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Traditional Media in the Era of Social Media – Analysis of TVP3 Olsztyn's Facebook Profile

Keywords: social media, journalism, Facebook, TVP3 Olsztyn
Słowa kluczowe: media społecznościowe, dziennikarstwo, Facebook, TVP3 Olsztyn

Introduction

In the age of rapid, significant development in digital technologies and widespread internet access, the way information is consumed is undergoing rapid change. Traditional media, such as television and the press, face the challenge of adapting to the new expectations of their audiences, who increasingly opt for fast, accessible and engaging forms of communication. Almost every television station has its own social media profile, enabling it to reach a much broader, more diverse audience (Golińska-Konecko, 2018, p. 200). In this context, social media platforms are becoming key channels for disseminating content.

Increasingly, larger media outlets are going beyond broadcasting confined to television. In response to changing audience preferences, the media are expanding their activities to online presence, also on social media platforms. In this way, they can engage audiences through more interactive forms of communication. This multi-channel communication strategy enables outlets, including local ones, to build stronger bonds with audiences and consolidate their position in today's media landscape.

In effect, an analysis of TVP3 Olsztyn's Facebook profile enables us to determine how traditional regional media adapt their communication strategies in the age of mediatisation and whether they utilise new forms of communication to address the challenges of the digital media era.

Media convergence

Convergence is a multidimensional process in which media and communication devices – despite their distinct technological origins – have become increasingly similar in functionality. This phenomenon directly results from the digital revolution, which has blurred the boundaries between IT, telecommunications and the information sector. As a result, diverse technologies and mass media become uniform and thoroughly integrated (Drożdż, 2020, p. 153).

Media convergence constitutes a key context for the analysis of contemporary journalism. It prompts interdependent trends, such as the establishment of multimedia newsrooms, the convergence of content production and consumption, and the growing importance of reader feedback, which require journalists to develop new skills and a stronger professional identity within the changing media environment (Jachimowski, 2012, p. 40).

Drożdż emphasises that "the convergence of media and ICT structures is bringing about numerous changes in the media landscape, such the emergence of media services tailored to specific, individual needs of the users; a change in the nature of interpersonal communication (voice transmission accompanied by image), a change in the nature of communicative interactivity (ICT interactions dominating over telephone communication), a change in media formats etc. The integration of media at various levels opens up new possibilities for human creativity, as the roles in the communication process may be reversed" (Drożdż, 2020, p. 153). The characteristics identified by the researcher are reflected in TVP3 Olsztyn's activities on the Facebook platform. The definition exemplifies the claim that media convergence is driving a shift in the format of media messages. The use of short videos, such as reels, is the regional broadcaster's response to changes in the media landscape, which compel regional stations, such as TVP3 Olsztyn, to adapt and embrace an innovative approach to communicating with their audience.

Thanks to convergence, traditional television is no longer limited to broadcasting a signal; it now delivers its content to digital platforms such as Facebook, where short-format video has become a tool for attracting attention and engaging viewers in a more personalised, interactive way. Such media integration enables more effective outreach targeting diverse audiences, meeting their expectations regarding the promptness, accessibility and the format of information. Thus, media convergence not only expands the scope in which traditional media may operate but also redefines their role in creating and disseminating knowledge and in building relationships with the audience in the age of digital transformation.

Use of social media in contemporary journalism

Olszański (2012, p. 226) underlines that "the activity of editorial teams in social media should take place in four essential areas: providing information, engaging social media users in discussions, gathering information to enrich one's

own news programme, and promoting the parent website." Where journalism is concerned, social media are no longer merely a channel for rapid information delivery but, above all, a platform for nurturing interaction and a venue for promoting the activities of the given outlet.

Jachimowski (2019, p. 98) highlights the fact that new media offer greater presentation possibilities due to their multimedia nature. Users can access them at their convenience, engage with the content freely, and verify it according to their own schedule. Additionally, social media operates online, which is usually even more accessible than new media-based journalism itself.

