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# Spanish primetime radio shows in Facebook and Twitter: Synergies between on-air radio broadcasting and social networks

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### Abstract

**Introduction:** Public and private talk radio stations use social media to find new forms of content exploitation that transform the value chain of their brand and allow them to develop a different business model. **Objectives:** To define the synergies between conventional radio broadcasting and social networks in Spanish talk radio based on the analysis of four primetime radio shows, which are the flagship programmes of their radio stations. **Method:** Quantitative content analysis is used to examine the roles played by talk radio broadcasters and audiences in social networks and conventional radio broadcasting. **Conclusion:** Despite the increasing forms of audience participation channels, this research study demonstrates an almost total lack of interaction; which demands the establishment of synergies between conventional radio broadcasting and social media as a strategy to exploit the potential of these virtual spaces.

### Keywords

Talk radio, social media, synergies, participation, interactivity

### Contents

1. Introduction and objectives. 2. Sample and methods. 3. Building synergies between conventional radio broadcasting and the online environment. 3.1. Promoted participation versus actual participation. 3.2. Activities of primetime magazine radio shows on social networks. 4. Conclusions. 5. Notes 6. List of references.

Translation by **CA Martínez Arcos**, Ph.D. (Universidad Autónoma de Tamaulipas)

## 1. Introduction and objectives

Social networks have become standard instruments in the process of radio production, regardless of the type of programming model (Ribes, 2011). The rapid development of the online environment has forced radio programmers to experiment with formulas that combine the activities of conventional broadcasting with these new virtual spaces.

From this perspective, the management of the online profiles of radio shows and stations has entailed the opening of spaces within the radio broadcast continuum to promote the online activities developed by radio broadcasters and, above all, listeners. In this regard, the synergies between on-air and online radio have increased the forms of audience participation, which has involved an increase in the inclusion of audience participation sections within information, infotainment and sports shows, which in the Spanish case continue to form the basis of mainstream radio programming (Gutiérrez, 2011).

However, radio production structures have also had to adapt themselves to the challenges imposed by the online environment “to promote interactivity and the use of multimedia resources” (Martínez Costa and Amoedo, 2012: 167), by experimenting with new production processes that have emerged as a result of audience contributions (Wardle and Williams, 2008).

In the context of the global crisis that surrounds the medium, exacerbated by youth disaffection (Gutiérrez, Ribes and Monclús, 2011), the incorporation of radio to social networks has been understood as a key factor to connect with the young audience (Sánchez Burón and Fernández Martín, 2010), but also to promote audience participation in profiles associated with radio shows, whose members share, in principle, common interests (López-Vidales, 2011).

Social media promote new dynamics that should lead to the renewal of radio-audience relations in order to take advantage of their potential (Herrera Damas and Requejo Alemán, 2012; Campos Freire, 2008). The Web 2.0 empowers users to generate content and to become *prosumers* (Toffler, 1980). Naturally, the medium is responsible for generating strategies that stimulate contributions capable of becoming something more than a promptly shared comment or opinion: something that has an impact of on the on-air programming (EBU, 2001; Ortiz Sobrino, 2011).

In the Spanish case, the sustained growth of radio audience, from 2008 (53.1%) to 2013 (61.5%), can already be considered as a change of trend that has undoubtedly influenced the presence of radio in social networks. Also notable is that the number of Facebook and Twitter users continues to increase steadily. According to AIMC (2014), of all Internet users in 2013, 90.3% were Facebook users and 45.1% were Twitter users. These percentages were corroborated by the Spanish Observatory of Social Networks in its fifth and final annual report, which also highlighted that of all the Spanish Internet users, 91% maintained active accounts on Facebook and 32% on Twitter, and that these networks were accessed mostly on a daily basis from personal computers, smartphones or tablets. In addition, these networks are the ones with the largest number of users.

In view of these data, it seems logical that social networks have been seen as an engine of change in the dynamics of the media, and have generated many expectations. However, this initial optimism is not yet matched with the reduced level of broadcaster-audience interaction and the low presence of User Generated Content (UGC) or prosumers in most of the conventional media that are present on the Internet (Macnamara, 2010), including the Spanish radio, where the figure of the prosumer is yet to materialise (González Aldea, 2011).

From the perspective of the radio programmer, the online environment should not be understood as a mere complement to conventional broadcasting, since the development of its potential elevates it to the category of content-management platform, which combines different audiovisual resources (Cordeiro, 2012) and promotes user participation at different levels, ranging from the selection of information to the publication of written comments and images (Nyre and Ala-Fossi, 2011). Thus, the concept of participation acquires greater importance in the case of radio, which has the opportunity, on the one hand, to redefine the concept of public service and, on the other, to renew its relationship with the audience.

Radio listeners acquire a significant role in the renewal of radio communication, since thanks to the social networks they can participate in the construction of the discourse of conventional radio. But, how is participation on Facebook and Twitter promoted and articulated during radio broadcasts? How do radio broadcasters collect and transmit the results of the participatory activities developed in the social networks?

