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The development of the news-information production model on general-interest radio in Spain: the case of Cadenaser.com

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Abstract:

The current digital environment has caused a shift in the conceptualization, production and programming parameters that condition traditional general-interest radio contents. Established professional procedures are being transformed by the availability of new (multimedia, hypertextual and interactive) languages and the convergence processes shaping both platforms and content distribution. The purpose of this paper is to offer an in-depth account of the formulation of production strategies and broadcast criteria in relation to on-air and online news-information contents on general-interest radio stations in Spain, as well as a description of the work procedures implemented in radio station newsrooms. The focus of inquiry is Cadena SER, a national, commercial broadcasting company in Spain.

Keywords: radio production, radio convergence, radio journalism, Internet radio

News-information production on general-interest radio before platform convergence

The expansion of the Internet in the mid-1990s enabled communication companies to initiate content coordination processes across platforms so as to evolve into multimedia and multiplatform conglomerates (Salaverría 2010: 29). Such convergence processes in newsroom organization were initially led by the print media, and only much later began to have an impact on general-interest radio operations. A greater impetus could only be achieved once it became clear that the traditional model of radio production and distribution had to be integrated into the editorial coordination, content development and broadcast flow of other digital platforms.

Nevertheless, the concept of convergence involves more than the mere integration or merger of newsrooms; it also encompasses changes in editorial management and organizational culture: in other words, changes in the way content production, management and distribution are structured, which amounts to “the most strategic, most complex, most painstaking dimension of the transformation process as a whole” in the newsroom (Orihuela, 2011: 85).

“Problems relating to adaptation [within the new media environment] have thrown the production procedures and professional profiles that had developed over many years into disarray” (Salaverría, 2010: 33). The defining features of such procedures on radio include the exclusive use of sound, sequential narrative continuity, constant updates and listener participation. However, radio language is now multimedia: the narrative is hypertextual, publication takes place in real time, and the listener plays a more active role in media conversation and content production.

Cadena SER is taken as a case study to describe this process of change. Cadena SER is part of PRISA Radio, and is subject to the radical digital conversion process shaping the PRISA Group, a leading media corporation in the production and distribution of cultural, educational, news-information and entertainment contents in both the Spanish and Portuguese-speaking markets¹. PRISA Radio is the largest Spanish-speaking radio group, reaching more than 23 million listeners and comprising more than 1,200 broadcasters, including its own stations and participating and associate channels in Spain, the United States, Mexico, Colombia, Costa Rica, Panama, Argentina and Chile, as well as franchise partners in Guatemala and Ecuador. In all, PRISA Radio manages nine talk radio brands and twenty-three music radio brands. The specific focus of this paper is to explore the convergence process in news-information production at Cadena SER, the national general-interest radio broadcaster that enjoys the highest listenership ratings in Spain: 4,355,000 listeners daily².

The methodology followed to capture data for further analysis was a semi-structured interview comprising twenty four open questions, which address three strategic elements of the convergence process as such: content organization and management; technical structure; and product and marketing development across new platforms. The questionnaire is part of a broader methodology designed to study convergence processes in Spanish communications media within the framework of a research project entitled *The Development of Spanish Cybermedia in the Convergence Context: Multiplatforms and Journalistic Integration, 2009–2011*, which is funded by the Ministry of Science and Innovation (CSO2009-13713-C05-03, Government of Spain). A number of managers at PRISA Radio, as well individuals involved in the online multimedia newsroom, were interviewed on 12 and 13 April 2011 at the PRISA Group headquarters in Madrid. The interviewees included the following: Susana Elguea, editor-webmaster on Cadenaser.com; Javier Casal, Editor-in-chief of Cadenaser.com; Gema Rodríguez Lavín, Director of Cadenaser.com; Juan Pablo Álvarez, Director of Marketing and Research at PRISA Radio; Borja Martín-Lunas, Spain and Latin America Corporate Web Production Coordinator; and Julio Collado, Director of Innovation and Technology.

The results presented below are analyzed in relation to three different dimensions: the structure of the newsroom; the editorial processes and procedures of news-information content production; and the management of listener participation.