Enjoying substantial popularity today, short video formats are among the key multimedia elements. The term "short video formats" refers to audiovisual content with a running time of a few seconds to three minutes that users post on social media platforms. It is worth noting that short video content is not a new phenomenon, as such formats have functioned online previously. For example, videos up to six seconds long were once disseminated on the now-defunct Vine platform (Sawicka, 2024). The latter operated from 2012 to 2017 (Baker, 2024), but during that period, it did not have a sufficient impact to surpass other platforms, such as YouTube, which rely on longer formats.

The TikTok app (formerly known as Musical.ly) revolutionised the way content is consumed. The platform enables users to post short videos, upload photos, share stories and live coverage. All that content is (usually) delivered in a vertical format (Taraszkiewicz, 2022, p. 214). The app quickly gained popularity; according to a 2023 study, it was used by over 13.5 million Poles (IAB Polska, 2024). In 2022, TikTok proved to be the social media platform that engaged users the most, with an average session duration of 52 minutes per day (Social Media 24, 2023). Such active audience involvement demonstrates that demand for short video formats continues to grow. It was therefore inevitable that this format would appear on other platforms. Consequently, "vertical short video formats" are now present on virtually every platform (IAB Polska, 2024).

As Nowak-Teter and Pleszczyński (2022, p. 87) observe, the spread of digital media and social media platforms transforms the production, distribution and consumption of information. Traditional mass media modes of operation, based on a one-way flow of communication and standardised content, have given way to algorithmisation and interactivity, which are typical of social media. In effect, the role of the journalist is evolving, while new forms of communication, including short video formats, are not only a means of adapting to audience expectations but also a way to compete for their attention amidst the flood of information and to prompt them to interact.

The attention span of the contemporary social media user diminishes as their use of such platforms increases (Husain et al., 2024, p. 5). Users expect fast, concise and engaging content, which poses a major challenge for content creators, including media editorial teams, who need to adapt their communication forms accordingly. Consequently, traditional lengthy news reports are less important than delivering brief, concise content to effectively attract and hold the audience's attention.

TVP3 Olsztyn Regional Branch

The origins of TVP3 Olsztyn (a regional branch of Telewizja Polska) date back to the early 1960s, when the first television transmitter in Olsztyn began broadcasting on 4 July 1960. However, the Warmia and Mazury Regional TVP Centre was established in Olsztyn only on 28 February 2001. Subsequently, on 3 March 2002, the centre began broadcasting as part of the TVP3 news and regional channel under the name TVP3 Olsztyn. From September 2002, programmes also began to be broadcast on cable networks in the region's largest cities. Over the years, the programming was expanded to cater to the needs of the local community (TS, KJ, 2025).

With the rise of new media and changes in how media content is consumed, TVP3 Olsztyn also began using social media to communicate with viewers (TS, KJ, 2025). Just as other TVP branches, the regional editorial team entered the world of social media. The Olsztyn branch launched its first Facebook posts on 25 June 2013 (Jankowska, 2019, p. 95), enabling it to promote its programmes more effectively and interact with its audience. Social media has become an important tool for disseminating content, enabling the station to reach a younger, more mobile audience. These changes reflect a global trend in which traditional media are combined with digital platforms to increase reach and audience engagement. In addition to television broadcasts, TVP3 Olsztyn also launched a YouTube channel and has profiles on Facebook, Instagram and the X platform. Information and news can also be found on their website.

Research findings

The research covers the period from 28 June to 28 July 2025. During that time, TVP3 Olsztyn's Facebook posting activity was varied but regular. The average daily number of posts ranged from 6 to 8, with some days reaching 10.

There were also days when the outlet published 4 items a day. The lowest activity was observed at weekends, which may be attributed to how editorial teams work or to the absence of report-worthy events. The publications spanned a range of formats, including short video content, photographs and longer, traditional pieces of journalism one sees on television. Such frequency of posts indicates that TVP3 Olsztyn consistently used its Facebook profile to communicate with the audience.

An analysis of publication frequency (Fig. 1) is a key indicator of communication dynamics and the editorial team's commitment to its online media strategy. Such a distribution of frequency may indicate that a traditional medium adapted to modern media trends and sought to maintain consistent activity on social media channels. Furthermore, an online presence enables reaching a significantly larger audience and, consequently, attracting new viewers who watch regional news on television.