Are the social networks used to deliver information or contents that supplement conventional radio broadcasts? How do radio production teams manage the publications in each platform? To answer these research questions, the objective of this article is to define the synergies between conventional radio broadcasting and social networks in the Spanish mainstream radio industry, based on the quantitative and qualitative content analysis of four Spanish primetime radio shows considered the greatest exponents of their radio stations. These four shows belong to four different radio stations: two of them are publicly-owned and two are privately-owned; two have nationwide coverage and two have regional coverage.

## **2. Sample and methods**

To address the synergies between conventional radio and social networks, we designed a complex methodological instrument based on the quantitative and qualitative content analysis applied to four radio shows that are broadcast in the primetime slot (6:00 am to 12:00 am) by four Spanish talk radio

stations and that have Facebook and Twitter profiles [1]. The sample of this study has been selected based on the following criteria:

- The audience rating of the station/network and, in particular, of the primetime show. From this perspective, we selected the radio shows with the highest audience levels in Spain (AIMC, 2012).
- The ownership of the network, because we were interested in representing both public and private radio stations to observe and verify the existence of similarities and differences depending on the type of ownership.
- The diversity of radio ecosystems, which has allowed us to incorporate the Catalan radio due to its proximity value in this research, together with the national radio.

The social networks chosen for the content analysis were Facebook and Twitter because of their high rate of use by radio broadcasters and, as mentioned, because they have the largest numbers of users. Guided by the above mentioned criteria, the radio shows that make up the sample are:

Table 1. Sample of conventional radio shows

Station	Ownership	Coverage	Listeners per day	Show
Cadena SER	Private	National	4,285,000	<i>Hoy por hoy</i>
RNE	Public	National	1,742,000	<i>En días como hoy</i>
RAC1	Private	Catalonia	675,000	<i>El món a RAC1</i>
Catalunya Ràdio	Public	Catalonia	589,000	<i>El matí de Catalunya Ràdio</i>

Source: Authors' own creation with data from EGM (AIMC, 2012)

The following table shows the number of followers the radio shows had on the social networks by 31 January, 2012:

Table 2. Profiles in social networks and number of followers by radio show

Show	Facebook	Twitter
<i>Hoy por hoy</i>	19,084	14.606
<i>En días como hoy</i>	13,900	- [2]
<i>El món a RAC1</i>	40,252	35,020
<i>El matí de Catalunya Ràdio</i>	13,450	9,027

Source: Authors' own creation with data from <http://twittercounter.com>

Once the sample of radio shows was selected, we recorded a week of broadcasts, from Monday to Friday, during March 2012, and registered the activities of each show in the social networks, Facebook and Twitter. For the sample selection we only took into consideration weekdays, which reach higher ratings (Huertas, 2010). For this research, the unit of analysis in conventional radio was

defined as any statement made within the show about audience participation and the Internet in general.

The unit of analysis in the online environment was each of the publications made by radio broadcasters and audiences in the radio shows' social network accounts. The analysis was applied to 120 hours of broadcast programming and the activity on Facebook and Twitter of the radio shows. In total, we collected 7,111 units of analysis, of which 1,366 corresponded to conventional radio and 5,745 to social networks.

The analysis sheet applied to conventional radio and social networks was subjected to specific reliability tests [3], which showed a level of agreement of between 80% and 100% for the 32 variables that made up the instrument of analysis (16 for conventional radio and 16 for social networks), according to Holsti's method (Wimmer & Dominick, 1996).

Table 3. Total units of analysis

	<i>En días como hoy</i>	<i>El matí de Catalunya R.</i>	<i>El món a RAC1</i>	<i>Hoy por hoy</i>	Total
Conventional radio units	188	234	381	563	1,366
Social networks units	562	1.609	1,713	1,861	5,745
Total	755	1,843	2,094	2,424	7,111

Source: Authors' own creation

To study the synergies established between conventional radio and social networks in mainstream radio, we examined the participation of Spanish listeners in the construction of the radio discourse, through variables that sought to establish, among other things: how and who was in charge of advertising and promoting audience participation; which modes of participation were promoted and which were the existing forms of participation; which channels were offered by broadcasters to enable participation; how the broadcaster was collecting and transmitting the results of the participatory activities; and whether the broadcaster used online channels to provide supplementary material to the conventional broadcasting. The analysis of these variables allowed us to know how conventional radio contents are articulated with the contributions made by Internet users and listeners in social networks.

