Compás
capacitación e investigación

Digital Cultures, Ethics, and Corporate Responsibility: Perspectives in Contemporary Innovation

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Representation of Authority and Justice in Crime Narratives on Instagram

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Introduction

Since mid-2022, Chilean authorities have declared a public security crisis, positioning crime as one of the primary concerns of both citizens and the government. Indeed, in that year, reports of criminal offenses increased by 46.1%, and arrests rose by 35.6%, while the perception of insecurity reached historic highs, with 90.6% of the population reporting feelings of unsafety (UECH, 2023). This phenomenon has been further intensified by media coverage of drug trafficking, violent incidents, organized crime, and homicides. In parallel, the State has strengthened its institutional security framework through the creation of the Ministry of Public Security (Ley 21.730, 2024), which brings together agencies related to public order, criminal investigation, and the supervision and control of individuals deprived of liberty. This strategy has been supported by public policies aimed at reinforcing the role of the State as the guarantor and monopolist of order (Ministerio del Interior y Seguridad Pública, 2025).

Within this context, the representation of crime in social networks and digital narratives plays a central role through visually impactful images and stories, privileging emotional impact and immediacy over analytical context. This logic of urgency—particularly evident on Instagram—focuses attention on the moment of conflict, while the resolution of said conflict is often omitted, a tendency shaped by the platform's brief visual format, which limits opportunities for deeper reflection (Thane, 2024). Visual narratives thus resemble discursive performances rather than reflective news accounts, prioritizing the emotional seduction of the user (Schreiber, 2024). Police forces have adopted Instagram as a channel for carefully curating their self-representation, emphasizing action-oriented imagery, community interaction, and technology to reinforce their role as authoritative actors. Meanwhile, the informational content disseminated on such platforms tends to obscure or downplay the complexity and root causes of crime (Schreiber, 2024).

This research is situated within this discursive framework and seeks to analyze the narrative patterns employed by two national media outlets—CHV and TVN—in their Instagram posts related to crime. The analysis is structured around three axes: the representation of authority, editorial framing (data use and narrative structure), and narrative focalization (victim, perpetrator, authority). By focusing on the period 2023-2024, the study aims to understand how these narratives contribute to legitimizing or challenging the institutional discourse on security and justice in Chile.

Media Representation of Authority in Crime Narratives

One of the key mechanisms for understanding the legitimation of order lies in the media representation of authority. In this regard, crime news functions as a discursive device that grants institutional visibility within the public sphere. Social media platforms, due to their communicative logic, enable the co-construction of authority, forged between journalistic narratives and the content shared by users on their personal profiles (Dawson & Mäkelä, 2020).

Media outlets, through their discursive practices, operate as ideological apparatuses capable of reproducing and reinforcing the institutional hegemony of authorities (van Dijk, 1995). This legitimization does not occur explicitly; rather, it is constructed through the naturalization of institutional discourses, which are embedded within journalistic genres as if they were neutral or self-evident. Through this process, institutional language is transformed into common sense, thereby consolidating its symbolic authority over public opinion (Fairclough, 1992).

Such hegemonic discourse is increasingly contested on social media platforms, where the legitimacy of institutions must coexist with public criticism that exposes contradictions between official discourse and the lived experiences of diverse communities (Abiri & Guidi, 2022). This tension has been notably observed in mediatized judicial processes, where social media has become a vehicle for amplifying counter-narratives capable of reshaping institutional accounts (Prendergast & Quinn, 2021). Victims and witnesses often resort to these platforms as an alternative form of justice, publishing testimonies that challenge or rectify official versions disseminated by mainstream media (Schwartz, 2019). As a result, police narratives are subjected to real-time public scrutiny, with their legitimacy contingent upon resonance with the community's prior experiences (Ellis, 2021). Scholars like Igwebuike and Chimuanya (2021) warn that authority figures are often instrumentalized on social media to legitimize misinformation, especially during crises. Security imagery is used to convey control and legitimacy, masking authoritarian narratives. Similarly, Boutros (2024) highlights the police's "epistemic power," stressing the need to balance this by amplifying the voices of victims and communities in the media.

Crime Narratives and Editorial Framing

Narratives on platforms such as Instagram must adapt to the logic of visual brevity, wherein crime-related images generate multiple focal points —the face of the detainee, the crime scene, the police presence— which fragment meaning and obscure structural responsibility. This fragmented visuality elicits emotional reactions yet impedes critical analysis (Higgins, 2022). Similarly, Björkenfeldt (2024) explores how dominant crime discourse in the media impacts even journalists who attempt to challenge these hegemonic narratives.

