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## **Advertising characteristics and strategies in the prime time sports broadcasts: the final of the Spanish King's Cup and two radio shows in play**

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### **Abstract:**

This paper presents a case study of two Spanish sports shows that have created their own advertising style: *Carrusel Deportivo*, which is broadcasted by Cadena SER, and *Tiempo de Juego*, which is broadcasted by Cadena COPE. Using voice abilities for expressive purposes and inserting advertisements throughout the show, these programs allow exploring new formats and advertising strategies within Spanish talk radio stations. The competition between these two show and thereby the use of different advertising techniques is highlighted in the prime time football matches. Therefore, it is interesting to conduct a study to characterize the kinds of advertising employed in these two sports radio shows during a prime time sports broadcasting: the final match of the Spanish Cup: Real Madrid-Barcelona.

**Keywords:** sports broadcast; radio shows, advertising, narration style.

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### **Radio and Advertising**

Radio is no longer considered the main media for advertising, due to the impact of media such as television or cinema. The lack of wide bibliography and studies regarding radio advertising reflects this situation. But radio is still a medium with various advantages for advertisers. So, the problem is not the radio as a medium, but the lack of strategic planning in an advertising format. The radio programming includes two types of messages, informative and advertising, but presented in an autonomous and independent way. However, listeners receive both messages as a part of the same act of listening. If these ads lack quality, the listeners' perception of radio broadcasting will also be affected. In that sense, it is easy to verify that, when the ads are well integrated in a radio program, listeners do not have a negative perception of them, and they even provide some comments about the advertisements. Therefore, this paper presents a case study on two Spanish sports shows that have created their own advertising style.

Sports have been present throughout the history of radio since its beginnings (Alcoba, 2005; Díaz, 1997), and nowadays, sports broadcasting is one of the main offers in Spanish talk radio stations. This is even more remarkable during the weekend, when programming includes the long sports show known as *carrusel*, linked to the daily development of the Spanish National Football League. *Carrusel Deportivo*, which is broadcasted by Cadena SER, was the pioneer in 1954 and now remains on the top of the audience rankings, with 1,254,000

listeners on Saturday and 1,236,000 listeners on Sunday. The second position is occupied by *Tiempo de Juego*, which is broadcasted by Cadena COPE, with 777,000 listeners on Saturdays and 895,000 listeners on Sundays<sup>1</sup>.

The structure of these shows is determined by the live broadcasting of the main matches, keeping an eye on the rest of the results (Blanco, 2001; Pacheco, 2009). The main characteristics of these shows are the dynamism, the personality and the charisma of the narrator; the free style speaking and the participation of an experienced team that includes professionals and collaborators (Herrero, 2010). As a part of this team, there is usually a role for a kind of *showman* who basically deals with an important part of the entertainment speech, often related to the advertising of the show. Specifically, this role is developed by Juanma Ortega in *Carrusel Deportivo*, and by Pepe Domingo Castaño in *Tiempo de Juego*. Using voice abilities for expressive purposes and inserting advertisements throughout the show, these programs allow exploring new formats and advertising strategies within Spanish speaking radio stations (Rodero, 2008). For instance, they have managed to make Spanish radio listeners repeat phrases of the different ads frequently. In these two cases, advertising, far from creating a negative perception, contributes globally to the positive image of the show and, therefore, establishes a close connection with the listener.

The competition between these two shows and, thereby, the use of different advertising techniques is emphasized in the prime time football matches. Therefore, it is interesting to conduct a study to characterize the kinds of advertising used in these two sports radio shows during the final match of the Spanish Cup: Real Madrid-Barcelona. The analysis of the study has three objectives: to determine the advertising characteristics in these sports broadcasts (the global volume of the ads, the advertiser categories, and the narration styles used), to identify and establish the creative strategies used in the broadcast (structure and form of the ads), and to compare the advertising characteristics and strategies between them.

