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**New types of radio communication: the investiture of Pedro Sánchez 'broadcast' on Instagram**

***Nuevas formas de comunicación de la radio: la investidura de Pedro Sánchez 'radiada' en Instagram***

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**Abstract**

Radio's evolution in recent years is characterised by the growing presence and use of social networks as communication channels with their audiences and the emergence of new narratives. This research explores the coverage carried out by the four main Spanish radio stations - Cadena SER, COPE, Onda Cero and Radio Nacional de España - through their Instagram accounts during the inauguration of Pedro Sánchez as President of the Government of Spain. The results obtained from an analysis of quantitative and qualitative content reveal that, in some cases, the introduction of radio on Instagram is still in its infancy. However, stations such as SER and COPE have already implemented new narratives in this social network. The radio uses Instagram to inform and also as a platform for opinion genres having a significant impact on the communities of followers.

**Keywords**

Content analysis; Instagram; journalism; politics; radio; social networks.

**Resumen**

*La evolución de la radio en los últimos años ha derivado en una creciente presencia y utilización de las redes sociales como canal de comunicación con sus audiencias y la aparición de nuevas narrativas. Esta investigación explora el tratamiento que las cuatro principales cadenas radiofónicas españolas -SER, COPE, Onda Cero y Radio Nacional de España- realizaron en Instagram durante la investidura de Pedro Sánchez como presidente del Gobierno de España. Del análisis de contenido cuantitativo y cualitativo realizado se deriva que la implantación de la radio en Instagram es, todavía, incipiente en algunos casos, pero que, sin embargo, cadenas como SER y COPE ya aplican nuevas narrativas en la red social. La radio emplea Instagram para informar y también como espacio para los géneros opinativos, y lo hace con un impacto notable en las comunidades de seguidores.*

**Palabras clave**

*Análisis de contenido; Instagram; periodismo; política; radio; redes sociales.*

## 1. Introduction

On January 7, 2020, the Secretary General of the Spanish Socialist Workers' Party (PSOE), Pedro Sánchez, was elected President of the Government of Spain after passing the investiture debate in a tight second vote with 167 votes in favor, 165 against and 18 abstentions. This ended a period of political instability in Spain that had begun on June 1, 2018 with the motion of censure promoted by the Socialist parliamentary group against the executive of the Popular Party presided over by Mariano Rajoy.

A number of milestones occurred in Spanish politics between those two dates: a first stage at the head of a minority government led by Pedro Sánchez, an electoral advance in April 2019, a failed investiture of Sánchez himself and the electoral repetition of November of that same year that, finally, did lead to the investiture of the socialist leader and the first coalition government in Spain, formed by the PSOE and Unidas Podemos. Two years in which political life has practically monopolized both information in the media and public debate. And, therefore, the messages in the social networks.

### 1.1. The relation between the radio and social networks

The radio, and the media in general, have been facing a new scenario for some years now with the appearance of the Internet as yet another communication platform, which has meant "not only a change in the way the journalistic message is elaborated and structured, but also in the new modes of production required by the new forms of consumption and interaction of the audience" (Ramos-del Cano, 2014: 66). In fact, the contemporary journalist must have "knowledge to cooperate with other technological profiles that have more to say every day to report what happens in society: programmers, systems technicians, software developers" (López-García, Rodríguez-Vázquez and Pereira-Fariña, 2017: 87).

In this context, the emergence of social networks forced the media to modify their traditional communication models (Campos-Freire, 2008) due to, among other issues, the advantages that social networks provide in terms of the immediacy they guarantee or the possibility of talking to citizens and generating and maintaining a community (Rodríguez-Andrés and Ureña-Uceda, 2011). The fact that most people access digital news through social media platforms and search engines forces us to focus on the agenda-setting power of these social media (Pérez-Soler, 2017); which also poses numerous ethical dilemmas (Suárez Villegas and Cruz Álvarez, 2016) regarding the algorithm. As for radio, as Peña-Jiménez and Pascual state, social networks came to Spanish radio in the 2009/2010 season, and did so to completely change the relationship with audiences and ostensibly enrich broadcasts (2013: 123-144). These authors emphasize that, among other elements, social networks share and reinforce the family atmosphere of the radio, the proximity to the listeners, the immediacy and the participation (2013: 130).

