

The journalist's profile and their digital competence in social media: the case study of Ángel Martín on TikTok

Perfil periodístico y competencias digitales en redes sociales: estudio de caso de Ángel Martín en TikTok

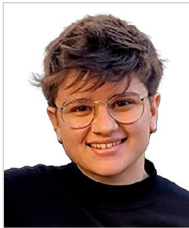


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The journalist's profile and their digital competence in social media: the case study of Ángel Martín on TikTok



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Abstract:

The main objective of this research is to analyse the evolution of the information professional's profile, as well as their competence in the use of social networks as a means of communication. To this end, the TikTok profile of Ángel Martín has been analysed as an example of the adjustment of the news format to the consumption habits of young audiences. Regarding methodology, a mixed approach has been used, which combines quantitative and qualitative techniques to investigate and delve into the data generated by digital media. Thus, a comparative analysis using diverse metrics has been carried out regarding the impact of having a TikTok profile, as well as an analysis of the use of TikTok's features, and the tailoring of its digital options to reach the target audience. In short, this research concludes that the profile of the information professional is continually evolving, and the digital skills required must be continuously updated and adapted in order to disseminating information, which is mostly focused on visual narratives.

Keywords:

Journalism; digital skills; social media; engagement; communication.

Resumen:

El objetivo principal de esta investigación es analizar la evolución del perfil del profesional de la información y sus competencias en el uso de las redes sociales como medios de comunicación. Para ello, se toma como objeto de estudio el perfil de TikTok de Ángel Martín, como un ejemplo de adaptación del formato informativo al modelo de consumo de la audiencia juvenil. En relación a la metodología, se ha empleado un enfoque mixto que mezcle técnicas cuantitativas y cualitativas para indagar y profundizar en los datos que generan los medios digitales. Como resultado, se realiza una contextualización del impacto del perfil de TikTok mediante las diferentes métricas, además de analizar el uso de las características de TikTok y la adaptación de sus competencias digitales para llegar a su público objetivo. En síntesis, la investigación concluye que el perfil del profesional de la información se encuentra en un proceso evolutivo en el que las competencias digitales deben ser actualizadas de manera constante y adaptarse a la difusión de la información mediante narrativas principalmente visuales.

Palabras clave:

Periodismo; competencias digitales; redes sociales; engagement; comunicación.

1. Introduction

Journalism today is constantly evolving, and the digital environment requires both the journalist and the media to stay up-to-date with the digital competencies, skills and expertise needed in order to carry out best practice. Only 14 years ago, companies resisted digitisation (Vila, 2010), preferring instead to simply to upload content to the websites of an incipient cyberjournalism, which was in the initial stages of its development. It was a time when respect for the foundations of journalism were still very much alive (Lazo et al., 2020), including professional identity, solidarity issues, narrative, and reporting capabilities, as well as deontological and psychosocial skills.

The following observation has been made by Pedrero and Barrios (2024):

“We are now living through an unparalleled transformation in the communication ecosystem, whereby mass models are giving way to new systems of technological complexity, which are able to identify individual or accumulated preferences in order to define patterns and generate communities. Through constant stimuli, these networks encourage the user to stay engaged with mobile devices for long periods of time” (p. 303).

In the 21st century, journalists, media, and the press are facing the enormous challenge of digitisation as a result of being overshadowed by the new content creators and influencers who also offer news on their sites. As such, there has been a shift toward new types of channels or social media such as TikTok, where young people aged 18-24 can be found, among others, and their consumption has increased from 13% to 23% in the current year alone (Report, 2024). According to this report, there are three reasons why audiences are attracted to digital platforms for obtaining information: firstly, they prefer to watch a video without having it filtered by a media outlet or other company; secondly, they like the convenience of consuming information in a space that already knows users’ tastes and interests; and thirdly, they enjoy seeing different viewpoints, or in other words, messages that mean delving deeper for some, or offering a quick view of the world for others.

For this reason, media companies and their professionals have focused on social networks, which have become sources of information and channels for new audiences to stay informed (Swasy, 2016). In this context, news media and their employees have had to adapt to the features of each social network (Mellado and Hermida, 2021), thereby generating new narrative formats (Bernal, 2009) with content that is sufficiently attractive to connect with these audiences. In this regard, TikTok is a key platform for content consumption by the so-called *digital natives* who belong to Generation Z (1997-2012) (Pew Research Centre, 2021). Moreover, the consumption of news and information on TikTok videos has an even larger target audience, which reaches millennials as well (1981-1996) (Mora de la Torre and Díaz-Lucena, 2024).

The present research is based on a case study of Ángel Martín, who is a communicator, actor and digital scriptwriter, who currently has 809K followers on TikTok with the account label @informativoangelmartin. Although the selected object of study does not reflect the profile of the professional journalist, this individual is of interest due to the fact that he is one of the main communicators of news consumed on social media, as reflected by various outlets (Carmona, 2020; Huffpost, 2022). In addition, he has won several awards for his innovative news programme, which is known by the unique discourse and short format it offers. Specifically, in 2021 he won an award for the best personal brand as a Communicator on social networks (Romero, 2021), and in 2022 he was bestowed with the Dircomfidencial Communication Award for best innovation in his morning news programme (Dircomfidencial, 2022). The aim of this research is to delve into how Mr. Martín applies his digital skills to the language and tools of social media, where he adds a very personal, scripted style to his morning news programme by using a touch of humour and a video format accompanied by subtitles.

1.1. Objectives

The main objective of this study is to analyse the way in which the features of social media as a communication channel require communicators to acquire new digital skills in order to produce informative content. To this end, the communicator Ángel Martín has been chosen as the object of study.

In order to achieve the main objective, a number of specific objectives have been posited as follows:

- Provide a context of Ángel Martín's profile through the content, interaction, and metrics he generates on his account.
- Examine the use of TikTok's features in the information distribution process.
- Analyse the professional skills of journalists in the creation of content for social media.

1.2. Theoretical framework

The media and information professionals have been engulfed by the rise of social media, which are the new channels that broadcast messages directly to an audience that demands dynamic and visual content in line with their tastes, emotions, and feelings (Zárate, 2021). Far from being a threat, social media such as TikTok can be a valuable resource for the journalism profession in terms of offering innovation in formats and language, and of getting closer to an audience that wants to take part in the communication process. The following section will address the new channels as sources of information, multimodal language, and audience participation as key elements in content creation. In addition, we will also examine the role of the professional journalist in facing the challenge of acquiring digital skills.

1.2.1. Multimodal language and audience engagement in hyper-connected content.

As a starting point, the authors feel it is useful to understand the media paradigm, as well as the consumption habits and interaction generated in the current hyper-connected context, which are necessary for adapting the creation and dissemination of information to digital platforms.