## Method

In order to carry out this research, we first recorded live the final broadcasts that the two analyzed shows made on the King's Cup: *Carrusel Deportivo*, broadcasted by Cadena SER and *Tiempo de Juego*, broadcasted by Cadena COPE. We must point out that the registered final duration exceeded the 90 minutes of a usual match, since it ended with the extra time. Therefore, we finally recorded 120 minutes per show. Then, we selected the recorded pieces corresponding to the advertising messages of each show. We observed 15 advertising sections for Cadena SER, and 13 advertising insertions for Cadena COPE. Once we selected the advertising, we proceeded to analyze its characteristics. In a first section of general characteristics, we analyzed: the global volume of the ads, which established the total amount of advertising insertions during the match in both shows, and the time and point of the match in which they had broadcasted them; the advertiser categories, which allowed to know the type of advertiser and the product of each ad, and the narration styles they used, which recorded both the format for each advertisement and the amount, the type (voice-over, expert or character) and the gender of the broadcasters. In the next section, we carried out an analysis of the structure of the ads, which established both the narration style (informative, dramatized or mixed) and the internal structure of each advertising insertion and its connection to the match, and the form of ads, which studied the use of the sound effects and the music of each ad. At the same time, we carried out a comparison between the two analyzed shows, in order to establish the differences in the advertising strategies that both stations used.

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<sup>1</sup> According to EGM, the organization that measures the audience in Spain (June 2011).

## Results

### 1. Advertising characteristics in these sports broadcasts

#### 1.1. Global volume of the ads

The conservatism that rules the radio advertising programming has forced the medium to suggest a closed outline of advertising sections. Most of the Spanish radio stations do not experiment much or at all with new formats and, frequently, we assume that the radio is quite an unattractive medium, regarding resources for advertisers opposite the power of television. "However, radio itself is reluctant to experiment with other formats than the traditional ones and, mainly, the commercial breaks, since they might alter the prevailing programming structures of the main stations significantly. Those stations tend to concentrate the various advertising insertions in perfectly defined sections" (Perona & Barbeito, 2008). That lack of innovation in the advertising sections of the main stations of the Spanish radio can also be observed in the analysis carried out in this research. Thus, when it comes to the global volume of the breaks inserted in each programme, data show that the amount is very similar in both of them: 37 breaks between both programmes, 19 breaks in *Carrusel Deportivo* and 18 breaks in *Tiempo de Juego*. Besides, the distribution of the advertising insertions is also very similar, since both of them broadcasted eight in the second half, and one in the extra time.

Ad Insertions	Carrusel Deportivo	Tiempo de Juego	TOTAL
First time	10	9	23
Second time	8	8	17
Extra time	1	1	3
<b>TOTAL:</b>	<b>19</b>	<b>18</b>	<b>37</b>

Table 1. Global volume of the ads

That ultra-conservative and uniform nature is, precisely, what makes the advertising offer of both stations analyzed in this research so similar that seems to be the same station. "This ultra-conservative outlook that characterizes the current structural model of the Spanish radio, mainly the general radio, which manages the greatest advertising investment and defines the institutional image of the medium, works finally for the advertising sector as a mirror where the complexity of the problems is synthesized in an image very unattractive image full of flaws" (Balsebre et al., 2006: 21-22). Therefore, maybe the advertising agents are right when they say that the unresolved matter of the radio is programming, as the radio has basically positioned itself as an informative-journalistic medium that does not get on well with advertising. However, the situation described in this research, and analyzed by several researchers, is not new at all, since the conventional Spanish radio became, in the late seventies, and especially during the eighties, the informative medium par excellence, ruled by a programming model that still stands. The effects of such model have been hugely amplified by a great conservatism in the programming of the big operators, where risk and innovation have no place. This reality has been proven by other reports, such as the Perona research (2007) which analyzed 500 advertising insertions in the main Spanish general radio stations, and concludes that "however, the innovation demanded for this medium conflicts with the reality of a radio that, according to the analysis of around 500 advertising insertions, keeps betting on the traditional formulas and seems to be stuck in a complementary role that reinforces the campaigns regarding other media, such as the television and the press" (Perona, 2007).