"Social radio", that is, the fusion of radio consumption and interaction in the new scenario of social networks, offers new possibilities: on the one hand, multitasking consumption, the compatibility of listening to the radio and the generalization or use of other content; on the other hand, the interaction of listeners with these contents and, consequently, with the radio (Videla-Rodríguez and Piñero-Otero, 2013: 87).

In the process of radiomorphosis, the shift from hertzian radio to web radio (Prata, 2009) or cyber radio (Cea Esteruelas, 2016; Cebrián-Herreros, 2009), at first, radio stations positioned themselves on Facebook and Twitter and, later, also on other social networks such as Instagram, in parallel with the general evolution of each of them. With this respect according to the latest *We are social* report, Facebook continues to be the most popular social network with 2,449 million users -to which another 1,300 could be added to Facebook Messenger-. According to the same report, Instagram is already the sixth most popular social network and Twitter, the thirteenth, with 1,000 and 340 million users worldwide. Instagram "is one of the first to launch vertical content, adapted for smartphones and allowing perfect compatibility for mobile users" (Fondevila-Gascón, Gutiérrez-Aragón, Copeiro, Villalba-Palacín and Polo-López, 2020: 44). The "stories" present in this network "allow for the inclusion and adaptation of videos and photographs that are shared to other options such as filters, location, surveys, countdown, mention or links" (Fondevila-Gascón et al., 2020: 44).

Precisely the initial preponderance of Facebook and Twitter, logically associated with a greater presence of radio on these two social networks (Benaissa, 2018), has led to the existence of numerous studies on the impact of both social networks on their relationship with the radio. To this effect, Pérez-Dasilva, Santos and Meso-Ayerdi (2015) confirm that sports programs achieve an amplification of their messages of between 50% and 80% with the use of Twitter. Sports radio has been the focus of much of the research linking radio and social networks, to the point of raising the question of how far the latter can be an audience meter (Herrero-Gutiérrez, 2011).

Gutiérrez, Martí, Ferrer, Monclús and Ribes, in their analysis of Spanish *prime time* radio programs, conclude that despite this theoretical strengthening of participation through social networks, there is "an almost total absence of interaction, which requires the establishment of synergies between conventional radio and social networks as a strategy to exploit the potential of these virtual spaces" (2014: 418). Their study, once again, focuses on the social networks Facebook and Twitter. The already mentioned primacy of research on the relationship between radio and social networks focused on Twitter and Facebook has entailed fewer approaches to the relationship between radio and other social networks such as Instagram. This makes us wonder if all or part of the conclusions obtained so far in other researches are also applicable to this last social network or if, on the contrary, the behavior is different.

Robin points out that digital narrative is the interaction association of multimedia devices such as graphics, video and sound to create a story about a particular topic (2008: 220). On the other hand, "micronarratives or micro-narratives are identified by their textual brevity, narrative virtuality or potentiality and fictionality" (De-Casas-Moreno, Tejedor-Calvo and Romero-Rodríguez, 2018: 46). The latter, the micro narratives, would be those present in the discourse of networks such as Instagram, which is the closest to the transmedia narratives referred to by authors such as Scolari (2009). Logically, the irruption of the Internet, and the landing of radio on the Net and social networks, has also meant changes in radio narrative, although these have not yet been sufficiently studied, as García González (2013: 261) argues. It has been noted, and this is highlighted by Martínez-Costa and Prata, among others, that "radio also makes efforts to use the language of other media and offer added content for new audiences on new platforms" (2017: 115). We are therefore heading towards a scenario of new narratives (Ferguson and Greer, 2018) that will allow the expansion of the communicative expressiveness of the radio by combining its most traditional elements, the languages of the web and the possibilities of hypertext (Salgado-Santamaría, 2010).

## 1.2. Followers of Spanish radio stations on Facebook, Twitter and Instagram

According to the State of the World Digital Report 2019, 60% of Spanish people are active users of social networks, and they spend, on average, more than one and a half hours a day on their networks (Hootsuite, 2020). The same study reveals that 89% of the population regularly use YouTube, 87%, WhatsApp, 82%, Facebook, and 54%, Instagram. This implies that, for example, Facebook has 24 million active users and Instagram, 15.

