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THE ROLE OF THE JOURNALISTIC CURATOR IN THE FACE OF AI-DOMINATED PROFILES

Analysis of the Digital Narrative of RTVE's New Social Media News Platform yaTDigo

NURIA QUINTANA PAZ
nquintanapa@upsa.es
Universidad Pontificia de Salamanca, España

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ABSTRACT
This study examines yaTDigo, the new news profile created exclusively for social media by the Spanish Radio and Television Corporation (RTVE). Through content analysis, it identifies the main characteristics of its publications and examines how human intervention adds value and defines the essence of this space. The study shows that this initiative not only adapts information to the communicative conventions of the digital environment, but also reasserts the role of the journalistic curator as a central element of news narrative in contrast to automation and AI-generated content.

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1. Introduction

The progressive integration of Artificial Intelligence tools (hereinafter, AI) into newsrooms currently poses a challenge for news media. In the field of audiovisual journalism, generative AI is giving rise to new communication strategies and has altered some professional routines involved in content production (Illescas Reinoso et al., 2025, pp. 2361-2362). Although Artificial Intelligence has freed journalists from routine tasks and streamlined processes, it has simultaneously introduced significant risks for both professionals and their potential audiences. The assumption by AI of functions inherent to journalistic work generates, on the one hand, a threat to employment and, on the other, a potential erosion of news credibility by displacing human mediation as a guarantee of editorial accountability (Sánchez Esparza et al., 2024b, p. 162). Automated subtitling, intelligent document indexing, assisted content generation (texts, graphics, images and synthetic audio), the enhancement of archive footage, the creation of presenter avatars and information verification (Sánchez Esparza et al., 2024a, pp. 168-169) are some of these new realities redefining journalistic workflows in television.

Alongside this challenge, traditional television media are facing declining consumption rates and a progressive transformation in audience news consumption habits (Newman et al., 2025). This decline is particularly marked among young people (Guerrero, 2018, p. 1244), whose main channel for accessing information is social media, displacing traditional media (Farias-Batlle et al., 2024, p. 157). Young people also act as a "vanguard" in the adoption of new devices, modes of consumption and platforms, setting trends that subsequently spread to the rest of the population (Goirizelaia et al., 2025, p. 47). Social media are therefore increasingly becoming a common means of accessing news (Ceballos-del-Cid et al., 2025, p. 1). All of this requires television broadcasters to strategically strengthen their digital news profiles in order to reach both younger and older audiences (Herrero-Diz et al., 2020, p.

216), who continue to value professionals more highly than *influencers* or AI chatbots as sources of news (Neira Placer et al., 2025, pp. 131-132).

Against this backdrop, and as part of its strategy to adapt news services to social media, RTVE launched yaTDigo in September 2025, a space created exclusively for social media, with the aim of bringing current affairs closer to young audiences through the language and formats characteristic of the digital environment (Navarro-Güere, H., 2024, pp. 383-388). The purpose of this study is to analyse the characteristics of this project and demonstrate its innovative nature in certain respects. As will be shown in the following pages, this news space is distinguished by relying exclusively on explanatory videos and native news bulletins recorded in vertical format, structured around the central role of the journalist as a journalistic curator.

The presence of this figure as the organising axis of the news narrative stands in direct contrast to a future dominated by virtual presenters and content generated using Artificial Intelligence. In contrast to perfect faces and automated formulas, yaTDigo embraces the growing relevance of human narrators (Sánchez-Amboage et al., 2025): communicators capable of personalising, contextualising, explaining and entertaining, whose human intervention serves as a safeguard against information overload. Audiences seek not only information, but also connection and authenticity: credible journalistic curators rather than *bots*, and contextualised narratives rather than algorithmic headlines.

Although Artificial Intelligence offers significant advantages to newsrooms in professional practice, its use must be measured. Effectiveness does not lie in the complete automation of processes, but rather in strengthening human narrative skills that no algorithm can reproduce in an equivalent manner.

2. Objectives and Methodology

The general objective of this study is to determine the main characteristics of the content published by yaTDigo, RTVE Corporation's new news profile created exclusively for social media. The study examines the essential added value of human communication in news narration on this platform, in contrast to others where anonymous or exclusively AI-generated content predominates. Based on this primary aim, the research has three secondary objectives:

1. To establish the distinctive characteristics of the publications in terms of their content and form.
2. To identify the elements that differentiate the profile from other similar news profiles.
3. To determine the qualities and functions of the journalistic curator as a figure who adds value compared with anonymous or AI-generated news content.

For this study, we employed a predominantly quantitative content analysis (Riffe et al., 1998), although we also included several qualitative analysis categories with open-ended responses to provide a more comprehensive description (Fernández and Pértegas, 2002, p. 1). The units of analysis were the publications posted on the profile from the beginning of its activity in September 2025 until January 2026, when the research concluded. In this way, we covered the entire period of activity of the new platform. To delimit the study universe, we alternated the days of the week selected for analysis: in one week, we chose Monday, Tuesday and Wednesday, and in the following week, Tuesday and Thursday. We excluded weekends because news practices differ from those on weekdays and because no news bulletins are published on this profile on those days. In total, we studied 77 publications posted over 46 days. Of these, we analysed 44 news bulletins and 27 *explainer* posts.

