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Synergies between broadcast music radio and online radio: how to appeal the youth audience. The Spanish and Catalan case

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Abstract:

The need to establish synergies between the broadcast and the online radio for the purpose of getting the youth audience back, is one of the EBU recommendations which has been made extensible to European public radio stations over the past years (EBU, 2008), as one of the most indispensable measures to get over the crisis consumption of radio amongst the youngest listenership, which is inevitably affecting the markets, and most concretely, those saturated like the Spanish or the Catalan one (Gutiérrez, Martí, Ribes, Monclús, Martínez, 2010). This paper is the outcome of the first results of Radio 2.0 and the Youth. The chances of online radio as a catalyst for youth audience radio in the conventional broadcast; a research conducted by l'Observatori de la Ràdio a Catalunya (GRISS-UAB). This research embraces, among many others, the area of the programming strategies and the synergies between the analogical broadcasting and the theme music websites, whose target is the youth population aged between 14 and 24 years old, which is the group who has suffered the severest audience decline and who traditionally have been the bridge to step into the general radio. Our work aims to seek answers for questions such as the adaptation policies focused on broadcasting and distribution patterns, the continuity between the schedule radio schedule and cyber radio, as well as the managing of participation and interactivity, among many others.

Keywords: music radio, youth audience, synergies, radio online

Introduction

The object of our study is the most representative theme music channels of radio stations within the Catalan ecosystem, where the intervention of Spanish and Catalan on air broadcasting is to be found (*40 Principales, Europa FM, Flaix FM, Màxima, Ràdio Flaixbac, RAC 105, Cadena Dial*), in this paper. We focused in four stations: *40 Principales, Flaix FM, Ràdio Flaixbac* and *RAC 105*. Selection criteria of stations applied here are as they follow: on one hand, those stations appearing on the top five in the audience ranking position² and the other, to reach significant levels among the population group aged between 14 to 24 years old (Huertas, 2010). As far as music formats are concerned, there are some differences since *40 Principales* is the outcome of combining *Hits list*

¹ Observatori de la Ràdio a Catalunya, GRISS

² In the audience ratings data collected July 1st 2011, in Catalonia, *40 Principales* reached to 448.000 listeners, followed by *Flaix FM* with 367.000 listeners, *Cadena Dial* with 252.000 listeners, *RAC105* with 242.000 listeners and *Flaixbac* with 217.000 listeners.

and *Adult, Contemporary* (AC), *Flaix Fm* broadcasts dance music, *RAC 105* plays AC and *Ràdio Flaixbac* mixes dance music and Adult Contemporary.

The charts 1 and 2 display the evolution of youth audience aged between 14 and 24 years old. In the light of the data, it seems this population sector should manifest, at least a moderate optimism, with respect of their incorporation as listeners in this group of inhabitants towards the increase observed in all these four stations. According to chart 1, dance music is the closest format to the youngest audience's music interests (FLAIX fm), against other proposals. In the other hand, chart 2 shows how the combination of the hits list and the AC format is maintaining its leadership among youngsters aged between 20 to 24 years old (*40 Principales*).

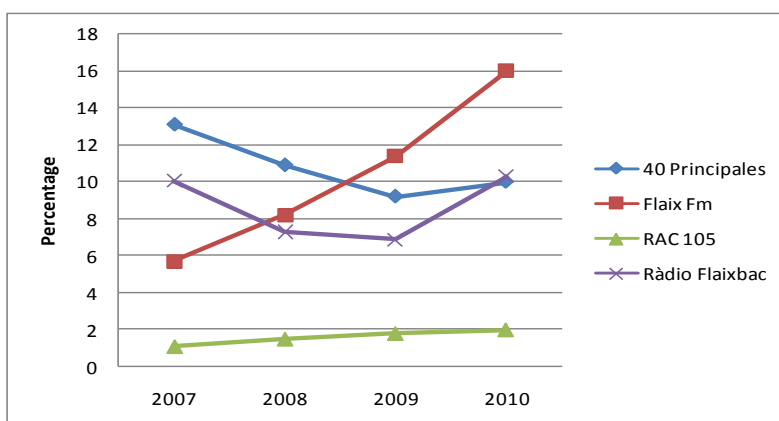


Chart 1. Comparative relation between stations in audience aged 14 to 19 years old displayed in the sample
Source: Own sources elaborated from Huertas, A. (2008,2009,2010³).

