


# News content on television and Instagram: A comparative analysis of Antena 3 News

## *El contenido informativo televisivo y en Instagram. Un análisis comparativo de Antena 3 Noticias*



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## Abstract:

This study analyses how the Spanish television network Antena 3's news programmes ("Noticias 1" and "Noticias 2") are adapting to new audience habits. The programmes broadcasted between October 7 and 11, 2024 have been compared with the content posted on Instagram (@a3noticias). The main objective is to identify the news coverage in both formats and analyse the narrative development of the content. A partial adaptation of Antena 3 Noticias to the multi-screen era has been observed. Also worthy of note is the hybridisation of formats and audiovisual languages driven by digital platforms; although narrative dynamism and the use of immersive technologies are evident on television, the Instagram strategy is limited to replicating televisual content and using native formats for advertising. Changes to the news programmes are geared towards sensationalism and the rapid, fragmented consumption characteristic of social media.

## Keywords:

Antena 3, TV news programme, news, Instagram, social media.

## Resumen:

Se analiza cómo los informativos de la cadena española Antena 3 ("Noticias 1" y "Noticias 2") se adaptan a los nuevos hábitos de la audiencia. Para ello se comparan los programas emitidos en televisión entre el 7 y el 11 de octubre de 2024 con los contenidos publicados en Instagram (@a3noticias). El objetivo principal es identificar el tratamiento informativo en ambos formatos y analizar la evolución narrativa de los contenidos. Se observa una adaptación parcial de Antena 3 Noticias a la era multipantalla. Destaca la hibridación de formatos y lenguajes audiovisuales impulsada por las plataformas digitales; aunque se aprecia dinamismo narrativo y uso de tecnologías inmersivas en televisión, la estrategia en Instagram se limita a replicar contenido televisivo y usar formatos nativos para hacer contenidos publicitarios. La evolución de los informativos se orienta hacia la espectacularización, y el consumo rápido y fragmentado propio de las redes sociales.

## Palabras clave:

Antena 3, telediario, noticias, Instagram, redes sociales.

## 1. Introduction

News content is a fundamental pillar of media programming and is traditionally associated with its credibility (García-Avilés *et al.*, 2014). The rise of the internet has brought about changes to the mechanisms for informing the population, forcing traditional media outlets to compete for the attention of an increasingly polarised audience, both ideologically and in terms of consumption habits and news preferences. Audiovisual language has adapted to this scenario by linking sensationalism with the concept of infotainment (Ramírez-Flores and González-García, 2025). That trend, widely documented in academic literature, suggests that the media may end up "sacrificing a good part of purely journalistic and general-interest news in favour of sensationalism and spectacle" (Marín, 2020: 14). The proliferation of social media in recent years has created a multi-screen audience that can choose their platform to access news, relegating traditional media to a secondary role compared to new digital platforms. As López Frías argues, traditional media's loss of credibility "coupled with the perception of short videos as an effective form of communication, has become the driving force behind this shift in the communication paradigm" (2024: 463).

It is for that reason that media outlets, including news programmes, have created their own social media profiles where they publish news content while continuing to broadcast traditional newscasts. That digital presence allows networks to not only aim to attract younger audiences with new consumption habits, but also to deploy strategies to combat the disinformation and information overload which plague social media platforms. A solid journalistic presence in these environments allows fact-checked, professionally-backed news to compete more effectively against the viral spread of fake news (López-Borrull, 2023; Nasser *et al.*, 2025). Research conducted in recent years shows that new generations no longer seek information on what was previously considered the first-choice screen, but largely look to various social media platforms for news (Martínez-Estrella

*et al.*, 2023). According to media market data from the Digital News Report 2025 (Newman *et al.*, 2025) the growth of news consumption through social media has become firmly established worldwide. The rise of the video format is particularly noteworthy, having become the main source of news for younger generations, who show a marked preference for those platforms over direct access to media outlets' websites. That fact confirms the definitive migration of audiences to new digital narratives. Online media in Spain (including social media) are still the predominant news source, WhatsApp, Facebook, YouTube, and Instagram being the platforms Spaniards prefer for news. It is worth noting that the integration of Facebook and Instagram within the Meta ecosystem facilitates fluid technical interaction between the two platforms and optimises the transmedia dissemination of content. At the same time, users, who were previously the last link in the news distribution chain, now take on an active role, as they can share content through their social media profiles (Díaz-Campo *et al.*, 2021).