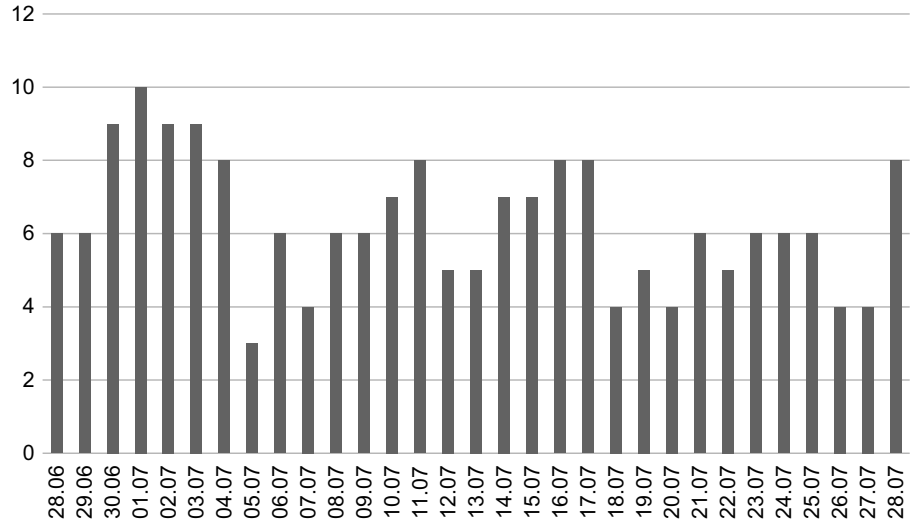


Fig. 1. Number of audiovisual publications on TVP3 Olsztyn's Facebook profile
Source: own elaboration.

Following an analysis of the content published (Fig. 2), three types of material were identified: photographs, reels and journalistic coverage. Photographs included posts containing an image and a description. Reels were defined as content displayed in the dedicated "Reels" tab on a profile, where short videos are displayed. Videos longer than 3 minutes were classified as "journalistic coverage": prepared by the editorial team and presented in the news programme. Given the platform's nature, each item was published separately.

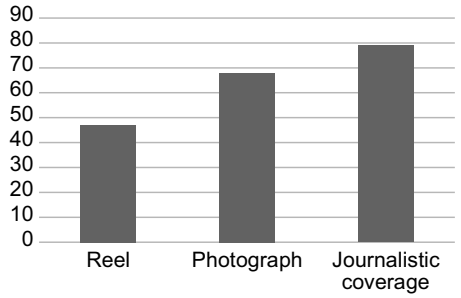


Fig. 2. Type of content published on TVP3 Olsztyn's Facebook profile
Source: own elaboration.

Traditional journalistic coverage, which predominates across publications, primarily reaches audiences accustomed to classic forms of communication who value detailed information and a more in-depth narrative. Such stories also reach people interested in events in the region. Thanks to the longer running time, the viewers are able to gain a full picture of the situation. Posting such content on

Facebook also gives the audience the freedom to choose, as they can watch the content that interests them most instead of the entire *Głos Regionu* programme.

Photographs, on the other hand, are a quick and visually appealing means of communication, aimed at users who prefer content enriched with images without having to spend a long time going through the story. This form of delivering information is also convenient for people who are unable to watch or listen to the material at that moment.

The latest trend, i.e., the reel format, is tailored to younger and more dynamic audiences, who prefer consuming content at a fast pace via mobile devices. Short videos generate high engagement thanks to their brief, visually appealing format, which is particularly important when competing for users' attention on social media. Given its mission to provide information about the region, TVP3 Olsztyn can present the most important news in a concise, accessible manner, which may encourage viewers to explore the topic further through traditional television news coverage.

Thanks to the variety of formats, TVP3 Olsztyn can optimise its presence on Facebook, combining tradition with modernity and increasing the reach of its communications across demographically and behaviourally varied audience groups.

A thematic analysis of short video formats published as reels on TVP3 Olsztyn's Facebook profile (Fig. 3) reveals the evident diversity of content and allows identification of the objectives these specific formats are expected to accomplish.