### 3. Building synergies between conventional radio broadcasting and the online environment

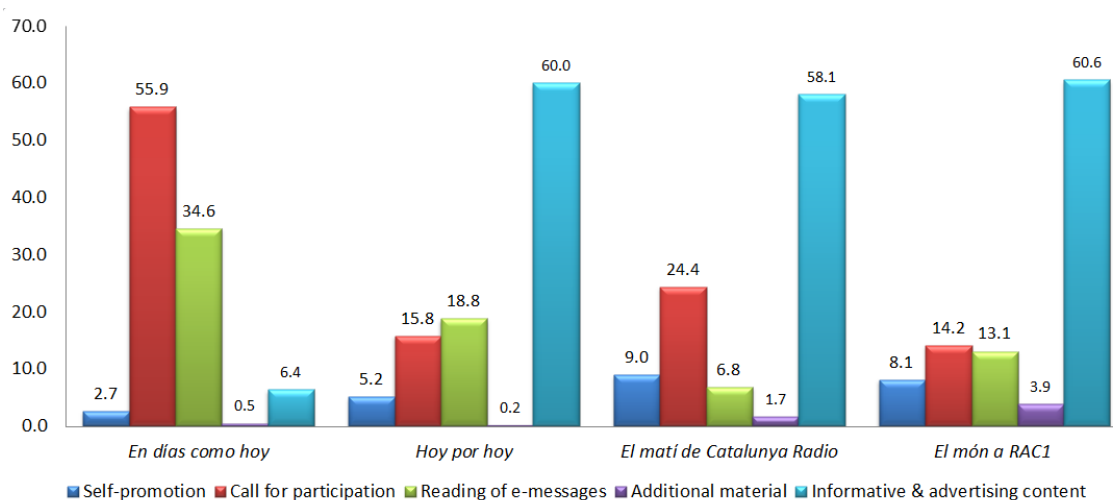
In the field of the conventional radio broadcasting, the modes of online presence and representation define, in good part, its synergies with the online environment. From this perspective, we defined different stages of actions which, on the one hand, evidenced the existence of online spaces and, on the other hand, promoted its use as spaces for active participation, but also as spaces where radio broadcasting contents can be complemented.

We established the following categories of synergies based on the quality of the statements the broadcaster made about the radio show on the Internet:

- Self-promotion of the show or its sections based on the on-air mentioning of the Internet platforms where it is present, like the station’s website, Facebook, Twitter, other social networks, YouTube, and even blogs.
- Call for participation in social networks, chat rooms or own forums.
- On-air reading of e-messages left by the audience on any of the virtual spaces enabled by the broadcaster.
- Promotion of additional material that the production team makes available to listeners on Facebook and Twitter, such as, for example, a link or an image. There can be synchronisation, or not, with regards to the broadcast radio contents.

The analysis had a fifth category called “informative and advertising content” that brought together two types of information: the references made by the broadcaster to the Internet as part of news stories and the adverts in which the Internet appeared as the brand’s identifying element. The introduction of this category aimed to examine the mentioning of the Internet from another perspective, either as informative and/or advertising content, to clarify the valuation of the presence and the alternative uses of the radio shows’ own online spaces, such as pages on social networks. Figure 1 shows the contrast between the simple mention and the other categories that define the synergies between on-air and online environments.

Figure 1. Synergies between conventional radio and the online radio discourse



Source: Authors’ own creation

Based on the volume of the on-air units of analysis detected (table 3), the analysis confirms that every station/network applies different strategies and that, in general, the level of synergy between conventional radio and social networks, Facebook and Twitter, is still low. Based on the perspective of the characteristics of the sample, the trends did not depend on whether radio operators were publicly or privately owned or whether they had national or regional (Catalan) coverage, which implies different radio markets.



In none of the analysed stations/networks the on-air self-promotion of the own online spaces occupied a prominent place among the synergy strategies. The general trend is reduced to a low rate of mentions of the website, without specifying in the majority of cases neither the web address nor the names of the different online tools, including the social networks. It should be noted that at the time the sample was analysed, RNE's *En días como hoy* did not have a Twitter account [4]. This public broadcaster opted to establish a corporate profile shared by all programmes. This situation has naturally influenced the low rate of mentions of Twitter, which has also happened in relation to Facebook and, in general, to the online environment. At the opposite side, *El món a RAC1* ("The world in RAC1") does not always mention its social network profiles, but stands out for its on-air promotion of the conventional radio sections that are available for online consumption. With regards to *Hoy por hoy* ("Today"), broadcast by Cadena SER, and *El matí de Catalunya Ràdio* ("The morning de Catalonia Radio"), their references are also generic, and assumed that listeners knew how to access these virtual spaces.

However, both morning magazines shows from RAC1 (60.6%), Cadena SER (60%) and Catalunya Ràdio (58.1%) have significant rates in the "informative and advertising content" category. The analysis reveals that most references to the Internet belong to adverts in which the advertiser incorporates the identification of the website and, in some cases, the e-mail address. In fact, the presence of the Internet and the social networks Facebook and Twitter as news or as part of the show's regular sections is extremely incipient in comparison to the mentions in ads.

Based on the premise that audience participation also develops in social networks, producers should promote these channels of communication in their shows, in addition to the traditional telephone line. In light of the data, it is clear that each show applies a different strategy in this area. So in RNE's *En días como hoy* the call for participation reaches a significant percentage rate in comparison to the other shows. It should be added that the on-air participation of listeners occurs within a specific section, and thus the radio show repeatedly reminds the audience to participate via telephone, Facebook or Twitter.