Newsroom organization in a multiplatform environment

The organizational structure of newsrooms has shifted from the established hierarchical and pyramidal model to more decentralized, convergent frameworks in the new media environment. Thus, as Tascón averred, “the deficiencies of the hierarchical newsroom model that had proved so useful in a news market marked by scarcity are pointed up in a market of information abundance” (in Orihuela, 2011: 91). Like the Internet itself, these new models are variable and versatile; the structures do not take on a fixed form; rather, they are shaped “by individuals who make links to other areas, organizations and networks”.

The newly-structured integrated newsroom was inaugurated at Cadena SER in the 2009–2010 season, incorporating a more refined definition of functions and a fusion of synergies between on-air and online broadcasting. Although the process has not yet been completed, the streamlined organizational flowchart at

¹ The PRISA Group is present in 22 countries and reaches more than 50 million users via its global brands: *El País*, *40 Principales*, *Santillana* and *Alfaguara*, in addition to its free-to-air and pay-per-view television, talk radio and music radio services. Its expansion into Brazil and Portugal, and the growing Spanish-speaking market in the United States, has enabled access to the Latin-American market, a global market of more than 700 million users. The group’s four major areas – publishing/education, press, radio and audiovisual – are supported by transversal digital development. The role of PRISA Digital is to roll out the production and distribution of digital contents. PRISA Servicios Digitales provides R&D support for all the digital products of the group as a whole. The plan is to adapt products and services to mobile telephones, PDAs, e-books, PSP video consoles and other portable devices; moreover, Internet and iPhone, Android, BlackBerry and Smartphone applications are strategic priorities.

² AIMC, General study of audiences. General summary, April 2010–March 2011; Madrid, 2011.

Cadenaser.com has set aside the previous hierarchical structure so as to facilitate its integration into the station's general newsroom framework as follows:



Figure 1

At the moment, Gema Rodríguez Lavín is the general manager of Cadenaser-com, whose responsibility it is to ensure that the webpage dovetails with the overall strategy of the network. The editor-in-chief is Javier Casal, whose work involves managing the web contents and striking the right balance between news and current affairs, sports and entertainment products.

A number of professional roles have been defined at Cadenaser.com in relation to content production: webmasters; editors; video producers; designers; and a community manager. The role of webmaster is to organize and refresh the website homepage, and to ensure that the Internet contents are constantly updated and that the homepage is live. The webmaster is also responsible for the division of tasks among editors. The role of webmaster mirrors that of the news editor in on-air broadcasting. There are currently three webmasters at Cadenaser.com, to cover three timeframes: morning, afternoon and the weekend. The newsroom updates the website at night, and special shifts may be set up should particular breaking news stories so require. In general, the role of web editor involves editing contents produced by the network's news, sports and other programming sections. In addition to sourcing on-air contents and adapting them to the specific requirements of the Internet, there is an increasing commitment to web-specific topics – above all, as part of the provision of ongoing coverage of breaking news. Another key task in this regard is program coordination, which involves familiarity with what each program may produce and making suggestions with regard to how contents might be posted on the website. Although each program webpage is managed by the program's production crew, a member of the digital

management team liaises with them so as to identify subjects or stories that might be highlighted on the radio station's homepage. Video production is undertaken by a team of technicians; such videos are based on on-air broadcasts or may be online exclusives. These technicians work in tandem with the editors and program coordinators to produce a type of contents that is becoming more and more important. A social media manager has been employed at the radio station since September 2010; social media management involves promoting and generating traffic on Cadenaser.com contents, as well as handling the station's profiles on social networks, a role that is described in greater detail below.

A team of designers also contributes to the online broadcasting strategy by proposing improvements to webpage presentation and by providing the graphic resources required for content development and production. The role of product manager encompasses special coverage and broadcasts, a responsibility that extends beyond direct production as such. This is a new professional profile that is designed to integrate the work carried out by different areas in offering specific coverage, and involves the coordination of marketing, technological development, design and content production so as to ensure that the product (election coverage, for example) is ready to go live across all platforms at the right time. Systems management encompasses the development of applications for other digital platforms, as well as a supervisory function that includes technical responsibility for the production process for all analogue and digital products, and their availability via all distribution channels.

The professional roles in the traditional and digital newsrooms are analogous to one another. In fact, work-shifts in the digital environment parallel the structure and pace of production in traditional radio broadcasting: morning, afternoon, night and weekend. According to editor-in-chief Javier Casal, new employees are required to be familiar with radio broadcasting, the Cadena SER brand and programming schedule, and the digital tools to be used. Such criteria are also gradually being extended to the job descriptions of existing posts at the station. All those working in an integrated newsroom must adapt to the tempo of source screening and moderation effected by new technologies, as well as contribute contents to both platforms.