For the content analysis, we established five categories: duration, mise-en-scène, audiovisual syntax, topics and characteristics of the journalistic curator.

The *Duration* category refers to the total length of the *reel*, expressed in seconds. For the variables, we used ratio scales based on the average duration of the pieces. Four intervals were therefore

established: *short* (60 to 90 seconds); *medium* (91 to 120 seconds); *long* (121 to 150 seconds); and extended (151 seconds or more).

The *Mise-en-scène* category includes the set design and the types of shots used. The visual space comprises the following qualitative variables: set, scenic space, lighting and props. In the analysis of shots, we considered shot scale, camera angle and camera movement.

The *Audiovisual Syntax* category refers to the way in which the content is presented, that is, to the formal treatment of the image during the post-production stage. In this section, we analyse transitions between shots, sound design, and the insertion of masks and graphic elements.

In the *Topic* category, the pieces are classified according to the sections typically found in a newsroom. We defined polytomous variables with the following options: *national*, *international*, *economy*, *society*, *health*, *culture*, *current affairs*, *sports* and *weather*.

Finally, the *Characteristics of the Journalistic Curator* category covers the specific traits of the journalists appearing on screen. We coded the following dichotomous presence variables (*yes*/*no*): identification (within the narration itself), explanation and accessible language. In addition, we considered the following open-ended qualitative variables to provide a more comprehensive description of the narrator's work: form of address, interaction, expressiveness and functions.

Data were recorded using a coding template in which all the defined categories and variables were systematically collected.

3. Analysis and Results of the yaTDigo News Platform on Instagram

On 15 September 2025, RTVE presented yaTDigo to the public, a new news platform created exclusively for social media. The project's primary aim was to bring current affairs closer to younger audiences through the language and formats characteristic of the digital environment. According to the Corporation, and in keeping with its public service remit, it would guarantee the journalistic rigour inherent in its legislative mandate across the different social media platforms[1]. The public launch coincided with the start of the platform's activity. On the same day, the first daily news bulletin and an explanatory video by one of its contributors, Almudena Ariza, were published.

The name of this new platform not only refers to the initials TD from *Telediario*, creating a play on letters with the main public-service audiovisual news brand. It also reformulates the interjection *Ya te digo* to give it a different meaning while retaining its informal and approachable tone: *I'll tell you the news*.

Content from this platform is distributed through the @yatdigo_rtve profile on *TikTok*, @Lab_rtve on *Instagram*, the rtve.es website, the RTVE Play platform and the official RTVE Noticias channel on *YouTube* through its *shorts*. Unlike other news profiles, the content does not vary according to the distribution channel. In any case, our study was conducted by analysing the *reels* published on *Instagram*.

yaTDigo's official profile on *Instagram* is @Lab_rtve, a profile belonging to RTVE's Innovation Lab. This department of the Corporation is dedicated to experimenting with new technologies applied to journalism, with particular emphasis on the use of Artificial Intelligence and interactive formats (Zaragoza Fuster and García Avilés, 2020: 53). The @Lab_rtve profile predates the creation of yaTDigo, having been launched in July 2015 with *Trazos urbanos*, RTVE's first micro-documentary with a fragmented narrative designed exclusively for consumption on this social media platform.

On *Instagram*, yaTDigo presents itself with the slogan "The current affairs that matter to you". Its profile features four highlighted stories: a special feature on the DANA, a documentary on the exhumation of Civil War mass graves, a questionnaire on Generation Z protests and a series of pieces on Trump's politics entitled En*Trump*ados. It currently has more than 1,400 posts and 76,000 followers[2] . The daily news bulletin and a teaser are posted in Stories three hours before the bulletin itself is uploaded.

Three main characteristics of the news content on this platform can be highlighted and will be developed further below. First, it consists exclusively of native digital content, produced solely for the

[1] https://www.rtve.es/rtve/20250915/rtve-lanza-yatdigo-nuevo-espacio-informativo-exclusivo-para-redes-sociales/16729002.shtml

[2] As of 25 January 2026.

digital environment, using mobile devices and in vertical format. This feature distinguishes it from other television news profiles on social media, where material originally broadcast in television news programmes is often reused, with varying degrees of adaptation to the digital medium. Second, the project relies exclusively on *reels* rather than photographs. It therefore differs from other similar initiatives that combine authored content with anonymous publications or content generated partially or entirely by Artificial Intelligence. Finally, the figure of the journalistic curator is particularly noteworthy. The journalist acquires value not only in the search for and selection of information, but also in the transmission of that content through their on-camera presence. These could be described as *authored reels*, since every post features a journalistic curator on screen with an individual style. AI mediation is thus deliberately excluded and human content production is foregrounded. This feature illustrates the importance attached to the journalist within the project.