### 1.2. Advertiser categories: SER and COPE

However, there is something that the agents that control advertising in this medium must assume in order to overcome the existing immobilism: the radio mainly distinguishes itself from the rest of the mass media for its purely audible nature and its easiness to divide. Due to the great diversification that the radio stations have experimented in the last few years, determining the profile of the usual listeners of some programmes, or even stations, is easy and beneficial when it comes to addressing a campaign to a very specific audience. This characteristic is particularly useful if the advertised product or service is exclusively addressed towards a certain social group or very specific places, which turns the radio into a good medium for local businesses and, at the same time, also for great campaigns addressed towards a very specific target. In both radio programmes, most of the products, if not all of them, are addressed to a male audience, a trend that keeps the coherence regarding the categories used in other football shows. In a detailed analysis of the data, we can see that the main category is the one regarding cars. Both stations coincide with four breaks per show. Cadena SER advertises the Opel car brand four times, and COPE advertises Seat twice, and Renault and Euromaster once. Once again, the car sector is stereotyped as a product which only interests men. Also in our analysis, data show identification between the target of the product and the objective audience of the football shows.

Product	Carrusel Deportivo	Tiempo de Juego	TOTAL
Awards	4	5	9
Beverages	1	2	3
Books	1	0	1
Car	4	4	8
Education	1	0	1
Financial	1	0	1
Footwear	2	0	2
Hair	2	1	3
Insurance	1	3	4
Media	1	2	3
Snacks	0	1	1
Solidarity	1	0	1

Table 2. Advertiser categories

Finally, we must point out the coincidence among the products advertised in both programmes. The same way we showed before that the immobilism of the advertising sector in the radio provokes equal sections in the various general stations; the analysis of the products shows the same conclusion. Apparently, that illusion in the selection of the advertisers in each station is not accidental. It would seem that one of the reasons to invest in the radio is that the competence does it. "Thus, investments do not obey strategic criteria, but what we call *the effect of being there*. In fact, advertising in the Internet started the same way. It is true that this kind of investment is usually a waste of money, but it forces the medium to grow, to evolve and to reorientate itself" (Barbeito & Fajula, 2005). That effect of being there has given way to new stages in the Internet and, even if they are two different media, it might be a first step to make the radio progress. No doubt, the overcoming of that stage involves reaching a turning point where most of the great advertisers bet on the radio, which will not happen if they do not see the radio as a profitable medium, when it comes to advertising; but it will not be profitable if it keeps the current formats. "In short, we have reached a point where we have a resourceful bidirectionality: the advertiser believes that the radio has lost its prestige and that investing money on it is a waste, since it does not know the medium at all" (Barbeito & Fajula, 2005). The effect of being there described by these authors is also reflected in this research. Even though most of the products advertised in a station have their equivalent in the competence, there is a particularly unusual case: brands Floïd and Verti, which participate in the advertising programming as

hair tonics; two equal products with different brands, inserted in both stations. Besides the effect of being there, data show again an identification of the purchasing target of the product with the objective audience of the programme, which would be a middle-age man, interested in mid-range cars and his aesthetics (concretely, hair problems).

### 1.3. Narration Styles: Ad formats

To date, academicians have established various categories regarding radio advertising formats (López i Cao, 1999; Alonso, 2004; Barbeito & Fajula, 2005). However, these classifications share their main features and they are easy to use in the categorization of the advertising formats that appear in the analyzed sport broadcasts. In the analysis, we detect the presence of both advertising formats usually used in the Spanish radio: the commercial break and the mention. Both appear, and often, in both radio shows.