Although the research does not intend to determine the uses and habits of the radio stations analyzed in the different social networks, we do consider it appropriate to recall the main figures of use and, especially, the number of followers of the Spanish radio stations in the main social networks. Thus, as shown in Table 1, it is on Facebook where all the radio stations manage to bring together the largest communities of followers. In this sense, *Cadena SER* maintains its traditional radio leadership in social networks as well, and does so with a large margin of difference: doubling its competitors on Twitter and practically quadrupling them on Facebook. The *SER* is also the station that has the most followers on Instagram, although in this case with a narrower margin.

**Table 1. Followers of the main Spanish radio stations on Facebook, Twitter and Instagram**

Radio station	Social network	Facebook	Twitter	Instagram
<i>Cadena SER</i>		1.027.000	1.200.000	203.000
<i>COPE</i>		212.000	439.000	124.000
<i>Onda Cero</i>		275.000	549.000	21.700
<i>Radio Nacional de España</i>		20.000	341.000	5.600

Source: official profiles of the stations in their social networks

Despite the fact that the radio stations maintain a greater presence on Facebook and Twitter -their followers have multiplied by four, five and even six-, the communities of followers that are forming on Instagram present figures not negligible at all. This fact is especially notable in the cases of *SER* and *COPE*: the former has 203,000 followers and has made more than 3,400 publications; the latter, with 124,000 followers, has accumulated more than 2,700 publications. However, *Onda Cero* and *Radio Nacional de España* present more modest figures: they have 21,700 and 5,600 followers and have made between 200 and 300 publications, respectively.

### 1.3. Hypotheses and objectives of the research

Given this situation the present research is a study on how the main Spanish radio stations -*SER*, *COPE*, *Onda Cero* and *Radio Nacional de España*- reported on the investiture session of Pedro Sánchez to become President of the Spanish Government through the social network Instagram. In this regard, we assume that the aforementioned radio stations do not take sufficient advantage of the possibilities offered by Instagram to report on especially relevant current events -so much so that they imply the creation of special programming on the radio grid-. This is despite the fact that it is one of the most relevant social networks and that, in addition, it has a series of characteristics that make it a particularly suitable tool for, on the one hand, using sound -the raw material of radio-, and on the other, for contributing something that the radio alone cannot provide -image. Within the framework of all the above, therefore, the following objectives are established:

O1. To describe what was the use of the Instagram social network in each case by Spanish radio stations to report on the investiture of Pedro Sanchez particularly, and also in relation to the rest of the issues reported in that period of time in that social network.

O2. To establish the role that language elements play in the messages conveyed through Instagram and to what extent the radio narrative is affected.

O3. To define how Instagram social network elements such as photos and videos are used and what role they play in the construction of the messages delivered. Although the use of still or moving images is not exclusive to the Instagram network, we can establish that in the case of this network the visual or audiovisual element is the component on which the rest of the pieces (considered accessory to a greater or lesser extent) depend: complementary text, links, hashtags, mentions, etc. No wonder the photograph is the main element to add in order to create a new post on the home bar of the platform.

O4. To get knowledge on the impact that the coverage of the Spanish radio had through Instagram in their respective communities of followers. The impact is calibrated by virtue of, first, the number of publications created (Lara-Navarra, López-Borrull, Sánchez-Navarro and Yàñez, 2018); second, the number of "likes" or *me gusta* (Alonso-Berrocal; Figuerola and Zazo-Rodríguez, 2015); and, third, the number of reproductions achieved in the case of videos (Quevedo-Redondo and Portales-Oliva, 2017).

## 2. Methodology

To achieve the proposed objectives, we considered that the most appropriate methodology was the content analysis, both quantitative and qualitative. Thus, we have studied all the publications that Cadena *SER*, *COPE*, *Onda Cero* and *Radio Nacional de España* have made in their accounts of the Instagram social network between January 1 and 8, 2020.

