

# Provisional Classification of Non-Conventional Advertising Formats

Jordi Farré Coma

In the current television panorama, advertising cannot be analysed as an undifferentiated whole, as was done in the study of the Spanish Advertisers' Association, but rather the multiplicity of non-conventional formats should be considered in detail because of their qualitative and quantitative importance.

Furthermore, by studying non-conventional advertising formats we can establish inferences with regard to many television-related aspects: expectations about the new television model; the impact of technological changes (particularly the possibilities offered by digitalisation); the recomposition of the business model and the transformation of the model of viewer.

There is more. By studying non-conventional advertising formats we can also establish inferences with regard to many aspects related to advertising itself: expectations about the new advertising model; the impact of technological changes; the recomposition of the business model (balance between media buying agencies and advertising agencies, relationship with advertisers) and the transformation of the model of consumer.

Also, we believe it is important to recognise (with regard to the data contributed to this study) and warn (for future research work) that the classification of non-conventional television advertising formats cannot be tackled in a closed and stable manner. Dynamism and internal sector logics make it impossible. New formats and new combinations are appearing constantly, in a process of ongoing creation and hybridisation. However, classification does allow us to obtain exhaustive and reliable figures.

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## 1. Analysis by Stations and Time Slots

The time that advertising takes up with regard to television transmission is very unequal between stations.

We will analyse them one by one. Starting with Tele-5, we can see on **Graph 1** that the time Tele-5 devoted to commercial communication was much higher than average.

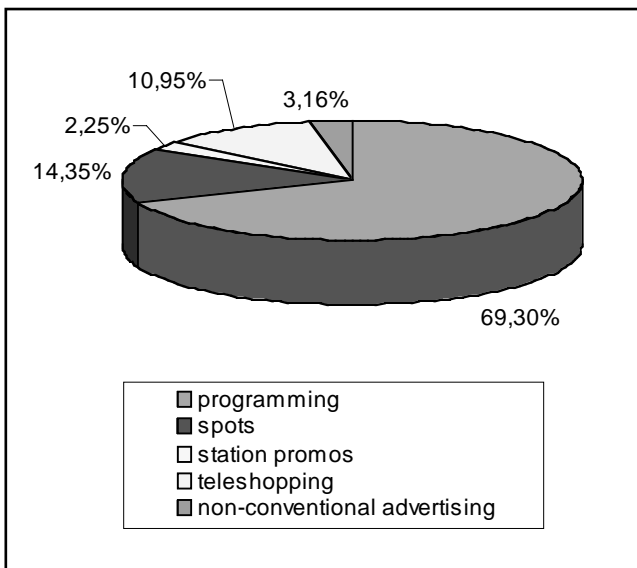
At Tele-5, programming accounted for only 70% of transmission time, while communication with a directly commercial purpose accounted for just over the remaining 30%. The presence of spots did not exceed the legal limit of 15% per day (over the four days studied) but it came close. Out of the four stations studied, Tele-5 was the one with the most advertising pressure in terms of conventional spots.

It was not the station that had the most station promos, to which it devoted 2.25% of its average daily transmission time, less than TVE-1. However, it was by a long way the station that made the broadest and most systematic use of teleshopping, which accounted for nearly 11% of total transmission time. It was not the station that spent the most time on formats considered in the study to be non-conventional advertising (3.16% daily) - but that was for a particular reason: if K3/33 beat it in percentages, it was because of the massive presence on the latter of static advertising in sports broadcasts. If we were to set static advertising apart, Tele-5 would also have been the leader in terms of non-conventional advertising.

If we look at the figures for TVE-1, reflected on **Graph 2**, we can see that the public station followed the private one closely, both with regard to the presence of spots and in terms of station promos, where it even exceeded it. Teleshopping practically disappeared from the figures, with only one ad found, on the programme *Noche de fiesta*.

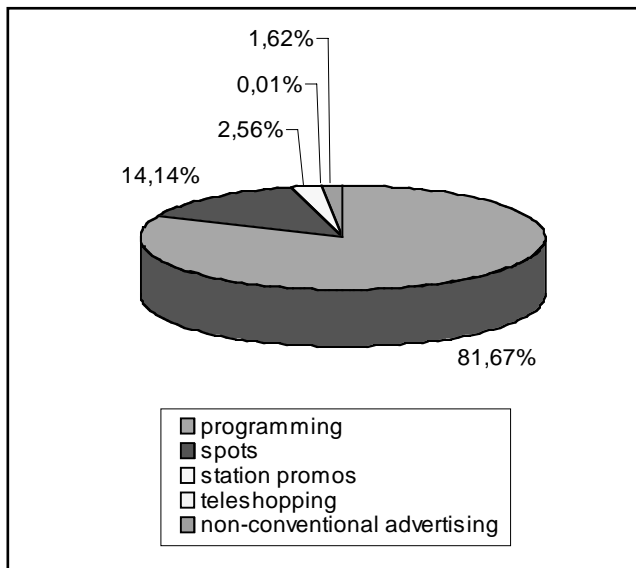
In terms of non-conventional advertising, the pressure they exercised on the public station was less than at Tele-5, coming in at 1.62%. TVE-1 used onscreen messages,

**Graph 1. Commercial Occupation of Television Transmission by Tele-5 for the Overall Four-Day Period Studied (17 and 20 December 2003 and 17 and 20 January 2004)**