This phenomenon has given rise to a new model of news access and consumption, known as News Finds Me (NFM), which reflects the increasingly widespread belief that people can stay informed about current events by unpremeditated encounters with news while browsing the internet or interacting on social media (Gil de Zúñiga and Cheng, 2021; Hawkins and Campbell, 2025; Meneu-Borja *et al.*, 2024; Mombeuil, 2024). This is obviously a subject of debate and study in academic literature, given that other factors, such as the algorithms on which the social media is based, influence this “unintentional” finding of content (Gehrke *et al.*, 2024). At the same time, this shift in news consumption habits affects how news is perceived by users (Segado-Boj *et al.*, 2020).

The mobile phone or smartphone has further solidified its dominance as the primary device for accessing such content, surpassing computers and tablets (Newman *et al.*, 2025); a fact that is clearly worrying for traditional television. Second screens as a new medium for media consumption impose their own characteristics from a narrative and technical perspective, giving rise to new audiovisual formats that coexist with traditional television content. These changes will primarily affect form, but also content; insofar as social media users, and especially those belonging to Gen Z, prefer swift or snackable micro-content (Cortés Quesada *et al.*, 2023). Those audiovisual nuggets are designed to be consumed immediately, aiming to capture the user's attention through simple narrative structures that foster high engagement (Ferdinandus and Alvin, 2023).

However, this ties into another issue: disinformation. Such rapid news consumption prevents in-depth analysis and makes it difficult for consumers to distinguish reliable sources from unreliable ones (Chan, 2024; Olan *et al.*, 2024). The media faces a challenge here: making news accessible to society in a way appropriate for these platforms, while remaining accurate and avoiding superfluity (Castillo-Yépez and Quezada, 2019). In the words of Román *et al.*, “professional journalists play a key role in correcting disinformation, since fake news managed to sneak into the agendas of traditional media during the pandemic” (2022: 133).

Given this media landscape, this study aims to look more closely at the coexistence of traditional and social media, specifically in the case of news programmes. Since more and more outlets are seeking to extend their journalism to social media, it is vital to consider how news content is produced for those platforms. As detailed in the methodology section, a case study is proposed, analysing the Antena 3 network's news programmes “Noticias 1” and “Noticias 2”, and their Instagram profile (@a3noticias). The study's main objective is to quantify and describe the principal characteristics of news content produced for traditional platforms and for the aforementioned social media from a comparative perspective.

Antena 3 Noticias, part of the Atresmedia group, has for years been committed to incorporating and using new technologies to make news more engaging, for example, employing augmented reality in its news programmes (Herrero and Jiménez, 2022). Those news programmes are the market leaders in Spain, the most watched on television and the most read online, according to the latest Reuters Institute report (Newman *et al.*, 2025). Bernal-Triviño *et al.* (2023) found that it was the top news programme on TikTok, with a type of swiftly-produced content focused on clipping segments from the TV news broadcast. The comparative study of content shared on social media versus content broadcast on television will shed light on the narrative development of news content, which, now more than ever, is subject to “new immediacy” and the rapid consumption imposed by social media (Mujika-Alberdi *et al.*, 2020).

### 1.1. News content on Instagram

As mentioned above, many media outlets worldwide have made the leap to creating profiles to disseminate news on various social media platforms, where brevity is king. That presents a challenge if the aim is to produce content specifically for those platforms, going beyond simply posting a fragment extracted from a television news broadcast (Rodríguez-Fidalgo *et al.*, 2023). Furthermore, one must consider that each social media has its own characteristics, so journalists need to adapt their content to the possibilities offered by each platform, and to their audiences (Hermida and Mellado, 2020). It is not enough to simply have a presence on social media; a specific strategy for its use is essential, one that involves “innovative approaches, formats, genres, and production methods in the creation of any type of content, but especially news content” (Etura Hernández *et al.*, 2023: 189). This has led to numerous studies that look at how the media are adapting to the logic of social media and what news output they offer (Díaz-Lucena and Vicente-Fernández, 2023; Estrada-García and Gamir-Ríos, 2023; Martín Neira *et al.*, 2023; Sancho Belinchón and Ortega Fernández, 2024).