To begin, media convergence has brought about the proliferation of interactive and hypertextual cybermedia that currently exist on the Internet. These media offer the option of using different display systems that are written, graphic, iconic, auditory, audio-visual, and multimedia, which allow an exchange of roles between transmitter and receiver for the purpose of consuming, managing, and producing information and communication (Cebrián, 2009). This situation highlights the advent of participatory culture, which is defined as a society that is capable of taking part in the process of creation and dissemination (Jenkins, 2006). In this regard, the media are reinventing themselves in order to offer content where the active role of users is acknowledged as an essential factor. As a result, the audience is becoming more involved, thereby transforming their media engagement in connection with information, culture, and politics, and other domains (García Avilés, 2011).

The proliferation of multiple platforms and interaction on social media has fostered social practices in which information is based on being remarkably familiar with it and knowing how to create it from multiple sources. As a result, the concept of the social audience has emerged, which is a consequence of the fragmentation of traditional audiences due to the new media ecosystem. The social audience bases its interpretation on the social interaction of the public before, during, and after consumption (Quintas-Froufe and González-Neira, 2014). In this way, social media interaction has become essential while consuming information.

Therefore, the need to adapt content creation to the main characteristics of this new audience has emerged (Arrojo, 2015; Quintas-Froufe and González-Neira, 2014). Firstly, information is stored in a network with permanent connectivity, which provides a diversified offering and encourages the creation of fragmented content that is suited to a diversified audience.

Secondly, the media ecosystem offers multiple access opportunities through various devices and platforms. In this regard, consumption models have become multidirectional, allowing the audience to easily navigate through different media (Daubs and Mazerolle, 2018).

Thirdly, communication has become bidirectional between audiences and the media as a result of interactive and participatory engagement when consuming content (Saavedra-Llamas et al., 2020). Therefore, information is subject to constant transformation based on an infinite network of interaction on social media (Scolari, 2009).

At the same time, the evolution of digital communication has brought about different languages, mainly defined by multimodal discourse (Kress, 2010; Kirschbaum and Ramírez, 2022). In this regard, social networks provide multiple functions that organise information through the use of hashtags, on the one hand, and produce immediate interaction based on likes, mentions, and shares on the other (Acosta, 2020).

Consequently, the transformation of digital communication has also led to the proliferation of multiple content at an increasing rate, giving rise to the constant search for immediacy on social media (Mediavilla and Jaramillo, 2018). As such, the so-called *snackable* content has emerged, which is consumed quickly in short periods of time (King et al., 2021; Scolari, 2021). Moreover, not only has this situation led to further fragmentation, but the set of algorithms used by each social network also plays a key role in generating a more personalised user experiences. Algorithms are a set of rules and instructions defined by each platform. Their purpose is to offer a personalised experience based on the classification and organisation of content according to the different conscious and unconscious actions of consumers (Arellanes and Iñigo, 2020). Thus, information is organised according to the topics that define the content distributed on the network.

In short, social media are constantly fed by a network of information where features coexist, which that are visual, textual, audio, etc., and which are structured by algorithmic and interactive functions (Pérez-Rodríguez et al., 2022). This network offers multiple opportunities for the creation, consumption, and dissemination of hyperconnected content. Therefore, production scenarios are generated in which creation and consumption become part of a shared social practice between media and the audiences (Hidalgo and Ramírez, 2021).

1.2.3. Digital competence in response to the journalistic challenge

The humanistic nature of journalism and the background of the information professional is based on solid, comprehensive training in the production of informative content, which focuses on research, assessment, and judgement, as well as on the management of quality information (Lazo et al., 2020).

However, the hyperconnected social paradigm discussed in the previous section requires the new 21st century professional to confront media convergence and the migration of traditional activities to the digital environment, which includes new routines for carrying out the profession (Barrios and Zambrano, 2015).

Firstly, journalists must not only be versatile, but they also need to be familiar with the diversity of media languages, channels, and applications. Thus, it is a matter of being multi-skilled with regard to media, topics, and technology, where the journalist is in charge of the entire information process (González and Ortells, 2012). Moreover, today this professional needs to be capable of processing content and adapting it to a particular medium according to its features, and in consonance with the consumption habits of its audience. In this regard, Barrios and Zambrano (2015) outline the new journalistic profile, which should include the following skills: multimedia, multi-area, and multi-platform competence (information architecture); multimodal skills (different audio-visual and sound supports); communicative competence regarding content (production, editing and distribution); competence in formats and genres in digital media; professional and user skills (interactivity); innovation-research capability; skilled in critical and analytical thinking.

In short, technological progress has brought about a transformation in the journalistic profession, involving new profiles, mobile communication, big data, the Internet of Things, and Artificial Intelligence (AI) (López-García et al., 2017). Therefore, it is essential for journalists to develop these skills and competencies, yet to stand firm in following the basic precepts of good journalism.

Given these ideas, the authors feel the need to propose a set of digital skills needed by the information professional in order to survive and thrive in a digital and hyperconnected media environment (Lazo, et al., 2020), which are the following:

- The need to manage and use social media competently in order to master information architecture using the tools specific to each site.
- Production, editing, and distribution of Multimedia Content: the ability to create news in different languages and for different platforms, taking into account mobile communication.
- Develop content based on the profile of the user who consumes it. Ability to generate interactivity and regulate audience participation.
- Working with data. The ability to understand data collection, analysis and comprehension, as well as the capability of using web analytics tools to measure the performance of publications.
- Innovate and grow in an ever-changing environment where technology is the necessary tool for competing in a highly dynamic labour market, which not only uses new forms of storytelling, but also relates more closely to an audience that is sometimes global, and sometimes a niche.

This situation raises the question of whether such digital skills actually improve the quality, efficiency, rigour, and competitiveness of journalistic work, and provide the tools to reach a hyperconnected audience that uses social media. The ongoing transformation of the industry has generated new professional categories which, according to the *Asociación de la Prensa de Madrid* [Madrid Press Association] are grouped into four large blocks as follows: print media and news agencies; audio-visual media; digital media; and non-journalistic activity (APM, 2022). In the last category, new jobs have been created, which include the following: social media manager, data analyst, digital community manager, fact checker, video editor, and others. This clearly indicates that today's journalists co-exist with other professionals in a new work ecosystem, and they share knowledge with these other professionals in order to successfully carry out their work.

1.2.4. TikTok as a platform for disseminating news

According to a 2024 social media study conducted by IAB Spain, the social networks Spotify, TikTok, WhatsApp, YouTube, and Twitch are currently the five most widely used SNs in Spain.

