

Radio Advertising: The Weight of Immobilism¹

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1. Introduction

We understand advertising to mean all forms of persuasive and/or informative communication about products, services, brands, etc. of an advertiser, basically through announcements taken out and paid for by the advertiser, aimed at directly or indirectly impacting the purchasing and consumption behaviour of the public at which it is targeted². To achieve this goal, advertising has traditionally found a good ally in the mass media, which has become the main transmission channel for advertising messages. It is thus fair to say that advertising has had a preponderant role in the evolution of the media - and radio, in this sense, is no exception.

Radio appeared in the 1920s. Its possibilities did not go unnoticed and were taken advantage of by advertisers, who saw a unique chance to get their products closer to the target public. However, while advertisers were quick to get excited about television, it took radio more than 20 years to achieve a good social implementation and attract advertising budgets. The first people to discover radio's communicational possibilities were local advertisers, but the start of the war, and the post-war period, represented a long period of stagnation in which the media was put to the service of propaganda. It was not until the 1950s when radio

became a truly important communication and entertainment media³, and this would go on until the end of the 1960s, the decade in which television would eclipse the rest of the media. The first radio advertisements were characterised by their lack of stylistic and persuasive resources⁴, until rhymes and jingles came into being. Some authors are quick to say that commercial radio was born with the advent of the commercial, and so it is not surprising that radio was able to carry off some of the advertising budgets that had been earmarked to the press. This phenomenon of transferring budgets from one medium to another has taken place every time a new medium has appeared on the world stage: e.g., radio attracted advertising budgets that were traditionally invested in the press; later on, the same would happen with television and, more recently, with the internet, which has attracted part of the budgets that used to go to TV⁵. In any case, and with the passing of time, the market tends to readapt and the balance is re-established. After the euphoria caused by the illusion of a new world of communication possibilities, the traditional media tend to recover part of the budgets that were diverted to the newcomer. While this readjustment took place without trauma or complications in the press⁶, radio was relegated to the bottom of advertisers' media plans and did not recover a preponderant position: advertising budgets for the radio disappeared and did not come back⁷.

As well as this phenomenon of the transfer of budgets towards a new medium, there was also a transfer of formats. Early radio ads did not differ greatly from written advertisements in the press, with the peculiarity that they were read out by a speaker. In fact, the radio was a completely new medium; its most direct references were the press and the theatre and so it was understandable that in the period when it was being implemented, radio did not hesitate to copy those formats. Television would go on to do

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the same and copy radio formats, the only difference being the addition of the image (the presenters appeared in front of a microphone because television was considered to be radio with pictures). The re-use of material is thus completely understandable in a primary phase. As N. Negroponte says, “the re-use of old material comes from the birth of any new medium. Film re-used theatre, radio resold the actions and television used films” (NEGROPONTE 1995). It is after this period of trial and error that the medium is consolidated, explores its own possibilities and evolves independently of its predecessors. Thus, over the years, the different media create their own advertising formats: new ones appear alongside existing ones, some others disappear and others still evolve into new formulas.

2. Radio Advertising Formats

Thermcat defines advertising format as the way an advertising message is adopted in the different media. Format is thus understood to mean the standardisation of advertising spaces and times, i.e., a type and form of conventional measurement adopted to refer to advertising insertions in different media.

We have focused specifically on radio advertising formats. In terms of classification, although there are some differences according to a number of authors both when it comes to considering formats as ‘pure’ forms of radio advertising or solutions of a hybrid nature and when it comes to considering particular forms as variants of a different form, most authors⁸ agree on the following:

- Commercial. Without a doubt, the star format of radio advertising. It involves pre-recorded messages transmitted in between programming. The most common duration is 20 to 30 seconds, although some classifications establish a duration of between 15 seconds and one minute. Its equivalents on television and in the press would be spots and printed paid announcements, respectively.
- Sting. The only difference with a regular commercial is the length. They are much shorter messages and the short variations of spots (15-second spot, for example)
- Jingle. A commercial with a song created for the product/brand. The prime example in Spanish popular

culture was the jingle that Aureli Jordi created for Cola-Cao.