Visual content is the priority on Instagram; a formula that allows for a more passive consumption of content compared to other platforms such as X, where short texts take precedence over audiovisual content (Hase *et al.*, 2022) and dialogue between users is fostered through threads. While initially focused on stills, over time Instagram has implemented various changes in the types of content it allows users to share, and currently places increasing emphasis on video (Guallar and Traver, 2023). That shift is an effort to compete with platforms like TikTok, which attract the interest of young people. Among the formats offered by Instagram are Stories, which are ephemeral, visible for only 24 hours, as well as Posts and Reels, and live streaming. Such content can also be accompanied by short texts and include hashtags and mentions. Moreover, from the perspective of user interaction, it also incorporates mechanisms, such as likes and comments, and, for some years now, surveys and questionnaires that allow users to gather feedback from followers. Added to this are corporate links that enable seamless interaction when posting the same piece on different networks such as Facebook, which spreads content very quickly among the social media audience (Rodríguez Monge *et al.*, 2022).

In summary, Instagram offers a multitude of different functions that media outlets can use (Góngora and Lavilla, 2020); but as Sancho Belinchón points out, its use from a journalistic point of view “calls for a specific form of communication” (2023: 145), which implies that a change in journalists’ practices has to take place to generate content that takes advantage of the full potential of this type of social platform (Bossio, 2023; Perreault and Hanusch, 2024; Vázquez-Herrero *et al.*, 2019), without resorting to the mere posting of TV clips.

Apart from the issues mentioned above, the fact must add be added that, along with TikTok, Instagram is one of the social media platforms where the consumption of snackables has increased the most, the average attention span for each audiovisual item not exceeding one minute (Cortés Quesada *et al.*, 2023). Given this abundance of content, and now that news circulates through so many channels and in such diverse forms, the question arises as to how social media users can differentiate between news and non-news. Swart and Broersma (2023) explain that social media platforms act as news intermediaries that combine diverse sources and merge previously separate media genres. They also point out that news and related information genres are no longer tied to specific platforms, devices, or authors, but rather flow across the digital boundaries. This shift towards media hybridisation makes it increasingly difficult for users to distinguish journalism from other types of information. That issue is also linked to a message's reliability and credibility (Zimmermann *et al.*, 2023). All such aspects should be considered by news professionals when producing content for social media platforms like Instagram. It is precisely in this context where it becomes necessary to look more closely into how this type of content is being produced.

## 2. Objectives

This study's main objective is to quantify and describe the principal characteristics of the news coverage of content in traditional media and on Instagram by Antena 3 Noticias. This, in turn, leads to the following secondary objectives:

1. Categorise the news content broadcast on the news programmes “Noticias 1” and “Noticias 2” and posted on their Instagram profile (@a3noticias).
2. Determine the narrative and technical characteristics of the selected news items on the two platforms.

## 3. Methodology

From a methodological standpoint, an exploratory study was designed based on content analysis (Berelson, 1952; Wimmer and Dominick, 1996) using a comparative approach to the news programmes “Noticias 1” and “Noticias 2” broadcast on the Antena 3 television network, and that posted on its Instagram profile (@a3noticias). The sample was limited to a “typical week”, from October 7 to 11, 2024, that period was selected to ensure the absence of bias from any extraordinary events that could disrupt the usual media agenda. Weekend news programmes were not included in the study, as they have a different format, called “*Noticias fin de semana*” (Weekend News). Antena 3 and its news programmes were chosen due to their leading the audience ratings. According to the report by the consulting firm Barlovento Comunicación (2024), the Antena 3 news programmes studied reached an average audience of 1,897,000 viewers giving an 18.1% market share in October 2024, placing them ahead of those broadcast on RTVE's public channel (La 1), Telecinco, La Sexta, and Cuatro. In fact, Antena 3's news programmes were the most watched on all five days of the week analysed.

Regarding the demarcation of the sample of television news programmes for analysis, it was ultimately comprised of N=10 programmes, five broadcast during the afternoon (“*Noticias 1*”) and the other five in the evening (“*Noticias 2*”). An *ad hoc* form was designed for the analysis, inspired by previous models for evaluating journalistic quality, in order to study each of the news items broadcast in each programme, which considered the variables listed in Table 1.

