VISUAL REVIEW | Vol. 18, No. 7, 2026 | ISSN 2695-9631
International Visual Culture Review / Revista Internacional de Cultura Visual
CC BY ND
https://doi.org/10.62161/revvisual.v18.6494

FROM THE NEWSCAST TO THE REEL: Circulation of Visual Records of Police Incidents on Instagram (CHV, Mega, TVN, and Canal 13)

PAZ CRISÓSTOMO FLORES
pazcrisos@gmail.com
Universidad Finis Terrae, Chile

KEYWORDS

Platformization
Instagram reels
Police news
Visual culture
Algorithmic attention
Digital surveillance
Visual journalism

ABSTRACT

This study examines how CHV Noticias, Meganoticias, 24Horas, and T13 adapted police and emergency images to Instagram reels in 2025. Using a quantitative content analysis with qualitative support, a sample of 200 posts (50 per outlet) was selected based on thematic relevance and the use of external visual sources. A total of 56 variables were coded across five analytical dimensions, achieving high reliability (Cohen's Kappa = 0.85) and tested using chi-square analyses. The findings reveal a predominance of institutional footage (81.5%), public-space events (76%), and vertical reel formats (96.5%), along with high-impact lexis (59%) and alert tones (52%), producing emotionally driven micro-narratives shaped by algorithmic logic and reinforcing tensions between televisual authority and platform virality.

RECIBIDO: 05/ 08 / 2026
ACEPTADO: 20/ 10 / 2026

1. Introduction

Digital platforms have transformed the contemporary information ecosystem, reshaping the modes of news distribution and the ways in which audiences interpret, legitimize, and visualize information. This process has entailed a migration from traditional television to digital environments, where journalistic logic adapts to new formats and is reconfigured under the algorithmic, visual, and participatory principles characteristic of platforms (Van Dijck et al., 2018). In this transition, journalistic practice does not merely change its medium; it internalizes the rules of visibility, attention, and circulation inherent to the digital environment, thereby transforming how information is produced, hierarchized, and socially validated..

Instagram, as a social networking platform, is grounded in the circulation of aesthetic, brief, and intense images, a dynamic that has reshaped informational discourse. Consequently, the narrative structure of news broadcasts has shifted toward the logic of a continuous flow of information, aimed at capturing users' attention for a few seconds and improving performance metrics. Within this visual and algorithmic environment, journalistic discourse adapts to a logic of constant circulation, where visibility depends on the capacity to secure instantaneous attention and sustain user interaction for very short spans of time (Bucher, 2018; Highfield, 2016). Accordingly, television news narratives on digital platforms are oriented less toward contextualizing events and more toward optimizing visibility and engagement metrics, privileging concision, visual impact, and emotional appeal as strategic resources for circulation (Burgess & Green, 2018).

In this context, crime and emergency news stand out within the current visual ecosystem due to their capacity to attract attention through emotion and spectacle. Their affective potential and visually intense nature make them particularly well suited to the cultural dynamics of immediacy and emotional consumption that dominate digital platforms (Mitchell, 2005). This process highlights what Mirzoeff (2015) conceptualizes as contemporary visuality: a regime of visibility in which power is exercised through control over what can or should be seen. On platforms, this visuality becomes intertwined with the algorithmic logic of attention (Bucher, 2018), generating a new form of media authority grounded in circulation and virality.

Visual records—such as videos captured by surveillance cameras, citizen recordings, or clips disseminated through social media—acquire legitimizing value in and of themselves, insofar as the mere existence of an image is often sufficient to validate an event as real (Andén-Papadopoulos, 2013; Hermida, 2012). In this way, the image ceases to function as a simple accompaniment to the text and instead becomes the core of journalistic authority within visual platforms. Within this framework, the present study analyzes the strategies of enunciation, legitimation, and visual adaptation employed by the principal Chilean television news programs on Instagram during 2025—CHV Noticias, Meganoticias, 24Horas, and T13—with the aim of understanding how these outlets reconfigure their informational discourse and their relationship with visualities produced outside the professional media environment.

1.1. Digital platforms and media hybridization

Platformization has transformed the ways in which communication, culture, and social practices unfold within the digital environment. Platforms not only host and distribute content; they also modulate hierarchies, visibility, and the behaviors of both audiences and media producers (Klinger & Svensson, 2018). Within this framework, media organizations have incorporated the algorithmic logics inherent to these infrastructures, orienting their work toward the optimization of attention and interaction metrics in a context where visibility, reactions, and shares become the primary indicators of communicative success (Napoli, 2019). As a result, the formats and narratives circulating on platforms are redefined under a form of invisible governance, in which algorithms condition which contents achieve visibility, and which remain outside the mediated flow.

The contemporary media system is characterized by its hybrid nature, in which digital and traditional media coexist, intersect, and mutually rearticulate one another (Chadwick, 2017). In this context, the infrastructure of digital platforms operates as a structural framework that imposes rules and conditions forms of communication, affecting both news production and the institutional practices that participate in the public sphere (Van Dijck et al., 2018). This dynamic is grounded in the corporate ideology of the platforms themselves, which embed a business logic based on interaction and algorithmic performance:

visibility, participation, and content circulation become the new criteria of value within the information ecosystem (Nieborg & Poell, 2018).

Digital platforms operate simultaneously as distribution channels and as sociotechnical infrastructures that organize communication through data, metrics, and algorithms (Van Dijck et al., 2018). In this context, the public sphere no longer depends exclusively on traditional media for its structuring; it is also shaped by the visibility granted by platforms, the types of interactions they enable, and the communicative practices they legitimize within their environment. Traditional media, far from disappearing, reformulate their discursive and narrative strategies in order to adapt to the dynamics of the digital ecosystem, incorporating languages, formats, and modes of circulation consistent with the algorithmic logic that governs platforms.

Content hybridization is both discursive and cultural as well as technological, particularly in Latin America, where media organizations reformulate their narrative identity in order to integrate into a global ecosystem in which communicative actors must adapt to algorithmic rules (Chadwick, 2017). In this way, television becomes a transmedia medium, merging its participatory logics with those of digital platforms and generating an aesthetic and discursive hybridization that redefines its modes of production and circulation (Carlón, 2016).

1.2. Crime news in the visual ecosystem

From a traditional perspective, televisual logic—associated with immediacy, visual impact, and the spectacularization of events—progressively adapts to the new narrative and aesthetic codes of digital platforms. In this process, news is reconfigured as a brief, emotional, and fragmentary audiovisual product, designed for rapid consumption and easy shareability (Costa-Sánchez, 2021; Rodríguez-Fidalgo et al., 2023).

Instagram functions as a laboratory for the redesign of traditional audiovisual logics, where the reel replaces the report and the image assumes a role of symbolic verification. It thus ceases to be a mere support for the narrative and becomes an agent capable of generating attention, affect, and credibility in its own right (Mitchell, 2005). Within this new ecosystem, the image also acquires a performative and political dimension, insofar as it defines the gaze, guides the interpretation of events, and establishes a form of visual power over what can—and should—be seen (Mirzoeff, 2011, 2015).