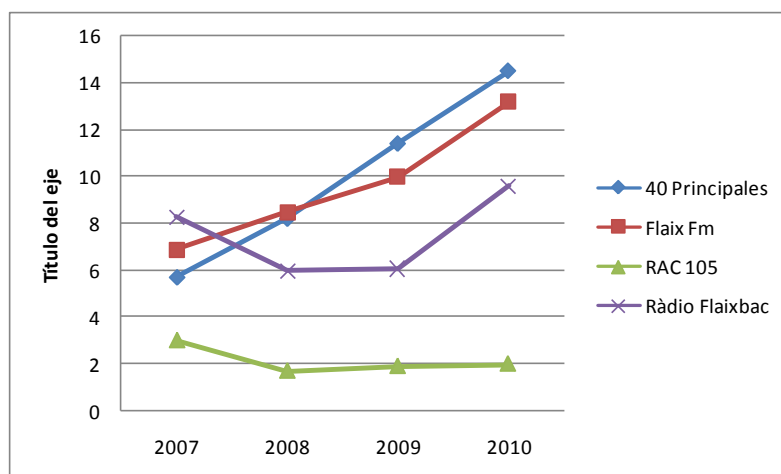


Chart 2. Audience comparative between relation stations aged 20 to 24 years old displayed in the sample
Source: Own sources elaborated from Huertas, A. (2008,2009,2010⁴)

In previous works, it has been highlighted that one of the key points to move up the audience ratings of music stations among youngsters aged 14 to 24 years old, was to consolidate their presence in the web, but on the other side, it was necessary to go in depth with the radio /Internet merger, together with programming

³ The report containing the data corresponding to 2011 is on the printing process.

⁴ *Ibid.*

proposals appealing enough to rise up the interest and satisfy youngster expectations (Martí, Gutiérrez, Ribes, Monclús y Martínez, 2010), and another relevant asset is to foster their websites' potential (Amoedo, Martínez-Costa, y Moreno, 2008; Requejo y Herrera, 2009). Considering these two premises, one could deduce that the ascent that charts 1 and 2 display is the result of the strategies that include the web as part of their broadcasting offer.

However, Internet it is not the panacea itself, neither is it the solution for traditional radio which, without developing alternative proposals, the aim endeavors to reach the youngest sector (Bernal Treviño, 2009). Hence, how should these strategies be? There is no discussion they have to account for the fact social networks are modifying the relationship between the audience and media (Flores Vivar, 2009)⁵, the boost of participation via Internet (Herrera, S., 2007) and the use of reception devices in the area of entertainment (Berry, 2006; Ferguson, Greer, Reardon, 2007; McClung, Pompper, Kinnally, 2009; et al). These gadgets' portability was formerly an asset only owned by radio.

Methodological approach

The outcome we hereby present of this paper match the first phase of this present research, whose goal is to define the methodology rapprochement that best suits to our subject of study and main goals, thus validating the analysis protocol drafted to analyze the content provided by these four music stations in the conventional broadcasting and its Internet location. In this sense, the technical investigation chosen in this initial stage is the content analysis, which combines the qualitative and quantitative approach to perform the programs analysis of the chosen radio stations, on the basis of their format, subject matter and their websites (making special emphasis in the access to live content broadcasting and content on demand, podcasting), as well as their use of social networks (Facebook, Twitter o MySpace) and many other online sources (Youtube o Spotify).

As far as content is concerned, there is a clear position towards the audio content they broadcast from Monday to Friday (24 hours five days a week), due to the fact it is the slot which collects the most number of listeners. This strategy has given way to:

- Produce the schedule of weekly days, since many stations do not provide this information; and to assert the differences and similarities in the content treatment of the most outstanding shows and music radio.
- Detect the references to the content, own website and sporadic references to the net during the day of on air broadcasting.

For the purpose of the website's analysis it has been designed a sample which embraces from general aspects linked to content available on the website, (corporative information, social network, songs selling, etc.) to those typical elements of the shows (presenter, podcast, news, etc.). The goal is to verify the existence of streams between the on air broadcasting and online and vice versa. The outcome obtained from both analysis, allows us to define the convergence models on air/online of the already analyzed music stations, standing its synergy levels out.

The draft protocol of analysis embraces up to 60 variables, which generally speaking it can be determined that by manly examining the identifying data of the unit of analysis (which it varies according the function of radio broadcasting distribution platform) the content and the service provided, the synergy between traditional and online broadcast; the use of social network to convey the participation of young listeners, among many other aspects.

⁵Even though the author makes reference to print press, his perspective can be applied to radio matter.

The program of music theme stations

We following describe the programs that shape the music radio stations' schedule in their on air broadcast, pointing out their programmatic genre to where they belong. This current programmatic offer approach displays the prevailing homogenization of content and the mimicry in the Catalan music radio stations; mornings are for morning shows and evening – nights are focused on the audience's participation.

40 Principales

40 Principales is the pioneer music theme station in Spain and it is the first music radio channel considered the biggest in audience in Spain and Catalonia according to data provided by the Estudio General de Medios (General Media Survey, wave results from October to May 2011⁶). These are the three main programs of its schedule broadcasting:

- Anda ya , morning show, broadcasts from 06:00hrs to 10:00hrs
- Del 40 al 1, broadcasts from 09:00hrs to 10:00hrs, music hits list program.
- La Mar de noches, from 10:00hrs to 24:00hrs, this is their late show.

The rest of the day the broadcast is Fórmula 40, a music continuum where different presenters come over on stage.