**Table 1. Analysis of the news programmes “Noticias 1” and “Noticias 2”**

	News item on the television news
Identifying data	Day of broadcast
	Noticias 1 or Noticias 2
Methods employed	Subject
	Length
	Place: in the headlines of the summary /only in the section
	Position it occupies in the running order
	Newsreader present when introducing the item: simple introduction or staged presentation on set
	Coverage by the journalist: live or via VTR
	Use of audiovisual resources that are not inherent to the format (graphics and sound)
	Use of Augmented Reality
	Use of interactive elements (QR codes)

**Source: Created by the authors, 2024**

The @a3noticias profile had almost 26,000 posts and 816,700 followers on Instagram over the period selected. The news outlet made a total of N=60 posts in the week under study, averaging twelve per day, which formed the second part of the sample. It should be made clear that only posts generated and posted by Antena 3 Noticias were included; posts produced by other programmes on the network, even if they tagged or mentioned the @a3noticias profile, were not part of the study. An analysis sheet was also designed for this part of the analysis, incorporating the variables shown in Table 2.

**Table 2. Analysis sheet of Instagram posts**

	Posts on Instagram
Identifying data	Posting date
	Format (image, video)
Methods employed	Source (original or extracted from the news report)
	Subject
	Length
	Use of textual elements
	Use of infographics
	Geolocated content
	Use of hashtags
	Use of emoticons
	Use of mentions
	Use of music
	Viewings
	Comments
	Likes

**Source: Created by the authors, 2024**

Data extraction for this part of the sample was carried out between October 28 and November 1, 2024, using the web analytics tool Fanpage Karma. This being an active social platform, it is anticipated that the data may change in the future, particularly regarding interaction data, which cannot be included in this study.

## 4. Analysis and results

### 4.1. News coverage on the programmes “Noticias 1” and “Noticias 2”

As mentioned above, Antena 3’s news programmes, “Noticias 1” and “Noticias 2,” were the television audience’s top choice for news content during the week under study. The former, presented by journalist Sandra Golpe, airs Monday to Friday at 3:00 p.m., while the latter, hosted by Vicente Vallés and Esther Vaquero, goes out at prime time, 9:00 p.m. (Gascón Vera, 2019). The programmes last an average of 30 minutes—29 minutes at midday and 31 minutes for the evening news—and share similarities in their approach to content, both narratively and technically; however, differences have also been identified.

The two programmes cover practically the same topics, as can be seen in Table 3; however, differences lie in the time dedicated to each. “Noticias 2” spent over an hour and a half on international affairs over the week, while “Noticias 1” dedicated 54 minutes. This significant difference affects the other segments, with the midday news programme covering more diverse subjects and dedicating more time to them. Conversely, the evening news programme has less airtime to cover other subjects.

**Table 3. Comparison of the time dedicated to the topics on “Noticias 1” (N1) and “Noticias 2” (N2) in the period under study**

Section	Length	
	Noticias 1	Noticias 2
Intro	0:15:49	0:08:23
Domestic politics	0:53:56	1:30:34
International	0:31:35	0:30:40
Events	0:20:25	0:10:21
Society	0:02:12	0:01:56
Science and technology	0:01:43	0:02:37

Culture	0:01:00	0:03:27
Education	0:01:19	0:00:00
The economy	0:02:38	0:00:00
Sports	0:07:08	0:02:03
“The good news”	0:03:12	0:00:00
The weather	0:01:29	0:00:17
Advertising the channel	0:01:29	0:01:07
Sign-off	0:01:46	0:03:18

Source: Created by the authors, 2024

It should be noted that “Noticias 1” includes a section called “The Good News” that does not appear on “Noticias 2”, representing a departure from the traditional thematic blocks used to classify news stories. It always presents a cheerful outlook and varies daily based on current events, covering any topic except national and international politics. It always comes in the final minutes of the newscast. Furthermore, both newscasts include a segment dedicated to promoting the network itself, although this is not a regular feature.

In addition to the above, it is of interest to note how the intro and closing segments are presented in both newscasts. The former is longer in “Noticias 1” –it averages 3 minutes 10 seconds– and includes a greater number of headlines 6.25. The evening newscast, on the other hand, reduces its intro to 1 minute 41 seconds and only features an average of 3.8 headlines. As for the closing segment, it is significant to note that the presenter of “Noticias 2,” Vicente Vallés, ends the newscast with a reflection on what he considers the day’s main story, which has become a signature style for both the journalist and the newscast itself. This justifies its longer duration compared to “Noticias 1,” which uses the traditional closing segment typically employed in this type of programme.