Since this format is based on the interruption of the show, the break will be a previously recorded brief commercial message, with a usually careful production that presents sound resources and staging elements (Alonso, 2004). However, due to the fact that it usually has nothing to do with the programming where it is inserted, it is unattractive to the listener (Perona, 2007). Contrary to this sense of interruption in the programming, the mention takes place when one of the presenters of the show inserts a brand, live, in a more or less spontaneous way and, therefore, he/she acts as an advisor. There is a similar proportion of formats in both shows. Both stations combine the presence of mentions and breaks in almost 50 %. That is how it is in *Tiempo de Juego*, where we detected nine breaks and nine mentions. In *Carrusel Deportivo*, the break percentage is a little bit higher, with eight mentions and eleven breaks.

Format	Carrusel Deportivo	Tiempo de Juego	TOTAL
Break	11	9	20
Mention	8	9	17
<b>TOTAL:</b>	<b>19</b>	<b>18</b>	<b>37</b>

Table 3. Ad format

Throughout a significant part of the history of the radio and to date, the break has been considered the main format of the radio. This fact is clearly shown in the research on advertising formats in the Spanish radio prime time (Perona, 2007). Under the name of 'The empire of the commercial break', the research revealed that 79% of the total time (351 units) that made up the sample was filled with breaks, and that the mention only occupied 2.1% (13 units) of the time. In the analyzed sport broadcasts, we can observe that the break has lost its monopoly and that, even if it tops the rank regarding the amount of insertions, the mention format is not far behind (20 breaks opposite 17 mentions). Therefore, the conclusion is that, at least in the radio sport broadcasts with a significant audience, the break does not have the empire and the monopoly mentioned in that research anymore.

### 1.4. Narration Styles: Broadcasters

Broadcasting is an essential element of the radio advertising, since the voice of the broadcaster supports the creative idea (Rodero, 2004). The type of broadcaster is chosen depending on the format. Thus, in the mentions, there is usually a showman in the same show that pays attention to the content, in order to act as a link between whatever the listeners are following and the advertising message. In the case of the analyzed shows,

these roles belong, mainly, to Pepe Domingo Castaño in *Tiempo de Juego* and Juanma Ortega in *Carrusel Deportivo*, both with characteristic and peculiar voices, which are very well known by the Spanish audience and participate in each broadcast. The main objective is a more prescriptive performance than with the break format. If we compare both shows, we can see that, in *Carrusel Deportivo*, the amount of mentions with more than one broadcaster is considerably higher than in *Tiempo de Juego*: in this case, Pepe Domingo Castaño broadcasts five mentions alone, and is helped by other broadcasters in the remaining four. In *Carrusel Deportivo*, Juanma Ortega broadcasts just one mention alone, opposite seven mentions broadcasted with other colleagues. We have already said that the format favours a different kind of broadcaster. In the case of the radio break, there are external broadcasters that do not belong to the radio show, or broadcasters that perform a role: 10 out of the 11 breaks in *Carrusel Deportivo* show an external broadcaster, while only one has a broadcaster from the show. With regard to *Tiempo de Juego*, we must say that six out of nine breaks have an external broadcaster; in two of the cases, one of the broadcasters of the show puts his voice and, in just one break, the broadcasters perform a role.

If we take into account all the data in the sample as shown in the following chart, we can see that, in the combination of both programmes, the amount of advertising messages with a showman of the programme or an external broadcaster is quite balanced: 19 opposite 17. On the contrary, just one commercial break presents a broadcaster or broadcasters performing roles.

If we observe each show, we can see that, in *Carrusel Deportivo*, ten of the advertising messages have broadcasters that do not belong to the show, while nine of them present a broadcaster of the same show. In the case of *Tiempo de Juego* in Cadena COPE, ten messages are broadcasted by a presenter of the same show, while seven of them have a broadcaster that does not participate in the sports broadcast. Just one commercial message has broadcasters-characters.