Moreover, TikTok is among the top five favourite social networks (IAB Spain, 2024). This platform was launched worldwide in 2018, and its growth has been exponential in just five years, ranking among the top social media sites both nationally and internationally (*Una vida Online*, 2023). TikTok has been involved in transforming the diffusion and consumption patterns of content based on immediacy through its main feature, which is the production of short videos. These videos are called reels, and they began with a maximum length of fifteen seconds. Due to the success of this format, the option of choosing the length has increased, and nowadays there is a type of reel that can last up to ten minutes.

This social network has an interface adapted to short and instantaneous consumption through vertical scroll browsing, allowing users to switch between videos in seconds, with the option of consuming a wide range of content in a brief period of time. This interface is also accompanied by a structured algorithm that organises consumption according to the various interests of each user (Scolari, 2021).

Furthermore, this social network has extensive editing capabilities, as well as both visual and audio features which encourage the creation of content based on a multimodal language. As such, the platform has provided the opportunity to spread social practices in which the creative output of users has proven to be the backbone of interaction (Suárez-Álvarez, García Jiménez, 2021). TikTok has evolved from a social network for entertainment to a platform that can accommodate information, which is a narrative challenge both in terms of the accuracy of the messages and the use of visual materials. The following analysis categories of the TikTok language and its contribution to journalism are as follows:

- Engagement. The main factors associated with engagement are the number of likes, shares, views, and comments (García and Salvat, 2022).
- The visual nature of the network and its short messages encourage rapid dissemination, which is of great interest to journalists in their attempt to be part of the digital environment of social media by engaging people with their stories. In social media communication, engagement is seen as an interactive practice of a follower with an account, which involves a degree of emotional involvement of the user with the publications (Ure, 2018).
- Multimodal language and narrative. In its commitment to offering content based on entertainment that appeals to emotion, TikTok uses visual stimuli, as well as a highly dynamic approach, creativity, and fast production, with the protagonist being the video format to which filters, effects, and labels can be added to make the productions more appealing (García and Salvat, 2022). This new narrative style uses a multimedia format and hypertext language in which the impact of the content itself takes precedence over meaning (Arrieta and Rubio, 2023). Some authors say this might be the beginning of a macro genre of multimedia narratives (Sánchez and Salaverría, 2019), which consists of mixing linguistic and non-linguistic codes in order to create a coherent narrative.

- Interactivity. The application continuously encourages activity from its users (Sidorenko et al., 2021), and interaction with the content of third parties is also possible thanks to hashtags, which allow the information labelled with the same tags to be retrieved. This interaction among users leads us to the aforementioned concept of engagement (Ure, 2018).
- Brevity. TikTok is a platform focused on the creation, dissemination, and consumption of short videos. The personalisation of content is carried out with various algorithms that analyse user interactions, as well as the time spent consuming each video (López, 2024). The authors mentioned above have pointed out the fast content feature, which is aimed at offering immediate gratification.
- Immediacy. With a simple, colourful, and intuitive interface, TikTok allows videos to be shared quickly, which contributes to their categorisation and viralisation through hashtags (Peña et al., 2022). In addition, automatic notification alerts on mobile devices are “a new type of micro journalism that strengthens the connection of the media with the daily lives of users, which ranges from offering breaking news to calls for consumption, sports scores, and complementary data’ (Pedrero and Barrios, 2024, p. 311).

2. Methodology

To achieve the objectives set out above, this research has used the case study method for investigating a contemporary phenomenon in a set of data (Yin, 1989). This method is based on triangulation of a variety of data (Stake, 1998), using both qualitative and quantitative tools to understand and delve into the object of study (Creswell, 2007; Yin, 1989).

Thus, the present research is based on methodological triangulation, combining both qualitative and quantitative techniques of data collection and analysis to explore the selected case in depth (Denzin, 1989).

Firstly, a quantitative methodology helps to place the object of study in context by using a wide range of data obtained from the social circumstances examined (García and Berganza, 2005), whereas quantitative analysis enables the discovery of patterns that structure the data based on different variables (Forni and de Grande, 2020).

Secondly, a qualitative methodology is based on delving into social phenomena by analysing the social context (Ruiz et al., 2002). Its validity is based on interpretations obtained through observation of the phenomenon in order to delimit patterns and features that give meaning to the various situations generated (Toomela, 2008; Ratner, 2008; Beltrán, 1985).

In summary, a mixed methodology based on triangulation attempts to examine data through various complementary analysis techniques that allow for a contextualised and in-depth interpretation of a case study (Bericat, 1998).

2.1. The object of study known as *@informativoangelmartin*

This research explores the TikTok account of Ángel Martín. The professional profile of this streamer is closely related to both television and the production of audio-visual content for multiple channels. Ángel Martín is a comedian, scriptwriter, producer, writer, and broadcaster who began his career in the audio-visual field in the early 1990s. With the advent of digital media, he made the jump to content creation on the web, thereby learning and adapting his professional skills to the new languages. Among other activities, he began to create and disseminate information through social media by means of different

programmes and projects based on content that was specifically tailored to connect with the audience in digital media. In 2020, he began his career as an information professional by creating a space dedicated to the dissemination of current news on social media, specifically on X and TikTok. The aim of the project was to provide a “morning news programme to save time”, based on the various options of brevity and immediacy offered by these platforms. This news programme is based on creating daily videos with a length of one and three minutes for the purpose of reporting the main news of the day. The initiative was so well received that it is still successful today, and his videos have reached half a million views on TikTok on several occasions. Currently, ngel Martn has 809.5K followers on TikTok and has accumulated 12.3M likes.

2.2. Data collection and analysis

As mentioned above, the present research combines various techniques of data collection and analysis, both qualitative and quantitative. To this end, three levels of analysis have been carried out depending on the type of collection and analysis of the results (Hernando et al., 2024).

Firstly, data collection was performed using big data analysis (Mokhtar and Eltoweissy, 2017) by collecting data through the *scraping* technique. This technique gathers a certain quantity of stored, independent data with the aim of organising it in several ways to obtain relevant information (Lacasa et al., 2022). Scraping allows data to be collected in a structured way from a given website. For this research, we have collected data from ngel Martn’s TikTok account. To do so, the automation software Apify was used by applying the scraping tool known as the TikTok Profile Scraper, which is available on its platform. This tool made it possible to extract and compile information from the @informativoangelmartin account, along with the interactions of all the videos published. The publication period of the account started on 10 June 2021, and the compilation was divided into three phases of one year each following that date. The first phase included videos published from June 2021 to May 2022. The second phase ran from June 2022 to May 2023. And the last phase went from June 2023 to May 2024, with a total compilation of 657 videos. In this first analysis, data collection was extracted using the following inductive variables that are predetermined by the TikTok Profile Scraper tool (Table 1):

Table 1. Inductive variables collected

URL publication by TikTok	Likes	Released text
Date created	Saves	Video length
Comments	Views	Music/original sound
Shares	Hashtags used	