The show broadcast by the Catalan private radio station, RAC1, occupies the second place in the ranking of the "call for participation" category. In this case, participation is channelled mostly through continuous calls for audience participation in various sections, like *La pregunta del día* ("Today's question"), *El contenedor* ("The container"), *Consultas al experto* ("Consulting the expert") [5], which are presented during different moments of the show. This formula is also followed by *El matí de Catalunya Ràdio*. However, in both shows the specific references to social networks are generic, i.e. they mention listeners can participate through Facebook and Twitter, but do not state the specific online profile of the shows or the networks. Although *Hoy por hoy* ("Today"), broadcast by Cadena SER, also includes sections for audience participation, the promotion of its social networks as a meeting point between the show and its audience has lower rates than the shows produced by the Catalan radio stations.

In principle, a direct link should be established between the call for audience participation through the social networks and their incorporation in the show along the reading of the e-messages. At the moment, this is the only formula used to include audience's input on Facebook and Twitter.

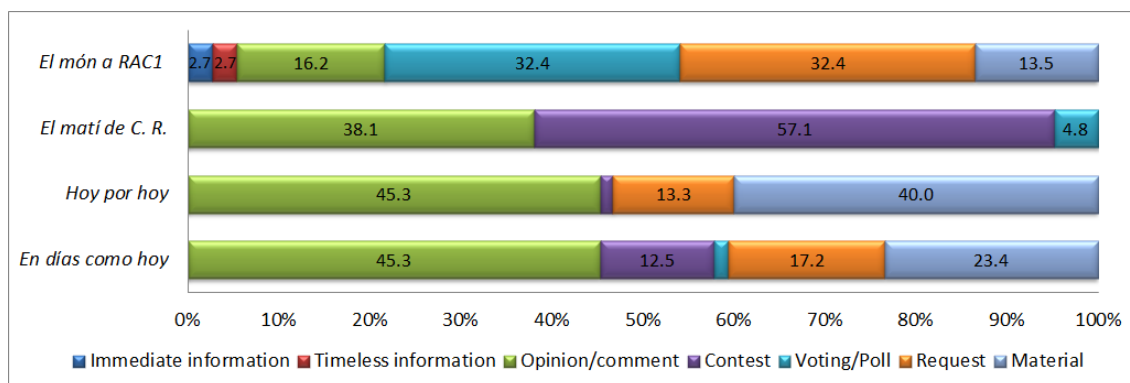
However, this synergy between conventional radio and the messages posted on social networks has several variations. Figure 1 shows how in *Hoy por hoy* (SER) the percentage of on-air mentions of audience’s posts on social networks, in the form of “e-messages reading”, outperforms the category “call for participation”. In the other shows that make up the sample the percentage of “e-messages reading” is always lower than the “call for participation”, with the exception of *El món a RAC1* where both categories are similar. One of the reasons that may explain this imbalance is the importance that telephone communication still has between the show and the audience. In fact, this is the main reason why *En días como hoy* (RNE) and *El matí de Catalunya Ràdio* have the most significant imbalance in the sample between the two categories, since the space granted to telephone interventions is greater than that granted to social networks.

The use of Facebook and Twitter as spaces to provide material to complement the contents of conventional radio is still insignificant throughout the sample, being somewhat more representative in the radio shows broadcast in Catalonia. In fact, *El món a RAC1* shows signs of greater development (3.9%) which is basically limited to information about links on YouTube or blogs related to the items presented on the show.

### 3.1. Promoted participation versus actual participation

Before examining the activities developed by the sample of primetime radio shows in social networks, we will address the way they manage the “call for participation” category in their conventional broadcast. The results indicated that their impact varies in each of the analysed programmes (see figure 1). As previously mentioned, the social networks are part of the communication channels promoted in the radio shows’ broadcast, although they are referred to generically. The following figure shows five categories that the radio shows can use, and how not all of them use of all of these strategies.

Figure 2. Ways to promote participation



Source: Authors’ own creation

In radio shows with nationwide coverage the most promoted form of audience participation is opinion/comment on the topics addressed on-air: *Hoy por hoy* (Cadena SER) and *En días como hoy* (RNE), both with 45.3%. With a smaller percentage, the *primetime* show of Catalunya Ràdio also gives importance to the promotion of the opinion/comment category (38.1%), but prioritises the



participation in contests in certain sections (57.1%), as for example “Enigmarius”, a successful contest in Catalonia about verbal riddles with varying degrees of difficulty. However, the audience can only participate in the contest via email and SMS, and not via social networks. In this case, Facebook and Twitter are used as information spaces, where the riddle and the results are posted. For its part, the morning magazine show of RAC1 focuses on encouraging the audience to participate in voting/polls about certain issues by responding yes, not or unsure to certain questions (32.4%), but also encourages the audience to make specific “requests” to the broadcaster (32.4%), e.g. to request the exploration of specific issues, or to interview a specific expert. In the rest of the magazine shows, during the analysed period, the promotion of both of these categories reached insignificant percentages or were absent, like the voting/poll category in *Hoy por hoy* (SER) and the request category in *El matí de Catalunya Ràdio*.