Since Sanchez managed to carry out his investiture on January 7, but faced the first vote two days before -on January 5-, we have considered appropriate to start the analysis on January 1 to include in the sample possible pre-investment publications, special programming announcements, etc. Also because January 1st is a date when ideas and/or projects are often initiated, so we were also guaranteed to include the analysis from the beginning of the new year. The closing of the study is determined on January 8 to analyze not only the day of the vote, but also the next day, in anticipation of possible later reactions. Thus, in total, four Instagram accounts have been analyzed during eight days, in which 73 publications have been recorded, altogether.

Each message published in the mentioned time frame on Instagram was considered as a unit of analysis, regardless of whether there was more than one publication on a single day, whether a publication contained more than one image or video, or whether it was focused on the inaugural session or not. A quantitative and qualitative content analysis has been carried out on these units of analysis.

Content analysis is a methodology that makes it possible to establish rigorous research (Sánchez, 2005: 207). In its quantitative aspect, it allows us to obtain valid inferences that can be applied to the context (Krippendorff, 1990) from the systematic study of a set of data (Riffe, 1998). For this reason, in our case, we have elaborated an analysis code that takes into account the following variables: date of publication, subject matter, base element (video, image, text), journalistic genre with which the publication was associated, impact of the message (reproductions, likes, etc.) and formal aspects. In the initial phase, a pre-test was carried out to validate the effectiveness of the methodological tool and it was proven that it was indeed adequate. In this stage, the absence of publications was detected in the case of some of the stations analyzed -*RNE* and *Onda Cero*, in general-, an issue that was considered equally relevant, and therefore it was maintained in the research.

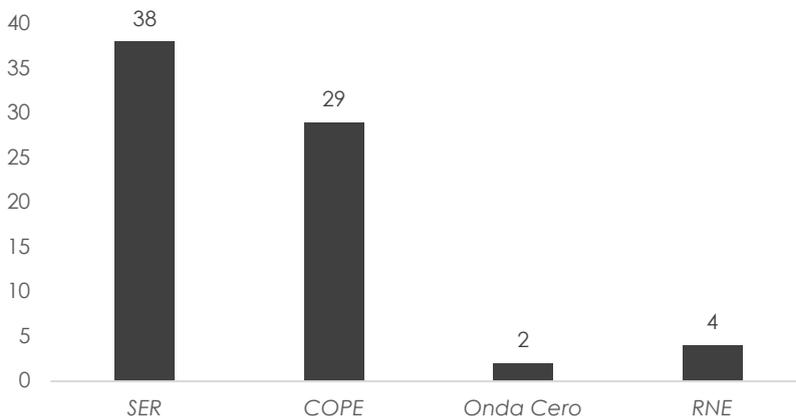
On the other hand, by means of a qualitative analysis we have focused on the way of using photography, the elements of radio language, chromatism, typography and the systematic repetition of a certain model of publications. The qualitative study, according to Schwartz and Jacobs, allows us to "capture the motives, meanings, emotions and other subjective aspects of the actions and interactions of individuals and groups" (1984: 21).

### 3. Results

#### 3.1 Identification of special coverage on Instagram to 'radio' the investment

According to the results obtained in the research, there are great differences, already from the quantitative point of view, in the use of the Instagram social network during the period analyzed -we remember, from January 1 to January 8, 2020-. *Cadena SER* was the station that published the most: 38 in total, followed by *COPE*, with 29 publications, *Radio Nacional de España*, with 4 publications and, finally, *Onda Cero*, with 2 publications. From these first figures, shown in Graph 1, the use of Instagram already is appreciated, at the beginning of 2020, as being very different between the two most listened to generalist stations in Spain, *SER* and *COPE*, and their most immediate competitors, *Onda Cero* and *RNE*.