Flaix FM

From Monday to Friday FLAIX fm⁷, in addition to the music theme broadcast, it performs four programs with its own brand:

- Flaix matí, from 06:00hrs to 10:00hrs, is the morning show of the station.
- Extra Flaix, from 19:00hrs to 21:00hrs, is show devoted to latest hits in music.
- Interactua, from 23:00hrs to 01:00hrs on demand music show where the audience calls in and ask for their songs.
- Flaix club, from 01:00hrs to 03:00hrs, works as a "session" given the lack of a DJ figure.

The rest of the day the broadcast is Fórmula Flaix, the most up-to-the-minute dance music. Daytime broadcasting introduces their presenters, who often define themselves as a DJs and they perform as such, since they provide very scarce information about the music themes they play in continuum. Music radio is complemented by a section called Órbita, where information about parties and own station's events are to be found, the same as new technologies. On the contrary, in the 03:00hrs to 06:00hrs broadcasting there is no emphasis to who the presenter is and the music rate in continuum is higher during than the daytime sessions.

RAC 105

The RAC 105 programs during the working days mainly are framed by these following two big shows:

- Fricandó Matiner, morning show, from 06:00hrs to 10:00hrs
- Box 105, late show broadcasts from 21:00hrsh till midnight.

The rest of the days Fórmula 105 nourishes the broadcasting with 3 big blocks: the first and the last are lead by both presenters whereas the central block (from 14:00hrs a 17:00hrs), works as an automatic program. De 12:00hrs a 6:00hrs, RAC de Nit is located in the schedule as an automatic music program.

Ràdio Flaixbac

From Monday to Friday, the station program is based on three shows:

⁶ <http://www.aimc.es/-Datos-EGM-Resumen-General-.html>

⁷ This radio station belong to Grup Flaix and its last broadcasting geographical scope is Catalonia, even though it also relies on a frequency in Ibiza (Balearic Islands), which broadcasts its own program.

- El matí i la mare que el va parir, from 06:00 to 10:00hrs, as the morning show.
- Feed back, from 18:00 to 19:00hrs, is an on demand music show.
- Bac up, from 22:00 to 24:00, is a participating audience show.

The rest of the day Fórmula Flaixbac remains as the unique show. At night, it changes its name for Fórmula nit and the figure of the presenter vanishes.

Music Stations and their shows in Internet

This epigraph's goal is to determine the presence of the analyzed top music radio stations' programs in their corporate website, their itinerary of content access and additional services such as podcast, blog, etc. With this purpose we present the web map of each portal, a picture which allows detecting the main programmatic strategies in the online area.

40 Principales

By boosting a brand like Los 40.com, the company seeks to create an identity as a main goal to start up with their website. This new name makes the attempt of the company easier to draw the difference with the on air broadcasting. The website provides a high quantity of music information in audio and video, and a wide range of possibilities to get the audience back.

The website's front page also includes advertising slots, ticket selling for concerts, invitations for social networks: Twitter, Facebook, Tuenti and the channel of Youtube. Starting from the content of 40 Principales' website, it is almost compulsory to deepen in the idea that the public of 40 Principales is unequivocally juvenile.

Outlined in the initial page	Current Affairs	Music	Video	Trends
Noticias de actualidad	Music news	Artists	Video clips	Looks
Giras 2010	Special	Lists	Video clips by artists	News
Lista del 40 al 1	Photo gallery	Canales de radio		Fashion
Lo + (visto, votado, enviado y escuchado)	Tours and Festivals 40	New Music		Books
Comunidad	Blogs			Beauty
Foros				Technology
Webs programas				

Universe 40	Feedback	Community	Game 40	TV plan
40 el musical	Meetings	Users	Videogames news	A show sponsored by Ballantine's
40 viajes.com	Contest	Groups		
40 Magazine	Chats			
Merchandising	Forum			
Program	Surveys			
Tune in other countries				
Game 40				
40 mobile (mobile selling and call rate)				

Blogs
40 credit card
40TV and 40 Latino in Digital+
Community
Zone 40
40 in your mobile
40 Box office

Chart 3. 40 Principales Web map (www.los40.com)

The 40 Principales web page outlines the set of music current news, the list from 40 to number 1, information about the tours, new video clips, the posting of advertising banners and the promotion of stations slots in the social network. At the bottom of the front page there are some little banners from the four top shows with bigger audience and nationally broadcasted. There is a certain difficulty to get access to it because, although being successful products in their on air production, they do not acquire much relevance in the corporate website because you need to drag the mouse down the screen to get to them. These banners and chats, surveys and contests which these programs propose is the only direct link with the on air broadcasting. In fact, live broadcasting content gets the tiniest location towards the music current news content which embraces more than 70% of the corporate website. A little framework at the beginning of the home page is the only link and also the only reminder for the following of the on air broadcasting state level programming. The concomitance between the on air broadcasting and its listen live presence in the 40 Principales web page is very weak and among them there is almost no synergy considering the prevalence of the music information to the detriment of the promotion of the radio station.

The morning show *Anda ya*, *Hits list Del 40 al 1* and the late show *Mar de noche* are the shows that enjoy their own slot in the schedule of the 40 Principales' website. Each one of them has its own blog where there is an access to a tab called "Current Affairs" in the website's home.