Show	Broadcasters quantity	Type of presentation			TOTAL	
		Internal broadcaster	External broadcaster	Character	Male	Both
	1	1	3	0	4	0
Carrusel Deportivo	2	6	7	0	11	2
	3	2	0	0	2	0
Tiempo de Juego	1	6	1	0	7	0
	2	4	6	0	10	0
	3	0	0	1	0	1
<b>TOTAL:</b>		<b>19</b>	<b>17</b>	<b>1</b>	<b>34</b>	<b>3</b>

Table 4. Broadcasters

The advertising broadcasters in both sports shows are mainly men, and the appearance of female broadcasters is extraordinary. In all the advertising messages of both programmes, there is just one female voice that appears three times and is always combined with a male voice, opposite 34 male broadcasts. If we break down this data according to the show, we see that, in *Carrusel Deportivo*, we have 17 male broadcasts and only two of those commercial breaks have female broadcasters, always accompanied by a male broadcaster. With regard to *Tiempo de Juego*, we must say that the proportion is similar. The 17 advertising messages of that programme have male broadcasts and only one of them shows the presence of a female broadcaster, which does not appear alone, but accompanied by a male voice. Therefore, we can conclude that there is an almost exclusive preponderance of male voices in both of the analyzed sports shows. These are distributed between broadcasts by the presenters of the show or external broadcasts. Besides, we must add that the role of the character in the advertising broadcast of the analyzed cases is almost residual.

## 2. Creative strategies used in the broadcast

### 2.1. Structure of the ads

Next, we will review three aspects regarding the structure of the analyzed ads, where we will identify the most usual narrative style; the internal structure of each break and if they are or are not integrated in the broadcasting line of the match. That will let us identify more closely the current kind of speech in the Spanish sports radio so, later, we will be able to identify the global similarities and differences. The following chart summarizes the data of the whole analysis of this section, which we will describe next:

Show	Narrative Style	Internal Structure				Connection with match	
		D-S	F-S	W-S	E-S	YES	NO
Carrusel Deportivo	Informative	0	0	0	11	5	6
	Dramatic	0	0	0	0	0	0
	Mixed	0	4	2	2	4	4
Tiempo de Juego	Informative	2	5	1	3	4	7
	Dramatic	0	1	0	0	0	1
	Mixed	1	1	4	0	5	1
<b>TOTAL:</b>		<b>3</b>	<b>11</b>	<b>7</b>	<b>16</b>	<b>18</b>	<b>19</b>

Table 5. Structure of Ads

D-S: deficiency-solution, F-S: fictitious situation-solution, W-S: warning-solution, E-S: exposal of information-solution.

Following the analysis of the advertising used in both radio stations, we have detected that the main narrative style is informative, and they just inform about the characteristics of the product. Carrusel Deportivo uses it significantly in 11 out of 19 advertisements, and Tiempo de Juego uses it in 11 out of 18. We also observed that the dramatic style is only used in one advertisement in Tiempo de *Juego*, and there is a mixed version in eight advertisements of *Carrusel Deportivo* and in six of *Tiempo de Juego*. That shows that this advertising is too attached to the informative style to be broadcasted in a football broadcast, where they could innovate, amuse and offer a less rational advertising, in keeping with the time of leisure of the listener.

On the other hand, these ads show an internal structure that we have classified in four categories, following previous reports by other authors (Betés, 2002; Rodero, Alonso & Fuentes, 2004). They all suggest the close as a solution, since it is the most common type of conclusion for radio advertising, which origin comes from the literary account: "In the structure of the Thematic Universe – semantic dimension of the advertising account, we can observe some kind of parallelism where the initial situation of deficiency is solved by a final situation of

satisfaction and the solution of that deficiency" (Betés, 2002:157). In this sample, we can see that the most frequent is E-S: exposal of information -solution, in 16 out of 37 advertisements, in keeping with the most of them, which are informative and, particularly, in *Carrusel Deportivo* with 13 of them. In those, we frequently hear a series of facts with no big effects or warnings, followed by the name of the brand and its slogan. Then, with 11 advertisements, we find the F-S structure: the fictitious situation-solution where it is possible to find greater creativity in the message with the recreation of a particular situation that might be related to the listener. *Tiempo de Juego* uses it more often, in all the narrative styles. The W-S structure: warning-solution is used in seven advertisements, most of them by Cadena Cope, which uses surprise, a scream or an apparently incoherent word as a resource in the beginning. The most unusual advertising structure is the D-S: deficiency-solution structure, which is only used in three advertisements in *Tiempo de Juego*. In this structure, we can identify, from the beginning, the type of speech that emphasizes the negative attributes that can be immediately solved with the product.