Source: prepared by the authors using the TikTok Profile Scraper (2024)

The resulting information was stored in a database in the format known as .CSV for further processing with Microsoft Excel. The second phase focused on visualising the collected data to produce a visual depiction of the information obtained. The data collected was organised to find patterns that would allow the information to be interpreted based on the context. Therefore, the metric values of the different videos on Ángel Martín's account were analysed to discover the patterns and structures that give meaning to the different interactions (Dougherty and Ilyankou, 2021). In addition to the variables collected in the first analysis, the engagement of each of the publications was also calculated. The literal meaning of engagement is *commitment*, which implies a certain degree of emotional involvement of the user in reacting to the content posted on social media (Ure, 2018). In this sense, engagement is seen as the interaction of a follower with a given account or post. There are multiple formulas for calculating engagement on social media (Ballesteros, 2018; Delgado, Méndez, Hidalgo, 2022). In the case at hand, the following formula was used based on a set of interactions that took place, including comments, shares, saves, and likes (Influencer Marketing, 2024) (Figure 1):

Figure 1. Formula used to calculate engagement

$$\frac{\text{No. of likes} + \text{No. of shares} + \text{No. of saves} + \text{No. of comments}}{\text{No. of views}} \times 100$$

Source: prepared by the authors

The quantitative collection and interpretation at the levels described so far have been essential for building a bridge between the interpretation and analysis of the quantitative data, as well as and that of qualitative data, by selecting key examples that show differences or noteworthy features of the audience interaction with the TikTok profile analysed. Consequently, the third phase focuses on the qualitative analysis of the data in order to identify a set of categories that logically interpret the meaning of the interaction (Milan and Treré, 2019; O' Halloran, 2023).

By considering the content of each publication on the TikTok account analysed, a series of deductive variables were established that allowed the data to be classified by subject matter. As a result, the following categories were obtained (Table 2):

Table 2. Deductive variables established

Morning News	Books	Podcasts
Monologues	Final tips	Tips and Reflections
Mental health	Community	External adverts

Source: prepared by the authors

These categories made it possible to organise the content in order to subsequently analyse the features of TikTok that are present in the selected object of study. As such, by combining the quantitative and qualitative data from each of the previous phases, the most significant publications were selected in order to analyse the digital skills involved and their suitability for

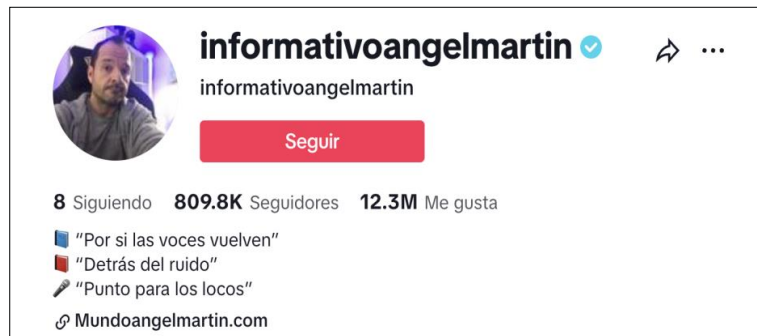
each feature of this social media. For this purpose, we used a multimodal discourse analysis technique (Gee, 2014) with the aim of understanding the different communication models of social media based on depiction through multiple languages (Jewitt, 2014; Kress, 2010). Specifically, the Nvivo12 tool was used as the analysis software for coding the information obtained from the data.

3. Results

3.1. Contextualisation of the TikTok account of Ángel Martín

Ángel Martín's account has 809.8K followers and 12.2M likes overall. His biography is seen as a promotional showcase for his content and audio-visual products, where it includes his main website, the title of the two books he has written, and his comedy show (Figure 2).

Figure 2. Profile of @informativoangelmartin on TikTok



Source: TikTok (2024)

<https://www.tiktok.com/@informativoangelmartin>

On 10 June 2021, he published his first video on TikTok through the channel's morning news programme. This video received a total of 119,300 views, 7,246 likes, and 112 comments. The following day, on 11 June 2021, his next video attained 359,900 views, 32,600 likes, and 839 comments, and its features were remarkably similar to the previous one (Table 3).

Table 3. Metrics for the first week of the account's publications

VIDEO NO.	DATE	VISITS	LIKES	/ COMMENTS
1	10/06/2021	119,300	7,246	112
2	11/06/2021	359,900	32,600	839
3	14/06/2021	146,000	13,500	183
4	14/06/2021	496,200	48,400	327
5	15/06/2021	83,800	5,519	86
6	15/06/2021	204,400	15,800	132
7	16/06/2021	240,900	26,900	339
	TOTAL	1,650,500	149,965	2,018

Source: prepared by the authors using Apify (2024)

As seen in Table 3, in just one week the account attained 1.65 million visits, 149 thousand likes, and 2,018 comments.

This account mainly offers videos used for the morning news programme. However, on certain occasions he posts other types of content. Thus, the subject matter of the videos he produces is classified as follows (Table 4):

Table 4. Metrics for the first week of the account's postings

SUBJECT	Nº of VIDEOS
Morning news	586
Books	14
Podcasts	6
Monologues	6
Final Tips	1
Tips and Reflections	15

Mental Health	7
Community	18
External adverts	1
TOTAL	654

Source: prepared by the authors using Apify (2024)

The morning news programme accounts for nearly all the content of the profile with a total of 586 videos. These are produced from Monday to Friday and their objective is to report the relevant news of each day in less than three minutes. Secondly, videos related to books, podcasts, and monologues total twenty-six in all, and these are used for self-promotion of the streamer’s cultural products. Next, the topic known as Tips and Reflections tries to connect with the audience through small pieces of thoughtful content about everyday life and current affairs. Related to this topic, there is also a series of videos that try to give visibility and importance to mental health problems in society. There are also short videos aimed at the Community topic, which are created in connection with the morning news. Finally, there are two topics with just one video each. One is the Final Tips category, which has only one publication due to its being the last video collected and used by 3ngel Mart3n to launch the new section. The other topic is External Advertising, which also has just one video, yet it openly displays its status as a promotion paid for by a company (Figure 3).