Turning to the programmes’ formats, one sees that the main innovations introduced by Antena 3 are not so much related to the thematic blocks, which keep the traditional “intro,” “in-depth news segment,” “sign-off,” “sports,” and “weather,” but rather to how these segments are presented. From a narrative perspective, the data reveals no changes in the characteristics used to structure the news segments. The segments feature an in-studio introduction by the newsreaders, serving as an initial hook for the stories, which are then developed through live feeds or pre-recorded videos. Throughout the entire programme, use of graphics is paramount as a narrative complement, and it is not only used in the intro or to label sources and reporters

(journalists and camera operators), but also employed as text in the form of a “headline,” which appears throughout the news coverage (voice-overs, video, and live broadcasts). It is precisely in these live broadcasts where the unique practice of including live feeds within the intro has been identified. These feeds appear on every day analysed in “Noticias 1,” with between one and three feeds daily; while it is not common on “Noticias 2,” where only one feed within the intro was found, in the case of a report on Hurricane Milton. Overall, the news programmes feature more live feeds at midday, with an average of 8.4, compared to the five feeds on the evening news. If the data is cross-referenced with the variable of the main topics covered, it is apparent that they are limited to national politics and international news (politics, current events, society, etc.). However, the results reveal that live coverage of national politics is practically limited to “Noticias 1,” which may be explained by the fact that political appearances usually take place in the mornings.

From a technical standpoint, innovation is primarily linked to the studio’s function and the use that the newsreader and various journalists make of it. That is, while the studio has traditionally been seen as a mere medium for transmitting information, it now steps up to become a central element of the narrative. This is made possible by its transformation into a 180° screen-studio, where the newsreader abandons the static “talking head” position to physically interact with an immersive set of data and images. This technical-narrative innovation is complemented by the use of Augmented Reality (AR), which is undoubtedly one of the most innovative aspects introduced by the news programmes analysed. Its use has been observed frequently in both the midday and evening editions, although in the sample under study, no real interaction between the presenter and the AR elements was found. Its incorporation follows one of two formulas: either a text accompanied by some element at real size on the floor of the set or graphic, or on the newsreader’s desk (Figure 1).

**Figure 1. Use of Augmented Reality in the news studio**



Source: "Noticias 2", broadcast on October 7, 2024 (top) and October 8, 2024 (bottom)

QR codes also figure among the technical and narrative innovations. They appear superimposed in the lower left or –more commonly– lower right corner of the screen in some news items and link to additional information on the Antena 3 Noticias website (Figure 2). The QR codes remain visible throughout the news report, in some cases the presenter alerts the viewer to their presence, while in others they appear without any mention.

**Figure 2. QR codes superimposed on screen within news broadcasts**



Source: "Noticias 1", broadcast on October 8, 2024 (above) and October 11, 2024 (below)

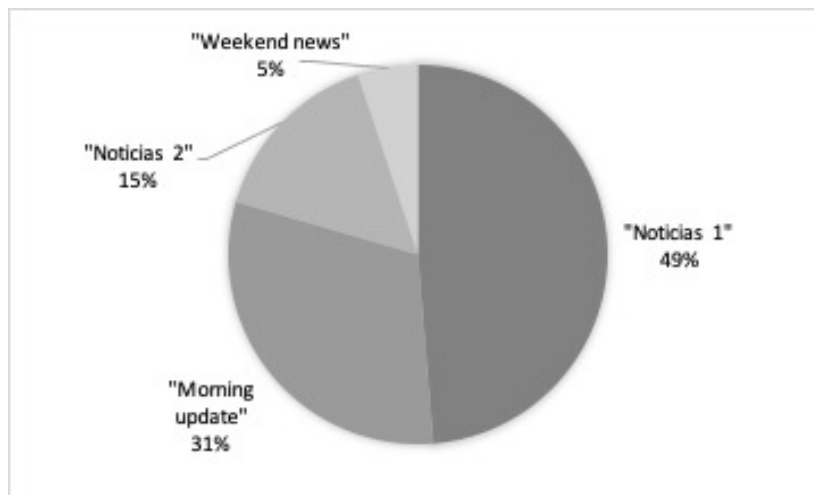
33 QR codes were observed in the news broadcasts analysed: 18 in "Noticias 1", 15 in "Noticias 2". This represents an average of three to four codes per newscast. Numerous topics are covered using this resource, typically related to the day's top story. They were used in the study period in reports on Hurricane Milton, Storm Kirk, various topics related to national politics, and the war in the Middle East. A recurring QR code was identified in the midday newscast, appearing daily in the final seconds of

the programme and linking to the Antena 3 Noticias WhatsApp channel. This code was not observed in any of the “Noticias 2” newscasts included in the study.