Images become a central element of the informational visual ecosystem, in which the public exposure of an event automatically transforms it into an object of symbolic power (Thompson, 2005; Han, 2018). The migration from traditional television to social media generates a hybridization of content in which two logics converge: on the one hand, the institutional aesthetic and narrative of the television newscast; on the other, the performativity and interactivity characteristic of digital platforms (Sancho-Belinchón, 2023).

From the perspective of transmedia journalism, traditional media no longer disseminate a single, unified narrative; rather, they distribute fragmented and multimodal versions of the same event, adapted to the languages and dynamics of each platform (Costa-Sánchez, 2021). In this context, the reel aesthetic transforms news into a brief, emotional, and reusable audiovisual product designed to stimulate superficial interactions and maximize circulation. Consequently, crime events are reconfigured as media spectacles in which emotion and visibility prevail over interpretation and analysis (Rodríguez-Fidalgo et al., 2023).

This scenario favors the amplification of crime news, as an image can rapidly become a mechanism of symbolic control. Videos depicting crimes or emergencies, due to their fragmented structure and visual intensity, readily adapt to the algorithmic logic that privileges highly emotional and rapidly circulating content. Emotion thus becomes the primary driver of engagement, enabling crime news on Instagram to inherit the impact of television while reconfiguring it according to the rules of digital attention (Papacharissi, 2015).

From this perspective, the crime narrative gains force only when it is grounded in visual evidence, whereby the image replaces proof and establishes itself as a source of truth (Saldívar, 2025). In this way, classical televisual discourse is transformed into a spectacle optimized for the algorithm, seeking to maximize user attention and reaction (Deuze, 2019; Han, 2018). Citizen recordings, when inserted into this logic, produce a social reality grounded in the circulation of content, functioning as an affective and political act capable of activating moral and emotional judgments among those who share it (Andén-Papadopoulos, 2013).

The mass circulation of crime-related videos, witness recordings, or surveillance camera footage transforms any user with a mobile phone into a digital witness—an ethical and symbolic mediator who contributes to shaping the collective perception of reality (Allan, 2013). In Latin America, this dynamic reinforces what García (2001) describes as a culture of insecurity, in which the constant visualization of crime configures a symbolic order of surveillance that naturalizes the exposure of violence as part of the everyday landscape.

1.3. User-Generated Content and non-journalistic sources

Since the emergence of User Generated Content (UGC), users have ceased to be mere recipients of information and have become active actors within the news production process (Hermida, 2010, 2012). This transformation gave rise to what Allan (2013) terms networked journalism, a model that redefines the role of the journalist, who shifts from being an exclusive producer of content to acting as a mediator and curator of informational flows generated by audiences. In this new scenario, news no longer originates solely in the newsroom; rather, it is constructed in a distributed manner within a collaborative ecosystem in which users produce, validate, and participate in the circulation of information (Bruns, 2008; Domingo et al., 2008).

This informational ecosystem is configured as an interconnected surveillance network, composed of continuous flows of images originating from diverse devices and social actors (Haggerty & Ericson, 2000). Within this framework, media organizations incorporate materials not produced within the traditional media circuit, yet subsequently reappropriate and reconfigure them according to the demands of the news agenda (Andén-Papadopoulos, 2013).

Digital newsrooms have progressively integrated content emerging from social platforms, using it as primary sources of contextualization and verification, even in the absence of clear protocols regarding authorship or ownership of the material (Benaissa, 2018). Such content is frequently employed to reinforce the authenticity of crime reporting, particularly when the outlet lacks its own footage. In this way, the figure of the visual witness is constructed—a citizen whose gaze substitutes for the journalist's physical presence (Ivani et al., 2024). Instagram has thus become a collective visual diary, where users actively participate in the production of narratives about insecurity, violence, and risk, simultaneously performing the roles of activists and whistleblowers (Sibilia, 2008).

The interaction between media and users gives rise to a hybrid media system in which real-time recording and circulation prevail over traditional journalistic hierarchies and analytical practices (Mattoni & Ceccobelli, 2018). These dynamic fosters a mediatized and affective narrative of violence, producing a collective emotional climate characterized by fear, empathy, and shock (Villa-Gómez & Velásquez-Cuartas, 2020). Within this context, the use of citizen-generated material has become a structural practice of media organizations, driven by the pressures of immediacy (Domingo et al., 2008).

Non-journalistic sources—whether automated, institutional, or citizen-based—have redefined the routines of digital journalism, shifting the notion of truthfulness toward a form of collective validation grounded more in public perception than in documentary verification (Carlson, 2017). Images produced by citizens thus acquire the status of emotional evidence, capable of generating empathy and a sense of authenticity within contemporary visual culture (Mortensen, 2015).User-generated content consolidates a new informational narrative in which verification becomes a collaborative and precarious process, and the circulation of material progressively supplants the value traditionally attributed to formal verification (Hermida, 2012).

1.4. Multimodality and short-form formats

In the new digital environment, text, image, and sound are articulated as an integrated unit of meaning, in which each semiotic mode cooperates with the others to generate meanings that depend on their interaction and simultaneity (Kress & van Leeuwen, 2001). This expanded visual literacy has become an essential competence for interpreting the complex messages that circulate across multiple platforms and digital formats (Jewitt, 2009). Communicative products thus acquire an emotional and performative dimension, capable of organizing audience attention through multimodal resources such as rhythm, color, movement, and visual composition (Ledin & Machin, 2020). Consequently, digital news programs incorporate design and editing strategies that adapt traditional visual grammar to the functioning of digital environments, transforming the informational experience into a simultaneous act of perception, emotion, and circulation.

Instagram intensifies and accelerates multimodality, as the image acquires the capacity to guide the viewer's emotion and interpretation. Within the visual environments of social networks, the texts accompanying images—such as captions or subtitles—function as interpretative frames that orient reading and shape the user's affective experience (Highfield, 2016; Page, 2018). This coherence between the verbal and the visual sustains attention and enables the construction of audiovisual micro-narratives that reproduce, in brief format, the conventions of traditional television news. According to Bateman (2014), the synchronization of shots, subtitles, music, and typography generates an intermodal cohesion that shapes a unified visual narrative. In this way, the reel becomes an accelerated version of classical televisual discourse, designed to capture user attention within a constant flow of sensory stimuli.

Digital micro-narratives have become one of the most effective forms of contemporary communication, generating heightened sensory intensity and an immediate consumption experience for users. This aesthetic of immediacy—where events are translated into fragments that must be understood and shared within seconds—responds to the traditional logic of condensed audiovisual storytelling (Burgess & Green, 2018). Within this context, an attention economy emerges, in which digital platforms structure their content to capture interest instantaneously and thereby retain users within the informational flow (Abidin, 2018). The short video format redefines the temporalities of information and establishes a politics of immediacy, in which exposure time becomes the primary criterion of value and visibility (Rogers, 2024).