The technical aspects of content and resource management in professional development are handled in-house, along with training in the use of new applications and digital tools. Courses in the use of the editing system have been run in recent years, and in the management of social networks more recently still. Thus far, such training has not been outsourced, nor is there any immediate plan to do so.

Although twelve people have full-time posts in the Cadenaser.com newsroom, clear synergies have been created with the established on-air newsroom and other departments. The editorial committee that meets to decide on what stories to pursue and the assignment of tasks includes representatives from both the on-air and online crews, and follows the format established in traditional broadcasting: two meetings per day, at 10:00 and 16:30, in which producers and department heads discuss different topics and decide on relevant coverage. Contents production for the Internet avails of the structure and programming schedule of traditional on-air broadcasting. Thereafter, each platform implements its own production timetable: hourly updates on-air and continuous updates online. An integrated system has arisen from the two parallel newsrooms, wherein on-air and online teams carry out separate production procedures but draw on the same contents production framework. Roles specific to the language of the Internet have emerged on the web, but overall the work is carried out by an integrated and horizontal newsroom, which functions as an editorial coordination and contents production unit.

Editing and broadcasting criteria for news-information contents on Cadena SER

Three main factors condition the generation and on-air and online distribution of current affairs contents at Cadena SER: first, news production – that is, the selection, assessment and treatment of news stories addressed at the editorial committee meeting; second, content distribution: scheduled in hourly updates for traditional on-air broadcast (the bulletins that punctuate the narrative continuity and during news programs, or at any time during the programming schedule), and continuously updated on the Cadenaser.com homepage; and third, news-

information production procedures, which have become more numerous since editing tasks have been integrated within a single committee and common work-space for the production of radio messages (for on-air broadcast) and audiovisual contents (for online distribution) as part of the overall purpose of providing information.

News-information editing: the application of journalistic criteria in production

The production of contents is the primary activity of the integrated newsroom at Cadenaser.com. From the contents produced by news services, sports bulletins and other programs, the editorial committee selects, assesses and deals with the news and current affairs topics to be published on the webpage at every given moment. As the Cadenaser.com editor-in-chief Javier Casal avers, "based on what is produced in the newsroom, as well as other program production teams and sports desk, we select certain contents for the Cadenaser.com homepage." And Gema Rodríguez Lavín, Director of Cadenaser.com, adds that "there is a greater commitment all the time to contents produced in-house" across "all radio production contents", which is carried out at the multimedia editing desk.

The web production team takes direct responsibility for the (most pressing and immediate) general current affairs news stories to be published on the Cadenaser.com homepage. According to webmaster Susana Elguea, political news stories are regarded as particularly topical. Webmasters and editors are tasked with immediate online publication of such news items. Supplementary information and reports are provided by various departments; other in-depth and extensive news stories and accounts are allotted to journalists working for different departments and programs at Cadena SER by the editorial committee.

At the same time, the production team on each radio program has begun to make the generation of web contents a part of their normal professional procedures, prioritising online distribution of breaking news stories as an alternative to standard on-air broadcasting. According to webmaster Susana Elguea, the departments that deal with society and cultural issues produce some of these contents.

With regard to the sources of the news stories distributed, 50% are sourced from news agencies and 50% are produced in-house by the newsrooms at Cadena SER. Editor-in-chief Javier Casal has stated that "agency news stories are to be avoided (...) because everyone one has the information produced by news agencies".

The editorial team is also responsible for planning contents. In any case, the online and on-air news-information strategies ought to be coherent with one another; production and distribution should be coordinated across both platforms. The Cadenaser.com editorial committee follows the criteria agreed on the at the twice-daily (morning and afternoon) contents meetings, which the Cadenaser.com webmaster attends as another member of the team. Coverage of events scheduled for broadcast over the course of the season is likewise planned. The support in the production of reports provided by the Documentary Service at Cadena SER is especially highly valued at Cadenaser.com.

Content broadcast: coordination in news-information publication

The work-dynamic in operation in the Cadenaser.com editorial team is to publish and update online contents continuously. A rolling production schedule has been put in place, enabling constant news-information updates, wherein the webmaster decides from one moment to the next whether or not particular contents are to be broadcast online immediately.