#### 4.2. News coverage in posts on @a3noticias

The use of the Instagram profile @a3noticias is directly linked to the television content of the news programmes analysed, such that daily news coexists in both analogue and digital formats. Analysis of the posts on that social media platform allowed the identification of the characteristics of its format and, therefore, gives an understanding of how Antena 3 Noticias handles news content. All the posts identified in the sample are video formats, and no other types of posts –such as photographs or news carousels– were found on the media outlet’s profile during the period analysed. They last from 17 seconds for the shortest to 1 minute and 31 seconds for the longest, with an average of 50 seconds for the entire sample. One of the main characteristics of this type of content is that most of it comes from the news programmes broadcast daily on television. In the week under study, thirty-nine posts (65%) were excerpts from the news broadcast; only twenty-one (35%) were created specifically for this social medium, to cater to the platform’s narrative characteristics. The former come from the various news programmes broadcast throughout the day and week on the channel itself, which explains the greater number of “Noticias 1” posts, as shown in Figure 3. There are on occasions some time discordance between what is broadcast on the programme and when the content is published on Instagram; for example, that is what happens with the posts from the weekend news programme, which were published the following Monday.

**Figure 3. Distribution of posts originating from TV news programmes**



Source: Created by the authors, 2024

From a narrative perspective, varied subjects were covered in the content posted, the most frequent being related to current events (eight), society (seven), national politics (seven), and international politics (four). It is highly significant that “current events” represent the most frequent category; that suggests a selection based on emotional and visual impact over social utility, which reinforces the infotainment framework. It is also noteworthy that the section called “The Good News”, seen daily in the lunchtime programme, as mentioned above, is always transferred to Instagram; thus, one post per day (five in the total sample analysed) contains a fragment of that news item. Regardless of the subject matter, the common characteristic of these posts is that the content is posted exactly as it appeared on television. The only change is from a horizontal to a vertical format, without any consideration of the news itself. From a technical-narrative point of view, this results in the content losing its image composition parameters in terms of framing, and also in the labels and other graphics appearing cut off and not allowing the information contained therein to be seen properly (Figure 4).

Figure 4. Posts with off-centre content and illegible text, October 8, 2024 (left) and October 10, 2024 (right)



Source: Instagram @a3noticias

The “original” posts have subjects revolving around the following topics: current events (one), international (one), society (one), science and technology (two), and the weather (ten). Posts on this last are usually made by Roberto Brasero and Mercedes Martín, the journalists who regularly present the weather forecast on television news programmes. Weather posts do normally strive to adapt the content to the new medium. They divide the screen vertically; while they appear speaking to the camera in the upper part, stock images or the weather map appear beneath. Posts on the other topics show a journalist from the social media team in a medium or American shot, with a changing background (still or moving) related to the news story in question, sometimes incorporating graphics (Figure 5). Furthermore, six of the posts include music; in fact, they are the only ones in the entire sample that incorporate that narrative element. However, this is music that was added to the video before it was posted; the music library offered by the platform was not used in any way.

**Figure 5. Posts about weather information and vertically split screen, from October 9, 2024 (left) and posts with changing backgrounds and graphics (right)**



Source: Instagram @a3noticias

Another noteworthy aspect of these Instagram posts is the emergence of a new section called “Top News”. These posts feature a journalist in a medium or American shot presenting the day’s main headlines, but the unique feature is that this news content is preceded by advertising from sponsors (Figure 6). In fact, the presenter himself announces this at the beginning of the video with the phrase: “One commercial and we’ll get to the news.”