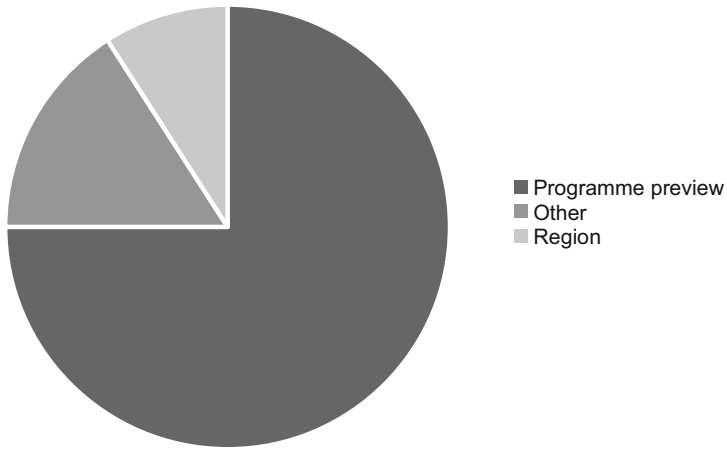


Fig. 3. Content of short video formats on TVP3 Olsztyn's Facebook profile
Source: own elaboration.

The largest proportion consists of previews of the main news programme *Głos Regionu*; they offer an overview of the most important topics of the day, highlighting their role in shaping the local community's awareness. They account for as much as 75% of all short video formats published. Their aim is to encourage the audience to watch *Głos Regionu*. This falls within the scope of promotional and publicity activities mentioned by Olszański (2012, p. 226).

Content in the "Region" category accounts for only 9% of the material. It is devoted to current events and announcements that residents may find relevant, e.g., important local initiatives, demonstrating an information function closely anchored in the local context.

The "Other" category accounts for 16% of all content. It encompasses various items that have not been assigned to the other two groups, reflecting flexibility and experimentation with the reel format. This thematic structure suggests that short video formats such as reels are used both as previews of more traditional journalistic formats and to quickly convey important local news, and to diversify the media offering.

The above shows that TVP3 Olsztyn takes advantage of short video formats primarily to attract the viewer's attention and promote its own content. The reels usually follow a similar pattern: they briefly present the bare essentials of an event and, at the end, encourage viewers to watch *Głos Regionu* to obtain comprehensive information. In this context, the reels serve mainly as previews of the programmes and are an effective way to increase interest in the broadcasts.

In this study, the illustrative material was divided into three categories (Fig. 4): previews of *Głos Regionu (GR)*, previews of *Głos Dnia (GD)* and news.

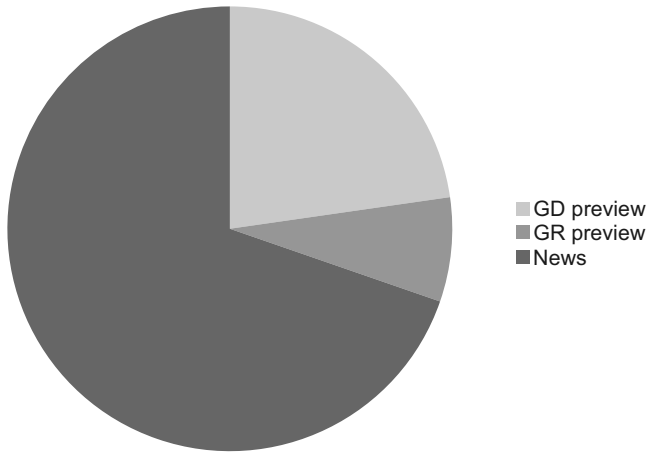


Fig. 4. Content of photographs published on TVP3 Olsztyn's Facebook profile
Source: own elaboration.

The largest proportion of photographs (approximately 70%) is supplied in the "news" section, indicating that this content plays a key role in the profile's visual strategy. First and foremost, the images accompany current news and event coverage, which is consistent with the nature of journalistic activity.

Previews of *Głos Dnia* and *Głos Regionu* accounted for approximately 22% and 8% of the material, respectively, suggesting that TVP3 Olsztyn also uses photographs to preview upcoming programmes and stoke audience interest in them.

Such a structure of image publication indicates a combination of informational and promotional functions within the regional media profile, which is a major component of the digitalisation of traditional journalism and of building relationships with viewers on social media platforms.

The analysed material was also examined in terms of themes (Fig. 5). Six categories were identified: sport, culture, society, other, security and crime.