Finally, we must point out that 50 % of the ads are presented independently of the show, that is, they are previously recorded ads. And only 18 of them – 9 in each broadcast -, are presented connected, as live advertising by the broadcasters of the shows. None of the stations develop dramatic structures, perhaps because the broadcasters do not have theatrical but commercial and/or vocal qualities. That would be the case of Pepe Domingo Castaño, whose work in *Tiempo de Juego* and, previously, in *Carrusel Deportivo* is specialized in making mentions attractive, or 'singing' the ads and making the minimum sport comments.

## 2.2. Music and Sound Effects

Regarding the sound effects they use in both radio shows and, specifically, the use of music and sound effects in the analyzed radio advertising, data show that it is a poor and not too creative use that keeps in line with the general trend for the use of these elements in the Spanish radio advertising.

The sound effects represent one of the most important elements of the radio language when we want to produce a creative sound product. In that sense, several authors have proven that the use of those resources in the radio and, therefore, in the radio advertising, helps increase the attention of the listener (Potter et al., 1997) and, specially, the power to create mental pictures in the audience (Miller & Marks, 1992; Potter & Choi, 2006; Bolls, 2002; Rodero, in press). Since these two factors favour a positive attitude towards the brand, its application is recommended in radio ads. But far from following this recommendation, the analysis of the advertising in these radio shows indicates that most of the ads (86%) lack sound effects, opposite the 14% that use them.

These data do not surprise us if we take into account that the structure this ads mostly use is informative, that is, a structure that, due to its nature, does not favour the use of sound resources. When it comes to the shows, the advertising in *Tiempo de Juego* is the one using the most sound effects, even if it is only in four ads, opposite the two ads in *Carrusel Deportivo*; which, therefore, is very scant. Almost every time they have used sound effects, they have used just one for an advertising insertion, except one time, when they used it inside a *Carrusel Deportivo* ad.

In those advertisements made up with these resources, the sound effects have a functional purpose, as well as a descriptive purpose, to a lesser degree. They have used them five times in a functional way, emphasizing the content of the text, but the atmosphere did not require it. Thus, three of the ads use the sound of an alarm clock and the sound of a cock, because the slogan chosen by the advertiser contains 'wake up'. Another one of them uses the sound of a car because they mention that word, and the last one uses a honk, because that is the gift offered by the advertised product. We have only registered one descriptive sound effect of a car in the commercial break of a vehicle. The following chart summarizes these data:



Show	Quantity	Sound Effects Function			TOTAL
		No	Functional	Descriptive	
	0	17	0	0	17
Carrusel Deportivo	1	0	1	0	1
	2	0	0	1	1
Tiempo de Juego	0	14	0	0	14
	1	0	4	0	4
TOTAL:		31	5	1	7

Table 6. Sound Effects

In conclusion, we can state that the use of sound effects in the advertising we have analyzed is very limited and simple. First, we must point out their short amount with only six ads with sound effects. But we must also say that the ads that use them do it in a very rudimentary and even unprofessional way. Far away from creativity, they include a sound effect just because they mention a certain word that we can associate with a sound, but the context or the atmosphere does not work.

Opposite to the sound effect situation, music is widely used in radio advertising, due to its evocative power that stimulates emotions. In fact, there are many authors that emphasize the benefits of using music in advertising, in order to promote the association with the brand or to create positive attitudes towards it, through the stimulation of different sensations (Janata et al., 2007). Maybe for such reason or just to produce livelier ads (Allan, 2007), music is widely used in advertising and the cases we are analyzing are not an exception. 93% of the analyzed ads has music, opposite the 7% that does not use this element of the radio language.