Through the analysis of the *reels* published on *Instagram*, we distinguish between two types of news content: the daily news bulletin and other news publications. Of the total number of pieces analysed, 62% correspond to daily news bulletins and 38% to other news videos.

3.1. The Daily News Bulletin

The daily news bulletin is published on the *Instagram* profile every day except public holidays and weekends. It is uploaded to social media from 9 p.m. onwards. The cover image always includes the date and the name of the platform. The day's main news stories are presented by a journalistic curator who is consistently present on screen, delivering the news directly to camera and humanising the content, as discussed below. These news pieces follow a consistent structure: the bulletin opens with a headline and/or a direct question posed by the journalist as a hook. This opening question captures and directs the user's attention while also conveying a desire for interaction. This is followed by a phrase from the journalistic curator, who introduces the name of the platform ("I'll tell you today's news"), thereby reinforcing the identity of the format. The journalist then explains the remaining news stories. The segment concludes with the meteorologist appearing on screen and engaging in dialogue with the presenter to provide details of the weather forecast. Finally, a weather map is shown accompanied by the music traditionally associated with this segment on *Telediario* on La 1, Televisión Española.

The news bulletin always closes with an outro *bumper* featuring a white background and the platform's animated black-and-white logo (in the earliest posts, the logo was static).

Duration

yaTDigo's news bulletins do not have a fixed duration, although medium-length pieces (91 to 120 seconds) predominate, accounting for 88.2% of the total analysed. Some way behind are long pieces (121 to 150 seconds), at 15.9%, and short pieces (60 to 90 seconds), which account for 13.6% of the total. Extended videos (150 seconds or more) are the least frequent, representing just 2.3%. No *reels* shorter than one minute were recorded.

Table 1. Duration of the yaTDigo daily news bulletin

	Percentage
Short (60 to 90 seconds)	13.6%
Medium (91 to 120 seconds)	68.2%
Long (121 to 150 seconds)	15.9%
Extended (over 150 seconds)	2.3%

Source: Authors' own elaboration, 2026.

It is worth noting that there is no correlation between duration and the number of news stories included. In general, each bulletin features five or six stories, with an average of 5.6. Duration therefore appears to depend more on the narrative pace and communication style of the journalistic curator than on the amount of information or on any predetermined time constraint associated with AI-based production. The data show a clear preference for medium-length news bulletins, creating a stable

narrative format that is recognisable to users and departs from the excessively brief formulas employed by other similar news profiles, which are characterised by presenting current affairs "in one minute".

Mise-en-scène

The setting is not AI-generated, but rather a real and stable set, thereby reinforcing the authenticity of the format and the credibility of the news discourse. The mise-en-scène of the daily news bulletin always takes place on the same small corner set. The set design is functional and combines the two colours associated with the visual identity of the news platform: orange and black. Its minimalist approach helps to place the journalistic curator at the centre: by eliminating visual distractions, the user's attention is focused on the communicator, reinforcing their explanatory role and fostering a sense of proximity in the message.

The set consists of two black metal mesh panels displaying photographs related to the day's news and small signs bearing the name of the platform. It also includes a tall desk lamp and an industrial-style shelving unit with several decorative objects, including a moving lucky cat. Finally, there is a low sideboard. The set floor is black with an orange circle.

As the studio space is limited, this has two main effects on the mise-en-scène. First, the spatial restriction determines when certain elements are added to or removed from the set, specifically a high bar table and a stool, which are introduced when the journalistic curators sit down to explain particular news stories. Second, the same limitation means that these elements must sometimes be removed and also necessitates the use of a wide-angle lens for wider shots.

In terms of props, some journalistic curators hold particular objects related to the news story being presented (a photograph of Trump, a book, etc.). This fosters a sense of proximity with the user and breaks with the formality of television news presentation. The journalist is humanised: rather than being a distant voice, they become a journalistic curator who translates reality in an accessible way. Furthermore, by creating an association between the verbal message and the object, the journalist facilitates subsequent recall of the information.

The lighting is uniform and balanced so that the journalist is clearly visible. The lighting arrangement is only altered when specific atmospheres are created (for example, to simulate the questions in a quiz show).

In terms of shot composition, the most frequently used scale is the medium shot in its three variants (medium close-up, medium shot and medium long shot). However, within the same piece, these are combined not only with other medium shots, but also with American shots, full shots and wide shots using a wide-angle lens. A similar pattern can be observed in camera angle: although frontal shots are the most common, all pieces include high-angle shots for the wider framings. Low-angle shots are used only in some pieces. The shots are generally static. When movement is used, it usually consists of a slight *tracking shot* following the journalist. *Zoom in* and *zoom out* are used consistently as transitions between shots, always added during post-production rather than executed during the original recording.

Audiovisual Syntax

The pieces are characterised by a fast pace typical of native digital formats, with shots rarely remaining on screen for more than two seconds. This pace creates a sense of dynamism that helps retain the user's attention. This rapid cadence is reinforced not only by the combination of different framings, with changes in shot scale achieved through *zoom* and through different camera angles and positions, but also by the movement of the journalistic curator within the frame. This avoids visual monotony and conveys a constant sense of novelty. At times, traditional editing rules are even deliberately broken by cutting between two shots taken from positions more than 60 degrees apart, producing perceptible visual jumps.