The blog's front page of the morning show *Anda Ya* pinpoints news' piece of information linked to the show (for instance some celebrity's visit at the station). From this site one can access to the program's Facebook, subscribe to the podcast (via iTunes), listen to all sections (jokes, bride and groom's test, imitations, V.I.P broadcast of the show, free entrance to the show's presenter's personal blog, etc..) From this blog there is also access to pictures from the live broadcasted shows, to most outstanding audio and video archives, a brief description of all the members of the show team, and eventually to the tab of "contest".

Del 40 al 1, according to the same blog, "is the stellar show of the station most listened and with more history behind of the Spanish radio⁸". The TV summing-up videos of the 40's top list are the main protagonists in the blog's front cover, where latest news about music, posts archive, fans site in Facebook and a banner inviting to visit the personal blog of the presenter are to be found. It includes the following blogs categories: current affairs (information about music news), pictures (artists, music events, gossip news, etc.), the weekly podcast of the list, video (TV summing-up videos of the 40's top list) and the contests of the show including different calls and functioning of how to participate.

The late show *La Mar de noches* is a program based on the listeners' participation, it is made up of experiences related to sex, as well as jokes, consultation, etc. Due to the relevance of audience participation, the blog highlights the different ways to participate: SMS, telephone, answering machine and e-mail. The front page of the blog is the sidebar for the different sections of the show where the most outstanding are the contest, the

⁸ Source: <http://blogs.los40.com/del40a1/> (Reviewed on July 11th 2011).

calling and the survey of the day. There is also access to the post archive, the last posts and the Facebook banner. The categories of the blog match to each one of the show sections.

The rest of programs broadcasting from Monday to Friday at state level (Fórmula musical 40 principales and Fórmula musical 40 Principales Hot Mix) do not enjoy of their own blog but they do have a live broadcasting window which is open to music information and also DJ's who introduces the section, present the link to the webcam located in the studio and open up the participation window via Facebook, most listened list of songs (available to sell via iTunes), song's description playing now and as well as the biographical details and the artists' discography. In this same window there is also access to different on line radio channels from the same radio station. Lastly, there is a tab called "Canales de TV" (TV Channels) which is not working yet, which we suppose shall become a channel of the company for Youtube and also a space for advertising. It should also be said that this TV window live broadcasting, with the features mentioned before, is used for the national level program of the company. It should be added that the already mentioned broadcasting window, given the features previously mentioned, is used for the whole broadcasting program of the station at a state level. Regional broadcasting program of 40 Principales Catalonia do not have either blog or the option of live broadcasting window.

FLAIX fm

FLAIX fm has a corporative website called flaixfm.cat and is also present in Facebook⁹ and Twitter¹⁰. As an interactive channel, the website provides a forum space for the audience where cybernauts upload or demand information about music. As it can be observed in the web map, the access is not much intuitive since it is located in the tab under the station's name, whereas in the social network they appear in an outstanding position at the front page.

Outlined in the initial page	FLAIX fm	<i>The List</i>	Programs	DJs	parties
The List	Òrbites		Flaix matí		
Videos	Contests		Flaix club		
Photos	Forum		Extraflaix		
			Calibre 45		
			Flaix History		
			David Guetta DJ mix		
			Interactua		
			Matinée World		
			Fresco sessions		
			Maxi Flaix		
			Residence FG		
			ASOT Armin Van Buuren		
Multimedia		Contact	Flaix Eivissa		
Multimedia gallery					
Photo Chart gallery					

Chart 4. FLAIXfm.cat web map (www.flaixfm.cat)

⁹ www.facebook.com/flaixfm.

¹⁰ twitter.com/#!/flaixfm.

The widest number of tabs belongs to “shows”, which is the introduction letter of the broadcasting content. By clicking to any of these credits one can access to a briefing made up of essential presenter’s details, schedule, music genre, etc. As regards of social network, these are the radio programs which enjoy their own group in Facebook: Flaix matí, Extra flaix, Interactua and Flaix club, and they can be accessed through the inserted window at the bottom of the page of the screen- and also a Twitter account- with a direct link at the top of the page, yet with no profile registered. These are the only shows the cyber listener is able to listen on demand. In Fórmula Flaix from 10:00hrs to 13:00hrs, the DJ has his Twitter account where the listeners may access to his personal blog. This is simply anecdotic since all the other DJs do not go into this practice.

The rest of the tabs only allow the theme music list to the DJ’s¹¹ profile (the station do not conceive them as presenters), to different kind of parties, pictures and videos, to the usual contact ways where it provides the post address, telephone number and fax, as well as the station’s e-mail and its delegations. In one of the last tab, Flaix Eivissa, it connects with live broadcasting with this same station. Not only might the information be found in different languages besides Catalan, but also information about the stations frequencies and also to download the iPhone application¹².

The web sites are capable to provide live station’s broadcasting through many music players, but this is only possible surfing via Internet Explorer. The cyber listen does not allow having complementary data; neither do the other online exclusive channels.