The regularity of news broadcasts and updates in traditional on-air broadcasting is hourly: news-information continuity in on-air radio is marked by hourly bulletins and the main news programs. Unlike standard general-interest radio broadcasting, no established hourly programming schedule is required on the Internet.

The foregoing overview of the editorial work procedures in use prompts questions regarding the order of priority to be followed in news-distribution on Cadena SER's two main platforms, on-air broadcast and the Internet: the issues of what platform a specific content should be distributed on or which platform it should be

broadcast on first are addressed via the free-flowing decision-making process enabled by the integrated newsroom made up of members of the on-air and online production teams.

The Director of Cadenaser.com, Gema Rodríguez Lavín, says that there are no pre-existing, fixed criteria with regard to whether or not specific items are to be broadcast first on one platform rather than the other; instead, each case is addressed separately as it arises. Editor-in chief Javier Casal likewise stated that such editorial decisions are taken on a case by case basis, depending on the specific news item involved. Hence, a news story might be broken first on the website, before it is broadcast in an on-air bulletin. Sometimes, decisions regarding priority of distribution are made jointly by the Head of the News Service and the web-manager: first via on-air broadcast, or first via website publication, or both at the same time. Some subjects tend to have on-air priority, although publication may be simultaneous, on-air and online. News headlines are occasionally flagged first on the website and then dealt with in more detail in an on-air broadcast shortly afterwards. The use of different genres enables a differentiated approach to broadcasting via the two platforms, without having to limit news publication to only one support or the other.

Professional procedures: multipurpose producers and editors

The tasks relating to the production and distribution of news-information contents on radio involve the generation of texts and sound-files. However, in addition to these conventional functions, further tasks have emerged through the means and modes, tools, processes and resources afforded by the Internet, for all the program production teams working at Cadena SER, but especially those in the field of news and current affairs. According to editor-in-chief Javier Casal, "this is the model we are implementing in the newsroom; that is, everyone (all the members of the newsroom) can write up news stories and submit them to the editorial system, but, at the same time, continue to do their radio work".

With regard to narrativity, the Internet draws on programming synergy in sound production by posting interviews and program segments, broadcasting live interviews, as well as live streaming of whole radio programs. The sound broadcast on-air is edited in line with the publication and distribution requirements of the Internet.

The multimedia language of the Internet also involves the editorial and production procedures of image recording and technical editing, in both photo and video formats, tasks that are carried out in the newsroom and radio studio spaces, as well as those recorded on location. Thus, a video recording and editing team is also based in the main radio broadcasting studio at Cadena SER. For instance, this team can record interviews carried out live during the program, images that can be edited once the interview has been completed and distributed across a variety of media, or posted on the Cadenaser.com webpage. At the same time, based on the decisions taken by the editorial committee at Cadenaser.com, video recording is now also standard on certain news stories.

In relation to the procedures and technologies used to deal with sources, all the producers have access to the EFE, Europa Press and Reuters news agencies. Every work station includes an audio administrator, a text administrator and an agency administrator. Photographs are sourced from EFE, Reuters and Getty; video from Atlas. As regards the in-house production of resources, audio material is produced by Cadena SER (recorded and edited on location or in the studio), as well as the videos and photographs taken on location as part of news-information coverage.

Moreover, in addition to covering the information on location by taking notes and reporting the news via the spoken word, all the journalists also take into consideration the possibility of taking a photograph and/or posting a news headline on the Cadenaser.com Twitter account. Thus, the process by which news is produced and/or updated is not limited to radio broadcast criteria; rather, it has been expanded to encompass other approaches, using different genres and formats designed for distribution via the Internet.

The multimedia environment of the editorial committee enables such tasks and procedures via multiplatform, technological convergence.

Listener participation, user-generated contents and added values

While other media entered the Internet era without ever having experienced a culture of interactivity, this was not the case of radio. Cadena SER regards audience participation as a key aspect of its role as a radio station, both as an on-air and online broadcaster. Although listener participation is an historically-fixed feature of radio broadcasting, the immediacy afforded by the Internet helps to ensure that such conversational interaction may become an essential dimension of radio communication in the Web 2.0 and social network environment.