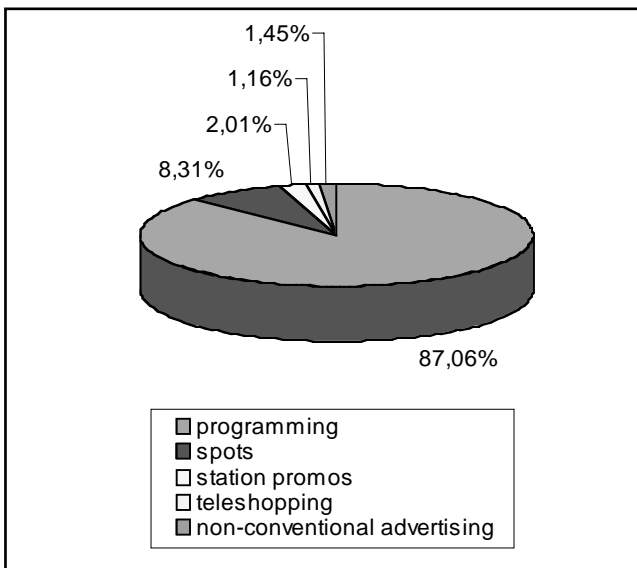
Source: authors' own work

**Graph 2. Commercial Occupation of Television Transmission by TVE-1 for the Overall Four-Day Period Studied (17 and 20 December 2003 and 17 and 20 January 2004)**



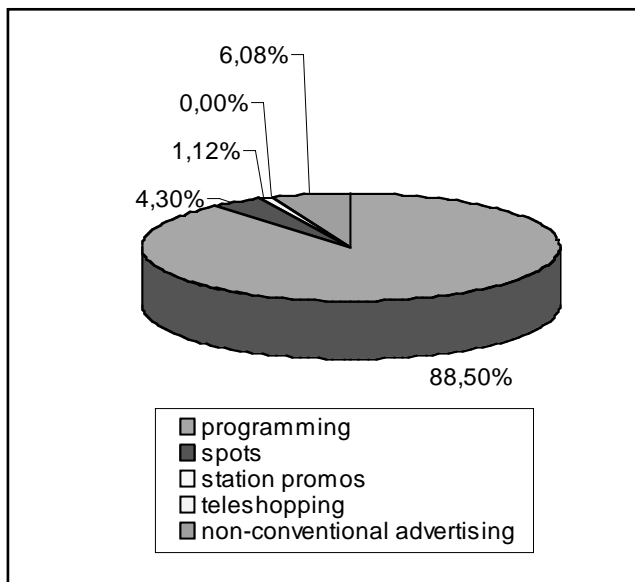
Source: authors' own work

**Graph 3. Commercial Occupation of Television Transmission by TV3 for the Overall Four-Day Period Studied (17 and 20 December 2003 and 17 and 20 January 2004)**



Source: authors' own work

**Graph 4. Commercial Occupation of Television Transmission by 33/K3 for the Overall Four-Day Period Studied (17 and 20 December 2003 and 17 and 20 January 2004)**



Source: authors' own work

**Table 1. Comparison of transmission time the stations devoted to commercial programming and communication in the analysed sample**

		Tele-5	TVE-1	TV3	K3/33
Programming		69.30%	81.67%	87.06%	88.50%
Commercial Communication	Spots	14.35%	14.14%	8.31%	4.30%
	Station promos	2.25%	2.56%	2.01%	1.12%
	Teleshopping	10.95%	0.01%	1.16%	-
	Non-conventional advertising	3.16%	1.62%	1.45%	6.08%

Source: authors' own work

product placements and microprogrammes a great deal less often (at least in the sample observed). On the other hand, it gave more importance to active sponsorship and (surprisingly, given it is a publicly owned station) informational reports.

I will discuss the peculiarities of this news/sales-promotion formula in the section that analyses types. However, I would like to stress that, as can be seen, there were 28 cases of reports on commercial products and trademarks within news and current-affairs programmes in the selected sample and that, of them, exactly half appeared on TVE-1.

If we look at the Catalan public stations, we can see that the amount of time devoted to communication with a directly commercial purpose was considerably less. In the case of TV3, it was 13%, while at K3/33 it was 1.5%. This information is reflected on **Graphs 3 and 4**.

Spots accounted for 8% and 4% respectively and station promos for 2% and 1%. TV3 broadcast spaces we considered teleshopping, but K3/33 did not. Non-conventional advertising accounted for 1.45% of total transmission time at TV3 and 6.08% at K3/33, because of the abovementioned peculiarity of the proliferation at this station of static advertising in sports broadcasts.

These figures let us establish comparisons between the

four stations analysed in terms of the time each devoted to the content studied.

As we can see on **Table 1**, commercial pressure was much stronger at the private station than the public ones, and also slightly stronger at the Spanish public station than the Catalan ones.

We can also see that, within this pressure, the traditional spot continued to be the predominant format employed, but the figures also showed three other phenomena:

- The time the stations invested in announcing and promoting their own programming represented a considerable part of transmission time
- Teleshopping was a very important format, although (as we will see below) it was closely linked to a particular station and time slots
- Non-conventional advertising had a significant presence at all the stations, although (as anticipated) more so on the private station, if we do not take into account the bias produced by the onscreen appearance of trademarks during sports shows and summaries broadcast by K3/33 during the sample period. In that regard, we should bear in mind that if there had been a football match or motor race aired on the analysed days on TVE-1, Tele-5 or TV3, their figures for non-conventional advertising would have been much higher.

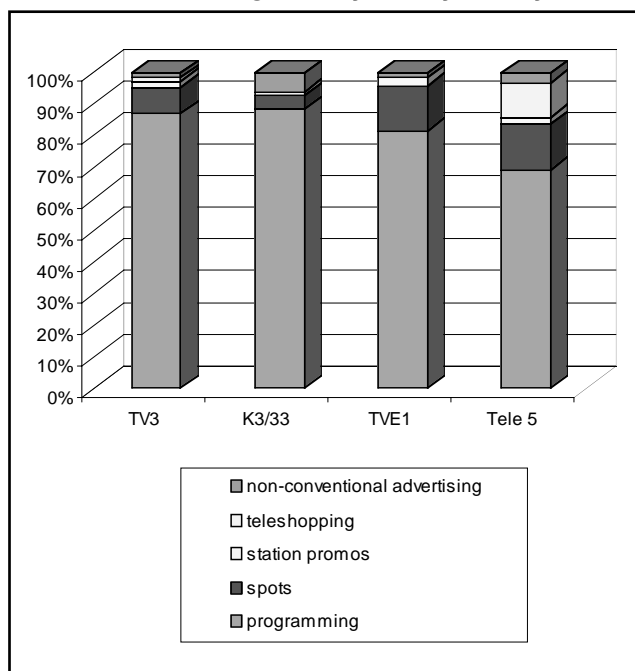
These figures are presented visually in the graph 5.