All the ads in *Carrusel Deportivo* except one use music. In the case of *Tiempo de Juego*, all of them use music but two. They usually put one song or melody in each break, even if they have combined two songs in six ads: one to present the data and the other one in the resolution. Half of the time, the music has been used functionally, that is, ornately; followed by a descriptive use (20%), illustrating the atmosphere or the action; subjectively (6.7%) to create a state of mind, and narratively (6.7%) to structure the ad. That means that the melodies have been used with all the possible functions, thanks to their mainstream use but, following the general trend in advertising, the mainstream music is ornamental. Thus, we verified that, in most of the ads, there is a minimum or no connection between the music and the brand or the product. They just place a background melody in order to make them livelier, but they do not aim a specific purpose, and they do not complement the message.

Finally, regarding the type of music, most of it is instrumental (37.2%); therefore, it is neutral music that should be unknown to the listener. That shows that it works more as an accompaniment than with a specific purpose. On the contrary, there is a type of music that can favour and promote the image of the brand, since a melody previously linked to a brand has been used in 27.9% of the cases. The following category has been the music of fashionable bands with lyrics. This kind of music has been used in 14% of the cases, in the background,

behind the voice with the consequent interference between the speaking voice and the singing voice. With the smallest figures (around 9%), there is the use of music that the broadcaster of the show sings, and the instrumental modern music.

Show	Function						Type				TOTAL
	No	Functional	Descriptive	Subjective	Narrative	Lyric Hit	Intrumental Hit	Instrumental	Adsong	Sung	
Carrusel Deportivo	1	0	0	0	0	0	0	0	0	0	1
	0	16	0	0	0	4	0	8	4	0	16
	0	2	0	0	0	1	0	1	0	0	2
Tiempo de Juego	2	0	0	0	0	0	0	0	0	0	2
	0	3	6	1	2	1	0	6	2	2	12
	0	0	2	2	0	0	1	0	1	2	4
	3	21	8	3	2	6	1	15	7	4	37

Table 7. Music

Even if the use of music in the analyzed radio advertising is more abundant than in the case of sound effects, we cannot conclude that its use is appropriate. Far from making the most of the potential of the music applied to the changes of attitude towards the brand, these ads just place a melody, a neutral melody in most of the cases, as a background mattress during the message, therefore eliminating any kind of sound contrast. The ads that keep a singing music hit that competes with the verbal message of the broadcaster (which is not recommended for the effectiveness of the advertisement) are more limited, but still are present. When music is used that way, it becomes a noise in the message that makes it difficult to understand the content broadcasted on words (Rodero, 2008). However, we have observed an original touch in some of the ads of *Tiempo de Juego*, in which the broadcaster sings the text of the ad, instead of enunciating it. This resource works well with the audience when it comes to its attention but, mostly, its memory. For such reason, the listeners of this show frequently sing the songs of the product later, thereby, increasing the fame of the advertiser.

## Discussion

The sports shows are currently one of the main slots in the Spanish talk radio stations and they accumulate significant ratings. Within the sports radio, the *carrusel* format is a traditional show with many followers. First and foremost, the *carrusel* is a narration that involves telling a story: the one happening in a football field. It is also the narration of a dynamic event and broadcasted live. If we consider that all the elements of the broadcast belong to the narration, then, we should expect some coherence and cohesion with the content and its form. However, this analysis has shown that the advertising of the *carrusel* is far from keeping that principle.

Broadly speaking, the advertising insertions in *Carrusel Deportivo* and in *Tiempo de juego* reflect the immobilism that characterizes the radio advertising in Spain, previously suggested in various academic reports. Regarding the first section of the research on the general characteristics of advertising in these two slots, the

similarity between both shows in the analyzed aspects reflects the burden of routine in the preparation, the creation and the production of the insertions. In that sense, we can observe that the dynamics of a mainly informative radio also affect those products which, due to their characteristics, offer an opportunity for experimentation and greater creativity. The narrative freedom of a sports broadcast does not involve a greater risk in the type of advertising, not even when the content to be broadcasted is a final and, besides, a game between two long time rivals like Real Madrid - FC Barcelona.