RAC 105

RAC105 has both an official web page and Facebook¹³ and Twitter¹⁴ accounts. In some of the web pages they have inserted these services so that the visitors of the site can easily access to them and follow the conversations at any given moment, at any given place, even if they do not have any profile or registered account. A serious problem has been detected in the web with Microsoft Explorer 9, the user cannot display the menu options, and therefore one can only surf through the highlighted links in the home page.

Outlined in the initial page	Radio	Artists	e-Books	Community	TV
Ja ho he dit	Blog	All of them		Entries	Blog
+Box	Podcast	By letter		Artists	Videos
Contests	Schedule			Films	Schedule
Suggestions box				Songs	
Songs Archive				Video clips	

Blog	box105	Oops!	Agenda	Podcast	Fricandó matiner
	Blog	Blog		Blog	Blog
	Who are we?	About the show		Podcast	Who are we?
	Sections			Schedule	Sections
	Podcast				Podcast
					Fricandó a la carta
					Old sections

¹¹There is a tab with the option to hire one of the DJs for a private parties.

¹²It also exist the option to get into the “music dance *paradise* trough the web”, yet this tool is only in a promotional stage and it is not working at this moment.

¹³ www.facebook.com/rac105.

¹⁴ twitter.com/#!/rac105oficial.

Chart 5. rac105.cat web map (www.rac105.cat)

The web page is designed as a blog so that the uploaded news is chronologically ordered with the newest at the top of the page.

In the RAC 105 website there is a place for their own socializing area called "Comunidad" (community), where the cybernauts have the option of voting for the best entries in the RAC105 blogs; they also may want to vote for their favorite movies, songs, artists or video clips, as well as participate in the surveys and quizzes daily posted. From the broadcasting, there is no reference to this option, nor is any call to the audience to register in it.

The web site enables the listen of live broadcasting content of the station via their own media player inserted in their own web site which also includes the show's name, the additional music content of the show and also the display of the name of the artist and the song on air. Besides the station's broadcasting, the web site also has access to theme channels only and exclusively available in Internet "RAC 105 80s" and "RAC105 soft". These two channels do not provide any additional information about the music themes playing.

Their two outstanding shows are Fricandó Matiner¹⁵ and Box105¹⁶ have their own profiles in the social network which are markedly differenced from the station's. Moreover, these two shows enjoy certain kind of prominence within the official web page and, under the layer of the show's name; one might find the blogs of its sections and the access to their own generated podcast as well.

Ràdio Flaixbac

In the corporate web site radioflaixbac.cat the access to Facebook¹⁷, Twitter¹⁸ and Youtube¹⁹ makes quite an emphasis. The web map was drawn out of eight tabs; five of them can be unfolded leading to five options, whereas the three left work as a link to get access to general information or to the service they advertise. "Ràdio en directe" (listen live radio), one of the relevant features in the web, has an additional tab which introduces a range of media players to choose. It should be underlined that it does not provide additional information about the music it broadcasts.

Outlined in the initial page	Flaixbac	Programs	Current Affairs	Community	Downloads
The list	presenters	El matí	News	Forum	Audios
El matí/ Feedback/BACUP	Programming	Feedback	Concerts	chat	Podcast
Contests	Contests	BAC UP	The list		
Facebook/Twitter/Y outube	iPhone		Videos		
Podcast	Frequencies				
Concerts					

On air radio	Registration	Contact
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Chart 6. Ràdio Flaixbac web map (www.radioflaixbac.cat)

¹⁵ www.facebook.com/fricandomatiner y twitter.com/#!/fricandomatiner.

¹⁶ www.facebook.com/box105 y twitter.com/#!/box105oficial.

¹⁷ www.facebook.com/flaixbac.

¹⁸ twitter.com/#!/radioflaixbac.

¹⁹ www.youtube.com/user/RadioFlaixbac.

Besides the most popular social networks, Ràdio Flaixbac provides a place for socializing called "Comunitat" (community) at the audience's disposal which allows two ways of participation. First is called "Forum", where the cybernauts have the chance to post their comments over their topics or the some proposed by the show, or even ask for information about what has been broadcasted so far. The second is called "Xat" (chat), which requires previous user registration. There are no further comments over these two possibilities made during the broadcasting.

These three shows appear in a highlight position in the corporate home page, besides of being placed in the shows tab content. Both ways come together in a common space, where one gets informed about the general features of the show. Also the three programs do have a Facebook²⁰ profile, but only two of them have a Twitter²¹ account. In this sense, it seems odd that the morning show uses the corporate²² tag, and the music radio named after The List has its own Facebook group²³.

The cyber listener can subscribe to the podcast right ahead from the home page even though the web site accounts for a "downloads" tab already. From there one can access to "audios", brief show's footages organized by themes, where the cybernauts are able to easily find and download them.

About the usage of Facebook and Twitter

The social networks may be fast and straightforward communication roads. For that reason, we thought it would be appropriate to pay attention not only to corporate profiles but also to the presence of the main shows which, from Monday to Fridays, are located in the most audience slot time of the schedule.