The figures shown in our research work so far can be compared with those from the study prepared by the Advertising Observatory of the Spanish Advertisers' Association (AEA). In November 2003, the AEA established the following figures broken into 'programming' and 'other broadcasts', as shown on **Table 2**.

A look at this table shows firstly that the 'programming' vs. 'other broadcasts' figures for the four stations coincided almost exactly in the two studies, except for K3/33. This is due to the fact that in this station's case, we took non-conventional advertising to include all the sports broadcasts where static advertising appeared. The AEA counted this time as programming.

It can also be seen that our work we separated the advertising figures (expressed generically in the Observatory study) into conventional spots and non-conventional advertising.

**Graph 5. Comparison of the distribution of transmission time during the days analysed, by station**



Source: authors' own work

With regard to the lack of comparison in the breakdown of the 'other broadcasts' section for TV3 and K3/33, this was because the AEA study did not have figures in this area, unlike us.

To return to the results of our work, we can observe the data from the viewpoint of time slots. Looking at it from this perspective, we can also draw a number of interesting conclusions, i.e., firstly, overall commercial pressure at the stations was stronger in the afternoons and evenings and in particular in the time slots between 4 p.m. and midnight.

Secondly, conventional advertising in the shape of spots had little presence in early-morning slots (2 a.m. to 7 a.m.) or in the morning from 7 a.m. to 9 a.m. Thirdly, teleshopping was concentrated practically entirely in the early morning hours of 2 a.m. to 7 a.m., except for some appearances in the mornings.

Fourthly, station promos were distributed fairly homogenously throughout the day. Finally, non-conventional television advertising had a significant presence in the time slots between 4 p. m. and 10 p.m., as can be seen on **Graph 6**.

## 2. Analysis by Formats

**Product Placements.** Talking about product placements means talking about one of the most commonly studied<sup>1</sup> and popular formats within the emerging sphere of non-conventional advertising. To begin with, I would like to explain that the name of the format, to our way of understanding, is not particularly appropriate, as it does not involve showing a product but rather a brand on-screen. In other words, it is possible to have the placement of a brand without a product, but it would not be very useful to have the placement of a product without a brand, i.e., unless for example it was to promote a certain product in general. It would therefore be more appropriate to call it 'brand placement' than 'product placement'. However, the latter is the term used unanimously by the profession and by researchers all around and it is probably too late now to propose changes.

However, the term 'product placement' includes a wide range of different possibilities. It can involve the positioning of a trademark on a film or TV screen (e.g., when a sign is

shown on the set of a bar, or an advertisement is filmed on a street) or the positioning of a product of that trademark (e.g., to use a case from the analysed sample, a bottle of Cacaolat). It can also involve a trademark being mentioned onscreen or a product/trademark being used by a fictional character.

All of these variations can furthermore be combined and

give rise to an extremely broad casuistry. However, probably the most interesting example from the commercial viewpoint is that there can be a close association on the part of viewers between a positive character (and if the character can be a role model, so much the better) and a particular brand.

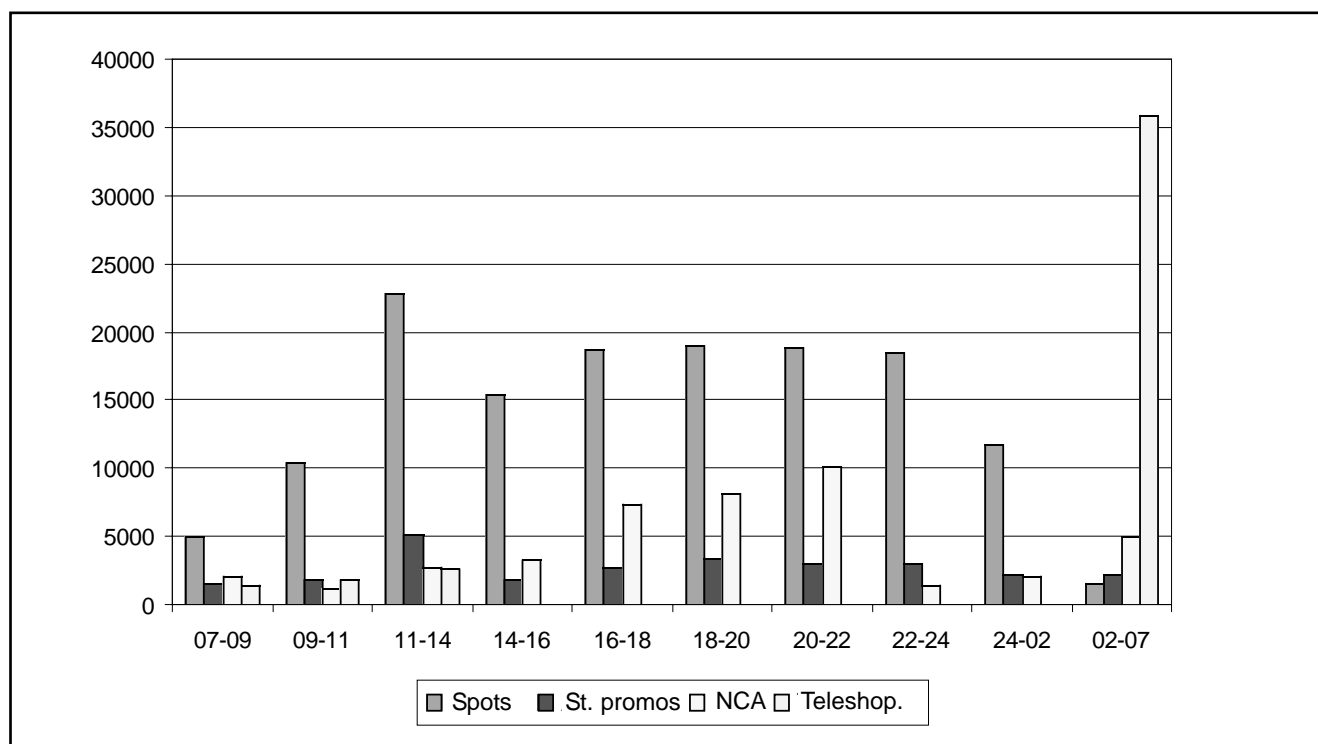
One very conflictive and controversial aspect of this