Figure 3. Advertising publication

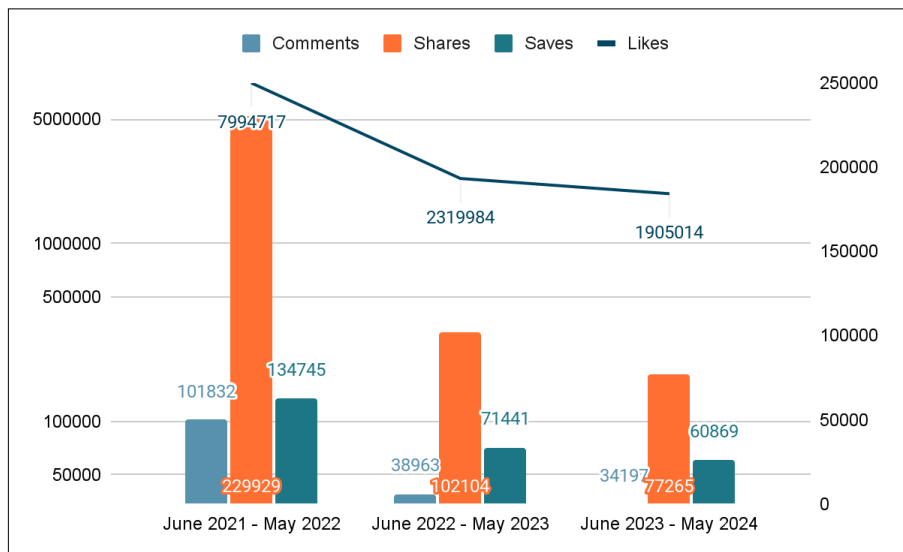


Source : TikTok (2024)

<https://www.tiktok.com/@informativoangelmartin/video/7037055816351993093>

The data obtained from this set of videos show a wide range of information, which provides relevant contextualisation of the professional trajectory of the profile analysed. Firstly, frequent digital media metrics such as comments, likes, shares, and saves were examined from June to May of each year starting in June 2021, when the account was first created (Figure 1).

Figure 1. Overall account metrics by periods

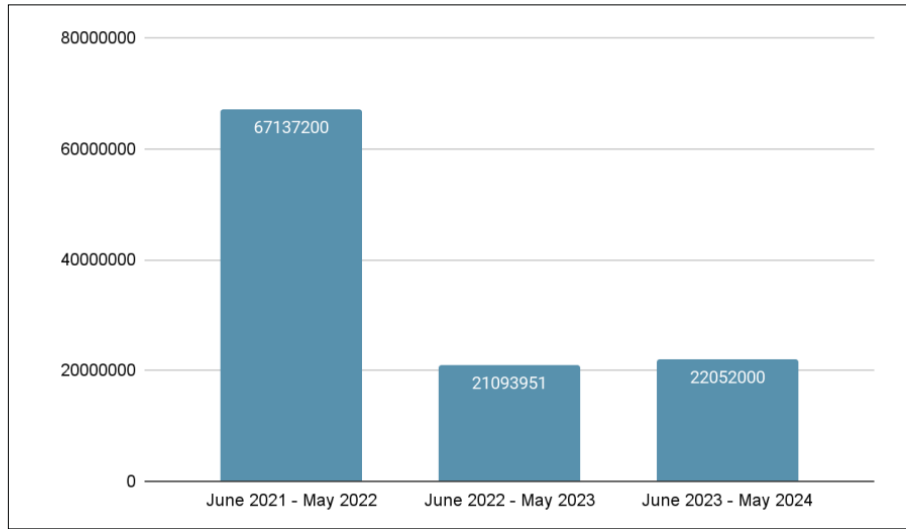


Source: prepared by the authors using Apify (2024)

The data show that the first period of the account had a higher number of interactions, with the highest numbers being achieved in the categories of likes and shares. The account went viral during the first period, reaching nearly 8M likes and 229,929 shares. Despite less interaction in subsequent periods, the figures continued to hover around 2 million likes on average. The results of the interactions show that users who consume Ángel Martín's content mainly interact by posting likes and sharing the videos. In this way, they establish a direct relationship with the distribution and circulation of the account's morning news programme.

The total number of views achieved by the account during each period analysed are shown in Graph 2.

Graph 2. Views achieved in each period



Source: prepared by the authors using Apify (2024)

As shown in the graph, the first period again has the highest number of views compared to the rest. However, it can be seen that the figures from the following two periods are similar, with an increase of just 4.5% in the last period. Therefore, it can be inferred that compared to the initial viral impact of the account, the number of users viewing the content levelled off in the last two periods to around 22 million views per year.

3.2. An analysis of the TikTok features used by the profile

Once the contextualisation of the data obtained from the TikTok account had been established, the data was analysed according to the key features offered by the social network. For this analysis, the four categories were divided into two main blocks. Firstly, Engagement and Interactivity were analysed in combination, as TikTok interactions are closely related to the metrics that calculate engagement. Secondly, Brevity and Immediacy were examined together in the category of multimodal language, as both are essential features inherent to the narrative of the videos created and published on TikTok.

3.2.1. Engagement and Interaction

To begin, engagement shows the level of the audience's commitment to a profile based on the interaction generated compared to the number of views of the publications. After applying the formula to calculate the engagement in Ángel Martín's videos, the results obtained show the following figures by periods (Table 5).

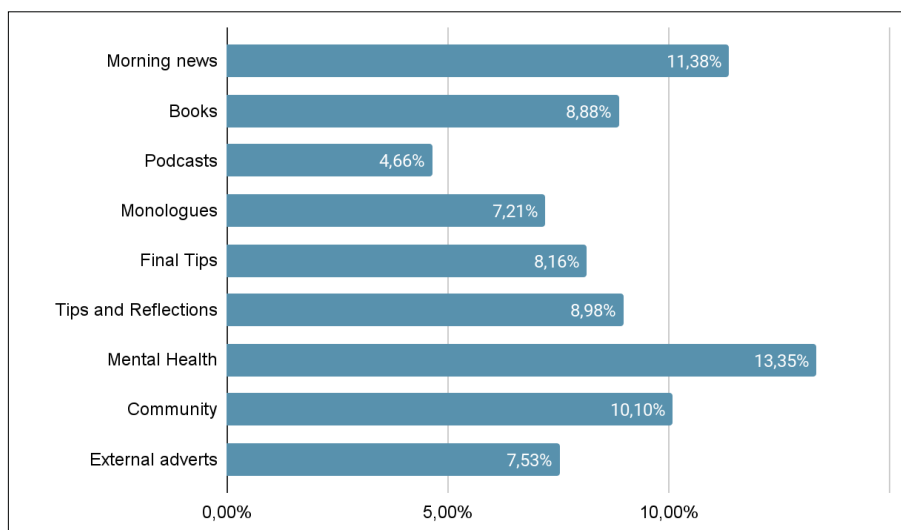
Table 5. Average percentage of engagement for each period

Period	June 2021 - May 2022	June 2022 - May 2023	June 2023 - May 2024
Engagement	11.85%	11.53%	9.73%

Source: prepared by the authors using Apify (2024)

The percentage of engagement of the account remained unchanged in the first two periods, with a slight drop in the last period. With regard to the topics of the profile's publications, the following graph shows the average percentage of engagement in each category during the entire lifetime of the account (Graph 3).