The editor-in-chief at Cadenaser.com, Javier Casal, emphasised this trend by noting the fact that radio has been a participative medium for more than eighty years, via phone-in programs and by allowing people to tell their life stories. Social networks now enable radio listeners to respond in a more immediate way.

As its development has progressed, Cadena SER has set up a Social Media department that is part of the newsroom established in the multiplatform model. In this way, the newsroom has taken on board a line of work whose purpose was to enhance the Cadena SER brand reputation on the Internet. The Social Media department is responsible for (re)organizing all the station and program webpages and network profiles. The newsroom administers website participation, while magazine show production teams manage such interaction on their own webpages.

The role of Social Media department manager is a professional profile that is specifically tailored to the tasks involved: a journalist who, like a community manager, works in a collaborative way with producers, web managers and the sales and marketing teams to achieve the following objectives: a) generate ongoing interaction with listeners; b) monitor online comments and debates among users on social networking sites; and c) promote the added value of Cadena SER brand products by giving them greater meaning via (re)distribution and visibility on the Internet.

Thus, while the social media management role combines journalistic tasks with promotional activity, the criteria of good journalistic practice are seen as setting the standard for the performance of the following tasks: a) manage the comments posted by users in relation to online news stories and moderate the debates that such comments may prompt; b) encourage the submission of questions for inclusion in interviews carried out on magazine shows and/or online; c) 'tweet' headlines from such interviews as trailers or simultaneous to their appearance on the homepage; d) be familiar with which contents ought to be promoted; and d) respond in appropriate ways to criticism, complaints or positive feedback from listeners.

Cadena SER has implemented a number of different techniques designed to gather opinions and suggestions made by users. In addition to participating in online and on-air interviews, listeners may comment on news stories, fill in surveys and/ or send e-mails. At the same time, the established modes of communication are not overlooked: users are also advised of telephone numbers and postal addresses. The radio station also fosters specialized forms of interaction between programs and their audiences, and among listeners themselves, via the communities that develop around blogs, vlogs, forums, chat-rooms and social networking profiles³ (Facebook and Twitter have proven to be the two main channels of interaction with audiences). These modes of interaction are also used as sources of information, as well as means by which news stories and interviews may be formulated – in particular, the handling of current affairs via the Twitter accounts, @la_SER and @serdirecto.

Cadena SER also welcomes the contribution of user-generated contents, and has set up a number of dedicated sections to handle such interaction: "SER Periodista", news stories, audio and video files; "Fotos de los oyentes", photographs sent in by listeners; and "Frases de los oyentes", comments posted by users. Given that it may foster the emergence of new audiences, and especially younger listeners, the goal of enhancing the status of user as creator and producer of contents is an ongoing challenge. Julio Collado, the Director of Innovation and

³ For example, Cadena SER has set up profiles on Tuenti and Youtube, where almost all of the videos the station produces are posted.

Technology at PRISA Radio, underscores the need for radio to begin to “do things in a different way”, to create a stronger sense of community and to add value to the contents produced.

In general terms, social media management involves oversight and endorsement of the flow of conversation that arises in different ways from on-air and online radio broadcasting, and of user-generated contents. The goal is to build user loyalty to the Cadena SER brand within a framework shaped by interactivity and multiple modes of production. To count the number of discrete users and to analyze the development of individual user behaviour, comments on the network and its contents are tracked daily, responses to listeners are posted, and the impact of particular news stories and specific contents is measured (‘re-tweets’). The external ratings systems used by PRISA Radio are Nielsen for Spain and Comscore for Latin America; and the internal system is Omniture⁴.

These ratings figures, along with the modes of radio participation and interaction outlined above, appear to function as excellent tools to monitor user traffic, to register each discrete user and to track his/her activity clearly. The objective is to identify what it is users want on the basis of a qualitative account of audiences, a type of knowledge that also adds value to the broadcasting brand as such.

Nevertheless, the concept of online audience, specifically in relation to traditional radio broadcasting, poses new challenges for commercial radio management, especially when, as Juan Pablo Álvarez, the Director of Marketing and Research at PRISA Radio, says, its commercial status is “an intrinsic part of the SER product” both on-air and online. On the one hand, advertising and sales synergies are tapped by attracting sponsors for program sections and special coverage, and the editorial development of a specific content is assessed in terms of advertiser interest. On the other hand, there is a greater stated commitment to web-focused advertising campaigns, an initiative marked by the difficulty involved in managing advertising business on the basis of the volume of Internet traffic.