The platformization of communication has also transformed the conditions of production and circulation of journalistic discourse. As van Dijck and Poell (2013, 2018) argue, social media algorithms determine not only which content becomes visible, but also which characteristics it must possess in order to be favored by recommendation systems. Within this ecosystem, the caption on Instagram fulfills a crucial function by operating as a discursive anchorage in the sense proposed by Barthes (1977): it fixes the interpretation of the visual sign and directs the user's gaze. This type of multimodal language organizes hierarchies of attention and defines models of reading in which text frames the image to activate a specific emotional interpretation (Bateman et al., 2017). Consequently, the microvideo emerges as a minimal narrative—a condensed story that privileges emotion over explanation, inviting an affective reading of the event (Georgakopoulou, 2019).

Algorithms within the digital environment introduce a new form of communicative mediation, in which the visibility and reach of content depend on its affective potential. In this context, Bucher (2018) proposes the concept of *affective algorithmics* to describe how platforms distribute attention according to the emotional intensity of content, prioritizing what provokes immediate reactions over what offers analysis or depth. Complementarily, KhosraviNik (2018) argues that the communicative value of messages on social media is not measured by their cognitive content, but by their capacity to generate rapid, shareable, and reiterable sensations, characteristic of an economy of affect and distraction.

Within this ecosystem, the reel represents the paradigmatic form of this algorithmic culture of impact. As Zulli and Zulli (2020) argue, the reel operates as an algorithmic loop, designed to sustain user attention through visual and sonic repetition, ensuring an immediate, immersive, and cyclical experience. This repetitive structure, grounded in familiarity and emotional appeal, not only retains the viewer but also naturalizes the spectacularization of events, transforming news into a continuous flow of stimuli that privileges emotion over reflection.

1.5. The power of the visual

To represent an event visually is to endow it with symbolic power, for once it is shown, it is declared worthy of being seen and observed. In this sense, visuality does not merely describe what is visible; it organizes knowledge and hierarchizes meaning: those who control what is visible also control its interpretation (Mirzoeff, 2011). The media gaze, therefore, is not neutral but traversed by relations of authority and domination. As Mulvey (1975) warns, the institutional gaze of the media structures the way subjects are represented, legitimizing certain modes of seeing while excluding others. In the digital environment, this dynamic is reconfigured: social platforms transform the act of looking into a bidirectional process in which the spectator becomes simultaneously observer and observed, integrating into a circuit of constant visibility.

Within this visual regime, images are capable of naturalizing social and symbolic hierarchies. Berger (1972) argues that visual representations shape the way we perceive the world, consolidating invisible structures of power. Media institutions teach audiences how to look according to the rules of the media

system, establishing a visual pedagogy that defines what is considered relevant or legitimate (Mirzoeff, 2015). Complementarily, visuality not only displays the subject but situates them within representation, legitimizing their existence through technological mediation (Rose, 2016). In this way, media do not merely recount reality; they produce it visually, organizing the social gaze from frameworks of institutional authority.

Digital platforms have deepened this logic through an aesthetic grounded in everyday visualization, whereby each image becomes quantifiable and circulating information (Manovich, 2020). This dynamic inaugurates a model of participatory surveillance in which users generate and share images that feed systems of control, analysis, and monetization (Andrejevic, 2020). In the digital era, permanent attention and continuous visual consumption establish a form of power in which seeing becomes inseparable from data production (Crary, 2013). The act of looking—once associated with contemplation or testimony—now becomes a gesture of algorithmic participation, reproducing control through everyday visual interaction.

The visual experience on social networks has become a process of colonization of the gaze, in which each interaction is transformed into an act of data extraction and circulation (Couldry & Mejías, 2019). Within this ecosystem, seeing and being seen merge into an economic and symbolic dynamic: images produced and shared in real time generate economic value while simultaneously consolidating an ideological consensus regarding what is visible and what is considered true (Dean, 2019). Visibility thus emerges as the principal indicator of social legitimacy, displacing truthfulness as the primary criterion of recognition. In this new visual order, what does not circulate does not publicly exist, and the absence of representation equates to exclusion from the social sphere (Gray, 2019).

In contemporary media culture, the visible must generate reaction in order to exist. The image no longer merely informs; it produces affect and emotional response, operating within a system of enforced transparency in which users themselves assume the obligation to display their lives continuously (Thompson, 2005). The digital subject actively participates in their own surveillance through constant self-exhibition, thereby contributing to a regime of control sustained by visibility rather than coercion (Han, 2018). Within this framework, the visuality of urban violence functions as a pedagogical device of fear, in which the spectacularization of crime reproduces and legitimizes a symbolic order grounded in control and surveillance (Segato, 2010). Thus, when crime news circulates on social platforms, it not only documents violence but also performs it as spectacle, transforming security and fear into objects of everyday visual consumption.

2. Design and Method

2.1. Research objectives

This study seeks to analyze how Chilean television news programs use Instagram in 2025 to enunciate, legitimize, and adapt into reel format images of crime and emergency events produced outside the newsroom. The specific objectives are as follows:

- To identify the most recurrent types of visual sources in crime-related posts published in 2025.
- To describe the enunciative resources that guide visual interpretation (mentions, descriptions, calls to watch).
- To classify the events and urban spaces represented in these posts.
- To examine the influence of the Instagram format on the presentation of these contents.

2.2. Type of research

This study adopts a quantitative approach complemented by qualitative contributions, with a descriptive-explanatory scope (Bardin, 2013; Kress & van Leeuwen, 2001). This methodological design makes it possible, on the one hand, to identify and quantify the frequency of discursive and visual variables present in news posts and, on the other, to interpret the meanings and functions these variables acquire within news discourse on Instagram. The combination of both approaches enables a comprehensive understanding of the phenomenon by articulating the statistical analysis of patterns of enunciation and visual representation with an interpretative reading of their communicative strategies and their function within the platform's logic.

A total of 2 329 posts published on Instagram in 2025 by the four principal Chilean free-to-air television channels were reviewed. After applying thematic relevance and visual consistency filters, the final sample comprised 200 posts—50 from each outlet—drawn from the official accounts of 24Horas (TVN), CHV Noticias, Meganoticias, and T13 (Canal 13). The selection was conducted according to three principal criteria: (1) correspondence with crime or emergency events; (2) the presence of an explicit reference to the visual component in the caption (e.g., "images show," "footage captured," "watch the video"); and (3) the integration of visual sources external to the media outlet (citizen videos, surveillance cameras, social media content).