Graph 3. Average engagement by topic



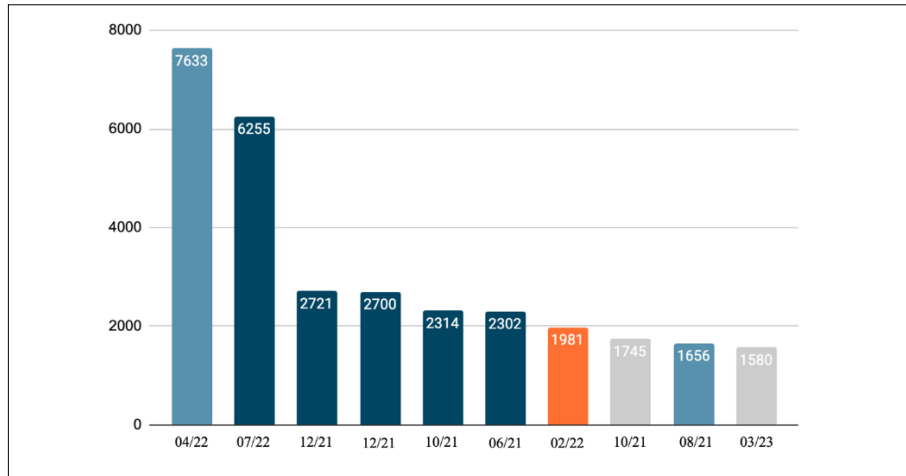
Source: prepared by the authors using Apify (2024)

The highest level of engagement was found in mental health, followed by the morning news and videos aimed at the community. The rest of the topics reached engagement levels between 7% and 9%, except for the podcast topic, which has a low average percentage compared to the rest of the posts. In this regard, there is a stable and average amount of interaction and participation that users carry out with the content generated on this profile regarding most topics.

Although the type and number of interactions are directly related to the calculated engagement, when the values are addressed independently, the results vary.

The 10 videos that received the most comments are related to Community (7633 and 1656), Morning news (6255, 2721, 2700, 2314 and 2302), Tips and reflections (1745 and 1580), and Mental health (1981) (Graph 4).

Graph 4. Number of comments achieved by the videos that received the most comments



Source: prepared by the authors using Apify (2024)

The first and second videos that received the most comments outperformed the rest of the videos on the account by thousands. The video with 7,633 comments is related to the Community topic, which included a call to action to the profile's community. In this regard, ngel Martn asks what his users prefer in terms of publications on the morning news on those days when it is impossible for him to publish at the exact time that he usually publishes the news (Figure 4).

Figure 4. Publications related to the Community topic



Source: TikTok (2024)

<https://www.tiktok.com/@informativoangelmartin/video/7088720567594962181>

Thus, it can be seen how the community is actively willing to generate feedback with this TikToker, as they carry out the interaction he demands in a specific situation. This interaction stands in stark contrast to the rest of the engagement made by users in the publication (Table 6).

Table 6. Metrics of the video metrics entitled, What do you prefer?

Comments	Views	Shares	Saves	Likes
7,633	239,100	50	57	22,600

Source: prepared by the authors using Apify (2024)

This video was only shared 50 times with a low ranking of 24th among the least shared videos on the channel. This stands out from the rest, due to the fact that in this particular case, Ángel Martín specifically asked for the interaction to be in the form of comments in order to discover the opinion of his community. The video with the second highest number of comments reached a total of 6,255. In contrast to the example mentioned above, the figures for the rest of the interactions are opposite to the previous one (Table 7).

Table 7. Metrics of the second most commented video

Comments	Views	Shares	Saves	Likes
6,255	3,400,000	38,700	23,100	429,800

Source: prepared by the authors using Apify (2024)

This is the video that achieved the most comments, views, shares, and saves video. The topic is the morning news programme, yet on this occasion Martín decided not to do the usual news programme, but instead he gave his opinion and expressed his dissatisfaction with a current issue that affects Spanish citizens. Specifically, the content of the video contextualises a period of price rises in various products and services in Spain. In this regard, he uses a discourse that generates proximity with the audience based on the personal identification reflected in the subject matter. Thus, he is able to generate more feedback from users who feel involved or motivated by his criticism.

Next, regarding the number of times users share his posts, this type of interaction is one of the most important among his audience. Specifically, the number of shares reached 229,929 in the first period, 102,104 in the second, and 77,265 in the third. Despite the high number in the first period (June 2021 - May 2022), the most shared videos do not depend on the year, but rather on specific moments and significant dates (Table 8).

Table 8. The five most shared videos

V3deo	Shares	Date	Topic
1	38,700	19/07/2022	Morning news
2	24,300	24/12/2021	Morning news
3	9,139	31/12/2021	Morning news
4	8,728	23/10/2021	Tips and reflections
5	8,059	24/07/2023	Morning news

Source: prepared by the authors using Apify (2024)

The most shared video is also the most viral of the account, which is described above. In relation to this type of video, the topic of the fourth most shared video is Tips and Reflections, when 3ngel Mart3n posted a suggestion that the audience should rest and not work on Saturday yet, ironically, he published the video on a Saturday. Next, two of the most shared videos coincide with Christmas Eve and New Year's Eve. Finally, the fifth most shared video was published the day after the 2023 general elections. Thus, a relationship can be observed between key dates, on the one hand, and the topics and events of the content shared by the audience on the other.

3.2.1. Multimodal language, brevity, and immediacy

With regard to the multimodal language analysed in the videos of the @informativoangelmartin account, 3ngel Mart3n uses mainly video, informative text, and hashtags as multimodal resources. This account lacks videos that use filters, which are available on the TikTok platform. In addition, he has a number of posts that attempt to devirtualise the filters and editing of the posts by depicting reality (Figure 5).

Figure 5. Publications related to filters



Source: TikTok (2024)

<https://www.tiktok.com/@informativoangelmartin/video/7176706910459022598>

<https://www.tiktok.com/@informativoangelmartin/video/7206633632356650246>

Regarding sound in the videos, he most often uses original sounds, and only in four videos does he use a song instead of the communicative discourse he generally employs. These four videos stand out as being atypical for the type of content offered by this account. However, results of the interaction show that the community prefers the usual content.