The “material” category includes the on-air request made to listeners for information that can generate new content for the on-air show. Most of the times the host makes questions about different issues, such as: What games did you play in the playground when you were little? ¿What games do your kids play? (*Hoy por Hoy*, Cadena SER, 20 March 2012) or “Have you had or do you plan to have a special event today?” (*En días como hoy*, RNE, 1 March, 2012). Also common in radio shows is to present audience’s contributions as personal experiences and to present audience’s comments about their social environment as part of soft information sections -more in line with the infotainment genre-, which are usually presented in the least informative parts of the programme. At this point, *El matí de Catalunya Ràdio* is the exception since apart from not requesting material from the audience, does not have an open section to present this type of participation on air.

In view of the results, *El món a RAC1* turned out to be the morning magazine show requesting the most diverse types of participation. In fact, it is the only programme that invites the audience to provide immediate information (2.7%) on events taking place at the time of the broadcast, but also timeless information, about events that are not closely related to the present day (2.7%).

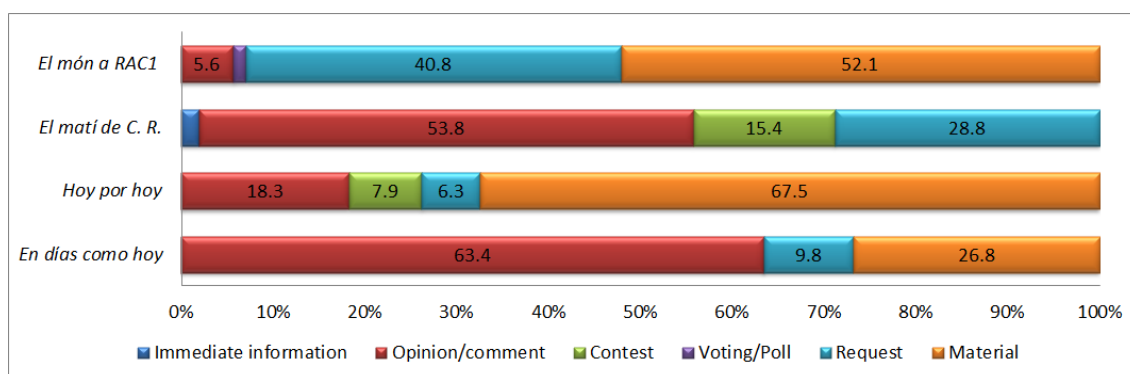
A partir d'aquest moment, i sobre tot demà, volem saber com viviu aquest dia de vaga. Sí, totes les incidències que volgueu anar explicant, demà en aquest programa, repeteixo, a través de [elmon@rac1.net](mailto:elmon@rac1.net), [elmon@rac1.net](mailto:elmon@rac1.net), i a través del Twitter, perquè hem creat una etiqueta a partir d'ara que es dirà “#vagarac1”, “#vagarac1” [...] demà explicarem tot el que es vagi produint durant la jornada laboral del matí... [6].

But, is there a correlation between the on-air call for participation via social networks and the audience’s contributions finally incorporated in the show? The results indicate that the situation is characterised by disparity, since the types of participation that are promoted do not always coincide with the types of participation actually detected on-air.

At this point, the exception is RNE’s show. As shown in figure 3, the types of on-air participation with the highest percentage of representation is opinion/comment (63.4%), which to some extent can be considered a consequence of having prioritised (as shown in figure 2) the call for opinions and comments (45.3%) against other options. With regards to the other shows (see figure 3), in *Hoy por Hoy* (SER) the presence of opinions/comments (18.3%) as form of audience participation is

surpassed by the contribution of material (67.5%), a situation which does not correspond with the broadcaster’s call for opinions/comments 5% more times than for material (Figure 2).

Figure 3. Actual participation detected on air



Source: Authors’ own creation

In the Catalan morning magazines shows there is lack of correspondence between the types of participation that are promoted and the types of participation actually detected on air. In the case of *El matí de Catalunya Ràdio*, this situation is logical since the call to participation in contests excludes the social networks as channels of participation. Thus, despite the opinions/comment category is less promoted (38.1%) this type of participation is the most commonly detected on air (53.8%). In *El món a RAC1*, the audience participation detected on air mostly belongs to the “material” category (52.1%), which stands out over the “requests” to the host (40.8%) and participation in polls (1.4%). These two last types of participation are the most requested by broadcasters (both with 32.4%).

Although less significant, but no less important given the facilities offered by the social networks, the lack of synergy between the call for participation and audience’s involvement also occurs in other categories. Thus, RAC1’s request for immediate or timeless information is rarely answered by the audience, while in Catalunya Ràdio the situation is the opposite: audience participation through “requests” occupies a significant part of the on-air show (28.8%), even though the broadcaster does not even promote this type of participation on air.

To understand these results it is essential, first of all, to remember that social networks as a space for participation are mainly mentioned in a generic way, i.e. without specifying the name of the account, or in combination with other communication channels such as telephone, e-mail and SMS. Secondly, it should be noted that the analysis of the on-air discourse reveals that in all radio stations the phone call dominates as a mode of participation over the social networks. The time/space parameters imposed by the structure of the shows govern the on-air inclusion of any of the identified participatory categories.