**Table 2. Comparative table of the transmission time the stations devoted to programming and commercial communication**

Station	Programmes		AEA Advertising Observatory Report (November 2003)	CAC/RiV University Research (December 2003-January 2004)
Tele-5	Programming	<b>Total</b>	<b>68.47%</b>	<b>69.30%</b>
	Other broadcasts	<b>Total</b>	<b>31.53%</b>	<b>30.70%</b>
		Station promos	2.32%	2.25%
		Teleshopping	10.17%	10.95%
		Advertising	18.42%	14.35% (spots) 3.16% (NCA)
TVE-1	Programming	<b>Total</b>	<b>81.67%</b>	<b>81.67%</b>
	Other broadcasts	<b>Total</b>	<b>18.33%</b>	<b>18.33%</b>
		Station promos	2.52%	2.56%
		Teleshopping	0%	0.01%
		Advertising	15.45%	14.14% (spots) 1.62% (NCA)
TV3	Programming		<b>87.75%</b>	<b>87.06%</b>
	Other broadcasts		<b>12.25%</b>	<b>12.94%</b>
K3/33	Programming		<b>92.65%</b>	<b>88.50%</b>
	Other broadcasts		<b>7.35%</b>	<b>11.50%</b>

Source: authors' own work based on own figures and data from the *Summarised Executive Report* of November 2003 from the Advertising Observatory of the Spanish Advertisers' Association.

**Graph 6. Distribution of commercial communication by time slots**  
(for the four stations and four days analysed overall, counted in seconds)



Source: authors' own work

technique is the legal one. The format is regularly condemned as surreptitious advertising by consumers' and viewers' associations. As Baños and Rodríguez say:

"The key point [in considering whether or not a product placement is surreptitious advertising] is that [the Television Without Frontiers Act] demands that the intention and advertising purpose belongs to the television operator, taking for granted that it does when it is done in exchange for payment. However, product placement is carried out and negotiated within the production company, and so the television operator is not responsible for the advertising purpose. This means we should assume it does not receive payment for the presence of products or brands on programmes produced by third parties."

Méndiz Noguero defends the legality of the product placement, arguing it is not television advertising but rather

a marketing technique that more closely resembles publicity. To sustain his theory, he says that in product placements:

- a) The script arrives already written: it is only necessary to use it
- b) The agreement is generic: no number of seconds or repeats are bought
- c) There is a reason based on the storyline to explain the brand's presence

These arguments seemed to be fairly debatable in 2001, and today they are completely untrue. Firstly, media buying agencies and advertisers usually play a role in the screenwriting phase of audiovisual products; in fact, contact with producers can now be established in the project phase, so that the possibility of directly intervening in the main storylines exists and in fact occurs.

Secondly, parameters are often established in terms of

how many seconds the brand is on-screen. If it is not on for a minimum time, the contract is considered not met. The possibility that Méndiz suggested of a product placement ‘disappearing’ during the editing phase is at the very least unlikely. Finally, we often find examples of placements where storyline justification is non-existent.

With regard to marketing a product placement, as we have just seen it is in principal done by the production company and the station is not involved. Contracting with advertisers often guarantees a minimum on-screen presence, usually around six seconds.

However, many advertising executives believe the efficacy of product placements is questionable. Their success lies in the proper integration of the product or service within the narrative fiction. This can change considerably, depending not so much on appearance time but on the way the brand is fitted into the fiction. This means the programme’s scriptwriters have to work to make the brand’s presence as natural and at the same time as effective as possible.

In fact, product placement is a technique that advertising agencies are not keen on, because the message or associations that can be produced cannot be tightly controlled, unlike in the case of spots.

If we look at the figures from our research, we can see that over the four days analysed and on the four stations we found 40 cases of product placements. Nine were at Tele-5, 25 at TV3, and six at TVE-1. There were none at K3/33 that we found.

The Tele-5 programmes that lent their images to the introduction of trademarks were *Gran Hermano*, *Hospital Central*, *Javier ya no vive solo* and *Los Serrano*. At TV3 they were *Poble Nou*, *El cor de la ciutat*, *16 dobles* and *La columna*. At TVE-1 they were *Por la mañana* and *Ana y los siete*. As expected, they were mainly fictional series, except for one reality-show competition and two infotainment programmes.

In general, the product placements we found involved brief shots of products and trademarks and were integrated in a natural fashion in the fictional context. In that regard, we can see that qualitatively speaking, TV3 took particular care about integrating product placements and non-conventional advertising in general into its programming. It did not tend to present them in a fashion unconnected from the context, and used brands very closely linked to the station, with

whom it seems it has established a lasting relationship or, to put it another way, a more long-term strategy, than simply marketing a few seconds’ worth of appearance in a particular episode of a series.