Table 9. Videos with external music

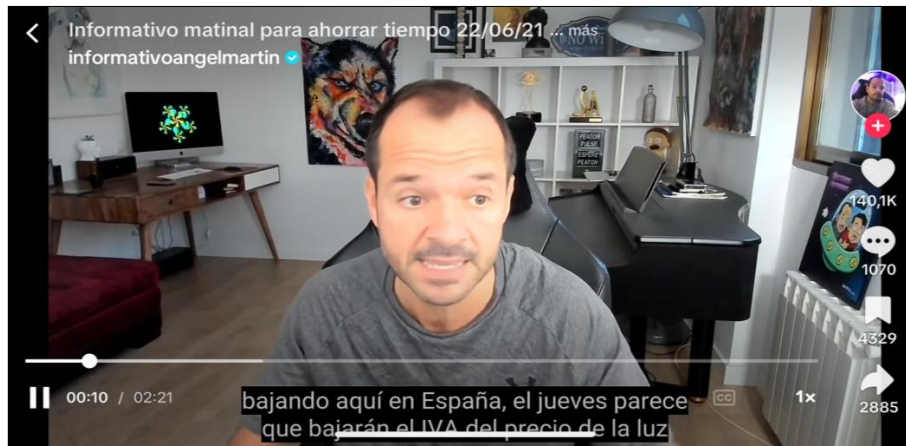
Video	Topics	Engagement	Sound
1	Books	5.2%	Ramon El Diamante & Alonso "Como yo no hay dos"
2	Tips and Reflections	7.53%	BLACKPINK "DDU-DU DDU-DU"
3	Books	4.9%	Pharrell Williams "Happy"
4	Community	5.5%	Bizarrap & Residente "Residente: Bzrp Music Sessions, Vol. 49"

Source: prepared by the authors using Apify (2024)

As seen in Table 9, these videos achieved low engagement figures compared to the videos with the highest level on this account. The five videos with the most engagement reached figures above 18%, and the one with the highest percentage attained 23.94%. Despite the scant use of filters, music and effects, the morning news programme, which is the main topic, includes a number of features that make the format unique compared to other themes. In this regard, the TikTok features related to brevity and immediacy have also been analysed. The main attributes that differentiate the subject matter of the morning news programme are shown below:

- Firstly, the positioning of the videos in the morning news is horizontal, while he uses a vertical position for the rest of the videos (Figure 6).

Figure 6. Morning news camera position

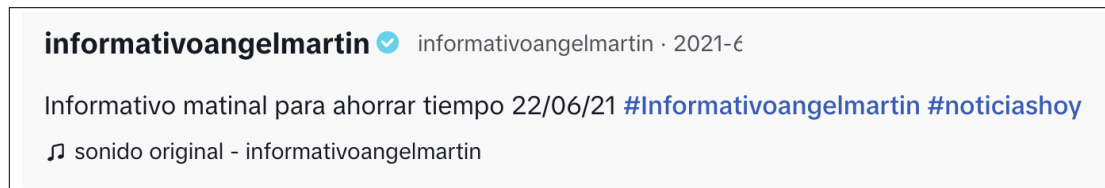


Source: TikTok (2024)

<https://www.tiktok.com/@informativoangelmartin/video/6976488815829486854>

- Secondly, the text-based information always maintains the same structure: “Morning news to save time”, followed by the date (Figure 7).

Figure 7. Description of the Morning News programme

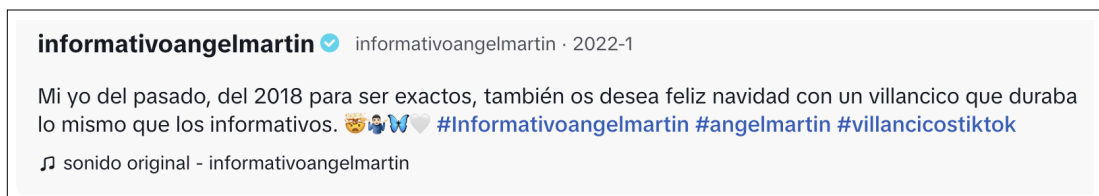


Source: TikTok (2024)

<https://www.tiktok.com/@informativoangelmartin/video/6976488815829486854>

- Thirdly, the oral discourse used at the beginning of each video always has the same structure as well, starting with “Good morning”, followed by the date of the news programme and a mention of the saint of the day.
- Fourthly, all the videos of the morning news are between 140 and 145 seconds long. In addition, the speech features a fast-paced voiceover, which tries to comment on the daily news in approximately two and a half minutes.
- This typical time-frame is Martín's own decision, which is in keeping with the shortness of the videos on TikTok. Moreover, this feature is highlighted by the profile on various occasions. For example, on one occasion Martín refers to this self-imposed rule through the description of a video which, although it does not have the same subject matter as the morning news, is of the same length (see Figure 8).

Figure 8. Description of other topic publications that have the same duration as the morning news



Source: TikTok (2024)

<https://www.tiktok.com/@informativoangelmartin/video/7180704085639728389>

- Finally, the immediacy of TikTok as a feature of the morning news is expressed through the publication of current affairs content to provide each news programme with events and happenings that are relevant at any given time and period.

3.3. Analysis of the competence of @informativoangelmartin

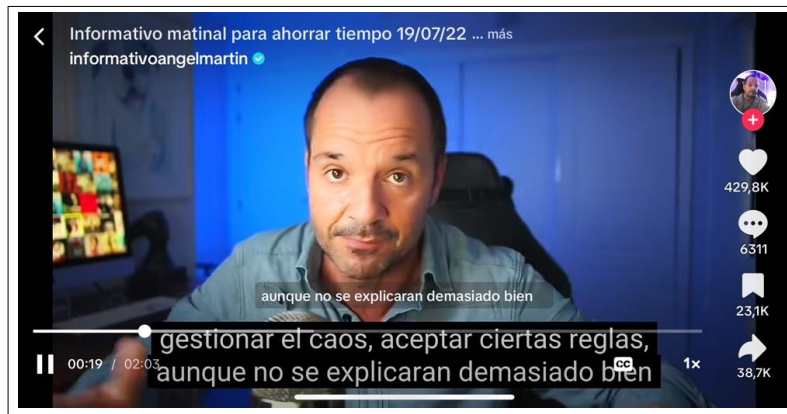
Ángel Martín has a very personal way of reporting, as he uses a light-hearted style similar to the format used in humorous monologues, and he also incorporates a headline for each news item on which he comments. This has enabled him to achieve a highly differentiated profile that fits perfectly with the communicative ecosystem of today's networked society. Regarding the digital skills of this information professional in a hyperconnected era, Ángel Martín demonstrates the ability to competently manage the new media and its features. In this regard, the challenge of producing morning news programmes lasting between 140 and 145 seconds is suited to the content generated on TikTok, which transforms the subject matter into a *snackable* piece of content on the platform.

Secondly, regarding the skills needed to produce, edit, and distribute multimedia content, Martín displays the ability to create news and other types of content in different languages for diverse channels, while taking into account multimedia communication. Based on the established analysis of multimodal language and the features of his morning news topics, he creates specifically-planned content based on the tools and characteristics of this platform. On the one hand, with the hashtag #informativoangelmartin, Martín uses a structure that he repeats every morning in his news videos, which offers a well organised discourse in the following sequence: a greeting, the current date with commemorative facts, headlines of the day on various

topics, a more in-depth reflection on a specific news item, and a closing sentence in which he appeals directly to users for their participation. In addition, the systematic discourse is accompanied by simple production and editing techniques based on a short frontal shot and voiceover subtitles for easy consumption, while he refrains from using filters and other resources that could imply a transformation of reality.