Figure 6. ‘Top News’ posts, October 7, 2024 (left) and October 10, 2024 (right)



Source: Instagram @a3noticias

These are not the only sponsored posts identified on the @a3noticias profile; three other purely promotional posts were also observed. Both these and the previous ones feature the hashtag #publi. However, when analysing the interaction with all of Antena 3 Noticias’ posts, it was found that this type of content is not well-received by social media users. In fact, they registered the worst values in terms of likes and comments of the entire sample, as will be discussed later.

The results show that such resources as hashtags, mentions, and emoticons appear in all the posts, although with varying frequency. Hashtags were used in 59 of the 60 posts analysed (98.3%). They appear in the text accompanying the audiovisual

content, the most frequently used are those listed in Table 4. The same is true for emoticons, found in 58 posts. In contrast, mentions were not as frequent, appearing in only 25 posts. The most frequent mentions in this case were of news anchors Vicente Vallés –@vicentevalléstv– (four) and Sandra Golpe –@sandra\_golpe– (three), and meteorologists Roberto Brasero –@tiempobrasero– (three) and Mercedes Martín –@mercedesmartín– (three). However, there appears to be no strategy behind the timing of mentions; it seems rather random. Instagram’s geolocation feature was not used in any of the posts within the study sample.

**Table 4. Most used hashtags in posts**

Hashtags	Number
#antena3noticias	56
#news	35
#noticias	35
#españa	25
#actualidad	21

**Source: Created by the authors, 2024**

As regards user interaction with the posts, the ones under study received an average of 86,300 views, 1,774 likes, and 45 comments. However, there is a significant difference between the posts with the best interaction figures and those that performed worst. A comparison reveals that the five posts with the fewest user reactions were the advertising posts mentioned earlier. Conversely, the five with the most interactions are far more diverse. The one with the most reactions was an “original” Instagram post about the weather, concerning Storm Kirk; while the next four posts in terms of interaction volume were from the cultural news programme itself, also about the weather.

Finally, it is interesting to note that both the “recycled” news posts and the native ones created for Instagram include subtitles; an option that this social media platform currently offers and that allows their automatic inclusion in all videos, a technical-narrative example of taking advantage of the potential that Instagram offers when posting.

## 5. Conclusions

Decades have passed since the first television news broadcasts, in which the newsreader remained seated at all times, a talking head, reading the news directly to camera from a printed sheet of paper. News programmes have gradually adapted and changed, driven by technological advances, especially those of the last decade linked to digital convergence, which has led to increasingly demanding audiences (Marín, 2020). Consequently, research on the subject requires constant updating. The analysis carried out here on Antena 3 Noticias (“Noticias 1” and “Noticias 2”) has allowed the identification of similarities

and, more so, differences between the narrative structure of their television news broadcasts and that of the posts on their Instagram profile, addressing both format disparities and narrative divergences. But not only that. The main distinguishing feature of the study is its comparative perspective with the posts on the Instagram profile (@a3noticias). This is because the current strategy is to offer news through a multi-screen system that captures the attention of younger people who have stopped consuming it on television (Martínez-Estrella *et al.*, 2023). This reality, in turn, necessitates studies that allow for theoretical advancement, since, among other things, social media platforms imply a new way of narrating and, therefore, of creating news content, linked to the technical potential offered by these platforms (Rodríguez-Fidalgo *et al.*, 2023).

The results obtained indicate that advances related to the format and handling of news content in television news programmes stem from a pursuit of narrative dynamism that affects both form and content. While typical sections such as society, and national and international politics are still present, new ones like “The Good News” are emerging. These are presented in increasingly shorter formats with constant visual changes that affect, among other things, the role of the presenter, who now has the freedom to move around the 180° screen-studio, directly affecting news presentation within this *mise-en-scène* (García *et al.*, 2023; Molares Cardoso *et al.*, 2020). In other words, the news programmes analysed are characterised, in terms of their television production, by visual dynamism, planned staging, presenters who stand and interact with the large screens, continuous live connections, and a greater presence of graphics. The findings of this study align with research on the sensationalisation of news on television (Mori, 2020), a phenomenon that, in light of the results obtained, far from waning, appears to be intensifying. Closely related to this trend, the use of immersive technologies such as AR in news broadcasts raises new questions about their practical application and their impact on news storytelling. The findings of this study coincide with those of Marín (2020), who points to a trend toward the sensationalisation of news programmes, thanks in part to the incorporation of all these resources. In that author’s words, “those responsible for television news, especially on the major networks, must strive increasingly to offer something new and impactful” (Marín, 2020, p. 13). The analysis conducted has shown that AR primarily serves an aesthetic function, insofar as there has been no real use of this resource in terms of interaction by journalists (Herrero de la Fuente and Jiménez Narros, 2022). This contrasts with the findings of other authors, such as Gastaka *et al.* (2020), who did identify its use from a narrative perspective through the presenter’s interaction with AR in Antena 3’s news coverage of the ‘Julen case.’ The integration of this narrative resource highlights the genre’s development, where relevance now lies not so much in the sensationalisation of content, but fundamentally in the technical improvement of how journalists handle it (Martín Ramallal and Micaletto Belda, 2022).