Editing is generally based on cuts in order to maintain narrative flow, although frequent *zoom* transitions are used between shots, together with sliding wipes to mark changes of topic. These wipes feature a white background with the programme logo.

News content is usually presented using voice-over sequences in three different formats: conventional voice-over sequences in vertical format with a white mask over the corporate orange background; voice-over sequences in composite shots with a 50/50 split screen; and voice-over sequences in composite shots using a floating *Picture-in-Picture* window containing the journalist. On some occasions, soundbites are included, with the image reconfigured to maintain the correct composition of elements within the frame. At this point, it is necessary to clarify an issue concerning the television concept of *voice-over sequences*. Strictly speaking, these pieces are not voice-over sequences because the journalistic curator does not narrate over the images live; instead, all the material is edited in advance. They should therefore be regarded as *pseudo-voice-over sequences*, a term that will be used from this point onwards.

The news bulletin always features background music. Different sound effects are also inserted to accompany the wipes and the appearance of keywords or still images.

This entire post-production process inevitably involves active intervention by the journalist, whose work is essential and difficult to replace with Artificial Intelligence, since it involves narrative criteria, editing decisions and an individual style that determines both what is to be communicated and how the content is presented.

In terms of graphics, on-screen text featuring keywords, headlines and figures relating to the news stories is used continuously. Still images (photographs and maps) and moving images are also included, together with *GIFs*, *emojis* and *stickers*. These elements, characteristic of social media, are common in similar news profiles such as @ac2ality and @nowthis. Different types of on-screen text are used: they identify the journalistic curator, indicate the date of the programme, provide significant explanatory information, identify the roles of speakers in soundbites and provide subtitles for the narration. The inclusion of the latter is essential, since a large proportion of social media content is consumed without sound.

These dynamic subtitles are also adapted to the digital environment through the use of *algospeak*, a form of strategic self-censorship intended to avoid penalties imposed by automated moderation systems on social media. Sensitive words relating to violence, death or sexual topics are replaced with forms in which letters are substituted by numbers, allowing news content to circulate without its reach being reduced or the content being removed. Sensitive words are likewise masked with brief silences. Thus, although *speech-to-text* transcription is performed using AI, it should be emphasised that *algospeak* is a manual and creative decision made by the communicator in an attempt to "circumvent" Artificial Intelligence.

Topic

Although the bulletin frequently includes information of clear public interest and news relevance, it also covers topics that receive little or no attention in traditional news programmes. By incorporating content that conventional media tend to relegate, yaTDigo's daily news bulletin redefines what is considered newsworthy in the digital environment, selecting peripheral topics that may be of interest to younger audiences. It could therefore be argued that the platform establishes a new form of *agenda setting* by moving away from the traditional hierarchy of news values (general interest, proximity, novelty or timeliness). Whereas national politics tends to predominate in television news bulletins and forms the core of their news agenda, on this platform that centrality shifts towards international politics,

society and culture, thereby reconfiguring the thematic hierarchy. The news offering is therefore adapted to the interests and consumption patterns of young digital audiences, moving away from the traditional primacy of institutional news. In total, 259 news stories are included, representing an average of 5.6 stories per bulletin.

In terms of the sections to which the news stories belong, international content accounts for 30.9%, followed by society at 21.2% and culture at 13.1%.

Table 2. Topics covered across all daily news bulletin items

	Percentage
International	30.9%
Society	21.2%
Culture	13.1%
National	7.3%
Health	3.5%
Crime and Incidents	3.5%
Economy	2.7%
Sports	0%
Weather	8.9%

Source: Authors' own elaboration, 2026.

National politics accounts for 7.3% of the items, followed by Health and Crime and Incidents (3.5% each) and Economy (2.8%). The weather segment, which appears in every bulletin, represents 8.9% of the total, while sports coverage is excluded in all cases.

It is worth noting that the Society category includes topics such as the environment, climate change, women, science and technology, nature and LGBTI+. These topics function as issues of social interest with a strong implicit ideological component, insofar as they prioritise certain perspectives over others.

Characteristics of the Journalistic Curator

As noted above, the figure of the "journalist-influencer" is fundamental to yaTDigo. This prominence is maintained in the daily news bulletins. The journalistic curator is not an AI-generated avatar, but a professional who searches for, selects and communicates content with their own communicative intent. Their presence is intended to create bonds of trust and proximity with the viewer, thereby reinforcing the human dimension of the news narrative. The following analysis shows how this is achieved.

To facilitate the journalistic curator's expressiveness, priority is given to freedom of hand movement, which is why either a clip-on microphone or a small handheld microphone is used, depending on each presenter's individual style.