Data were collected between January and December 2025. Subsequently, the records were coded into a matrix comprising 56 variables, designed on the basis of previous studies on journalistic visualization, algorithmic culture, and the platformization of media discourse (Hermida, 2012; Van Dijck et al., 2018). This matrix enabled the organization and classification of information according to discursive, visual, and contextual dimensions, thereby ensuring comparability across the different news programs analyzed.

2.3. Variables of analysis

The variables were organized into five analytical dimensions aligned with the specific objectives of the study:

1. **Visual source**: includes the type of source, attribution of the footage, and origin of the material. This dimension makes it possible to observe the legitimation of journalistic imagery and the incorporation of citizen-generated or automated recordings into the informational flow (Andén-Papadopoulos, 2013; Hermida, 2012).
2. **Visual enunciation**: considers references to the visual component, descriptions of the footage, and calls to watch. It analyzes how the caption anchors the interpretation of the video, legitimizing its testimonial value (Barthes, 1977; Highfield, 2016).
3. **Event and represented space**: examines the type of event, location, and urban space depicted, revealing the construction of an aesthetic of urban risk within informational visuality (Mirzoeff, 2015).
4. **Format and formal resources**: includes video orientation, the use of on-screen labels, subtitles, and sound effects. This dimension allows for the identification of journalism's adaptation to algorithmic logic and to the visual grammar of platforms (Van Dijck et al., 2018).
5. **Lexicon and discursive tone**: analyzes the use of impact-driven vocabulary, alert tones, and calls to action. This dimension highlights the emotionality and performativity of journalistic language within the digital environment (Bucher, 2018; Han, 2018; Papacharissi, 2015).

Together, these dimensions enable an integrated analysis that brings together the visual component (sources and images), the discursive dimension (enunciation and lexicon), and the formal dimension (technical resources of the reel format), offering a comprehensive understanding of how Chilean news programs reconfigure their journalistic discourse within the visual and algorithmic logic of Instagram.

2.4. Data collection and preparation procedure

The posts comprising the corpus were collected using the paid professional extension PostFox, a specialized tool that enables the automated extraction of posts and metadata from Instagram. Following the initial download, a manual thematic filtering process was conducted in order to exclude content that did not meet the established selection criteria. Subsequently, a non-probabilistic convenience sample of 200 posts was drawn, proportionally distributed among the media outlets included in this study. Each selected post was archived along with its metadata (date, description, link, and media outlet), thereby ensuring the integrity, traceability, and fidelity of the original material at the time of analysis.

The corpus was coded using a content analysis matrix (Bardin, 2013; Krippendorff, 2018), which incorporated dichotomous and nominal variables, along with open-text fields and qualitative audiovisual observation. This structure enabled the integration of quantitative and qualitative dimensions, facilitating a visual and discursive analysis consistent with the objectives of the study. The reliability of the coding process was verified through a pilot test applied to 30 cases, achieving an inter-coder agreement index of 0.85 (Cohen's Kappa), considered a high value according to the criteria established (Landis & Koch, 1977).

For the quantitative analysis, frequency patterns were examined and chi-square (χ^2) tests were applied in order to identify statistically significant differences among the media outlets. The data were processed using SPSS software (v.29), and the results were interpreted in light of the study's theoretical and conceptual frameworks. The qualitative analysis, in turn, was conducted using Atlas.ti 23, which enabled the identification of discursive patterns, modes of visual legitimation, and strategies of spectacularization present in the Instagram reels.

Two research techniques were employed: (1) Quantitative content analysis (Bardin, 2013; Krippendorff, 2018), through which the discursive and visual elements present in the posts were described and systematized, (2) Discourse analysis (Dijk, 2008; Fairclough, 2013), which examined the use of alert tones, affective lexicon, and resources of legitimation and appeal within the narratives.

3. Results

Table 1. Distribution of type of visual source by media outlet

Type of Source	Audiovisual media outlets on Instagram			
	24Horas	CHV Noticias	Meganoticias	T13
Institutional / Owned by the outlet	44 (88%)	37 (74%)	40 (80%)	42 (84%)
Surveillance camera	4 (8%)	9 (18%)	6 (12%)	5 (10%)
Citizen / social media	2 (4%)	3 (6%)	3 (6%)	2 (4%)
Other / unspecified	---	1 (2%)	1 (2%)	1 (2%)

The differences among media outlets are statistically significant ($\chi^2 = 116.32$; df = 9; p = 0.000), indicating a substantial variation in the origin of visual sources used by news programs on Instagram during 2025. A clear tendency toward the use of institutional material is observed; however, each outlet implements differentiated strategies for integrating external images, in accordance with its editorial logic and degree of adaptation to the digital environment.

The predominance of institutional sources (81.5%) confirms that news programs still retain control over visual production. However, the growth of external footage—originating from surveillance cameras or social media—indicates a progressive integration of citizen and automated visualities into the informational flow. CHV Noticias and Meganoticias are the outlets that most frequently incorporate external recordings (24% and 18%, respectively), whereas 24Horas and T13 maintain a more traditional and hierarchical narrative structure, in which the origin of the footage is often omitted or neutralized.

At the discursive level, news programs tend to legitimize external images through the language of visual testimony: expressions such as "footage captured," "images show," or "video reveals" transform citizen visuality into journalistic evidence. In this way, the video ceases to function merely as illustrative material and instead becomes a device of authority that reconfigures the relationship between professional journalism and participatory culture.

Table 2. Discursive resources in Instagram captions

Enunciative resource	Audiovisual media outlets on Instagram			
	24Horas	CHV Noticias	Meganoticias	T13
Reference to the image (e.g., "images show")	25 (50%)	30 (60%)	28(56%)	26 (52%)
Description of the visual content	10 (20%)	8 (16%)	12 (24%)	9 (18%)
Call to watch (e.g., "watch the video")	12 (24%)	10 (20%)	7 (14%)	11 (22%)
No visual reference	3 (6%)	2 (4%)	3 (6%)	4 (8%)

The differences among media outlets are statistically significant ($\chi^2 = 113.22$; df = 6; p = 0.000), confirming that the ways in which news programs enunciate and guide the visual reading of content vary substantially according to their editorial line and degree of adaptation to the digital environment. Overall, the posts include explicit references to the image (e.g., "images show," "footage captured"), thereby consolidating the caption's function as a discursive anchorage that directs the interpretation of the video and legitimizes its truth value. This type of enunciation reinforces the testimonial dimension of visual records, where "seeing" becomes a way of "knowing."

CHV Noticias and Meganoticias more frequently employ performative resources (e.g., "look how," "watch here") that directly address the viewer and transform the act of looking into an interactive practice. Such formulations introduce a participatory grammar characteristic of the platform: the user does not merely observe but becomes an active participant in the act of seeing, thereby reinforcing the algorithmic logic of engagement. By contrast, 24Horas and T13 maintain a more institutional and descriptive rhetoric, in which language preserves journalistic authority and the informational value of the footage. In these cases, expressions tend to emphasize evidence rather than emotion, reflecting a partial resistance to the platform's viral dynamics.