Production of multi-screen content is closely related to the object of study; it is a phenomenon stemming from the consolidation of digital technologies that has diversified news consumption across multiple devices. One of the recent challenges for television networks has been to offer their content accessibly and at any time, something that came to the fore with the arrival of mobile phones and the now well-established use of social media. However, results have revealed a novel narrative strategy in the identification of QR codes introduced by the network. This resource attracts web traffic to the website by redirecting viewers so they can access more information on another platform, thereby also increasing their audience on that medium (Gallardo-Camacho and Melendo-Rodríguez-Carmona, 2023). It is therefore evident that users consume content on multiple devices simultaneously, but in different ways. The trend is reflected in the shift of practices previously confined to social media toward new on-screen narrative resources, which require the use of mobile phones to interact with the content. This phenomenon

allows for a reinterpretation of the classic concept of meta-narrative, encompassing both the potential for consumption across multiple platforms and the fragmented nature of the message itself. However, this research adopts a critical stance toward the use of QR codes in news broadcasts, defining them as a transmedia experiment that functions more as a tool of “perceived modernity” than as a resource of real functional utility within the field of journalism. The lack of clear evidence as to whether the audience actually interrupts linear consumption to scan these codes calls into question their true effectiveness in the information process.

Considering the comparative perspective combined with the findings related to news coverage on Instagram, this study allows for a discussion of the extent to which Antena 3 Noticias is leveraging the tools offered by this social medium, but not by television broadcasts. The above comparison reveals a lack of a narrative strategy for creating content tailored to the platform. This is evident when TV news items are simply “dumped” onto Instagram without considering, for example, the vertical format required for videos on the platform. In general, recommendations related to digital writing are not followed, specifically regarding the strategic use of hashtags, mentions, and geolocation to achieve greater impact on the social media audience and thus viralise content. Based on these findings, this study concurs with Luginbühl (2024) that media outlets—such as Antena 3 Noticias—attempt to adapt to the logic of social media, but ultimately continue to rely on established news practices. Regarding native Instagram content, while it presents a better narrative approach to news, it is striking that it is used not as a new format, but as an advertising vehicle for the network’s sponsors. This hinders the proper application of audiovisual storytelling, understood as adapting language to the platform’s capabilities without compromising informational rigour. These findings prompt further reflection on whether the obligation to be present on all platforms better informs citizens or not, especially if it results in the deficient use of audiovisual storytelling in favour of advertising logic.

Finally, this study has some limitations, stemming from both the small sample size and its primarily exploratory nature. Nevertheless, the results obtained open up several avenues for future research: it would be worthwhile to extend the analysis period and incorporate qualitative interviews with producers to gain a deeper understanding of the organisational structure of newsrooms. Similarly, comparative studies with other networks are suggested to determine the extent to which this model of content recycling and subordination of quality to sensationalism constitutes a widespread practice in contemporary Spanish digital journalism.

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## 7. Specific contributions by each author

	First name & surname
Conception & design of the study	M <sup>a</sup> Isabel Rodríguez Fidalgo y Adriana Paíno Ambrosio
Methodology	M <sup>a</sup> Isabel Rodríguez Fidalgo y Adriana Paíno Ambrosio
Data collection & analysis	Adriana Paíno Ambrosio y Adriana Paíno Ambrosio
Discussion & conclusions	M <sup>a</sup> Isabel Rodríguez Fidalgo y Adriana Paíno Ambrosio
Writing, formatting, revision & approval of versions	Adriana Paíno Ambrosio y M <sup>a</sup> Isabel Rodríguez Fidalgo

## 8. Conflict of interest

The authors declare that they have no conflict of interest.

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