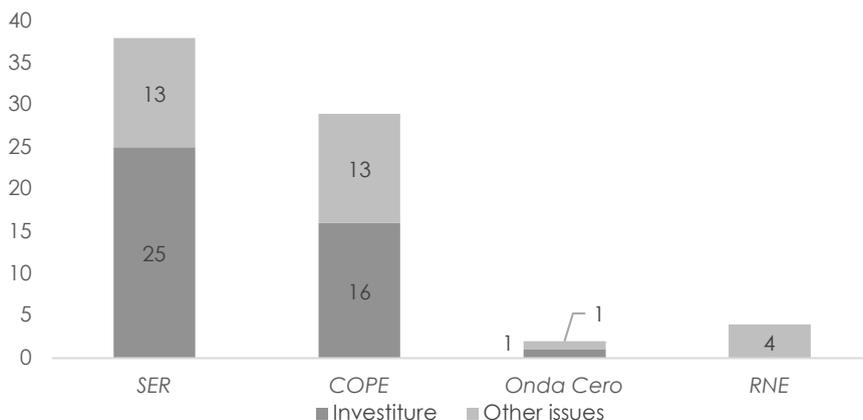
**Graph 1. Number of publications on Instagram per station**



Source: own elaboration

In that sense, but specifically focusing now on the object of our research, of the total number of publications it should be highlighted that the *SER* dedicates a significant majority to the investiture of Pedro Sánchez as President of the Government (25), and that *COPE*, although behind, follows a relatively similar policy and dedicates 16 of its publications to the investiture session. This means that they focus 65.8% and 55.2% of their publications on Instagram, respectively, on informing their followers of the inauguration. *Onda Cero* also focuses 50% of its publications on the inauguration -although it should be noted that, in their case, this means that they simply publish on one occasion about this fact-. Finally, it is striking that *Radio Nacional de España* does not devote a single message on Instagram to Sánchez's inauguration.

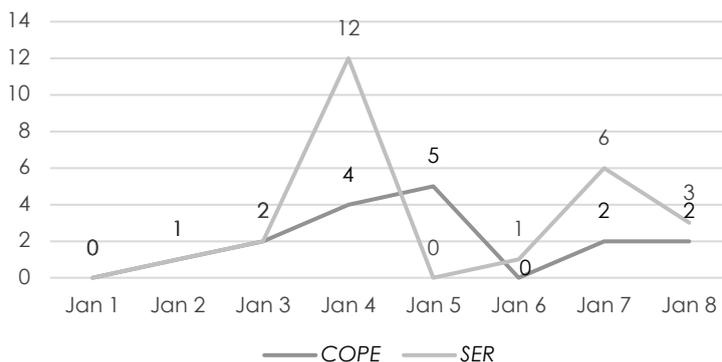
**Graph 2. Theme of publications by station**



Source: own elaboration

So, quantitatively speaking we can appreciate that two of the stations analyzed do not carry out specific monitoring and journalistic coverage of the investment in Instagram -Onda Cero and RNE-, while two others do -SER and COPE-, a fact that is closely related to the stations' own activity in their Instagram accounts, which is much higher in SER and COPE. The challenge of the two stations to 'radio' the investiture is also clear from the dates of the publications about it. As can be seen in Graph 3, the publications are concentrated in both cases on the days of the speeches of the parliamentary groups and the initial vote of investiture (January 4 and 5) and on the day when Sánchez becomes president (January 7). The publications in the days prior to the speeches and between the two votes that Sánchez faces are testimonial.

**Graph 3. Dates of publications referring to the investiture**



Source: own elaboration

However, delving in the formal features of the coverage of the two stations that do provide journalistic coverage of the Instagram investment, significant differences between them can be seen. More specifically, Cadena SER has opted for the creation of a special format for publications that refer to the speeches of the different parliamentary groups that participated in the inauguration session. As it can be appreciated in Image 1, this publication is presented as a video that starts as a still image that, on a blue background, presents a photograph of the politician who is the protagonist of the publication at a specific moment in his speech. Above the photo, in the lower part the logo of the SER and in the central strip an outstanding phrase: "The speech of (a specific politician) in 3 minutes".

**Image 1. Publications of Cadena SER in relation to the speeches of Santiago Abascal, Pablo Iglesias and Inés Arrimadas.**



Source: Instagram Cadena SER

In addition, the vast majority of *Cadena SER*'s publications formally maintain the aesthetics, colors and typography seen in Image 1, which differentiates them from publications that do not refer to Sánchez's investiture. On the other hand, there is also a guiding line in the *COPE* publications: all of them are accompanied by a blue box at the bottom (see Image 2) in which a phrase is included to complement the image and which serves as a headline, a summary of the content the reader will find. In contrast to the *SER*, however, this mark can be found in all the analyzed publications, and not only in the investment publications.