In fact, the on-air discourse is what predetermines the activities that these programmes develop in the social networks. In this regard, the analysis shows the lack of spontaneity, a characteristic which is

favoured by the social networks which give the audience the ability to manage their publications asynchronously to the show's broadcast. Thus, anything that has not been previously programmed within the show's script and is generated in the social networks is scarcely presented on air. In fact, scheduled inclusions constitute an average of 96% of all the inclusions, reaching 100% in *En días como hoy* (RNE) and 91% in *El món a RAC1*, which is the programme with the highest rate of spontaneous inclusions in the sample.

### 3.2. Activities of primetime magazine radio shows on social networks

All the shows in the sample have their own account on Facebook and Twitter, with the exception of *En días como hoy* (RNE) which, as mentioned, only participates in RNE's corporate Twitter account. As a result, the only activity of *En días como hoy* only develops on Facebook. In the other programmes the activity is more intense on Twitter (Cadena SER's *Hoy por Hoy*: 83.3%; *El matí de Catalunya Ràdio*: 62.9%; and *El món a RAC1*: 83.9%) than in Facebook (Cadena SER's *Hoy por hoy*: 16.7%; *El matí de Catalunya Ràdio*: 37.1%; and *El món a RAC1*: 16.1%).

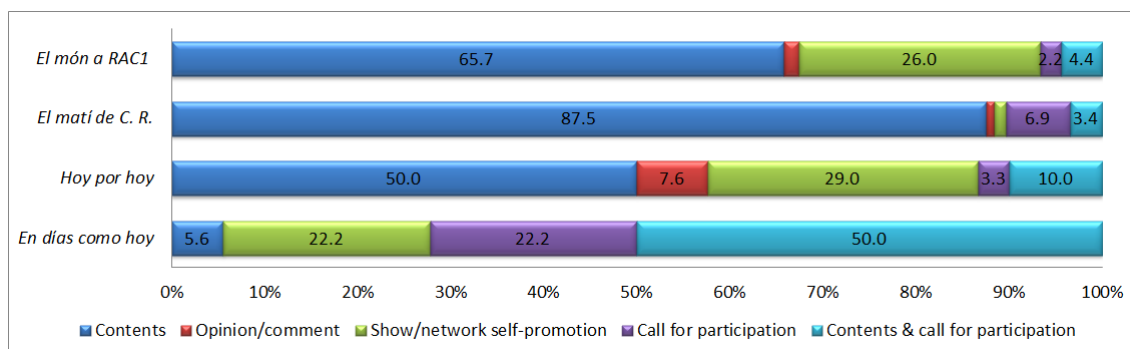
The advantage of one social network over another suggests that its dominance, and the type of activity broadcasters and audiences develop in it, is determined by its functionality. Thus, according to the Observatory of the Social Networks (2013), users continue giving Facebook a more social use and a more informative function to Twitter. As shown in figure 4, the publication of own content is the most common practice in *El matí de Catalunya Ràdio* (87.5%), *El món a RAC1* (65.7%) and Cadena SER's *Hoy por Hoy* (50%). This percentage is significantly lower in RNE's *En días como hoy* (5.6%), which is the only programme without a Twitter account. If we take into account the preferred use of Twitter by the morning magazines shows that have their own accounts, we can conclude that the purpose of the publications in this network is merely informative. However, before ratifying this premise we must define what we mean by own content.

The "own content" category includes the shows' "introduction and conclusion", previews of the issues that will be treated in the show, interviewees' outstanding quotes, and links to podcasts and YouTube (some shows upload videos of the interviews to YouTube). These publications are posted in both social networks. However, Twitter's 140-characters limit forces broadcasters to disseminate interviewees' outstanding quotes in the form of a headline, while Facebook allows users to post this type of content in the form of an actual quote. For example, the interview with the Minister of Interior, Felip Puig, presented on 1 March 2013 in *El matí de Catalunya Ràdio* was promoted with three publications on Facebook and five on Twitter. In essence, the content on both networks was identical. The show first announced the interview and then offered outstanding quotes, which became two posts in Facebook, which were divided into four tweets in Twitter, given its character limit. Due to their idiosyncrasies, the flagship shows of the mainstream radio stations carry out a timely description of today's events so the interviews with politicians and other social actors are a constant in their production.

The morning magazines shows of Catalunya Ràdio, RAC1 and Cadena SER mainly use Twitter for the publication of contents, but the other categories are also present with lower percentages. In fact, the call for participation, the request for opinion/comment, self-promotion of the programme or network, and even the hybrid publication of contents and call for participation (the broadcaster presents content and call the audience to participate by asking questions, giving their opinion of

making comments), appear in both social networks. However, as shown in figure 4, these activities are scarcely practiced as a whole, which shows that radio operators' use of social networks is focused on the presentation of their own content, with information of what happens on air.