Cultivation theory, originally developed by Gerbner, posits that sustained exposure to violent narratives fosters a distorted perception of reality. This mechanism is even more pronounced on social media today. A meta-analysis confirms that the traditional effects of cultivation theory extend to digital media as well, heightening fear of crime and perceptions of insecurity (Morgan & Shanahan, 2010). In parallel, a 2023 study in China demonstrated that exposure to criminal content on social networks significantly increases perceived insecurity, even in environments with low actual crime rates (Sun et al., 2023).

The editorial role in shaping media narratives about crime is also evident in how responsibility is distributed across represented events. Various studies have shown that journalistic and digital discourses tend to shift blame onto victims, thereby reinforcing the legitimacy of repressive institutions. Kamalova (2024) argues that this discursive operation is achieved through narrative frames that minimize the structural context of crime while amplifying behavioral traits attributed to victims—ultimately legitimizing an institutional interpretation of order. Recent studies confirm this pattern. In Australia, an experiment showed that gender in homicide reports affects audience reactions: male victims elicit more sympathy, revealing internalized gender bias (Henry & Powell, 2024).

Narrative Focalization and Institutional Legitimacy

Narrative focalization in media portrayals of crime determines who occupies the symbolic center of the discourse: the victim, the perpetrator, the authority, or a neutral voice. This choice is not merely stylistic, but profoundly ideological, as it shapes the moral point of view of the narrative, establishes degrees of empathy, and delineates the distribution of responsibility. Such displacement contributes to the reproduction of the institutional status quo. In this way, visual content becomes a symbolic device that reinforces authority and restricts the emergence of critical narratives. This focalization also results in a narrative in which crime appears as an isolated event, devoid of identifiable social or economic roots, thereby obstructing a structural understanding of the phenomenon.

When victims attempt to narrate their experiences outside institutional frameworks, they often face delegitimization processes from both the state and the media, which tend to reproduce dominant discourses. In digital environments, this tension intensifies: self-representation clashes with official narratives that focus on the immediate protagonists of crime, omitting structural causes and reinforcing institutional legitimacy (Ebadijalal & Weisi, 2022; Boutros, 2024). Narrative focalization on authority not only organizes the discursive structure of crime but also legitimizes an interpretative framework in which the State is portrayed as the unquestionable guarantor of order. This symbolic configuration limits the possibility of imagining alternative forms of justice or representations of social conflict.

This research aims, as its general objective, to analyze the discursive patterns in the representation of authority and justice within crime-related narratives on Instagram, to understand how texts are constructed that either legitimize or challenge institutions within the judicial and security systems. The specific objectives are: (1) To identify the modes of authority representation in Instagram posts; (2) To examine the incorporation of quantitative data, editorial approaches, and narrative structures that prevail in the argumentative composition of the texts; and (3) To determine the narrative focalization, representation, and cause-effect connection in institutional discourses concerning crime.

The present study combines quantitative and qualitative methods, grounded in critical discourse analysis to examine how authority and justice are constructed within crime narratives on Instagram. A mixed-methods approach is adopted (Creswell, 2014), with a qualitative foundation supported by quantifiable analysis of discursive patterns, thereby allowing for the capture of both the frequency and depth of meanings in media communication. The corpus comprises 962 posts published between January 2023 and December 2024 by the official Instagram accounts of CHV and TVN. The sample was selected through thematic criterion sampling, including posts related to crimes, police operations, judicial proceedings, or issues of public security. Each post is considered a combined unit of analysis, including image, caption, hashtags, and highlighted comments.

The selection of the Instagram platforms of the Chilean television channels TVN and CHV is based on their centrality within the digital media ecosystem and their role as discursive agents in the public construction of crime. Both accounts possess high levels of followers and engagement, and they represent divergent editorial models within Chilean television: TVN maintains a public service orientation, whereas CHV has developed a more sensationalist and emotionally driven approach. This editorial duality enables the observation of narrative contrasts in the representation of authority and crime, as well as an analysis of how different

editorial logics adapt to Instagram's visual and discursive formats. Recent studies have shown that the social media accounts of traditional media outlets are not merely informational extensions, but autonomous spaces where institutional legitimacy is actively negotiated, moral hierarchies are constructed, and specific interpretive frames of crime are amplified.

The analytical categories were defined based on theoretical frameworks from critical discourse analysis and media studies: (1) Representation of Authority: institutional validation, neutralization, questioning, and omission; (2) Incorporation of Quantitative Data: presence/absence; (3) Editorial Approach: purely descriptive, attribution of responsibility, and human-interest angle; (4) Narrative Structure: introduction, development, resolution, and unresolved; (5) Narrative Focalization: victim, perpetrator, authority, and neutral; (6) Cause-Effect Connection: explicit cause or implicit cause; (7) Evaluation of Institutional Discourse: reinforcement, neutralization, and institutional critique. A coding protocol was implemented following Krippendorff (2013), including intercoder training and reliability testing. A minimum threshold of $\alpha \geq 0.80$ was set, as this level is considered acceptable to ensure coding reliability. Coding was done in Excel, followed by image analysis and qualitative interpretation of discursive and symbolic trends.