As an advertising medium, radio can avail of the following competitive advantages: it can function as a strong force in local sales, and draw on the sub-division and recommendation skills of communicators in commercial activity. For these reasons, and in light of its editorial agenda, Cadena SER is exploring the possibility of commercializing its online audio stream and other digital platforms independently – that is, the sale of end-user oriented advertising based on the replacement model, rather than the temporally sequenced continuity of on-air advertising.

Conclusions

The process of integration between the traditional newsroom model and the digital newsroom environment is now under way at Cadena SER. The clearest sign of this is the single editorial committee, which is multimedia in context and non-hierarchical in composition, and decides on both the topics to be covered and the types of coverage to be provided on each platform. At the moment, the integration process only encompasses the contents of on-air broadcasts and the station website, to the exclusion of other platforms, and its further development and implementation is the responsibility of the Technical Systems department.

Nevertheless, the traditional newsroom has greater visibility and resources. The website depends on the work of a limited number of people whose work it is to carry out web-based production and editing tasks, and whose efficacy rests above all on the synergies established with the production and editing processes carried out in traditional on-air broadcasting. Employees at the radio network are gradually receiving the education and training they require to edit the contents they produce for both on-air and online broadcast. Such evolution has brought about changes in work culture and practices, marked by a distinctive, well-defined editorial agenda that is

⁴ From September 2010 to April 2011, traffic from social networking sites to Cadenaser.com has increased from 1% to 5%.

shared by those working at the network, as well as by the features that characterize the Internet as an information and social medium.

The processes whereby information is produced and distributed across both platforms are complementary, disclosing close-knit synergies in decision-making. The in-built pressure on the Internet to update news stories constantly has prompted the definition of coherent procedures whereby information is distributed or its publication withheld so as to highlight the story on one or other platform, in accordance with the decisions taken on the basis of ongoing dialogue between the on-air news production team and the producers at Cadenaser.com.

Moreover, the immediacy of current affairs as such determines the real-time distribution on the Internet of certain news stories, rather than broadcast in parallel with scheduled, hourly on-air broadcasts. In such cases, it is the task of webmasters and editors to proceed to immediate publication of the news, and to request supplementary information from the traditional newsroom organization thereafter.

Changes have also been made to established professional procedures. In addition to the production of text and audio-files, the production team at Cadenaser.com also includes specialists in image, video and graphic design; such products are not limited to online radio broadcasting, but may also be distributed on other platforms, thus enhancing the network's brand visibility and multimedia contents. Although journalists continue to draw on the traditional sources used in any standard newsroom, the production of in-house news stories is being prioritized.

At the same time, radio professionals are learning online that interactive dialogue with the listener is a keystone of radio communication in the Web 2.0 environment and on social networks (mainly Facebook and Twitter in Spain). Cadena SER has acknowledged the absolute need to frame a more open narrative, which is responsive to the interests, opinions and suggestions of listeners, and available via a diversified range of on-air and online modes and techniques of participation and interaction. Hence, in the new multiplatform model, the newsroom has a dedicated social media management department, whose functions are shaped primarily by journalistic concerns and, secondarily, by promotional goals.

Nevertheless, so as to create a more participative form of radio, Cadena SER faces the challenge of fostering the notion of radio listener as content producer, using a production space on the website designed for that purpose and supported by the technology services of the media group. This challenge is especially acute in relation to younger audiences. In other words, the aim is to spur new forms of social participation centering on radio listenership so as to reinforce the Cadena SER brand and to transform the medium of radio as such into a social network.

In the digital convergence context, general-interest radio may reassert its status as a highly participative medium, which can now also enable communal interaction regarding its news, programs and contributes on the Internet and via social networks. Thus, the questions and answers, comments and recommendations made by listeners comprise an added value in the radio product, whose authorship may rest with the radio producers and/or the audience. This trend also dovetails with the new model of commercial management for online radio, which fosters the emergence of editorial and commercial ties between different media within a single communications group.

To sum up, therefore, the idea of Cadena SER as an editorial brand is not a new concept for those working at Cadenaser.com; this awareness and familiarity facilitate structural and professional change towards a new model of news-information production and distribution. Brand reinforcement and content optimization are key to the convergence process on which the broadcasting company has embarked.

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