- Advertising feature. An informative-style report on a particular good (manufacturing process, etc.). The length is open to variation.
- Copy. Similar format to a news story, with the announcer reading it out loud. Content is eminently informative.
- Mention. The announcer inserts the name of a particular product/brand into his or her speech, apparently spontaneously. Of course the comments are always positive and the announcer’s skill will determine how well the message is integrated into the discourse. In some classifications it is called the ‘prescription’. It is hard to find an equivalent to this formula in the other conventional media because there are many similar types of advertising. It is a type of product placement, bearing in mind the impossibility of using product placement in a radio programme without making explicit reference to the product, given the lack of images.
- Microspace or microprogramme. This is a space that reproduces the formulas of a radio show but where the content is focused on a particular product or brand. It can be structured as a purely informative or entertainment space and can include competitions, interviews, consultations, promos, etc.
- Sponsorship. This consists of placing a particular ad within a programme belonging to the broadcaster. It is in fact this advertisement that allows the programme to be made and broadcast.
- Bartering. This is when an advertiser produces a programme on which, of course, only its products and brands appear. It can be marketed as just another space, depending on the length and number of daily appearances, or traded for advertising if the programme is successful and generates an audience, as it means the station does not have to fill this space with its own resources.
- Competitions, consultations, prizes and give-aways. Some authors consider these to be a partial format, while others say they are a variant of microspaces.
- Station promos. In fact, the only differential feature of these formulas is that they involve self-publicity and formulas of continuity (informing the listener of the name of the station they are listening to). Promos may adopt

any of the abovementioned publicity formulas, although the most common are spots. Specific types of promos include signature tunes, themes, call signs and sweep links.

One of the most striking aspects of radio advertising formats is the practically null evolution they have undergone. The initial formats of early radio and radio in its golden age from 1930 to 1950 were⁹:

- Advertising copy, an announcement read live by the announcer.
- The commercial script, a succession of advertisements interspersed between programmes.
- The commercial, which could be subdivided into spot or jingle, if sung.
- Publicity insertion, which would correspond to what we today call a 'mention'.
- The advertising feature.
- The sponsored programme.

Prat Gaballí wrote about radio advertising formulas in 1939¹⁰:

"Commercial advertising is broadcast in the following fashions:

1. A brand or item is quoted and recommended with an appropriate phrase and the information judged to be indispensable.
2. As above or in verse, illustrated with noises or sounds that bear some relation with the idea of the announcement or with a musical background.
3. A popular and characteristic song with the words changed to promote the product or brand.
4. Based on an educational idea, or idea of general or special interest, which at a given moment is related to the product or brand.
5. It may be of two types: a) subsidised by a company or brand which is only mentioned to indicate that it has paid for or sponsored the space, followed by a particular music concert, theatre piece in verse or lyrics, etc., and b) the music, song, theatre, talk, comedy programme, etc., in which an advertisement is included now and then to help the listener associate it with the ideas pursued.
6. Announcers report on matters of general interest combined with others that express the interests of an item or company.

7. There are other forms of advertising that are less essential and which may be included along with the six ones mentioned above."

Although the above text was written nearly 70 years ago, it has a sense of *déjà vu*. E. Rodero, C.M. Alonso and J.A. Fuentes say that "the capacity for innovation of the advertising copywriter often translates into the appearance of hybrid creative formulas that are hard to classify in relation to already established formats. This is possible thanks to the enormous flexibility of the radio in this area."¹¹In any case, Prat Gaballí's discourse and classification is still applicable today, which means we should ask ourselves: has radio advertising really evolved? Can we talk about new radio advertising formats? We believe the answer is no; that, unlike television where, despite competition from the internet, innovation occurs by seeking new formulas that make it possible to overcome saturation and reach the target public in the most effective manner, radio is stagnant and continues to use the same old formats and the same old discourses. Even its problems are the same old ones.

The known and often-demonstrated advantages of radio as an advertising medium appear to be completely ignored by advertisers. In fact, there is the feeling that the advertising profession does not really believe radio to still be a potent advertising medium and so ignores it when it comes to being recommended and integrated within a media plan. As Bob Schulberg¹² says, we do not take the radio seriously because it does not offer fame and glory; that is why we do not explore other options.