The journalist always identifies themselves at the beginning of the piece. Their role is not limited to reporting the news, but also involves explaining the content, either by opening with a question or by interacting with the viewer ("I'll explain it to you", "If you're a woman, I've got bad news for you", "Does your rental contract expire this year? This will interest you", "In case you don't remember", "I'll sum it up quickly", "Does this song sound familiar?", "Did you know?", etc.). They use simple, accessible and comprehensible language ("Kast doesn't hold back when it comes to defending Pinochet", "[the two leaders] are giving it everything on the drums"). In terms of forms of address, the formal *usted* is abandoned in favour of familiar forms using the second-person singular *tú* ("Are you one of those people who buy Christmas lottery tickets, or do you give them a miss?"). Third-person forms without an explicit pronoun are also used in impersonal constructions.

In their narration, journalistic curators encourage interaction through three main strategies: asking the viewer direct questions, as noted above; directing users towards other news pieces on the same platform; and explicitly asking for comments on the *reels*.

In addition, the journalist humanises the information through the direct expression of feelings and emotions, breaking with the paradigm of detached objectivity traditionally associated with journalism.

This emotional expressiveness is conveyed through visible reactions in body language (surprise, displeasure, etc.) and reinforced through spoken and colloquial language. The journalistic curator is not merely a transmitter of data, but an affective mediator who interprets the news and identifies with the audience ("Meanwhile, we can't even afford housing (...)"). This expressiveness reduces the social distance between journalist and user, encouraging audience identification with the format. The role of the journalistic curator is therefore not only to inform, but also to explain, advise ("So now you know"), recommend ("You need to get vaccinated", "Don't let your guard down, protect yourself"), guide ("Listen to it [a podcast]") and reflect on the issues discussed.

3.2. Other News Pieces

In addition to the daily news bulletins, yaTDigo includes other news pieces which, although less frequent, complement the overall offering through a different approach. These are explanatory videos in which a complex topic is broken down through an agile narrative. This content can be classified according to the journalists appearing on screen. On the one hand, yaTDigo's own journalistic curators produce more in-depth pieces on specific topics in the *explainer* format, the term used by the platform itself on the covers of the *reels*. They thereby take advantage of the flexibility of the format to focus on news stories that are more difficult to understand or require broader contextualisation. Their structure consists of a *hook* followed by the main content, without a closing section.

On the other hand, journalists from TVE and RNE news services use this vertical platform as an ideal channel for disseminating content related to their professional areas, adapting their discourse to digital language without sacrificing the rigour of traditional newsroom practice. These Corporation reporters have established professional careers, credibility with audiences and an *online* community (such as correspondents Almudena Ariza, José Antonio Guardiola and Cristina Olea, for example). Their participation adds value to this digital space. They also share these pieces through their own social media profiles, where they receive far more views, comments and likes. The structure of each piece is determined by the individual high-profile journalist and therefore depends on their personal style. One example is Almudena Ariza and her pieces entitled *Mi vuelta al mundo*, in which she explains four or five international news stories. Another is correspondent José Antonio Guardiola, who travels into Haiti and, over several episodes, shows the situation in Port-au-Prince in a production created exclusively for yaTDigo. Reportage-style cultural pieces are also frequent, such as those produced by Sara Ramos and Elena Carranza, both specialists in this field.

Some explanatory videos consist of several episodes, as indicated on their cover images. Each publication focuses on one aspect of the same topic, meaning that it is not necessary to watch all of them in order to gain a full understanding of the subject.

Duration

The explanatory videos likewise have no fixed duration, ranging from one minute to just over three minutes. Most are long pieces (121 to 150 seconds), accounting for 40.7% of the total analysed. Medium-length content (91 to 120 seconds) and short content (60 to 90 seconds) each account for 25.9%. Extended *reels* (more than 150 seconds) represent 7.4% of the total.

Table 3. Duration of other yaTDigo news pieces.

	Percentage
Short (60 to 90 seconds)	25.9%
Medium (91 to 120 seconds)	25.9%
Long (121 to 150 seconds)	40.7%
Extended (over 150 seconds)	7.4%

Source: Authors' own elaboration, 2026.

This variability in duration reflects the logic of the *explainer* format, which prioritises a comprehensive understanding of the topic over temporal brevity. It therefore moves away from the

rigidity of linear programming schedules and from the *a priori* determination of total duration through AI. The absence of *reels* shorter than one minute indicates an editorial intention to avoid an excessively superficial treatment of content, unlike other similar news profiles in which brevity is promoted as a value. At the same time, there is an attempt to strike a balance between the concision characteristic of social media and sufficient informational density, in order to avoid potentially discouraging the user.

Mise-en-scène

The journalistic curators are presented in three main settings: the newsroom, an office, or against a plain grey background with no decorative elements. This minimalist configuration functions as a deliberate strategy of visual focus: by removing potential distractions, the viewer's attention is concentrated on the journalist, consolidating their role as the interpretative centre of the news story. The lighting reinforces this effect, as the presenter is properly illuminated while the background remains comparatively subdued. Low-key lighting is maintained around the narrator. On some occasions, the journalistic curator appears seated at a desk with papers, which they write on, underline or show to the viewer. No other props are used.