Image 2. *COPE*'s publication in Instagram about Pedro Sánchez's investiture



Source: Instagram Cadena COPE

### 3.2. *SER* and *COPE*: two models to 'radio' Pedro Sánchez's investment in Instagram

#### 3.2.1. Radio language on Instagram

With video, the radio manages to maintain the essence of its language - sound, and especially the sound of the word over music, sound effects and silence - but it uses the new narrative possibilities to provide content that in its conventional medium it cannot show to its listeners/audiences. The word, the sound that is used in the radio, remains in Instagram, it is inserted in the social network. And, in the case we are analyzing, it is a sound, like that of conventional radio, edited and of quality. The voice cuts that are used in news pieces, in chronicles or in program and news interviews are maintained in *COPE* publications, are exactly the same as those that sound on the air. *Cadena SER* goes one step further and, as previously mentioned, creates publications that fulfill the role of traditional news pieces, but adapted to Instagram: it presents them as a summary of sounds that, in three minutes, allows the station's followers to understand the main lines of the speeches of the parliamentary spokespersons.

This is related to the use of journalistic genres. The publications on the investment of *Cadena SER* are mostly informative (64%), but opinion also has an important weight (20%), something that in the case of *COPE* publications is still accentuated (37.5%). In the case of *COPE*, however, strictly informative publications represent 31.2% of the total. Therefore, the weight of opinion is relevant in both cases and it is

so with a similar strategy in which they place their stars, the iconic voices of the stations as references: in the case of SER, there are two publications with the opinion of Carles Francino, another two with that of Àngels Barceló and a last one in which the protagonist is Iñaki Gabilondo. In the case of COPE, Carlos Herrera and Àngels Expósito are the protagonists of the five publications. So we can see that the radio stations are replicating in Instagram their editorial lines through the opinions of their most prominent speakers: in favor of the new government's composition in the case of the SER, with criticism of the new executive from COPE: the social network is the new scenario, the sense of opinion, the traditional of the stations.

Contrary to what we had observed in the more informative publications, the way in which it is carried out is very simple in the case of the SER. Thus, except on one occasion, the same sound is published that has been emitted in the conventional antenna, there is a use of the resources that have been used for radio broadcasting. And the SER does this in two different ways: Barceló's opinion is published as an audio with a static image, and Francino's opinion is published as a video. But, as already said, in these genres the creation of specific content off the air is only observed in a publication: Gabilondo's opinion.

In the case of COPE, on the other hand, we can surely detect the creation of content designed and produced outside of the antenna. Of the five op-ed publications, three correspond to what the station presents as a vlog by Àngel Expósito: a video in which, with the newsroom as a stage, he gives his opinion specifically for other channels beyond conventional programming. And what we do see again is a coincidence in the length of the videos: the two stations opt for content of between one and a half and three minutes.

In both scenarios - and in both information and opinion - we see how the elements of radio language remain, practically unaltered, and that the primacy, as is often the case in information spaces, which not necessarily in genres, is of the word, ahead of music, sound effects and sound.

But, returning to the use of different information genres, it should be noted that both SER and COPE publish content related to two interviews in each case. And again, both result in content that has been broadcast on their radio programming and that is simply transferred identically to the social network: there is no specific content creation.

In another sense, although also in relation to the content of the publications, it is relevant that Cadena SER dedicates one of its publications on Instagram to announce the special programming it plans to do on the occasion of Pedro Sánchez's inauguration. It does so with a publication on January 3 that includes the text: "Tomorrow, starting at 8:00 am, you can follow live the special coverage of SER on the occasion of Pedro Sánchez's inauguration, with Àngels Barceló from the Congress of Deputies #investidura #PedroSánchez #AngelsBarcelo".