3. Is It Just a Question of Fame?

The projection or popularisation of a particular campaign is no doubt determined by its ability to impact the public at large, but its incursion in a medium like television goes a long way toward influencing audience acceptance.

In any case, this type of fame (which is also quite ephemeral) is not really what interests advertising agencies; it may be what the clients want, but the most important thing for an agency is the professional prestige that a particular campaign can bring. *Control* magazine published an issue

dedicated to radio in February 2002 in which Julián Velasco, the sales director at Cope Radio, said that Spanish agencies that enjoy great prestige do not devote much time to the radio, despite it being a medium with more than 20 million listeners per day¹³. Melchor Barja, president of *Mass Media*, says that creativity in radio does not shine as brightly as in other, visual media¹⁴. It is clear, therefore, that among advertising professionals, radio lacks the glamour that eminently visual media, particularly television, enjoy. One of the main ways of gaining recognition is through advertising festivals, which for years have considered radio a second-rate medium or ignored it altogether. Despite this, the recognition of radio as an advertising support is beginning to take off at international festivals. Three of the most interesting initiatives in this regard took place in 2004, where international competitions decided to include radio advertising in their award categories: the Eurobest Awards, the International Cannes Festival (which awarded Radio Lions) and the Ondas awards for radio advertising. This public recognition may help, but it does not confirm the attention that the different advertising sectors award the radio as a vehicle for their messages or as the object of their investments.

There are many reasons why the radio may be rejected, or at least limited, in media plans. Some of the most commonly given reasons are studied below.

3.1 Mass Audiences

Unlike television, on radio it is impossible to get impact figures of 90% of the target public. It is an enormously diversified medium (i.e., there are a great many broadcasters) and fragmentation hinders profitability. What does that mean from the advertising viewpoint? Simply that, to get an impact of 90% of the target radio public would cost more on the radio than on TV (the need for more frequency and planning with many broadcasters). This is a very powerful reason why advertisers balk at using the radio and why agencies rarely propose it.

However, despite that, it seems things may be changing. A story published in *Marketingdirecto.com* in February entitled, "Spaniards Support Radio as an Advertising Medium", featured the results of a study by *Eurocast* and *Zenith Optimedia* on a sample of 14 European countries and Turkey throughout 2003. One of the conclusions was that

Spain was second in Europe in terms of the advertising market concentrated on the radio.

Furthermore, Spanish radio enjoyed 9.1% of the advertising market, behind Belgium (10.6%) and ahead of France (7.8%) and Austria (7.7%). However, Spain fell back to fourth place¹⁵ when it came to net advertising sales, with around 500 million euros, a long way behind France's 800 million.

A recent study by Millward Brown¹⁶ on media consumption in Europe found that the Spanish level in this matter was similar to the main guidelines in Europe, not just in terms of media ranking, but also in relation to the level of acceptance of the abovementioned media by the audience, particularly television and radio, as the following chart shows.

Similarly, from this study we can also extract figures about the total time that Europeans and Spaniards devote to each medium.

But how does this high level of penetration translate into advertising investment?

3.2 Lots of Penetration, Little Investment

As we said before, although the radio is the second-most-popular medium in terms of penetration, money is invested in other supports which very often offer different profitability criteria.

Investment in radio advertising in Spain in recent years has oscillated between 400 and 500 million euros, far from the 2.3 billion that went to television or the nearly 1.5 billion spent on newspapers in 2003.

Investment has been progressively rising over the past eight years. However, this evolution has not been reflected in the same proportion as with the other media, hovering at around 9%. For example, in the year 2000, the investment percentage stood at 8.9% of investment, and three years later only came to 9.1%. However, one hopeful sign is the evolution over the past year: investment in radio in 2004 came to 540.2 million euros, 6.3% up over the year before.

This type of situation is not limited to Spain, but rather responds to an international trend. In fact, figures from Zenith Optimedia show that investment in radio worldwide also stands at around 9%, but is expected to fall this year to around 8.7%.