Table 3. Typology of events and urban spaces

Urban space	Audiovisual media outlets on Instagram			
	24Horas	CHV Noticias	Meganoticias	T13
Public thoroughfare	38 (76%)	41 (82%)	36 (72%)	37 (74%)
Residential area	6 (12%)	5 (10%)	8 (16%)	7 (14%)
Commercial area	3 (6%)	2 (4%)	4 (8%)	3 (6%)
Prison / police station / military barracks	2 (4%)	2 (4%)	1 (2%)	2 (4%)

The differences among media outlets are statistically significant ($\chi^2 = 120.91$; df = 10; p = 0.000), demonstrating that the spatial representation of news events varies meaningfully across news programs. Nevertheless, a shared tendency emerges toward the construction of an aesthetic of urban risk.

Overall, 76% of the posts situate events in public thoroughfares, consolidating a visual model that privileges the street, movement, and unpredictability. This predominance constructs a "cartography of fear," in which urban space becomes a symbolic stage of threat and disorder. In this way, the digital environment inherits from television the spectacularization of public space yet reformulates it according to the logic of reel circulation: a short visual fragment that replaces depth with immediacy.

CHV Noticias (82%) and Meganoticias (72%) concentrate the highest proportion of events occurring in public thoroughfares, particularly those linked to urban violence, accidents, and police pursuits. This discursive pattern reflects a narrative strategy centered on the intensity of the event and the dynamism of the footage, aimed at sustaining user attention within the algorithmic flow. In contrast, 24Horas and T13 present a higher proportion of residential footage (12–14%), mainly associated with domestic emergencies, fires, or police raids. This type of visuality reconfigures the private sphere as a space of public vulnerability, blurring the boundaries between the intimate and the social.

The qualitative analysis reveals that most cases classified as "Other" or "Unspecified" correspond to posts that avoid specifying the location of the event, instead centering the narrative on the visual impact of the occurrence. This discursive strategy delocalizes the event, transforming the city into a generic scene of danger. As a result, spatiality dissolves in favor of an instantaneous and visual temporality, consistent with the circulation logic of reels.

Table 4. Formal elements of the "reel" format

Formal element	Audiovisual media outlets on Instagram			
	24Horas	CHV Noticias	Meganoticias	T13
Vertical video (reel format)	48 (96%)	50 (100%)	49 (98%)	46 (92%)
On-screen labels and superimposed text	40 (80%)	44 (88%)	45 (90%)	39 (78%)
Explanatory subtitles	34 (68%)	29 (58%)	31 (62%)	35 (70%)
Music or alert sound effects	26 (52%)	41 (82%)	38 (76%)	27 (54%)

The differences observed among media outlets are statistically significant ($\chi^2 = 102.83$; df = 9; p = 0.000), demonstrating that news programs employ the reel format with varying degrees of adaptation to the audiovisual language of digital platforms. The near-universal use of vertical video confirms that Instagram imposes its own visual grammar, reorganizing the narrative codes of television journalism. The reel thus consolidates itself as the dominant narrative unit, oriented towards immediacy and mobile consumption.

CHV Noticias (82%) and Meganoticias (76%) stand out for their intensive use of alert music, rapid editing, and striking on-screen labels, configuring an audiovisual discourse of high sensory impact. By

contrast, 24Horas (68%) and T13 (70%) privilege explanatory subtitles and a more institutional tone, attempting to maintain continuity with the television format. Nevertheless, even in these cases, the frequent use of superimposed labels (80–78%) reveals a transition toward the immediate visualization of the narrative, in which text becomes image and sound functions as an alert signal.

The prevalence of on-screen labels and sound effects indicates that news programs are adapting to the attention economy, prioritizing perceptual impact over contextualization. The result is a hybrid narrative that combines televisual spectacularization with the algorithmic logic of engagement, in which each formal element seeks to optimize the viewer's on-screen retention.

Table 5. Discursive and emotional resources of the reel format by media outlet

Variable / resource	Audiovisual media outlets on Instagram			
	24Horas	CHV Noticias	Meganoticias	T13
Impact-driven lexicon	28 (55%)	36 (72%)	31 (61%)	24 (48%)
Alert tone	22 (44%)	34 (68%)	29 (57%)	20 (39%)
Explicit call to action	2 (3%)	3 (6%)	3 (5%)	1 (2%)

The differences among media outlets are also statistically significant ($\chi^2 = 108.61$; df = 9; p = 0.000), evidencing divergence in the use of discursive and emotional resources within the reel format. Overall, the data reveals a cross-cutting tendency toward the spectacularization of news events, in which content is designed to provoke affective reactions rather than to provide in-depth information.

A total of 59% of the posts employ impact-driven lexicon (e.g., "shocking," "violent," "dramatic"), confirming the presence of an editorialized emotion. The adjective replaces analytical explanation, condensing the interpretation of the event into an instantaneous reaction. Complementarily, 52% incorporate visual or auditory alert tones (sirens, red typography, icons), in which urgency substitutes for reflection.

CHV Noticias and Meganoticias are the outlets that deploy these resources most intensively, combining tension music, visual flashes, and uppercase on-screen labels. This convergence of sound and text produces an aesthetic of alarm, consistent with the logic of the continuous feed in which content must stand out in order to be seen.

By contrast, 24Horas and T13 adopt a more measured strategy, characterized by an informative tone and a moderate use of emotional lexicon, seeking to maintain distance from overtly viral language. However, even in these cases, explicit calls to action—although limited (4%)—reveal the repositioning of the viewer into a participatory role. Phrases such as "watch the full video" or "share this information" transform reception into an algorithmic act of visibility.

Table 6. Dominant lexical fields in captions of crime-related posts on Instagram

Main lexical group	Audiovisual media outlets on Instagram			
	24Horas	CHV Noticias	Meganoticias	T13
Carabineros / Police / Authorities	38 (7,6%)	36 (7,2%)	34 (6,8%)	30 (6%)
Shocking / Violent / Dramatic	25 (5 %)	37 (7,4%)	34 (6,8%)	30 (6%)
Vehicle / Traffic / Street	29 (5,8%)	31 (6,2%)	30 (6%)	25 (5%)
Emergency / Accident / Fire	27 (5,4%)	29 (5,8%)	31 (6,2%)	21 (4,2%)
Footage / Video / Images / Captured	26 (5,2%)	28 (5,6%)	27 (5,4%)	21 (4,2%)
Criminals / Robbery / Assault	22 (4,4%)	26 (5,2%)	25 (5,0%)	21 (4,2%)
Moment / Night / Hours / Scene	21 (4,2%)	22 (4,4%)	24 (4,8%)	19 (3,8%)
Deceased / Victim / Fatality	18 (3,6%)	21 (4,2%)	20 (4,0%)	15 (3,0%)
Watch / Look / Share / Full video	13 (2,6%)	20 (4,0%)	18 (3,6%)	15 (3,0%)
People / Citizens / Witnesses	12 (2,4%)	16 (3,2%)	17 (3,4%)	14 (2,8%)

In the case of 24Horas (TVN), the discourse is strongly anchored in an institutional lexicon that reinforces notions of authority and journalistic credibility. Terms such as "Carabineros," "authorities," or "investigation" are recurrent, reflecting an orientation toward informational verification and the construction of legitimacy through official sources. This pattern aligns with what Barthes (1977) conceptualizes as *discursive anchorage*, insofar as the text seeks to guide visual interpretation from a framework of authority. The moderate use of emotional adjectives such as "shocking" or "violent"

indicates that the outlet maintains a strategy of distancing itself from viral emotionality, privileging expository clarity over spectacularization.