With regard to the categories of the advertisers, the research shows an obvious standardization of the connection between the content (a football match) and a certain target audience (male). Even though we have said that there could be the so-called effect of 'being there', in this case, the type of advertisers is not surprising at all. These brands see the broadcast of a Madrid-Barça as a good way to reach their potential clients.

One of the singularities revealed in this research is the balance between the commercial break and the mention as advertising formats they use in both shows. That is a characteristic that differentiates the sports radio and, especially, the *carrusel* from the rest of the programming, where the break practically monopolizes the insertions. This trend might have two factors. On the one hand, the mention is a format that fits formally with the style and the dynamic of a sports broadcast. On the other hand, it is a resource with a great potential in the hands of the 'presenter', a professional role that only has a place in a *carrusel* kind of show. His function goes beyond being the advisor of the advertised product, since he is a professional that contributes to the construction of a certain style of radio advertising. The personality and the ability of the 'presenter' is a very important factor, so his selection is one of the key decisions in the radio stations, in order to promote the *carrusel* slot.

It is regarding the broadcasters where we can appreciate some differences between both shows. In *Tiempo de Juego*, the personality and the experience of Pepe Domingo Castaño, with a long career, explain him taking most of the mentions alone, while in *Carrusel Deportivo*, this advertising format is presented in a more collective way, with other voices that help the 'presenter' Juanma Ortega, who, coming from the music radio, has not been in a *carrusel* kind of programme too long. Besides, in the case of the breaks, we must point out that, in *Carrusel Deportivo* by Cadena SER, we find more external broadcasters while, in *Tiempo de Juego*, most of the insertions are starred by the voices of the programme. The same way it happens with the presenters, the current team of this show at COPE also has more years of experience (many seasons at SER) in this kind of programme, and such experience provides good knowledge of the format and the style, both narrative and advertising.

The second section of analyzed elements, referring the creative strategies they use, shows that the style of the insertions also reflects an advertising that is closely connected to the informative style, in order to be broadcasted in a football broadcast, where it is possible to innovate, amuse, and offer a less rational advertising, in keeping with the time of leisure of the listener. However, we must emphasize the differences in the internal structure of the ads. The E-S (exposure of information-solution) dimension prevails in *Carrusel Deportivo*; such structure matches an advertising that follows the guidelines of an informative radio. On the contrary, we have detected that *Tiempo de Juego* bets on structures that offer more creative possibilities to attract the attention of the listeners and connect with them, such as the F-S (fictitious situation-solution) or W-S (warning-solution) formulas. Therefore, in this area, the show at COPE presents a less conservative trend than the show at SER.

The use of sound resources and music is also limited. As generally detected with the radio advertising in Spain, we have detected an underestimation of those elements in the radio language. The sound effects are limited, and their use is not imaginative enough. In the case of music, more than trying to create an association with the product or stimulating emotions that favour a positive image of the brand, it just involves creating a happy and cheerful state of mind with lively background music. That underutilization minimizes the imaginative and creative power of the ads.

In short, this research emphasizes that, except some already explained details, advertising in the *carrusel* kind of show expresses the immobilism and the limited creativity that characterizes advertising in the Spanish talk

radio. Nevertheless, in this case, the analysis was only about the advertising insertions in a certain broadcast (the final match of the King's Cup). For future research, there would be a possibility to observe the narration of other sports events, or the same shows longer, in order to have a better perspective.

On the other hand, it might be interesting to make an analysis of the radio advertising in the broadcast of significant sports events for the audience in various countries, and to compare the advertising characteristics and the creative strategies. That would allow us to face the state of the radio advertising in Spain together with the advertising in other markets, a comparison that might be useful for the sector. Besides, it would be necessary to deal with the factors that determine the current nature of the radio advertising in Spain. For such reason, future research on the production routines of the advertising creative departments of the main stations might be useful, in order to be able to understand, not only the nature of the radio advertising in Spain, but also the reasons.

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