In the case of RTVE journalists who collaborate with the platform, the mise-en-scène takes place either outdoors, as in the case of Patricia Navarro, or in their homes, as with Almudena Ariza.

In both cases, the settings are real spaces rather than AI-generated environments, which helps reinforce the authenticity of the message and a sense of proximity with the user.

In terms of shot composition, the emphasis is mainly on narrative shots: medium shots, particularly medium long shots, with no camera angle variation or movement. Changes in scale between medium shots are achieved through *zoom in* and *zoom out* during editing.

Audiovisual Syntax

When these pieces are compared with the daily news bulletins, there is a slight reduction in both their internal and external pace. The nature of these pieces entails a reduction in stimuli; however, this does not mean that the visual characteristics that define the news platform are abandoned. Different shots are therefore combined, with variations in scale achieved through *zoom* and changes in camera position. Transitions between shots are primarily achieved through cuts and *zoom*. Sliding wipes are also used and, on rare occasions, dissolves are employed when inserting pseudo-voice-over sequences.

Indeed, pseudo-voice-over sequences are the format most commonly used to present content, although soundbites and *VTRs* are also included. Voice-over sequences are inserted either in vertical format or in a 50/50 split-screen composition. It should be noted that Almudena Ariza's *Mi vuelta al mundo* pieces have their own visual identity, based on the use of yellow and black polka dots. In these pieces, wipes are inserted whenever there is a change of topic.

In terms of sound design, most explanatory videos include a background music track, although this is not always the case. Sound effects, by contrast, are recurrent and are inserted when still images, keywords or data appear, reinforcing the visual rhythm and narrative focus.

As regards graphics, the pieces incorporate elements characteristic of social media content: keywords, headlines and figures presented in visually striking formats. The visual composition combines still and moving images, as well as *GIFs*, *emojis* and *stickers*.

A wider variety of on-screen text is used than in the daily news bulletins: authorship, location, date, explanatory text, identification of professional roles, web references and dynamic subtitles. The latter are also reviewed and employ the alternative *leetspeak* alphabet.

Topic

The explanatory videos allow certain topics to be explored in greater depth when they require a broader context than that provided by the immediacy of the news itself. There is also a clear intention to bring current affairs closer to young people, who may encounter these issues without prior background knowledge.

Most of these topics fall within the international sphere, where it is necessary to provide a contextual framework for the conflict, including historical background, economic roots, and political and cultural realities, in order to ensure an adequate understanding of current events. In this regard, 74.1% of the pieces analysed fall within the International Politics category. At a considerable distance are Culture

(7.4%), Society (7.4%), National (7.4%) and, finally, Economy (3.7%). It is worth noting that the explanatory videos on national politics are concentrated within a single week, owing to the Extremadura regional elections held on 21 December 2025.

Table 4. Topics covered across all explanatory videos

	Percentage
International	74.1%
Society	7.4%
Culture	7.4%
National	7.4%
Economy	3.7%

Source: Authors' own elaboration, 2026.

Crime and incidents, health and weather are excluded from these *explainers*. As in the daily news bulletins, sports content also has no place on yaTDigo. This type of content is covered by specialised platforms that are better equipped to meet the information needs of users seeking such material.

Characteristics of the Journalistic Curator

Unlike in the daily news bulletins, the journalistic curators in the explanatory videos do not identify themselves on camera. Nevertheless, they remain the central protagonists in the communication of the content. In the *explainer* pieces, their intention to explain and contextualise certain news stories is even more evident. The most frequently used formula is the question "why" or "I'll explain why", which serves as the central device for transforming the news story into an understandable process.

They use clear, accessible language through familiar second-person forms of address. They also incorporate phatic markers to build trust and connection with the user ("Do you remember when...?", "If you're under 40, you probably don't know that", "What do you think?", etc.). In pieces divided into several episodes, they indicate what the user will be able to see in the next *reel*. In general, their delivery is more measured than in the daily news bulletins. The use of explanatory pauses reinforces the role of the journalistic curator as an educator rather than merely a transmitter of facts.

We observe a divergence between the use of the second-person singular by emerging journalistic curators and the plural by established journalists ("I imagine you're all aware that", "Now you can see me wearing a vest and helmet", "I invite you all to follow us on social media", etc.). This may reflect an attempt to maintain a degree of professional distance and to address a broader and more heterogeneous audience. They also incorporate phrases into their discourse that reinforce their professional expertise and the credibility of the narrative ("I was in Syria a year ago", "The last time I came [to Haiti]", etc.). Personal experience thus becomes another resource for capturing the viewer's attention. Among these highly regarded professionals, the distance from AI-based news profiles becomes particularly apparent. Their presence reinforces the authenticity of the format and its human dimension: they possess experience and credibility and share their content with a real community of followers. These are aspects that are difficult for automated systems to replicate.