One of the disadvantages that can be added to radio as an advertising vehicle is the difficulty in quantifying results. One

Table 1. Advertising Investment in Radio (1976-1989)

Year	Real Investment in radio (millions pesetas)	Controlled Investment in radio (millions pesetas)	Total Real Investment (newspapers, magazines, television, radio, cinema and external)	Radio Ranking (related to investment)
1976	3.000		48.000	5è
1977	3.900	1.565	54.250	4rt
1978	5.400	1.800	65.300	4rt
1979	8.000	2.720	81.250	4rt
1980	10.100	3.301	104.000	4rt
1981	12.000	3.908	131.000	4rt
1982	18.500	6.417	180.000	4rt
1983	21.700	7.490	215.000	4rt
1984	24.850	8.570	257.000	4rt
1985	28.000	9.983	315.000	4rt
1986	40.900	14.382	417.000	4rt
1987	49.600	17.410	540.000	4rt
1988	61.200	21.408	685.000	4rt
1989	72.000	25.124	860.000	4rt

Source: J.Walter Thompson Reports about the advertising investment in Spain (1977-1990). Expressed in pesetas, as in the original document.

of the main trends in advertising around the world is the demand for investment results. The famous ROI (return on investment) has become a necessity¹⁷, another reason for why radio is an invisible medium. It could also explain why radio is usually used by local advertisers or ones that want to have an effect at the local level: the big advertisers are usually very clear about needing to measure all the advertising activities they do¹⁸, while radio, the way it stands today, does not offer this possibility, or has not sought a way to allow it. On the other hand, planning publicity activities for local broadcasters can guarantee repercussion in the local sphere. In the face of globalisation, a trend has also been detected for preferring things that are closer to the target public, i.e., that affect us more directly. That is why

campaigns like announcing the weekly supermarket specials work on the radio.

3.3 Marketing the Radio Advertising Spaces

A further black area in radio advertising is the formula for selling ad space. It seems the dominant trend is usually direct relations between advertisers and broadcasters, particularly with regard to local advertisers, who usually make up the bulk of the radio advertising market. If this contact occurs after consulting a specialist planner, it might be alright. But in many cases this intermediary role does not exist and the majority of advertisers plan publicity activities with particular broadcasters because they like them or

Table 2. Advertising Investment in Radio (1995-2004)

Year	Real investment (millions of euros. From 1995 to 2000 it's expressed in pesetas too)
1995	345,7 (57.529 ptas)
1996	359,6 (59.832 ptas)
1997	376,5 (62.657 ptas)
1998	411,2 (68.420 ptas)
1999	465,9 (77.520 ptas)
2000	501,8
2001	489,5
2002	484,9
2003	508,9
2004	540,2

Source: Infoadex. (The first Infoadex Report about the advertising investment in Spain was published in 1995)

because of a direct relationship, without any type of strategic criteria.

As some radio operators have themselves said, for a long time radio was considered the discount formula, which meant that the advertisers could get lower commercial prices from the broadcasters than advertising agencies. This led to a series of chain reactions that ended up damaging the medium itself:

- The advertisers got rid of the intermediary parties (the media buying agencies) and planned campaigns directly with broadcasters. A lack of criteria, such as adapting to audience profiles, costs per impact and creativity in terms of the message or the integration of the activities within the marketing plan meant the radio ad fell on empty ground. Listeners considered the messages boring and repetitive and there was a lack of results for the advertisers.
- The media buying agencies forgot about radio as it was not profitable and did not provide good profit margins.
- This led to distancing and radio's reticence towards