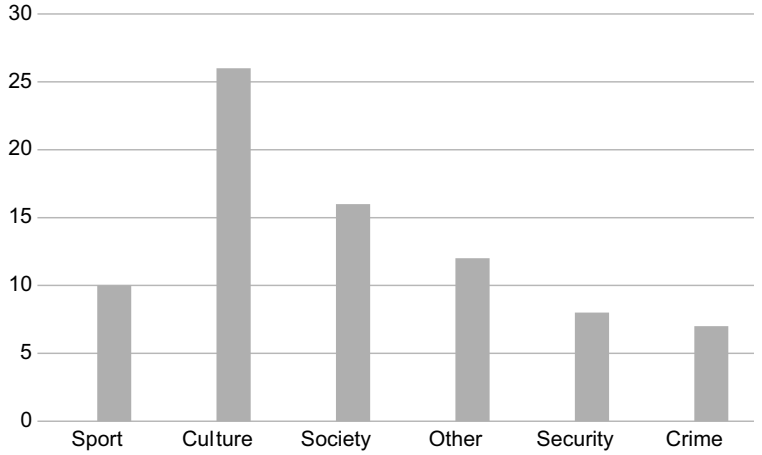


Fig. 5. Themes of audiovisual content published on the TVP3 Olsztyn profile
Source: own elaboration.

Cultural content was the most extensive, with over 25 items, which indicates the outlet's strong commitment to promoting cultural life in the region and its overall regional profile. Society-related content ranked second with 16 items, underscoring TVP3 Olsztyn's social mission and its efforts to promote admirable attitudes among residents.

Sport (10), safety (8) and crime (7) also account for an appreciable, albeit smaller, proportion, which is in line with the scope of local journalism that combines news from various areas of public life. The "Other" category, with 12 items, indicates that themes outside the main categories are not overlooked. This thematic range demonstrates that the activities of a regional television station are highly multidimensional, while its profile aligns with a broad audience and the diverse interests of the local community.

Short video formats on the TVP3 Olsztyn profile were also analysed in terms of views (Fig. 6). The view counts range from over 1,000 to over 130,000 for two specific reels. One of those that have scored such a high number of views covered a dramatic accident on the S7 road (TVP3 Olsztyn, 2025a). Such high view counts for both reels and journalistic content are usually associated with a tragic occurrence or something spectacular, as in the case of the family aviation picnic in Gryźliny (TVP3 Olsztyn, 2025b).

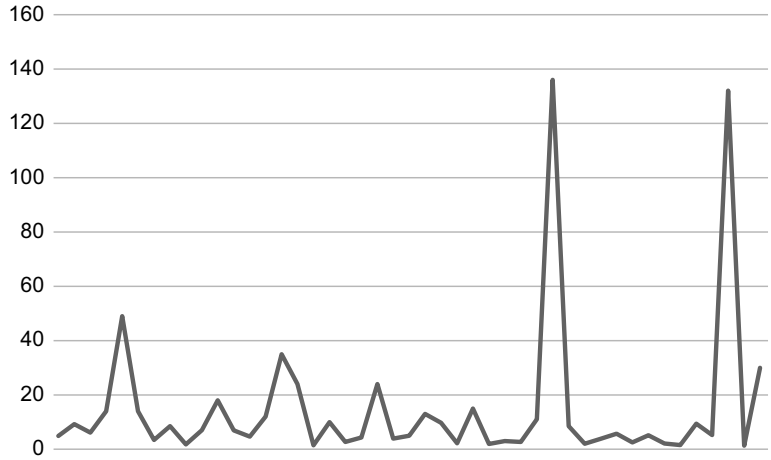


Fig. 6. Number of views of short video formats on TVP3 Olsztyn's Facebook profile
Source: own elaboration.

The average number of views is around 10,000, suggesting that although reels are viewed more often, most short video formats attract moderate yet consistent audience attention. Even so, despite the relatively low number of views, such formats still draw a larger audience than the main news broadcasts *Głos Regionu* (Kucińska, 2025), thanks to which the latter may gain greater publicity and ultimately attract a larger audience.