The four stations analyzed provide the Facebook profile although with an uneven number of followers²⁴. The corporate profile of Los 40.com agglutinates the highest number of friends (309.146), followed by FLAIX fm (282.173). In a much further position it follows Ràdio Flaixbac (110.632) and the space of RAC 105 (4.455). It can be observed a correlation between the ranking of broadcasting audiences and the number of friends. However, a more detailed vision of that displays that morning shows are bigger in number of followers than those in the late night show of their own station. Nonetheless it should be underlined that night programs mainly those which call for the audience's participation. But the dragging effect of morning shows that it is strengthened when observed that number of friends is bigger to the corporate profile in RAC105 and Ràdio Flaixbac.

²⁰ <http://es-es.facebook.com/vaparir> (El matí i la mare que el va parir), <http://es-es.facebook.com/feedbac> (Feed bac), <http://es-es.facebook.com/bacupp> (BAC UP).

²¹ <http://twitter.com/#!/feedbac> i <http://twitter.com/#!/bacupflaixbac>

²² <http://twitter.com/#!/radioflaixbac>

²³ <http://es-es.facebook.com/lallista>

²⁴ The data about the number of friends in Facebook's shows profiles was collected in July 14th 2011

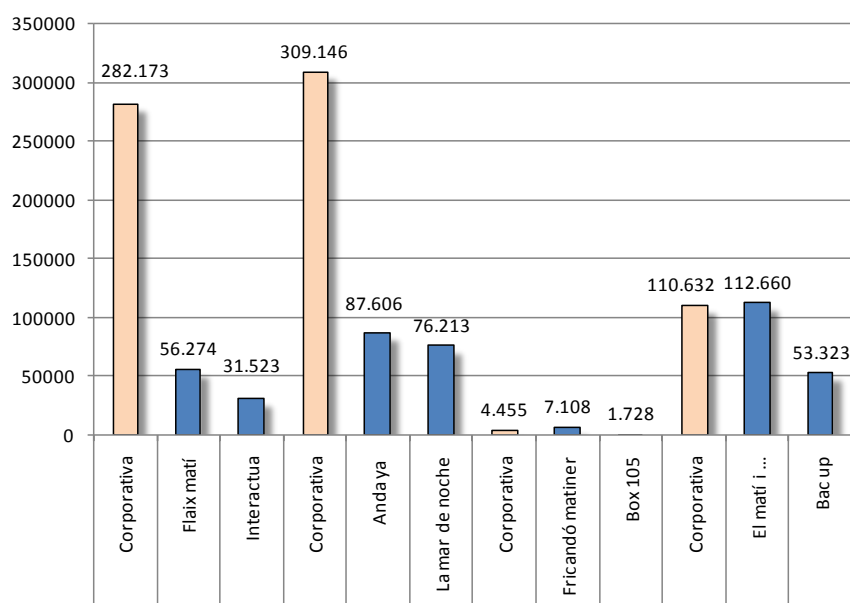


Chart 7. Number of friends in Facebook from the morning and late shows of the theme music stations in relation to their corporate profile

Data collected July 14th 2011.

The set of policies for the use of social networks in the different broadcasting companies have been defined in different times and in different fashions. A proof of that is the high breaking up in the creation dates²⁵ of Twitter accounts: in October 27th 2008, Flaixbac creates its Twitter profile; next day and so does FLAIX fm; in July 2009, 40 Principales launches its Twitter account; and RAC 105 does it August 2010.

So far, 2010 has been the year when most of the shows have created their accounts in Twitter (in order of seniority: Fricandó Matiner, Flaix Matí, Box 105 and Bac Up); in 2011 the profiles of El matí i la mare que el va parir and most recently Interactua were created. All Los 40 shows do not own any space in Twitter; even though some of its presenters have one, they comment and publish personally speaking, and also they often comment on the show's features. Unlike what happens with Facebook, in the case of Twitter, we can affirm that microblogging spaces in late shows are bigger in number of followers than those in the morning show, with the peculiar exception of FLAIX fm²⁶.

²⁵ Data gathered from twittergrader.com.

²⁶ During the observation, the night show's profile of FLAIX fm, *Interactua*, had only 13 days of existence, whereas *Flaix Matí* has been piling up followers since October 2010 (268 days).

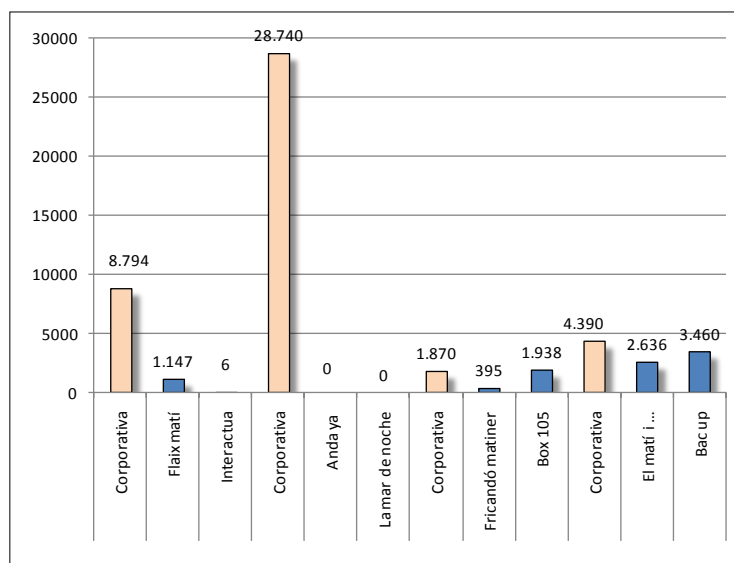


Chart 8. Number of followers in Twitter in the morning shows and in the late shows of the music radio stations