### 3.2.2. The elements of Instagram in radio language.

As mentioned, Instagram was born as a social network based on photography, so it speaks, it communicates through the image. And in its use, a much more careful narrative can be seen in SER's publications than in COPE's, as can be seen in Image 3. In the case of SER's photographs, with evident image editing, use of color ranges and a worked composition. In the latter, with a more variable pattern, much less worked in most cases and with a lower image quality, something that makes them less attractive.

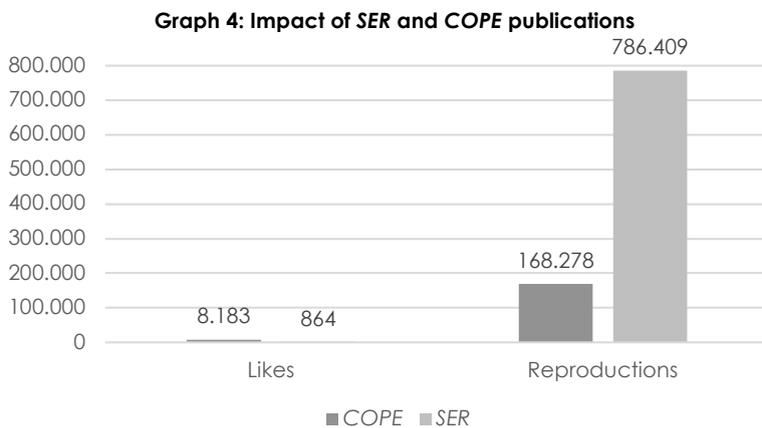
Image 3. Graphic differences between Cadena SER and COPE



Fuente: Instagram Cadena SER y COPE

On the other hand, it is observed, both in the case of *SER* and *COPE*, a highly discontinuous use of labels or hashtag, another characteristic of Instagram and many other social networks, and which has a great importance in the potential impact of publications. *SER* uses the tags #investment, #politics, #investment session, #investmentdebate and #government. They are specific labels of the investment, concrete, but it does so without continuity, so that it is impossible to find all its publications under the same umbrella. The labels used by *COPE* are much more generic -#Sanchez, #Zapatero, #PP, #ETA...-, scarcely used and without specific allusions to investiture, which makes it even more difficult to follow them through hashtags. There is, therefore, no use of one of the tools that provides greater visibility, especially considering that these were terms that were much talked about at the time.

Based on the above, it is worth asking what impact did the work done by the two stations have on their respective Instagram accounts. And, as shown in Figure 4, the results are remarkable. *Cadena SER* achieved 786,409 reproductions of its publications on the social network -on average, each publication was viewed 32,767 times- and 864 'like it' -in a single publication that does not admit reproduction, that is, it does not include either audio or video-. On the other hand, *COPE* obtained a total of 8,183 'likes' -in 6 publications- and 168,278 reproductions -in 10 publications-. Taking these *COPE* return figures as an example, this implies that, on average, it obtained 1,364 'like' and 16,828 reproductions in each of them, figures much higher than the average figures of the rest of the publications made in the analyzed time frame, but referring to other issues unrelated to the investiture.



Source: own elaboration

What we understand to be the most innovative aspect deserves special attention: the *SER*'s publications on the speeches of parliamentary spokespersons 'in three minutes'. These were also very well received by the station's followers: Aitor Esteban, from the Basque Nationalist Party, achieved more than 90,000 copies; Gabriel Rufián, from Esquerra Republicana de Catalunya, more than 70,000; Pablo Iglesias, from Naciones Podemos, more than 90,000 in total; and Santiago Abascal, from Vox, more than 37,000.

#### 4. Discussion and conclusions

The research carried out partially confirms the hypothesis from which the study starts: the most important Spanish radio stations do not sufficiently take advantage of the possibilities offered by the social network Instagram to 'broadcast' particularly relevant news events on it and that, therefore, can arouse considerable interest among those who use the social network. On the one hand, two of the radio stations, *Onda Cero* and *Radio Nacional de España*, hardly show any activity in their respective accounts; however, the two leading stations, *SER* and *COPE*, do show specific coverage of the case analyzed, the investiture of Pedro Sánchez as President of the Government. This fact is verified both from a quantitative point of view -in barely eight days *Cadena SER* made 25 publications on the inauguration alone and *COPE*, 16- and from a qualitative point of view -new narratives are detected in the stations' publications, especially new ones in *SER*'s case-. This is in response to the objective of describing each station's use of the social network (O1).