Figure 4. Types of activities developed by radio shows in social networks



Source: Authors' own creation

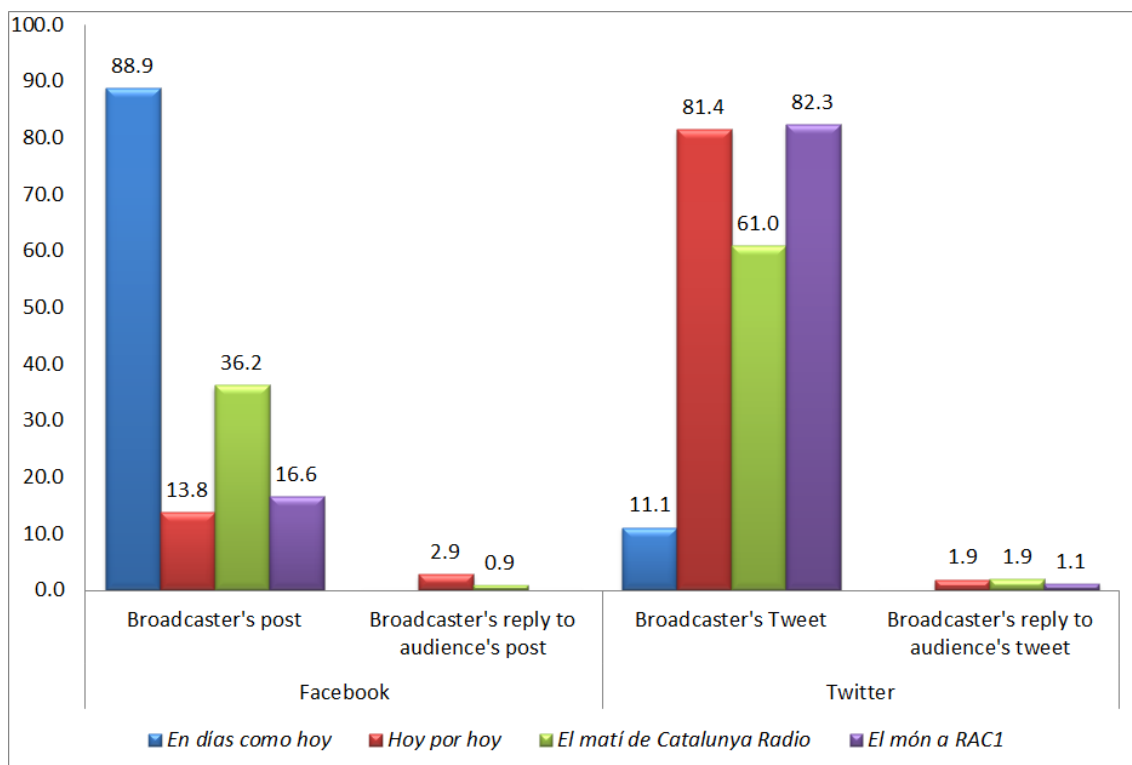
The case of RNE's show is different, first of all, because it concentrates its work on Facebook and, secondly, because it does not publish its own contents. Basically, its social network activity is limited to encouraging the audience to participate in the programme: this is because it has a daily one-hour-long section built around audience participation through telephone and e-messages.

Based on the premise that self-promotion on social networks is part of the brand strengthening strategy, the uneven attention paid to this category throughout the sample is striking. The highest percentage rate was obtained by Cadena SER's *Hoy por Hoy* (29%) and *El món a RAC1* (26.1%), followed closely by RNE's *En días como hoy* (22.2%). The lowest percentage rate, which is insignificant, was obtained by *El matí de Catalunya Ràdio* (1.3%). While online brand promotion includes the use of social networks, in addition to publications and self-promotion the broadcaster must increase audience participation opportunities, even if this forces them to introduce new audience management strategies. Tíscar Lara (2008, in Noguera Vivo, 2010) considers audience participation promotion and knowledge management as some of the essential requisites for media to strengthen their social networks. Obviously one of the first steps is to stimulate participation, which is difficult to manage when the percentage of publications intended to do so in some programmes is minimal (*El món a RAC1*, 2.2%; Cadena SER's *Hoy por Hoy*, 3.3%; and *El matí de Catalunya Ràdio*, 6.9%), with the exception of *En días como hoy* (RNE) with 22.2%. This last show is also the only radio space that significantly exploits the hybrid category "content & call for participation" (50%), while in the rest of the sample the percentages are minimal. The second step is to activate the interaction of the broadcaster with the audience, which as shown in the following figure is an activity poorly developed by the radio shows included in the sample.

The study has verified the imbalance between the volume of publications made by the broadcaster and the number of responses to audience's requests, which is a factor that has been used to measure the rate of interaction in social networks. However, as mentioned, most posts belong to category "own contents", with the exception of RNE's. If we look at the relationship between the call for participation (figure 4) and broadcaster's rate of response to audience's posts, the unbalance between

both actions is minimised. In view of the data, it should be noted that despite the potential of the social networks in the field of audience participation, the sample of morning magazine shows have not designed strategies for the development of interactivity.