In contrast, CHV Noticias presents an opposite profile, characterized by a highly emotional and appellative lexicon. The most frequent terms—"shocking," "violent," "footage," "watch"—demonstrate an explicit attempt to activate user reaction and encourage participation. In this outlet, the informative function gives way to the expressive function, reinforcing the spectacularization of the news event.

In the case of Meganoticias, the discourse combines elements associated with risk and catastrophe ("emergency," "accident," "fire") with lexical fields linked to citizenship ("people," "witnesses," "share"). This mixture reflects a hybrid strategy in which the news is constructed both through emotion and through verification. In Meganoticias, emotionality functions more as a resource for connection than for shock value, fostering empathy with audiences and legitimizing the user as part of the informational process.

Finally, T13 (Canal 13) exhibits a more sober and analytical tendency. The dominant terms—"footage," "video," "captured"—point to visuality as evidence. The outlet largely avoids emotional adjectives, concentrating instead on the objective description of events. However, the inclusion of temporal lexicon ("moment," "night," "scene") indicates a partial adaptation to the aesthetic of immediacy. In this way, *T13* maintains a balance between informative language and digital narrative, positioning itself as a transitional space between traditional television and the visual platform environment.

Overall, the results reveal a shared visual grammar of impact across the four news programs, albeit modulated by their respective editorial identities. 24Horas and T13 privilege institutional authority, evidentiary framing, and an informative tone, whereas CHV Noticias and Meganoticias adopt a more emotional and participatory discourse aimed at maximizing visibility within the algorithmic flow. The most frequent lexical fields—"Carabineros," "shocking," "footage," "emergency," "watch"—condense the convergence between institutional authority and viral emotionality, articulating a rhetoric in which reaction substitutes for explanation and circulation replaces verification.

Consequently, crime news on Instagram is configured as a discourse of affective surveillance, in which images and captions do not merely inform but actively produce emotion, attention, and participation. This transformation confirms that journalistic language on social networks no longer limits itself to describing events; rather, it seeks to generate a sensory and collective experience characteristic of contemporary visual culture.

4. Conclusions and Discussion

This study examines how Chilean television news programs use Instagram to enunciate, legitimize, and adapt images of crime and emergency events into the reel format during 2025. The findings reveal a reconfiguration of audiovisual journalistic discourse, situated within the broader process of journalism's platformization (Van Dijck et al., 2018). In this context, news programs progressively incorporate the logics inherent to digital platforms, particularly with regard to immediacy of consumption, the attention economy, and the centrality of emotion as a criterion of visibility.

As a consequence of this shift, crime news ceases to be constructed as a contextualized narrative and instead becomes a visual micro-narrative in which emotional impact replaces explanatory depth and interpretative analysis. The transition from the television newscast to the reel format entails not only a change in format but also a transformation of journalistic practice, oriented toward preserving relevance and media authority within a highly competitive visual ecosystem. These dynamic privileges circulation and attention capture over the explanation of events, responding to a logic of affective algorithmization (Bucher, 2018), in which emotion becomes the central axis of informational content distribution.

First, a clear predominance of institutional footage (81.5%) is observed, alongside a progressive incorporation of images originating from citizens and surveillance cameras. In this way, user-generated records acquire increasing evidentiary value and credibility within the digital informational ecosystem (Andén-Papadopoulos, 2013; Hermida, 2012). Media outlets thus cease to be the sole producers of images and instead assume a curatorial role within a hybrid visual flow, in which citizen contributions reinforce proximity and the perception of authenticity.

This process reflects a shift from professional journalistic authority toward a participatory authority, in which the citizen is configured as a digital witness (Allan, 2013). The visual spaces of platforms thus

become arenas of symbolic power (Mirzoeff, 2015), where media outlets legitimize the citizen as a visual source and, simultaneously, the citizen legitimizes the image as the central axis structuring the news narrative.

Second, it was found that more than half of the posts (54.5%) explicitly appeal to or directly reference the image within the caption. This finding confirms the role of text as an interpretative anchorage (Barthes, 1977), insofar as it operates as a device that guides the viewer's gaze and organizes the meaning of the image, establishing a semiotic transition from the visual to the verbal.

Comparatively, relevant differences are observed among the media outlets analyzed. CHV Noticias and Meganoticias privilege performative and appellative enunciative structures aimed at activating user attention and participation, whereas 24Horas and T13 maintain a predominantly descriptive and institutional rhetoric, closer to the traditional codes of televised informational discourse. These divergences reveal the coexistence of differentiated discursive logics within the digital media ecosystem: on the one hand, a traditional logic centered on informational authority and narrative stability; on the other, a digital logic oriented toward algorithmic interaction and the optimization of visibility (Highfield, 2016). In contemporary visual language, text, sound, and image are articulated interdependently to produce meanings that exceed the written word, configuring a multimodal regime of sense-making (Kress & van Leeuwen, 2001).

Third, a clear predominance of events located in public thoroughfares (76%) was observed. This recurrence contributes to the construction of a semiotics of urban risk (Segato, 2010), in which the city is configured as a narrative stage of permanent conflict, where insecurity and violence become objects of visual spectacularization.

The comparative analysis among the media outlets reveals significant differences in the treatment of these events. CHV Noticias and Meganoticias prioritize coverage of accidents and episodes of urban violence, whereas 24Horas and T13 tend to focus on domestic emergencies. In both cases, a logic characteristic of the society of the spectacle is reinforced, whereby events are mediatized through images of high emotional impact (Debord, 1967), oriented more toward capturing attention than toward contextualizing the occurrence.

In this way, media outlets teach audiences to observe urban space through a grammar of danger, assigning places a symbolic value associated with risk and threat. However, this contextual value becomes diluted in favor of an immediate and ephemeral temporality characteristic of visual circulation on digital platforms, where the image acquires centrality over explanation and analysis (Mirzoeff, 2011).

Fourth, the results show a clear predominance of the vertical reel format (96.5%), evidencing a process of adaptation by news programs toward a visual grammar specific to the platform, characterized by the centrality of the vertical frame, brief sequentiality, and the optimization of visual impact (Kress & van Leeuwen, 2001).