Besides reels, journalistic coverage published on TVP3 Olsztyn's Facebook profile was also analysed in terms of view counts (Fig. 7). Here, clear fluctuations are evident, from very low figures approaching several thousand to items exceeding 150,000 views. Such dynamics may indicate that some content attracted significantly more audience attention than others. It is worth noting

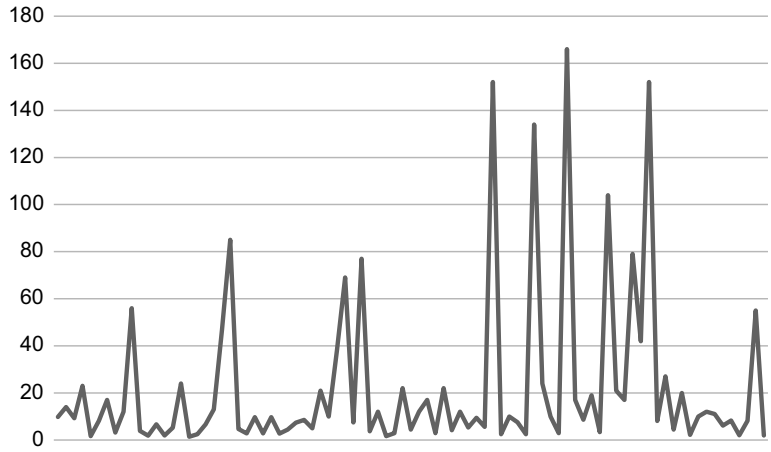


Fig. 7. Number of views of journalistic content on TVP3 Olsztyn's Facebook profile
Source: own elaboration.

that the content which reached the highest number of views is – as with reels – concerned with accidents or other disturbing events. These topics provoke emotional response and spark viewers' interest, which translates into higher viewing figures. Events involving tragedy or crime naturally draw attention due to their dramatic nature and impact on the local community, which is why they are among the most-watched stories. As a result, media outlets, including TVP3 Olsztyn, often see a marked increase in interest in such content, as reflected in viewing statistics.

Summary

A media profile that combines traditional journalistic content with contemporary video formats is an example of a regional media outlet adapting to changing audience habits and the dynamic market of online communication. The variety of formats used and the thematic complexity of the content attract a wide audience, while remaining faithful to the informational and promotional mission. The central issue is to strike a balance between in-depth coverage and fast-paced, visually appealing content tailored to the expectations of present-day audiences, a vital element of modern media strategy. The use of modern media offers the opportunity to reach a significantly wider audience than traditional media can. In line with Olszański's findings (2012, p. 226), TVP3 Olsztyn's Facebook page serves as a venue for user integration, audience engagement (through new video formats) and the promotion of original content developed by the outlet's reporters and editors.

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S u m m a r y

This article presents the results of a quantitative analysis of the Facebook profile of TVP3 Olsztyn, focusing on published content and its reach. The aim of the study was to determine the characteristics of media materials produced by the local editorial office and to assess their reception among social media users. The results indicate the predominance of traditional journalistic materials transferred directly from television to social media. The content also reveals the editorial team's strategies for increasing engagement of the online community and promoting editorial activities on the above-mentioned profile. An analysis of the Facebook profile shows that the main objectives of the publications are to promote "Głos Regionu" and to inform residents of the region about the most important events.

Tradycyjne media w erze mediów społecznościowych – analiza profilu TVP3 Olsztyn na Facebooku

S t r e s z c z e n i e

Artykuł prezentuje wyniki ilościowej analizy profilu Facebook TVP3 Olsztyn pod kątem publikowanych treści oraz ich zasięgów. Celem badania było określenie charakterystyki materiałów medialnych udostępnianych przez lokalną redakcję oraz ocena ich odbioru przez użytkowników mediów społecznościowych. Wyniki wskazują na dominację publikowania tradycyjnych materiałów dziennikarskich przeniesionych wprost z telewizji do mediów społecznościowych. Treści ukazują strategie redakcji w budowaniu zaangażowania społeczności internetowej oraz promocji działań redakcyjnych na ww. profilu. Analiza profilu na Facebooku pokazuje, że głównymi celami publikacji są promocja „Głosu Regionu" oraz informowanie o najważniejszych wydarzeniach mieszkańców regionu.