If we take into account the brands and types of products or services that used product placements, we see (as was also found in other studies) they mainly involved food and drink brands: Puleva, Coca-Cola, Nescafé, Mahou, Camy, Nesquik, Gallina Blanca, Estrella Damm, Cacaolat, La Sirena, Santiveri, Font Vella and Asturiana.

Some of the experts we consulted in the first phase of the research work said that in their opinion product placement could, on some programmes, reach saturation point because its intensive use could start to annoy viewers.

**Passive Sponsorship.** As Méndiz Noguero says, “Of all the new advertising formats, sponsorship is undoubtedly the most traditional”. However, before describing the figures we analysed for this format, we should say that the nature of television sponsorship today differs significantly from the one that used to be understood by this sales-promotion technique.

Sponsorship used to consist of an agreement between a company and the sponsors of an event (usually of a cultural or sporting nature) to associate a trademark with that event. The relationship was usually for the medium or long term. A paradigmatic example (and we are not speaking idly, as it is one of the historic events that most strongly involves

Table 3. Product placements

Product placements		
	Cases	Total duration (in seconds)
Tele-5	9	320
TV3	25	1124 <sup>2</sup>
TVE-1	6	91

Source: authors’ own work

sponsorship around the world) are the Olympic Games, which seek the help of a set of official sponsors who, in exchange for particular compensation (money, material, etc.), link their brand images in a lasting fashion with the positive perception that the public generally has of the Games.

We could say that this traditional manner of understanding sponsorship has today lost validity on TV because what is currently understood by and presented as programme sponsorship is nothing other than a shortened, 10-second spot, framed by identification titles.

In most cases, passive sponsorship has lost the lasting link between a brand image and (in this case) an audiovisual programme, and is understood only as a *positioned* spot, because it must be shown immediately before or after the programme it refers to.

In other words, it has gone from being a strategic tool - of a permanent bond - to a tactical tool, i.e., a direct resource for getting a brand's spot (even if it must be in a shortened version) positioned at the start or end of a block, thus significantly raising its efficacy.

We already mentioned in section 2.1. "The Challenges Facing Television Advertising" (see the article entitled 'Non-Conventional Advertising on Full-Service Television') that the length of advertising breaks is proportionally inverse to the possibility of an ad in the middle of the block being able to be recalled. Passive sponsorship has thus become a simple way of combating this effect. This is recognised by operators, agencies and advertisers.

This means, for example, that the passive sponsorship of programmes is included in the rates of the stations' sales departments as a special type of advertisement, without any further references to collaboration or compensation between the company and the programme – in fact, for the heads of Antena 3TV, this was "the most standard format of non-conventional advertising". It also means that a single programme can present brands supposedly sponsored differently in each broadcast, and that the relationship between the brand and the programme is, for the most part, isolated and circumstantial.

Some people in the business speak in this sense of 'diffusion' sponsorship, marketed directly by the operator, to differentiate it from 'production' sponsorship, which would be managed by content creators. We can thus see that it is

**Table 4. Passive sponsorship**

Passive sponsorship	
	Cases
<b>Tele-5</b>	263
<b>TVE-1</b>	82
<b>TV3</b>	47
<b>K3/33</b>	35

Source: authors' own work

an old technique that has been completely reinterpreted in the television medium.

With regard to the particular figures from our study, the analysed sample included 427 advertising formats identified as passive sponsorship. We can see on **Table 4** that Tele-5 was the station that made the most intensive use of it, with 263 examples of passive sponsorship, ahead of TVE-1 with 82, TV3 with 47 and K3/33 with 35. In the vast majority of cases (380), they involved pieces of a 10-second duration.

Passive sponsorship was related to all types of programmes:

- Children's shows: *ClubSuper 3* and *3x1.net* (K3/33), *Pokémon* and *Max Clan* (Tele-5) and *The Warner Hour* and *Disney Zone* (TVE-1). Here it was associated with brands including La Caixa, Gas Natural, Panini, Smarties, Chocokrispies, Smacks, Dinópolis and Telepizza.
- News and current-affairs shows: *Informativos Telecinco* and *La mirada crítica* (Tele-5), *Telenotícies migdia, vespre and nit*, *El medi ambient*, *El temps* and *Notícies 3/24K* (TV3), and *Telediario* (TVE-1).
- Infotainment shows: *Visto y no visto*, *Día a día*, *Aquí hay tomate*, *A tu lado*, *Salsa Rosa*, *Pecado Original*, *Crónicas Marcianas* (Tele-5), *La columna* and *Una altra cosa* (TV3), *Saber vivir*, *Por la mañana*, *Corazón, corazón*, *Cerca de ti* and *Gente* (TVE-1).
- Music shows: *Sputnik al día* (K3/33) and *Música sí* (TVE-1).



- Feature-length film shows: *Cine fiesta* (Tele-5), *Sesión de tarde* and *Cine de barrio* (TVE-1).

- Series: *Felicity*, *Matando el tiempo*, *Una vez más*, *Javier ya no vive solo*, *Helicops*, *Walker*, *Hospital Central* and *Los Serrano* (Tele-5); *El cor de la ciutat* and *16 dobles* (TV3); and *Machos*, *Gata salvaje*, *Ana y los siete* and *Luna negra* (TVE-1).

- Other programmes, such as *Gran Hermano*, *Saber vivir*, *El talp*, *Punt Omega*, *Planeta Terra*, *Esports 33*, football summaries and cooking shows like *Cuines* and *Cuina per solters*.

**Active Sponsorship.** By active sponsorship we meant when the collaboration relationship between a brand and a programme made the former intervene in the latter in some way, e.g., competitions with prizes provided by the company in question, or where the requisite for taking part involved having to be a customer of the brand. It is hard to differentiate this format from the internal moment if we do not know the contractual relations behind each case.