In the comparative analysis, CHV Noticias and Meganoticias stand out for their intensive use of sound effects, striking on-screen labels, and dynamic editing resources (Bateman et al., 2017), aimed at increasing attention and provoking immediate emotional responses. In contrast, 24Horas and T13 privilege the use of subtitles and maintain a more institutional narrative tone, reinforcing continuity with the conventions of traditional television journalism.

These findings confirm the presence of a hybrid narrative in which news is reconfigured through the convergence of televisual logics and dynamics specific to digital platforms (Chadwick, 2017). Within this framework, the reel consolidates itself as an audiovisual product designed to maximize visibility, circulation, and attention capture within the digital information ecosystem.

Fifth, the results indicate that a significant proportion of the posts employ high-impact adjectives (59%) and alert tones—either through visual or auditory resources (52%)—which is consistent with the notion of editorialized emotion in digital news discourse (Rodríguez-Fidalgo et al., 2023).

Within this framework, news is configured as an affective device in which emotion operates as a criterion of truthfulness and informational relevance. In contemporary digital culture, both media institutions and subjects must render themselves visible in order to exist symbolically within the media ecosystem (Han, 2018). In this way, emotion and visibility are articulated within a grammar of attention aimed at maximizing content circulation and user response. Moreover, the presence of calls to action reveals a shift from an audience conceived as passive recipient toward one understood as participatory and interactive (Zulli & Zulli, 2020). In this context, informational discourse adopts an affective grammar of impact, in which emotional and visual intensity tends to substitute rational argumentation and contextualization of events.

Overall, this study allows us to conclude that Chilean television news programs have undergone a transformation in their audiovisual discourse, in which algorithms and emotions influence not only production formats but also the ways in which reality is legitimized, narrated, and perceived. The reel consolidates itself as a hybrid journalistic genre, where spectacularization and speed converge within a digital environment that simultaneously preserves an institutional tone associated with the authority of the traditional television newscast. These findings highlight one of the central tensions of contemporary journalism: the coexistence between the institutional role of the media and the logic of attention and emotionality that structure digital platforms.

The image thus acquires a central role within the digital ecosystem, where emotion functions as a language of truth that invites audiences to react, feel, and participate in a continuous flow of networked information. The spectacularization of urban violence configures a narrative of immediacy that transforms the city into a symbolic stage of risk and surveillance (Segato, 2010).

The transition from the television newscast to the reel format should therefore be understood not merely as a technological transformation, but as a cultural and epistemological shift. Understanding this tension is essential for analyzing the place of journalism within contemporary visual culture and for reflecting on the need to develop critical strategies capable of sustaining the informational and ethical value of journalistic practice in an environment dominated by attention, immediacy, and emotionality.

References

Abidin, C. (2018). *Internet celebrity: Understanding fame online.* Emerald Publishing. https://doi.org/10.1108/9781787560791

Allan, S. (2013). *Citizen witnessing: Revisioning journalism in times of crisis*. Polity Press.

Allan, S., & Thorsen, E. (Eds.). (2009). *Citizen journalism: Global perspectives*. Peter Lang.

Andén-Papadopoulos, K. (2013). Citizen camera-witnessing: Embodied political dissent in the age of 'mediated mass self-communication'. *New Media & Society*, *16*(5), 753-769. https://doi.org/10.1177/1461444813489863

Andrejevic, M. (2020). *Automated media*. Routledge.

Bardin, L. (2013). *Análisis de contenido* (3a ed.). Akal.

Barthes, R. (1977). *Image, music, text*. Hill and Wang.

Bateman, J. (2014). *Text and image: A critical introduction to the visual/verbal divide*. Routledge.

Bateman, S., Wildfeuer, J., & Hiippala, T. (2017). *Multimodality: Foundations, research and analysis*. De Gruyter Mouton. https://doi.org/10.1515/9783110479898

Benaissa, S. (2018). Las redes sociales como fuente de información periodística en la prensa digital española (El País, El Mundo, La Vanguardia y ABC). *Index Comunicación*, *8*(3), 13-42.

Berger, J. (1972). *Ways of seeing*. Penguin.

Bruns, A. (2008). *Blogs, Wikipedia, Second Life, and beyond: From production to produsage*. Peter Lang.

Bucher, T. (2018). *If... Then: Algorithmic power and politics*. Oxford University Press.

Burgess, J., & Green, J. (2018). *YouTube: Online video and participatory culture* (2nd ed.). Polity Press.

Carlón, M. (2016). *Después del fin. Una perspectiva no antropocéntrica sobre la televisión digital y la cultura de pantallas*. Paidós.

Carlson, M. (2017). Automating judgment? Algorithmic judgment, news knowledge, and journalistic professionalism. *New Media & Society*, *20*(5), 1755-1772. https://doi.org/10.1177/1461444817706684

Chadwick, A. (2017). *The hybrid media system: Politics and power* (2nd ed.). Oxford University Press. https://doi.org/10.1093/oso/9780190696726.001.0001

Costa-Sánchez, C. (2021). Entre el periodismo multiplataforma y el transmedia. En R. Salaverría & M. P. Martínez-Costa (Eds.), *Medios nativos digitales en España. Caracterización y tendencias* (pp. 199–210). Comunicación Social Ediciones.

Couldry, N. (2012). *Media, society, world: Social theory and digital media practice*. Polity Press.

Couldry, N., & Mejías, U. (2019). *The costs of connection: How data is colonizing human life and appropriating it for capitalism*. Stanford University Press.

Crary, J. (2013). *24/7: Late capitalism and the ends of sleep*. Verso.

Dean, J. (2019). *Communicative capitalism: Technology and democratic public life*. Polity Press.

Debord, G. (1967). *La société du spectacle*. Buchet-Chastel.

Deuze, M. (2019). What Journalism Is (Not). *Social Media + Society*, *5*(3). https://doi.org/10.1177/2056305119857202

Domingo, D., Quandt, T., Heinonen, A., Paulussen, S., Singer, J., & Vujnovic, M. (2008). Participatory journalism practices in the media and beyond. Journalism Practice, 2(3), 326–342. https://doi.org/10.1080/17512780802281065

Fairclough, N. (2013). *Critical discourse analysis: The critical study of language* (2nd ed.). Routledge.

Foucault, M. (1977). *Discipline and punish: The birth of the prison*. Pantheon Books.

García Canclini, N. (2001). *Consumidores y ciudadanos: Conflictos multiculturales de la globalización*. México, D.F.: Grijalbo.

Georgakopoulou, A. (2019). Designing stories on social media: A corpus-assisted analysis of "stories" formats. En R. Tagg (Ed.), *Context and Dynamics in Digital Discourse*. Routledge

Goriunova, O. (2019). *The digital subject: People as data*. Bloomsbury.