Next, by focusing on the competence related to developing content based on the profile of the user who consumes it, Mart3n generates interactivity with his audience through calls to action or by creating content that reinforces the sense of belonging among his community. An obvious example is the video with the most interactions on the account, which is mentioned in Figure 9.

Figure 9. The post that achieved the most interaction on this account



Source: TikTok (2024)

<https://www.tiktok.com/@informativoangelmartin/video/7121953464439016709>

In the video, the creator concedes that he is annoyed, and that his annoyance is the news story of the day: “Today, I woke up infuriated”, because I was fed up with the fact that those ‘in charge’ continue to ask citizens to ‘make an effort’. This emotional connection with users is strong and is expressed through numerous user comments such as the following: “We need you in Congress”; “You’re the best, and I’m also very angry”; “We all feel just like you”. Moreover, the call to action is evident in this case, which triggers massive community interaction.

In relation to this same skill, he published a video on 4 June 2022 with the hashtag, *#porsilasvocesvuelven #punto para los locos* which shows content related to mental health. The discourse contains the following message: “I was wrong. For what it is worth, that wasn’t the beginning of the end”. With this message, Mart3n was trying to reach out to those people who might be going through a difficult situation due to a mental health problem, which happened to him in the past. The video achieved 54.6K likes, 1,667 shares, and 1,452 comments such as the following: “3ngel, you are truly a great person”; and “Thank you Angel. I really needed to hear this now”.

On Valentine's Day, 14 February 2022, the creator encouraged his audience not only to say "I love you" to their partner, but also to say it to themselves in front of their mirror. Although he is blunt, Martín never loses his sense of humour and monologue format, and he affirms that if there is no news, it is because it is "his news and his rules". Although the figures were lower than the previous one, it had 129K likes, 4,475 shares, and 873 comments.

Continuing with the analysis, regarding competence in the knowledge and understanding of social media metrics and data, this account displays stability in the average engagement of its main publication topics. Moreover, in relation to the main topic of the informative content, the engagement of this account's posts shows that most interactions from the audience are focused on circulating information. Specifically, these interactions are based on sharing publications and likes, with the latter enabling viralisation of the videos.

Finally, in analysing the competence in mastering technology in a changing labour market, which includes multimodal discourse and hyperconnected audiences, Ángel Martín started his career on another social network with his *Informativo para ahorrar tiempo* [time-saving news], and from there he moved to TikTok in his search for a platform where he could express himself openly and without filters, which is reflected in his own life. Likewise, Ángel Martín generates informative content adapted to consumption models based on continuous interaction with a global audience, which not only consumes videos, but also reads the news and gives its own opinion of the information offered and of the content creator himself.

4. Conclusions

The challenge of this research has been to show how the features offered by social media create the need for communicators to modify and update their digital skills in order to produce content for these social networks and use them as media outlets. To this end, the authors have focused on a specific TikTok account, whose author does not have this type of profile. Nevertheless, his ability to adapt to the features of social media and create content, while taking into account the characteristics of these platforms and what the audience expects, has allowed him to assume a role that could easily be equated with the work of a professional journalist from any media outlet. By focusing on the primary mission of the journalist from a classic point of view, which involves telling the truth based on the five journalistic principles, or the 5 W's (Who, What, When, Where, and Why), we can safely say that the TikTok profile with the tag *@informativoangelmartin* certainly complies with these canons. In times of rapid consumption, the Who, which are the new communication professionals, have witnessed how their ability to adapt to the features of each medium has enabled their transformation toward offering new information approaches. In the case analysed, communicator Ángel Martín broadcasts information alone in front of his computer, while sitting on his sofa at home, and he addresses a community of users who are turning to these new media for information. The second W, which stands for What, is the message or content that is adapted to these new platforms, which is now shorter and presented much more quickly according to the language guidelines of this new channel. This is another way of telling the news. In the case analysed, videos of barely two minutes are created, which combine entertainment with current affairs. The When refers to time-frame of the broadcasts, either live or recorded, and in video format, but in this case the content creator always has the video ready to be consumed by users in the morning, which is something they genuinely appreciate, along with the brevity of the message. Regarding the W for Where, there is no need to move or travel, because the communicator chooses the place from where to report, tell a story,

and get closer to the audience with a clear objective, which is the last principle, or the W for Why. This W refers to the interaction carried out by users regarding the number of likes, shares, and comments, which have been analysed using a qualitative methodology, and which show that the audience prefers content created using a language that can entertain and inform at the same time.

All these adjustments are a sign of how the purpose of communication has changed in the new media ecosystem. Nowadays, more priority is given to the number of interactions between the content creator and users as a means of communication, rather than to the professional journalist, which was the case in the past. Currently, the degree of commitment assumed by both the creator and the audience in producing and consuming information is highly valued (L3pez, 2024).

Therefore, considering the specific objectives proposed, as well as the statement made by L3pez-Garc3a et al., 2017, p. 87, who have affirmed that “technology feeds and defines current professional profiles”, it has been verified in the case of the account analysed that those who know how to use technology and the tools provided by a social network, in this case referring to TikTok, can achieve visibility and become genuine reporters. In addition, a commitment by the audience allows the communicator to offer daily content, create quick and user-friendly information, and discuss related content on several topics from the same profile, thereby keeping the audience engaged. One key feature of this study is the importance of achieving and developing the digital competence that every journalist or communicator must have if they want to be present on these platforms (Lazo, et al., 2020). Creating a visual narrative in video format, which is intended to be consumed on diverse channels, including mobile devices, will allow communicators to reach new audiences, who are both interactive and hyper-connected.

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6. Specific contributions of each author

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Conception and design of the work	Sara Infante Pineda, Alba Garc3a Vega, Rut Mart3nez Borda and Iris Barraji3n Lara
Methodology	Sara Infante Pineda, Alba Garc3a Vega, Rut Mart3nez Borda and Iris Barraji3n Lara
Data collection and analysis	Sara Infante Pineda, Alba Garc3a Vega, Rut Mart3nez Borda and Iris Barraji3n Lara
Discussion and conclusions	Sara Infante Pineda, Alba Garc3a Vega, Rut Mart3nez Borda and Iris Barraji3n Lara
Drafting, formatting, version review and approval	Sara Infante Pineda, Alba Garc3a Vega, Rut Mart3nez Borda and Iris Barraji3n Lara

7. Conflict of interest

The authors declare that there is no conflict of interest contained in this article.

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