In the database we had 23 cases of active sponsorship. Oddly, the most active channel with regards this format was K3/33, with 16 cases, all except one related to a children's show. The brands involved were Borràs, Les tres bessones, La Caixa, Pal Arinsal, Zoo de Barcelona, Amena, Aquàrium and Imax.

**Internal Moment.** This format, which consists of a programme presenter breaking off from what they are saying to talk about the products or services of a trademark, was identified 37 times in the chosen sample. The Catalan stations did not use it. We found 21 cases at Tele-5 and 16 at TVE-1.

There were few types of programmes involved, partly because of the need for them to be introduced by a presenter. They included children's shows, such as *Cosas de monstruos y desastres monstruosos* and *Max Clan* (Tele-5) and infotainment shows, like *Día a día*, *A tu lado*, *Salsa Rosa* and *Crónicas Marcianas* (Tele-5) and *Por la mañana*, *Corazón, corazón* and *Cerca de ti* (TVE-1). The others appeared on *Cine de barrio*, *Noche de fiesta*, *Saber vivir* and *Música sí*.

With regard to brands, in this technique, unlike product placement, we did not find many advertisers from the food sector (except for two cases in relation to Delaviuda nougat

and one case in relation to Nevaditos Reglero, justified because of the proximity to Christmas). The other sectors represented were very diverse and included toys (Supermag and Blokus), films (*El Cid*, the *Cine de barrio* collection and *Una de zombies*), music (records by Karina), collectibles, and other heterogeneous advertisers such as Vital Dent, Balay, Cofidis, Violette, Mistol, El Corte Inglés, Tele 2 and Lo Mónaco (the brand that used the format most often, i.e., six times).

**Telepromotions.** As explained in the previous section, we decided to define a telepromotion as a spot starring the actors of a series, on the show's set and going to air just before the series begins or straight after it ends. It can also involve a similar space starring the presenter of the programme that is just about to start or which has just gone to a break. What sets it apart from the internal moment is the concept of the programme break. While the internal moment is located within the broadcast, telepromotions are located outside it, immediately next to it.

The Interpretive Criteria of the Ministry for Science and Technology use the following definition:

"Advertising messages associated to a product using the same set, props, setting and/or wardrobe as the programme with which it is associated. It is a 'flow' production not aimed at independent retransmission, unless within the retransmission of the programme in which it was produced. Telepromotions of a same product in successive editions of a programme respond to different recordings (of different episodes of the programme), which means they are never exactly the same.

A telepromotion can consist of an exclusively verbal message by the presenter, so long as it has the same advertising purpose<sup>3n</sup>.

As shown, we used a more restrictive definition of this new format in our research work, as we understood (unlike the Ministry's Interpretive Criteria) that there are two different things involved:

a) The projection of an independent audiovisual fiction with a commercial purpose, using the same context of a series or programme recognisable to the viewers

b) An interruption to a programme (infotainment show,

chat show or competition) by a presenter in order to present a commercial message.

We called format a) a 'telepromotion' and format b) an 'internal moment'.

It is also important to note a couple of points. The first is that the telepromotion is a format used mainly in relation to a Spanish series for the obvious reason that media buying agencies can access the actors and actresses from a home-grown series and ask them to record a telepromotion, whereas it would be hard to contract the services, sets and props of a series filmed abroad, particularly (obviously) in the case of repeats.

Because a telepromotion is by definition a one-off broadcast, the latter would be way too expensive for most advertisers. However, it is still a possible option.

Another option some experts commented on and which, according to what they said, is sometimes practiced (although we did not record any example) is a type of 'false' telepromotion where unknown actors (not those involved with the associated programme) promote a product on a set that looks either the same as or different from that of a series.

On the other hand, as various people in the business told us, advertising agencies almost never intervene in the planning, script or shooting of a telepromotion. As we will show later on, it is one more type of format in which strategic prominence before the advertiser is directly taken by the media buying agency, with the collaboration of the producer and/or operators concerned.

In the analysed sample, we only found one case of a telepromotion, of a duration of 65 seconds, before the start of the Tele-5 series *Los Serrano*. The sponsoring company was the underwear brand Abanderado Maax.

**Informational Reports.** In the first phase of the research we did not collect information on this format. Neither the advertising agencies nor the media buying agencies mentioned it. Neither did the television stations, when it came to explaining their range of non-conventional formats. But the truth is that if we take the presence of commercial messages on-screen into account, we can see that trademarks are increasingly present in the programmes which in principle are supposedly the most objective and

disassociated from persuasive purposes, i.e., news and current affairs shows.

We decided to include this type of format in our analysis, even if there were no stories on the part of the professionals, on the basis of a preliminary and exploratory observation prior to determining the study categories and sample analysis.

Later on, one of the researchers had the chance to hear a speech by a researcher who works exclusively with this format<sup>4</sup>, where she set out her thesis that, if information and advertising used to appear in juxtaposition, today they coexist in hybrid genres on TV.

If advertisers had already entered news bulletins as the sponsors of the weather and/or sport sections, today they are entering in earnest in the shape of information and reports on commercial products and services, particularly in the final minutes of the bulletin, which feature more human-interest type stories.

They can involve, for example, the launch of new products, film premieres, campaigns carried out by institutions, business news, etc.

From another perspective, this technique could simply be considered an evolution of publicity, which is more closely related to public relations than advertising, as it involves press officers and public-relations departments in companies supplying information to the media in the expectation that it will be of interest and win a space.

Herreros<sup>5</sup> says that the features of publicity are that it is not paid for, that the messages "appear, forming part of the specific content of the media" and that "the presence of publicity messages is due to the interest they hold for the media's audience or support that disseminates them".