Figure 5. Initiative of the activities of radio broadcasters in social networks



Source: Authors' own creation

#### 4. Conclusions

The data presented in this article has revealed that the four flagship radio shows included in the sample, which also reach the highest audience shares, lack strategies to establish synergies between the conventional radio broadcast and the social networks. It was precisely the high profile of these shows what suggested a high degree of interaction activity between the broadcaster and the audience in these virtual spaces. However, the analysis has confirmed the reduced use of the social networks in the field of conventional on-air radio, but also in the online environment, which generates two parallel radio discourses.

In fact, the four shows have basically used Facebook's wall and Twitter's tweets to publish their own contents and not so much to encourage audience participation. The data presented here reflect the construction of a rigid radio discourse which plans in advance all types of interventions and, consequently, is little receptive to what is spontaneously happening in the social networks. At the moment, the radio shows' structured reading of e-messages is insufficient to reflect what is



happening in their social networks profiles, just like the low interaction detected based on the number of responses to audiences' posts.

As shown, the level of interaction development in the mainstream radio is still incipient and still being conducted in a conventional way. On the other hand, audience's posts on social networks are not taken into account by radio operators unless they have the potential to become soft news for one of the shows' sections. In fact, there was a low reading of e-message on the topical issues addressed in the most informative part of these magazine shows. This highlights the existence of a mainly vertical communication policy, in which the horizontality that gives the audience access to the construction of the media discourse is subjugated and reduced to a specific time and space within the radio show, which confirms the power of conventional radio in the construction of the current radio narrative. On the other hand, the live telephone call continues to lead the management of audience participation in conventional radio which, like SMS, constitutes an important source of funding.

The presence of the radio show in the social networks involves the creation of virtual spaces that recognise audience participation through the on-air incorporation of their comments and opinions, either as part of fixed sections or in the form of spontaneous inclusions. The objective, therefore, is to reconfigure the new role of the audience, which implies the establishment of new forms of interaction. However, having Facebook and Twitter profiles also involves creating and strengthening the radio brand in the digital environment. Importantly, this strategy should not be limited to turning the social networks into mere showcases for the contents addressed in the radio broadcast.

One factor that must be taken into consideration is that the space/time parameters, which are fundamental in radio broadcasting, lose their meaning on Facebook and Twitter and for this reason the programme-audience communication goes beyond the time established in the radio schedule. This means that the promotion of audience participation goes beyond the broadcast time of the programme and should be integrated into the routines of radio production. Perhaps this should be the first action aimed at correcting the interaction between on-air radio and the social networks and vice versa. Undoubtedly, such actions should be part of the necessary change in the radio business model, but to achieve this it is essential to delve into the reasons and hidden details that are slowing down the design of strategies that result in synergies to strengthen the multiproduct, where the online audiences see their participation reflected and the broadcaster allows people to enriching the radio discourse with the co-creation of content generated by the radio audience in the online environment, which is a stage yet to be developed in the current Spanish radio industry.

## 5. Notes

[1] The analysis protocol was presented and developed in "Social media use in the construction of the informative discourse of Spanish and Catalan talk radio", a communication paper presented by X Ribes, M Gutiérrez, B Monclús, I Ferrer and JM Martí (2011) at the Social Media, Journalism and Communication Practitioners International Symposium, held on 7 September 2012 in Canterbury Christ Church University (Great Britain). <http://www.canterbury.ac.uk/arts-humanities/MediaArtAndDesign/Events/SocialMediaEssentials.aspx>

[2] The strategy of the public broadcaster is to open corporate Twitter account that serves as communication channels for all of its programmes. By 31 January 2012, the total number of followers was 14,034, according to <http://twittercounter.com>

[3] After the writing the code book that explained each of the analysis variables, the coders, members of the I'OBS, were trained, and two reliability tests were carried out among four encoders with a sample of 196 analysis units. At the end of the first test, we calculated indices of agreement and disagreement, and corrected vague or unclear definitions. Subsequently, a second reliability test was carried out to find a greater match in encoders' responses. For this study, we calculated the reliability with Holsti's, inter-coder reliability test, which assesses the degree of coincidence between the result obtained by one encoder and the other encoders (Wimmer & Dominick, 1996).

[4] In the 2012-2013 season, RNE premiered the primetime show *Plaza Sesamo*, which has its own Twitter account. This strategy has benefited other flagship shows such as the evening magazine show *Nunca es tarde* ("It's never too late") and the emblematic weekend show *No es un día cualquiera* ("Not an ordinary day"). The rest of the shows are only present on Facebook.

[5] Original name of the sections: *La pregunta del día* ("Today's question"), *El contenedor* ("The container"), *Consultes a l'expert* ("Consulting the expert").

[6] English translation: "From this moment on, but particularly tomorrow, we want to know how do you live this day of strike. Yes, all the events that you want to explain, tomorrow in this show, I repeat through [elmon@rac1.net](mailto:elmon@rac1.net), [elmon@rac1.net](mailto:elmon@rac1.net) and through Twitter, because we have created the hashtag that from now on will be called #vagarac1, #vagarac1 [...] tomorrow we will explain everything occurring throughout the morning..." Call for participation made in *El món a RAC1* broadcast on Wednesday, 28 March, 2013.

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