Data collected June 30th 2011.

It thus can be observed a different relationship between the regular programming and social network depending on the time zone, since the night programs gather more followers in twitter than their counterpart in the morning; morning shows, however, achieve a better number of followers in Facebook. In the future, we shall need to corroborate this trend and subsequently analyze its plausible causes. Other proof of the lack of corporate strategy when it is time to take up the social network is the lack of criterion when choosing the profile's name to be used. Except FLAIX fm, the stations take different user names to define their corporate profiles in different social networks. It does not always occurs that there is a straightforward correlation between user's names and the show.

	Profile in Twitter	Profile in Facebook
FLAIX fm	flaixfm	flaixfm
	flaixmati	flaixmati
	interactuaflaix	interactua
Los 40 Principales	los40_spain	los40principales.es
	-	andayaenlos40principales
	-	La_Mar-de-noches
RAC 105	rac105oficial	rac105
	fricandomatiner	fricandomatiner
	box105oficial	box105
Ràdio Flaixbac	radioflaixbac	flaixbac
	vaparir	vaparir
	bacupflaixbac	bacupp

Chart 9. User names used in Twitter and Facebook profiles, by stations and their main radio shows Names of dissenting profiles highlighted in bold type.

One might argue that, the fact of having landed in the network in different times, might have pushed those responsible, to choose different names – as not finding those wanted available- (other user might have previously booked it). But this does not go against the existence of previous unclear policies of communication or the lack of a search for solutions for this inconvenience. Another possibility might be that, having different names does not become a problem; but one might bear in mind that this difference in naming hinders the user to be able to find the presence of the station and its shows in the social networks. And what is worse, without being aware of that, the user might misunderstand the messages launched anonymously as some linked to the station.

The insertion of the net into the broadcast

In this epigraph it shall be covered the level of synergy that the music stations surveyed established between the on air and the online broadcasting. The overall tendency observed in the four analyzed stations points that this synergy is significantly weak, the reminders in the web site and also in the social network are scarce.

40 Principales

Despite of the fact of owning the most developed web site²⁷, the analysis reveals the scarce synergy it exists between the on air broadcasting of the shows and the corresponding online version. In fact, the social network Facebook is the most resorted source in this station to the detriment of Tuenti and Twitter. The use of Twitter is focused on presenters of the shows *Anda Ya* and *del 40 al 1*, although they do not own their own specific profile as a show, as formerly observed by Alguacil (2011). Generally speaking they do not invest much time in promoting this kind of communication with the listenership. The allusion made to *40 Principales* is mainly in theme music shows presented as promotional.

We want to emphasize the null exploitation of the possibilities of on air radio in *40 Principales* web site as it might be the YouTube channel, webcam for live broadcasting and podcasts repository. Moreover, we observed that in sections like participation, mainly in shows like *Anda Ya* and *Mar de noches*, are exploited through traditional ways like the telephone and SMS payment system. Lastly, the regional broadcasting shows promote the visit of the portal of *40 Principales* but they do not exploit any further participation.

FLAIX fm

The synergy between the on air broadcasting and the web is almost inexistent. From all shows, it is the morning show which agglutinates more nominations since it includes a section where there is a calling for the audience's opinion about the topic of the day or simply to comment about any piece of news. This behavior pattern does not appear in Twitter domain, which in general, is used to divulge the list of music topics previously broadcasted. Surprisingly enough, in the broadcasting there is no mention about the possibility of listen to the show audio on demand.

Regarding of the social networks, one might observe that only in *Fórmula Flaix*, from 16:00hrs and 19:00hrs, Facebook is mentioned when reading some comment posted by a station's follower, even though the DJ has not specifically made any call. Through the social network it is also possible for the users to ask for certain songs in *Interactua*, but they also can make the petition via e-mail or phone line. Short Message Send is the option for taking part in the station's contests.

²⁷In Amoedo, Martínez-Costa y Moreno previous research (2008) it was already stated that 40.com was the radio web site most elaborately developed.

RAC 105

The show *Fórmula 105*, in its presenter version, uses Facebook and Twitter daily in order to promote the audience's participation and it does it by taking part of the show's philosophy: from the broadcast two music themes are proposed and they encourage the audience to pick one of them; at a given time, (at 12h midday and at 18hrs in the afternoon session), the show's presenter shall play the theme which accounts for the most number of votes. The participation of the audience goes through RAC 105's Twitter account since this show does not have any Facebook profile. During the 45 minutes, which normally lasts the election, Twitter account registers the order of 8 to 10 votes.