Table 1. *Modes of Representation of Authority*

Category	CHV	TVN
Validation (Expert source)	68.7%	79.7%
Neutralization (Neutral entity)	10.5%	13.7%
Questioning (Attributed responsibility for failures)	8.7%	1.8%
Omission (No mention of authority)	12.1%	4.9%

The results reveal a predominant tendency toward institutional validation in both CHV (68.7%) and TVN (79.7%), indicating a reproduction of official discourse with minimal critical interrogation. Neutralization—understood as a representation in which authority is portrayed as a technical or neutral actor—is also present, albeit to a lesser extent. Explicit questioning of authority is significantly lower in TVN (1.8%) compared to CHV (8.7%), suggesting a stronger alignment of TVN with governmental narratives. The omission of the authority figure is likewise more frequent in CHV, which may reflect an editorial strategy aimed at the sensationalization of events rather than their institutional contextualization.

Table 2. *Incorporation of Quantitative Data*

Category	CHV	TVN
Absence of quantitative data	82.1%	85.8%
Presence of quantitative data	17.9%	14.2%

Both CHV and TVN display a low incorporation of quantitative data in their posts (17.9% and 14.2%, respectively), reinforcing the hypothesis that emotional appeal is prioritized over contextual analysis. This scarcity of numerical information may hinder a structural understanding of criminal phenomena, contributing to narratives that privilege anecdotal elements over explanatory depth, and omitting key indicators for evaluating crime trends or

institutional effectiveness.

Table 3. *Editorial Approaches*

Category	CHV	TVN
Purely Descriptive	30.8%	30.9%
Attribution of Responsibility	22.3%	23.2%
Human-Interest Angle	18.7%	19.4%

The data show that both media outlets tend to adopt a purely descriptive approach in approximately one-third of their posts (CHV 30.8%; TVN 30.9%). This may reflect a form of apparent informational neutrality in which events are presented without further exploration of responsibility or structural causes. The lower proportions of responsibility attribution and human-interest framing suggest limited problematization of criminal events from social or empathetic perspectives, as well as a low level of narrative contextualization.

Table 4. *Narrative Structure*

Category	CHV	TVN
Introduction	9.5%	21.0%
Development	64.5%	54.6%
Resolution	24.2%	24.2%
Unresolved	1.8%	0.2%

There is a clear preference for conflict-centered structures (narrative development) in both CHV (64.5%) and TVN (54.6%). In contrast, the introduction of events—particularly in TVN (21%)—and their resolution (around 24% in both media) are less common. The very low proportion of posts offering a clear or explicit resolution. The low proportion of posts offering a clear or explicit resolution (24.2% in both outlets)". Los valores 1.8% y 0.2% reveals a fragmented narrative that provides neither closure nor follow-up, thus favoring a sense of immediacy and reinforcing the perception of a persistent threat.

Table 5. *Narrative Focalization*

Category	CHV	TVN
Victim	24.1%	27.6%
Perpetrator	3.8%	6.6%
Authority	63.3%	55.8%
Neutral	8.7%	10.0%

Both media outlets predominantly focus their narratives on the figure of authority, with CHV reaching 63.3% and TVN 55.8%. This focalization reinforces the institutional image as a symbol of order and control. Victims are positioned as the narrative focus in approximately a quarter of the posts, while the perpetrator occupies only a marginal space. The low presence of neutral perspectives suggests that most narratives implicitly adopt a stance regarding who holds narrative control over the crime and its moral representation.

Attributed Causality and Institutional Legitimization in Media Discourse

TVN displays a higher proportion of posts with explicit causal explanations (68.1%) compared to CHV (47.6%), which may reflect an editorial intent to explain criminal phenomena within an identifiable causal framework. In contrast, CHV presents a greater proportion of implicit causes (52.4%), which may reinforce uncertainty or ambiguity regarding events, thereby favoring emotional rather than analytical interpretations. Most posts reinforce institutional discourse, especially in TVN (71.1%) and to a slightly lesser extent in CHV (63.1%), indicating a predominance of narratives that validate the actions of official institutions. Institutional critique is marginal (CHV 8.7%; TVN 3.3%), limiting the emergence of counter-hegemonic or critical perspectives. Meanwhile, institutional neutralization suggests an intermediate strategy, in which the authority is portrayed as a functional actor without explicit value judgments. This suggests a stronger editorial alignment of the public channel (TVN) with official narratives, compared to CHV's more sensationalist framing.