The use of a wireless clip-on microphone, whether attached to clothing or used in a *reportage style*, facilitates the journalist's on-camera expression by leaving their hands free. Moreover, as observed throughout yaTDigo, the journalistic curators do not adopt a detached or neutral tone in their explanations, but incorporate emotional nuances through facial expressions, sometimes moving closer to the camera to heighten their visibility. On occasion, they also introduce evaluative verbal formulations and opinions ("(...), now they're lunatics taking over neighbourhoods"). This expressive approach departs from the traditional *talking head*. Instead, priority is given to the humanisation of news discourse, adopting an almost conversational style.

3.3. The Figure of the Journalistic Curator. Functions of the Human Narrator That Add Value Compared with Exclusively AI-Generated Content

As already noted, yaTDigo is an initiative that clearly favours authored news content. RTVE has thus launched a new format in which "journalist-influencers" translate the world for younger audiences. Young people may feel distanced from the traditional figure of the journalist, but they listen to a young journalistic curator who guides them through empathy and by using their own language. This is why the Corporation itself uses this concept to present the main professionals associated with the project: Javier Hierro, Ana Montoro, Belén Obregón, Víctor D'Avigneau, Marta Villena, Ainara Pérez, Cristina Domaica, Cecilia Revuelta, Daniel Cargol, Claudia Pérez, Pablo Caminero and Luismi Palao. Alongside them, other contributors bring to the platform the credibility derived from long journalistic careers, while consistently adapting their approach to the language of social media: Almudena Ariza, José Antonio Guardiola, Ana Bosch, Sara Mosleh, Cristina Olea, Patricia Navarro, Sara Ramos and Elena Carranza, among others. These professionals also approach their vertical-format publications with a fundamentally explanatory purpose, enabling audiences who are distanced from linear television to understand complex current affairs. Nor should we overlook the contributors to the weather section, who briefly report on current weather conditions while participating in the journalistic curators' communicative "games": Marc Santandreu, Martín Barreiro and Mónica López.

It is therefore a social media news profile that differs from other similar initiatives in which authored content alternates with anonymously published or AI-generated material (subtitled news videos), such as ac2ality, Nowthis and BBC News, among others. Indeed, one essential feature that distinguishes this project from others is that it includes only *reels* rather than photographs, as a way of defending the need to "let the author explain" and of placing value on their words.

From the analysis conducted, we can identify a series of functions performed by yaTDigo's journalistic curators that are reflected in their publications and help construct the "brand" of the profile. These are skills and competencies that add value to the publications in comparison with anonymous news content or content generated exclusively by AI.

1. **To inform:** although the choice of topics in its publications does not always follow the traditional media agenda, the news bulletins usually include many current issues. Thus, in contrast to anonymous or AI-generated news content, the Corporation places its trust in the truthfulness and credibility of identifiable narrators. Generative AI systems are designed to be convincing, not truthful.
2. **To explain:** beyond simply providing information, the journalistic curator on this profile seeks to "translate" a reality that may be complex for young people. The narrator contextualises, explores in greater depth, clarifies and interprets. AI remains focused on the what, providing large amounts of information, whereas the narrator takes time to answer the remaining questions: why, what for, how...
3. **To personalise:** the narrator's identity is continuously made explicit in video introductions, on-screen text and other elements. This is a way of making the authorship of the publications clear and highlighting the distinctive value of their content. Rather than content fronted by virtual presenters and AI-generated writers with perfect faces, RTVE favours "real narrators" who produce authored *reels*.
4. **To empathise:** the journalist seeks to understand the user in order to identify their needs and interests, demonstrating this through questions and expressions intended to establish a connection. They not only attempt to put themselves in the user's position, but also seek to identify with them through their clothing and behaviour: they therefore appear in informal attire far removed from the clothing traditionally associated with journalists in conventional media. Their clothing is casual, including hoodies, jeans, untucked shirts, *piercings* and alternative hairstyles. They take into account that users follow a journalistic curator because of their judgement, taste, aesthetics and style. The journalistic curator seeks to be perceived as an equal, on a horizontal level, in contrast to the perception of AI as a corporate or cold entity operating vertically.
5. **To propose:** in the face of information overload, the journalistic curator prioritises and proposes. These publications introduce alternative topics and direct young people's attention towards new areas of interest. AI is excellent at summarising but poor at prioritising. The value

of the journalistic curator also lies in what they decide not to include, so as not to waste the user's time. AI tends to fill space, whereas the journalist tends to synthesise and focus.