Other show that regularly uses social network, in this case more intensively is "Box 105". The late show has its own profile and normally books the last hour of the show for this section "La hora jukebox" (jukebox's time) where they play the songs users have been demanding via different channels (Facebook, Twitter, e-mail or telephone). The "La hora Jukebox" promotion says: "From 11:00 hrs, the box turns into a Jukebox, pick the music you want to listen to". Surprisingly, neither the self promotion nor the conductor of the show mention which are the contact ways for the audience to call in, neither do they inform about the existence of the show's profile in Facebook or Twitter. There are no explicit callings to attract the audience's participation. Besides, the show is related to its TV version (Box105 TV de 13hrs. to 14hrs.) available in Internet, where again, there are no further comments about that.

As regards of *Fricandó Matiner*, the participation's calling from the broadcast does not have into account the electronic communication either; in certain moments there is a calling asking for a SMS to this number 27271 to get in a raffle. In Twitter, on the other hand, they very much update their new entries in the show's blog and they encourage visiting them.

But what is indeed to mention in the show is the chance of listening live broadcast in Internet as well as the show's podcast and also some other shows.

Concerning the use of video as a multimedia element bound to programming, it is worth to underline the specific insertion of special events in streaming broadcast (producing a show outdoors, stations organized outings). Other outstanding element is the video clips list bound to the music themes played in RAC105TV and in its radio shows as well.

RAC105 has a blog site where they publish news, information and contests. They also make a use of their own *Fricandó matiner* and *Box105* blog. In both cases, the blog collects the already broadcasted content and from that space you are forwarded to the listen of the section through web podcast.

In addition to that, presenters own their space from where to publish their comments. The blog's presenter "Ja ho he dit", uploads his comments with only one entry once a week by posting personal comments; "+Box" provides the voice of Montse Vidal, where she irregularly publishes news related to music on TV.

Ràdio Flaixbac

Several levels of net's broadcasting integration can be observed in *Ràdio Flaixbac*. The highest level is represented with *Feed bac* and *Bac up*, shows in which participation is crucial for the show development. Facebook rather than Twitter quarrels for prominence in the classic phone call. In these two shows, the listeners can send their e-mails or SMS. The reading of the cybernauts' posts on the wall is an important part of the verbal discourse which is built in each one of these shows.

The morning show represents the intermediate level. *El matí i la mare que el va parir* alludes to the comments of the listeners in Facebook, but it does not seek for a straight synergy between the live broadcasting and the participation of the cybernauts. The lowest level is to be found in *La llista* (The List), the name which qualifies the music theme radio in the net. Although with a lower frequency, every 30 minutes, in the best of the

cases there is an advertising indicating the audience to go to the station's web site and meddle in Facebook to complement the music information they are listening.

In the case of the outstanding shows, presenters do not mention the existence of the podcast, neither do they about the chance to tune in the show via Internet. This peculiarity extends to rest of content. The absence of a profile in Twitter as a feedback area is also striking.

Conclusions

The theme music stations have made their approximations, in different fashions and to a different extend, to the net. As a sideboard of the company, the corporate web is indeed a consolidated reality in all of them, but instead, the use of Internet as a channel of participation or form of communication is still on different processes of implementation.

The most active way of integrating Internet to music radio broadcasting, is to be found in those radio shows preserving some of their broadcasting time for their listenership in some different ways, but mostly making use of social networks, where listeners propose music themes in order to build up a playlist on air; in some other cases the audience is required to opt for one of the two specific options. In this kind of shows, which are rooted in those programs people call in for a dedicating song, they substituted the phone line for the comments posted on Twitter and Facebook, as well as for the participation of the listeners to narrate their personal experiences, via Facebook, as it appears in the analyzed sample, it shares the ground with the typical phone call.

All these stations deliver their content through the ether using technologies like the streaming and they even work them out for podcast consumption, bearing in mind the financial effort that implies. Odd enough, these stations do not seize the conventional broadcasting to boost the advertising of all these services and spread the word about their existence in other channels like Facebook, Twitter and MySpace.

One might hint at this point, there is a lack of business policy as far as the presence of the stations in the social network is concerned. Another issue might be the underestimation of the value of these tools, or maybe the lack of knowledge on how to integrate them in productive routines. Sometimes, the creation of a profile and its future running seems to fall in the show's conductor or his/her contributors' individual criterion, with a clear lack of previous planning.

The first results point out that theme music radio has to reinforce its brand in a general perspective, stepping out of the direct competence's policies, and becoming specialized product both in conventional broadcasting as in Internet as well, in order to reestablish the affective laces lost in the youngest listenership within a hyper competitive media environment. In addition to that, broadcasting companies still do not have a clear business online model.

In this sense, conventional broadcasting has and still is the engine of the most proposals send to the web sites; that is all those related to social networks, which it limits the needs of the juvenile new listener.

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