Looking at the examples recorded in the sample, it is clear that in many cases this interest on the part of the audience is more than debatable, which leads to the second fundamental doubt: are they really news stories prepared by the stations without any type of compensation? If not, obviously their legality would be very questionable.

But let us look at the four days in question. We found 28 reports on trademarks inserted into the news and current-affairs shows of the four stations, with a total duration of 2,645 seconds, i.e., just over 44 minutes.

As we can see on **Table 5**, the station that most often used this format was TVE-1, even though the duration in seconds

was longer at TV3. Surprisingly, the private station Tele-5 devoted less time to airing news stories directly related to trademarks.

The results for TV3 are better interpreted if we take into account the type of programme in which these reports were inserted. The TV3 programme *La columna* dedicated six minutes of its time to a report on the NGO Intermón Oxfam, which explains its high figure.

Other interesting peculiarities, in our opinion, were:

- Realising that in the case of K3/33 these promotional reports appeared on children's programmes
- Bearing in mind that 19 of the 28 reports were done in news bulletins like *Telediario* and *Telenotícies*, regardless of whether they were the morning, lunchtime or evening bulletins
- Confirming the news impact associated with the premiere of the latest film in the *The Lord of the Rings* series (thanks, no doubt, to excellent promotional work) which was particularly prominent on the four stations analysed on 17 December 2003, both in the morning (TV3) and at lunchtime (K3/33, Tele-5, TV3, TVE-1), in the afternoon (K3/33, TV3), at night (Tele-5) and in the early hours (TVE-1)
- Seeing how some of the products or services about which reports were made cannot easily be justified in terms of audience interest, e.g., the website Demarisco.com or the videogame *Imperium II*
- Seeing how the Tele-5 news report of 17 December 2003 actually involved a station promo, i.e., there was a discussion about the companies most valued by consumers, which just happened to include MRW, Iberia, Telefónica and Tele-5

**Onscreen Messages.** This is another category that presents definition problems. In our study we understood onscreen messages to mean commercial messages superimposed onto images on the screen. The Interpretive Criteria of the Ministry for Science and Technology mentioned two types ('transparencies' and 'virtual advertising'), which we considered synonymous on full-service television in practice.

Starting from this premise, we identified in our database 58 cases of onscreen messages. The station that made the most use of them was TV3, because of the fact that by chance it aired two football matches over the selected days

**Table 5. Informational Reports**

Informational Reports		
	Cases	Total duration (in seconds)
Tele-5	5	361
TV3	6	835
TVE-1	14	827
K3/33	3	622

Source: authors' own work

and the law says that sports broadcasts are the only place where transparencies with commercial messages may be used.

**Animation of Visual Symbols.** This technique was undoubtedly the newest and most surprising format on full-service television at the time the sample was taken (December 2003 and January 2004).

Because of its isolated and surprising appearance, the artistic quality it permitted and the subtlety that its short duration made necessary, it became a little testing ground for the stations (firstly the private ones and then later the public ones) as a vehicle for promoting shows and advertising messages.

Only five examples of the animation of visual symbols appeared in the sample, all at Tele-5. Three consisted of transforming the station logo, which, during the title sequence that separated an ad break from a programme, slowly changed into a bottle for the cologne Spirit by Antonio Banderas. The other two examples were animations of the devil mascot of the programme *Pecado original*, presented by the brands Blue Essence and Planeta.

**Short Blocks.** We found nine short blocks on the selected days; seven at Tele-5, one at TVE-1 and one at TV3. The durations were 60 seconds (in seven cases), 45 and 30 seconds.

**Microprogrammes.** The category called ‘microprogrammes’ (known as ‘advertising microspaces’ in the Interpretive Criteria) is another example of the difficulty of conceptualising, classifying and defining non-conventional advertising formats. We have already talked about this in section 2.2.

In the analysed sample, we identified 78 different spaces as microprogrammes: 14 at K3/33, with a total duration of 2,344 seconds; 43 at Tele-5, with a duration of 5,170 seconds; 13 at TV3, with a duration of 399 seconds; and 8 at TVE-1, with a duration of 575 seconds.

The most interesting microprogrammes were *Flash nosolomúsica*, *Mi cartera de inversión* and *Estrenos de cartelera*, all on Tele-5, *El sorteig de la Loto*, on K3/33, *Agenda de la Generalitat de Catalunya* on K3/33 and TV3 and *l’hora de dormir amb les tres bessones i Danone* on K3/33, TV3 and Tele-5.

An interesting example of a microprogramme was a report/interview with the designer Antonio Miró about his new fragrance. The microprogramme was called *Esencia de moda* and featured on the Tele-5 programme *A tu lado*.

**Static Advertising.** As previously explained, we understood static advertising to mean the appearance of trademarks on the sets of sports broadcasts, statements, interviews, programme sets, etc. However, the Interpretive Criteria use the following definition: “Messages installed in places from where a broadcast is made and which are perceived by the viewer as part of the set”. The Criteria establish that they are not considered television advertising if they do not produce “a purposeful deviation to highlight the advertising nature”.

This criterion for establishing whether or not it is advertising is quite open to question, as it promotes the positioning of trademarks in every situation where television cameras record events that can be broadcast.

We should reflect, in this regard, on the point to which static advertising is outdoor advertising lucky enough to appear on-screen by accident or whether it is a type of outdoor advertising thought up principally to enter the camera frame and designed, marketed and billed in line with this latter criterion. If we listen to sector professionals, the answer is clear.

Leaving legal digressions aside, we can see that static advertising is the non-conventional advertising format that

appeared most often on the selected sample. It accounted for 21,211 seconds, i.e., 1.53% of the total transmission time of the four stations analysed.