Gray, J. (2019). Data witnessing: Attending to injustice with data in digital culture. *Information, Communication & Society*, *22*(11), 1592-1609. https://doi.org/10.1080/1369118X.2019.1573915

Haggerty, K. D., & Ericson, R. V. (2000). The surveillant assemblage. *British Journal of Sociology*, *51*(4), 605-622. https://doi.org/10.1080/00071310020015280

Han, B.-C. (2018). *La sociedad de la transparencia*. Herder.

Hermida, A. (2010). Twittering the news: The emergence of ambient journalism. *Journalism Practice*, *4*(3), 297-308. https://doi.org/10.1080/17512781003640703

Hermida, A. (2012). Tweets and truth: Journalism as a discipline of collaborative verification. *Journalism Practice*, *6*(5-6), 659-668. https://doi.org/10.1080/17512786.2012.667269

Highfield, T. (2016). *Social media and everyday politics*. Polity Press. https://doi.org/10.3145/epi.2023.sep.19

Ivani, M., Fernández, M., & Nappi, M. (2024). *Noticia policial y redes sociales: La cobertura informativa de hechos policiales en La Nación e Infobae durante 2023 y 2024*. En *Actas de las 3ª Jornadas de Estudios Sociales sobre Delito, Violencia y Policía – 4º Congreso de Seguridad Ciudadana* (pp. XX–XX). Universidad Nacional de Villa María. https://www.aacademica.org/3jornadas.de.estudios.sociales.sobre.delito.violencia.y.policia.4.congreso.de.seguridad.unvm/19.pdf

Jewitt, C. (2009). *The Routledge handbook of multimodal analysis*. Routledge.

KhosraviNik, M. (2018). *Social media techno-discursive design, affective communication and contemporary politics*. Social Media + Society, 4(3). Springer.

Klinger, U., & Svensson, J. (2018). *The end of media logics? On algorithms and agency. New Media & Society, 20*(12), 4653–4670. https://doi.org/10.1177/1461444818779750

Kress, G., & Van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. Arnold.

Krippendorff, K. (2018). Content analysis: An introduction to its methodology (4th ed.). Sage.

Landis, J. R., & Koch, G. G. (1977). The measurement of observer agreement for categorical data. Biometrics, *33*(1), 159-174. https://doi.org/10.2307/2529310

Leaver, T., Highfield, T., & Abidin, C. (2020). *Instagram: Visual social media cultures*. Polity Press.

Ledin, P., & Machin, D. (2020). *Introduction to multimodal analysis* (2nd ed.). Bloomsbury.

Manovich, L. (2020). *Cultural analytics*. MIT Press.

Mattoni, A., & Ceccobelli, D. (2018). Comparing hybrid media systems in the digital age: A theoretical framework for analysis. *European Journal of Communication*, *33*(5), 540-557. https://doi.org/10.1177/0267323118784831

Mirzoeff, N. (2011). *The right to look: A counterhistory of visuality*. Duke University Press.

Mirzoeff, N. (2015). *How to see the world*. Pelican Book.

Mitchell, W. J. T. (2005). *What do pictures want? The lives and loves of images*. University of Chicago Press.

Mortensen, M. (2015). Conflictual Media Events, Eyewitness Images, and the Boston Marathon Bombing (2013). *Journalism Practice*, *9*(4), 536-551.

Mortensen, M. (2017). Constructing, confirming, and contesting icons: the Alan Kurdi imagery appropriated by #humanitywashedashore, Ai Weiwei, and Charlie Hebdo. *Media, Culture & Society*, *39*(8), 1142-1161. https://doi.org/10.1177/0163443717725572

Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, *16*(3), 6-18.

Napoli, P. M. (2019). *Social media and the public interest: Media regulation in the disinformation age.* Columbia University Press.

Nieborg, D. B., & Poell, T. (2018). The platformization of cultural production: Theorizing the contingent cultural commodity. *New Media & Society*, *20*(11), 4275–4292. https://doi.org/10.1177/1461444818769694

Page, R. (2018). *Narratives online: Shared stories in social media*. Cambridge University Press.

Papacharissi, Z. (2015). *Affective publics: Sentiment, technology, and politics*. Oxford University Press.

Rodríguez Fidalgo, M. I., Paíno Ambrosio, A., & Herrero Gutiérrez, F. J. (2023). *Reels informativos en Instagram ante las nuevas formas de informar para atraer nuevas audiencias*. El profesional de la información, 32(5), e320519. https://doi.org/10.3145/epi.2023.sep.19

Rogers, K. (2024). Quick bites: Short-form attention in the era of platform capitalism. In *The Routledge handbook of attention studies* (pp. xx–xx). Routledge. https://doi.org/10.4324/9781003401575-3

Rose, G. (2016). *Visual methodologies: An introduction to researching with visual materials* (4th ed.). Sage.

Saldívar, A. D. (2025). Ocularcentrismo policial: La fabricación visual del orden y la violencia simbólica. *Vínculos Sociología, análisis Y opinión*, *6*(12). https://doi.org/10.32870/vsao.v6i12.7741

Sancho-Belinchón, C. (2023). La adaptación de los medios de comunicación tradicionales españoles al formato de Instagram. *Hipertext.net*, 26, 135–148. https://doi.org/10.31009/hipertext.net.2023.i26.17

Segato, R. L. (2010). *Las estructuras elementales de la violencia: Ensayos sobre género entre la antropología, el psicoanálisis y los derechos humanos*. Buenos Aires: Prometeo.

Sibilia, P. (2008). *La intimidad como espectáculo*. Buenos Aires: Fondo de Cultura Económica.

Thompson, J. B. (2005). The new visibility. *Theory, Culture & Society*, *22*(6), 31–51. https://doi.org/10.1177/0263276405059413

Van Dijck, J., & Poell, T. (2013). Understanding social media logic. *Media and Communication*, *1*(1), 2–14.

Van Dijck, J., Poell, T., & de Waal, M. (2018). *The platform society: Public values in a connective world.* Oxford University Press. https://doi.org/10.1093/oso/9780190889760.001.0001

Van Dijck, J., Poell, T., & de Waal, M. (2018). *The platform society: Public values in a connective world*. Oxford University Press.

Van Dijk, T. A. (2008). *Discourse and power*. Palgrave Macmillan.

Villa-Gómez, J. D., & Velásquez-Cuartas, N. (2020). *El papel de los medios de comunicación en la fabricación de recuerdos, emociones y creencias sobre el enemigo que facilitan la polarización política y legitiman la violencia.* El Ágora USB, 20(1). https://doi.org/10.21500/16578031.4642

Wardle, C., & Derakhshan, H. (2017). *Information disorder: Toward an interdisciplinary framework for research and policymaking*. Council of Europe.

Zulli, D., & Zulli, D. J. (2020). Extending the Internet meme: Conceptualizing technological mimesis and imitation publics on the TikTok platform. *New Media & Society*, *24*(8), 1872-1890. https://doi.org/10.1177/1461444820983603