6. **To recommend:** the narrator explicitly recommends cultural and leisure activities. When a journalistic curator recommends something, they are putting their reputation at stake. If AI makes a mistake, it is merely "a data error". This also highlights the value of the narrator's experience, as recommendations are based on their own experience and knowledge. AI possesses "data knowledge", but lacks the experience that users value so highly.
7. **To guide and influence:** this applies to the selection of important issues and trends and to how audiences think about them. It generates opinion. Our analysis of the profile's content also suggests that the guidance provided by the "journalist-influencer" sometimes results in a somewhat ideologically inflected choice and treatment of topics, something also evident in comments and body language, such as the gestural use of quotation marks. This can be observed, for example, when Israel is described as a "supposedly democratic" country, when same-sex marriage is "applauded", when the winner of the elections in Chile is described as "Well, quite a character, as Rosalía would say", or when it is stated that "Trump is demolishing part of the White House as a metaphor for what he is doing to the country". The narrators' opinions are also apparent in the use of inclusive language, with expressions such as "Para adictes nosotros a ti" when introducing the weather contributor, or "male and female workers", among other examples. In this way, yaTDigo's journalistic curators not only direct young people's attention towards certain alternative content, but also influence how they interpret it.
8. **To entertain and amuse:** news is presented through entertainment and humour. In an attempt to connect with the target user profile, the news is narrated through playfulness and irony. In contrast to the literalness of AI, the narrators on this profile use "double meanings" and sarcasm: "Trump is still playing Risk", "There's no day without Trump". They also frequently use the gesture of "air quotes" and adopt facial expressions of disbelief. In a playful vein, elements linked to the news appear and disappear from the news set; presenters adopt informal postures, such as putting their feet on the table, leaning on it with one elbow or appearing on a bicycle; they use wordplay to introduce the weather forecast; or they simulate humorous situations: asking for the weather forecast by shouting from the desk, several journalists entering on bicycles, looking distractedly at their phones at the beginning of the bulletin, or rolling around on the floor.
9. **To build community:** they ask questions, address users directly, show interest and challenge them. They constantly seek interaction and complicity with users in order to build audience loyalty and get to know them better. AI is an extraordinary tool for assisting creators with scripts, editing and ideas, but not for replacing the relationship itself.
10. **To humanise through emotion:** they smile, appear frightened or thoughtful... They openly convey emotions in their pursuit of an emotional connection. AI does not feel; the journalistic curator does and demonstrates it. A parasocial relationship is thereby established.
11. **To generate corporate image:** the narrator on this profile is an essential transmitter of the Corporation's corporate image. They play a fundamental role in constructing and disseminating RTVE's brand image. In this respect, they responsibly assume their contribution as journalists serving the broadcaster's public service remit. It should also be borne in mind that, on some occasions, they promote content produced "in-house".

4. Conclusions

The main purpose of this study was to determine the characteristics of the content published by yaTDigo, RTVE Corporation's new profile created exclusively for social media. The study analysed the essential added value of human communication in its news narration in contrast to news profiles dominated by AI.

With regard to the particular characteristics of the profile's content, two types can be identified: the daily news bulletin and *explainer*-type publications. The daily news bulletins display clear formal and narrative stability, with a consistent structure and aesthetic, which does not respond to an automated logic or algorithmic production patterns, but rather to the communication style of the journalistic curator. The average duration of the pieces, the absence of ultra-short *reels* and the consistency in the

number of news stories indicate an intention to explain and contextualise information, even within the time constraints characteristic of social media. The mise-en-scène reinforces this approach: the real, minimalist setting, together with shot composition centred on the journalist, consolidates the authenticity of the narrative and shifts the focus away from the technical apparatus towards the human figure. In this respect, the analysis shows that the credibility of the message rests on the narrator's visibility, physical presence, expressiveness and personality, elements that are difficult to reproduce through automated content-generation systems or synthetic presenters. From a thematic perspective, the selection and prioritisation of news confirms the role of the journalistic curator as an active agent of prioritisation. The news agenda is reconfigured by moving away from the dominant logic of traditional news bulletins and proposing new content related to international politics, society and culture. This function of proposing and framing content is particularly significant in contrast to AI-based news profiles, characterised by data aggregation and the reproduction of trends without explicit editorial criteria.

The explanatory videos intensify this human dimension even further: their greater length, slower narrative pace and the absolute centrality of the journalist underline the value of the journalistic curator. The presence of professionals with established careers also contributes experience and narrative authority, attributes that reinforce user trust and cannot be replaced by avatars or synthetic voices. These pieces continue to seek to "translate" a complex reality for young audiences by selecting topics primarily from the International, Culture and Society sections.

Three main characteristics of the news content on this platform distinguish it from similar initiatives. First, it consists exclusively of native digital content, produced solely for the digital environment, using mobile devices and in vertical format. It therefore differs from other television-based profiles that tend to repurpose content originally produced for television. Second, it relies exclusively on *reels* rather than photographs. Video gives greater prominence to the spoken word and to the explanations provided by "real" journalistic curators. Finally, and most importantly, there are the functions performed by the journalistic curator. In this regard, we have identified a series of narrator skills and competencies that shape a form of authored journalism adapted to the digital ecosystem, in which value lies not in automating the process, but in the human narrator's ability to interpret reality, connect with the audience and give meaning to information in a context of information overload. In this innovative space, the fundamental value of the content is provided by the human component, "repositioning" the journalist at the centre of the news process. The profile therefore does not merely represent a formal adaptation of content to the digital environment, but rather constitutes an editorial proposal in which the presence of the "journalist-influencer" is not incidental but structural. yaTDigo thus reflects a substantial evolution in the way the journalist's professional profile is conceived within the digital environment, with significant implications for journalistic practice and training.

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