Conclusions

This study reveals how Chilean traditional media, via Instagram, construct crime narratives that reinforce institutional legitimacy during a public security crisis. The analysis of CHV and TVN posts (2023-2024) shows a pattern of emotionally charged content and focus on authority, with little attention to structural causes. Regarding the first objective, the representation of authority is found to be predominantly characterized by institutional validation, which emerges as the dominant category in both media outlets. This form of representation reinforces the hegemonic role of the State as guarantor of order, in line with the arguments of van Dijk (1995) and Fairclough (1992). Institutional critique appears only marginally and, when present, is limited to exceptional cases. As such, the social media platforms of traditional media do not function as spaces of contestation but rather as channels that reproduce and amplify official discourse.

In relation to the second objective, the narrative and editorial structures of the analyzed posts confirm a logic centered more on emotional impact than on rational or informative analysis. The low presence of quantitative data and the predominance of descriptive or human-interest framings reflect a communication model that prioritizes the spectacularization of crime. This brief and fragmented storytelling—focused largely on the "conflict" or central event—follows a logic of immediacy typical of digital platforms (Thane, 2024) and aligns with the premises of cultivation theory (Morgan & Shanahan, 2010), insofar as it contributes to reinforcing perceptions of insecurity and social fear.

As for the third objective, narrative focalization is clearly directed toward the figure of authority, consolidating its symbolic role as the center of discourse. Both victims and perpetrators are relegated to peripheral positions, and when mentioned, their portrayal lacks contextual frameworks that could explain the structural causes of crime. The cause-effect connection—especially in the case of TVN—tends to offer explicit explanations that nevertheless align with and reinforce institutional narratives. In this context, the evaluation of discourse reveals a consistent portrayal of state institutions and law enforcement agencies as unquestionable actors, sustaining public demands for state control in times of heightened insecurity. Media narratives on crime in Instagram—even when produced by traditional media outlets—reproduce discursive patterns that restrict the emergence of critical perspectives,

downplay structural factors, and reinforce the legitimacy of the State as the sole actor capable of confronting crime. This symbolic construction of order not only narrows public debate but also impedes the imagination of alternative models of justice, security, and representations of social conflict. This research therefore provides empirical evidence and conceptual tools to understand how digital media discourse shapes dominant interpretative frameworks on crime in contemporary Chile.

From an editorial perspective, the results highlight the need to critically reassess dominant narrative frameworks on social networks, where the repeated portrayal of an unquestioned authoritarian figure reproduces a logic of spectacle. As Hall et al. (1978) warned, the media often play a central role in constructing "moral panics" by focusing on threatening figures and state-based solutions—ultimately reinforcing a conservative consensus around order. In contrast, Hanitzsch (2007) advocates for a reflective journalism that prioritizes structural questioning over the automatic reproduction of institutional narratives. This tension invites a rethinking of editorial criteria, especially in digital platforms where speed and visual impact tend to displace critical analysis.

From the standpoint of the State, the findings point to the risk that media narratives on social networks function as legitimizing mechanisms for state control, potentially leading to an uncritical punitive consensus. Foucault (1975) warned that visibility devices serve disciplinary power, and in digital contexts this symbolic control is amplified through the circulation of images depicting operations, arrests, or the display of force. Nonetheless, authors such as Loader and Mulcahy (2003) suggest that security can also be democratized through inclusive and deliberative discursive practices that incorporate affected communities in the construction of solutions. This implies that public policy should expand the repertoire of legitimate actors in security discourse, avoiding a representation monopolized by state institutions.

From the standpoint of civil society, the findings highlight the importance of fostering critical media literacy. In the face of emotionally charged and fragmented narratives, media spaces play a crucial role in either reproducing or challenging symbolic inequality. As active audiences, citizens must develop tools to critically engage with media representations, recognize narrative focalization, and question informational silences. In this sense, media consumption is not neutral, and the ways users interpret and circulate stories on social networks can either reinforce or destabilize dominant symbolic orders.

From a methodological and epistemological perspective, this study offers a replicable framework for future research that integrates critical discourse analysis with the study of algorithms and digital platforms. In this regard, authors such as Couldry and Mejias (2019) propose the concept of "data colonialism" to describe how digital media, operating under platform logics, not only disseminate representations but also shape the conditions of possibility for public discourse. Thus, investigating traditional media on social networks allows for the observation not only of their content but also of their adaptation to algorithmic control logics that directly affect the formation of common sense. Future studies should address the limitations of this research, including its focus on only two media outlets and the platform-specific dynamics of Instagram.

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