We counted 207 appearances of static advertising distributed as follows:

The remarkable duration of static advertising on K3/33 with a reduced number of cases is obviously down to the sports broadcasts. At Tele-5, on the other hand, the average duration of this type of background advertising was much less, because, over the days analysed, we did not find any sports broadcasts. Where static advertising did appear was mainly on the summaries of the sports sections of news bulletins. Of the 19 appearances on Tele-5, 14 took place during the lunchtime or evening news bulletin. The remaining five were found on programmes such as *Pecado original*, *Aquí hay tomate*, *Día a día* and *A tu lado*.

The insertion into the programme *A tu lado*, during the images of an interview with Sara Montiel, was a good example of the phenomenon I mentioned earlier. In many of these infotainment shows, interviews with celebrities today always take place in front of advertising panels designed for the occasion, even though they may have little or nothing to do with the programme or event being reported.

At TV3 we found a very high number of cases of static advertising. They were all insertions in sports or news programmes. It is worth noting how static advertising was associated with football stories. On the evening bulletin of

**Table 6. Static advertising**

Static advertising		
	Cases	Total duration (in seconds)
<b>Tele-5</b>	19	467
<b>TV3</b>	75	1.012
<b>TVE-1</b>	104	1.956
<b>K3/33</b>	9	17.776

Source: authors’ own work

20 January 2004, the sports section included up to six statements given to the press by various sportspeople. They were all framed by a background of commercial logos, which were also present on the microphone stands. At the same time, the images supporting the statements (scenes from football matches, training sessions, etc.) also included various trademarks.

But, of the four stations observed, the one that made the most intensive use of this format was TVE-1. It included static advertising on news programmes, but also on a number of infotainment shows (*Por la mañana*, *Corazón*, *corazón*) and the health programme *Saber vivir*.

**Teleshopping.** We decided to count teleshopping separately because of its specificity as a format, the special mention made of it under the law, its importance with regard to duration within non-conventional advertising and the fact that it involves a format used almost exclusively by one station, Tele-5. Tele-5 devoted 2.5 hours of its 96 hours of analysed transmission time to teleshopping.

TV3 also used teleshopping and in the same period devoted it just over an hour. TVE-1 only had one presentation, within the show *Noche de fiesta*, of a tourist destination, which we decided to consider teleshopping because of its characteristics, while K3/33 did not use this format.

### 3. Mobile Classification Proposal

The utility of this classification proposal lies in its constant mobility and experimentation. Station interests and the those of the advertising industry come together in the confusion of the borders between the different advertising formats and categories. This trend reveals the legislative complexity in arbitrating control measures over an increasingly elusive object registered in the same dynamics as television programming. In another sense, it shows the lack of coherent criteria to attempt to tame an expansive sales reality which no longer is employed in the shape of conventional ads but rather through a great many other formats of commercial communication.

The mobility of this classification proposal is indicative of the paths of experimentation that full-service television

programming will have to travel over the next few years in order to prevent the saturation of conventional advertising. And if necessary, to the point of making static advertising dynamic and non-conventional formats into the rule rather than the exception.

### Notes

- 1 See references such as: MÉNDIZ NOGUERO, Alfonso (2001): *Nuevas formas publicitarias. Patrocinio, product placement, publicidad en Internet*. Malaga University; BAÑOS, Miguel and RODRÍGUEZ, Teresa (2003): *Product placement. Estrella invitada: la marca*. CIE Dossat 2000, Madrid.
- 2 In the case of TV3, we should say that the figures were high not just because of the significant use it made of this technique, but also because the long duration of a product placement in the infotainment programme *La columna*, presented by Júlia Otero, where a bottle of Font Vella remained constantly in view on the table.
- 3 The difficulty in defining all these new concepts is clearly reflected in the changes that this definition underwent from the Interpretive Criteria of October 2001 to those of December 2001. Without analysing the two versions, because of a lack of time (even though it would be quite interesting), I should point out that the final paragraph, which to our way of understanding referred clearly to what we have called an 'internal moment', was added to the later version.
- 4 At the 20th Seminar on Television organized by AEDEMO in Santiago de Compostela in February 2004, given by the professor of the Universidad Pontificia de Salamanca Elena Fernández Blanco.
- 5 HERREROS (1995): p. 22.

### Bibliography

See the bibliography of the article "Non-Conventional Advertising on Full-Service Television", into this monographic.

## Notes

- 1 Podem consultar, entre moltes altres, les referències: MÉNDIZ NOGUERO, A *Nuevas formas publicitarias. Patrocinio, product placement, publicidad en Internet*. Universidad de Málaga, 2001; BAÑOS, M.; RODRÍGUEZ, T. *Product placement. Estrella invitada: la marca*. CIE Dossat 2000, Madrid, 2003.
- 2 En el cas de TV3 s'ha d'aclarir que les dades es disparen, a més de per l'ús important que es fa d'aquesta tècnica, per la llarga durada del *placement* en el cas del magazine *La columna*, presentat per Júlia Otero, en el qual la presència d'una ampolla de Font Vella a sobre la taula de l'estudi és constant.
- 3 La dificultat de definir tots aquests conceptes nous es reflecteix clarament en els canvis que aquesta definició va experimentar des dels mateixos "Criterios interpretativos" datats a octubre de 2001, i els datats a desembre de 2001. Sense entrar a analitzar, per manca de temps, les dues versions –tot i que fóra interessant-, cal puntualitzar que el darrer paràgraf –que, en el nostre entendre es refereix clarament al que hem anomenat "moment intern" va ser un afegit de la darrera redacció.
- 4 Al 20è Seminario sobre Televisión, organitzat per AEDEMO a Santiago de Compostel·la, el febrer de 2004, a càrrec de la professora de la Universidad Pontificia de Salamanca Elena Fernández Blanco.
- 5 HERREROS (1995): p. 22.

## Bibliografia

Vegeu la bibliografia de l'article "La publicitat no convencional a la televisió generalista", del present monogràfic.