The study, on the other hand, reveals that Instagram publications of Spanish radio -in this case of *SER* and *COPE*- tend to merge the traditional elements of radio language, especially the word, and incorporate,

in some cases, the narrative possibilities of the social network, especially regarding the use of image and video, but not so much in the systematized use of tags or hashtags (O2 and O3). When this fusion is properly executed, the impact in the form of content visualization is high (O4): it has been demonstrated that it is precisely when a novel, attractive and well worked use of Instagram is made that radio obtains a high return when narrating relevant informative milestones. The study determines that in just one week, SER achieved almost 800,000 plays in the videos related to Sánchez's inauguration alone, and that COPE obtained almost 200,000.

The specificity and suitability of the radio stations' publications on Instagram, or the lack of it, invites reflection on the figure of the community manager. At a time when we can no longer consider radio - media- initiators in social networks, specific training is essential, which some previous research from the beginning of the last decade revealed to be non-existent (Peña-Jiménez and Pascual, 2013: 142). Following these authors, it is worth keeping in mind that: "A minimum investment in the training of these professionals would result in better management of the networks and, in the end, a more appropriate and professional channelling of the concerns of their listeners" (2013: 143). We therefore wonder: who is in charge of the social network accounts of the main radio stations in Spain? Is the publication of content on social networks a specific role in the newsrooms or an addition to the tasks of radio professionals?

Notwithstanding the above, it has been demonstrated that especially relevant news events, such as the investiture of a head of government, make possible new concrete and timely communication spaces in social networks. In them, the fusion of the narrative possibilities of radio and social networks generates new forms of communication, of presentation of those narratives and of interaction with the audiences. And, although it is far from our object of study, in this narrative the listeners-users could also be a substantial part when generating content with their participation, as is already the case in the Twitter and Facebook radio profiles (Ribes, Monclús and Gutiérrez, 2015).

In the case of Pedro Sánchez's investiture as President of the Spanish Government, it is the *Cadena SER* that generates a newer and more continuous model to 'radio' parliamentary interventions and votes. It does so by providing regular information, with a permanent, careful, corporate formal presentation in which, using the possibilities of the social network, it enriches its message. Among other issues, the creation of a new way of informing is detected with the systematic publication of the speeches of the political groups through the formula of a summary in three minutes of video/audio, edited, and presented from an image also edited/mapped and that responds to a model that is repeated in each parliamentary group.

As far as political issues are concerned, Instagram is not only a channel of information, but also a platform to reaffirm the editorial line of the radio and get visibility through the opinions of its most media stars. In the case of COPE, the weight of the opinion genres is equal to that of the information content, and it is also highlighted among SER's publications. In this sense, it is worth asking who the recipients of the publications are, more so in a context of high political polarization in which "the participants tend to relate more, if possible, to their peers, to individuals who are equivalent in their social attributes" (Orbegozo, Morales and Larrondo, 2020: 65).

This research opens the way to future work to determine if, indeed, there is a generalization of the results obtained with other case studies and, above all, what trend the radios follow in social networks, in general, and in Instagram, in particular. Also to examine what similarities and differences can be established when comparing the results with those of consolidated social networks, such as Facebook or Twitter, and with others of more recent appearance.

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## Footnote

1. In the case of *Radio Nacional de España*, four publications have been produced in the period under analysis, but none on the investiture: a New Year's greeting, a publication on carols, another on Madrid's cultural programming at the start of the year and a fourth also related to culture. As far as *Onda Cero* is concerned, only two publications have been found in the period analysed. One of them refers to an interview broadcast on January 8th in the program *Más de Uno*. The other, which does refer to the inauguration session, is a publication from January 3rd: it is an announcement that the station will be broadcasting a special on the inauguration from early morning onwards, and it includes a link where the program can be followed. The publication is a photo in which the journalist Carlos Alsina appears and who insists on the idea of the special program, and refers to Twitter.