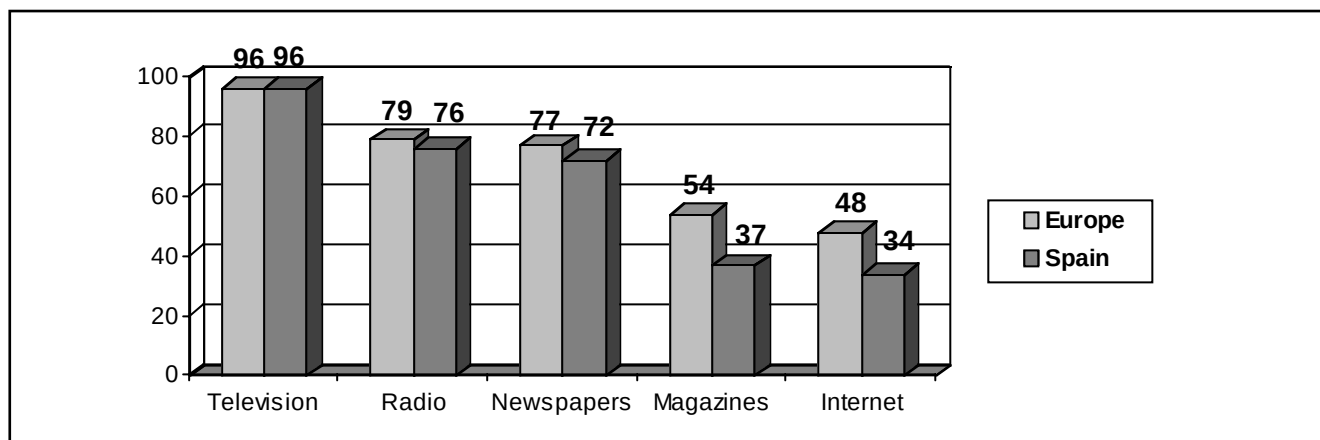
advertising (a whole different world) even though, paradoxically, it recognised the need for advertising for its own survival.

This burden that radio dragged with it, i.e., its consideration as a cheap and second-rate medium, is one of the main things that has stopped it from becoming a powerful advertising support.

3.4 Lack of Images

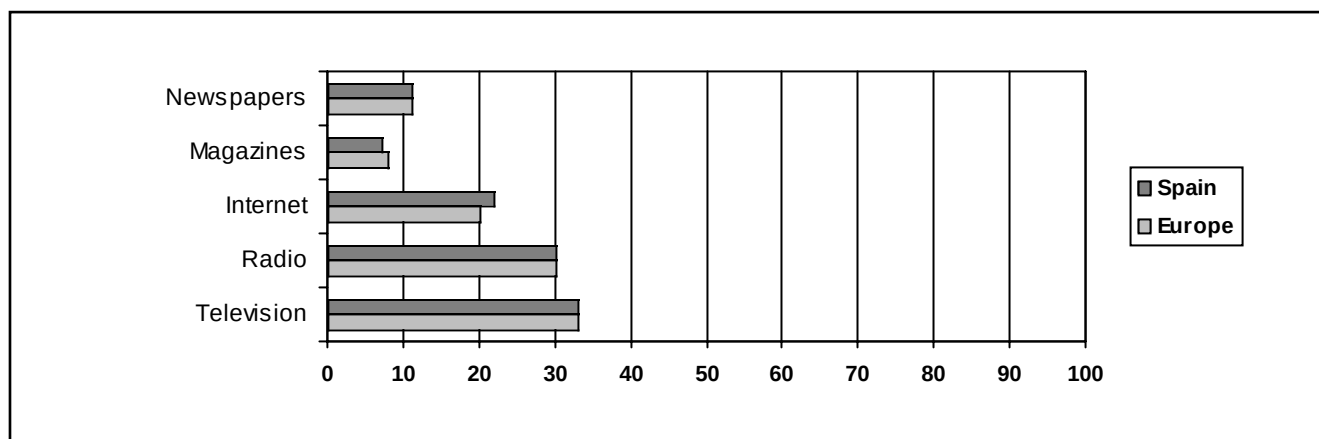
The radio works as a complementary medium to television. In fact, television reigns supreme, both in terms of the investment concentrated on it and the magic that surrounds it. We live in an audiovisual culture where the cult of the image prevails and, as far as advertising goes, the image per excellence is found on TV. That is another reason why radio is not considered prestigious: the product cannot be seen and even though its defenders attest to radio's ability to generate mental images, it seems that imagination itself is unpopular these days: the number of people, particularly young people, who read is extremely low¹⁹, especially if

Chart 1:



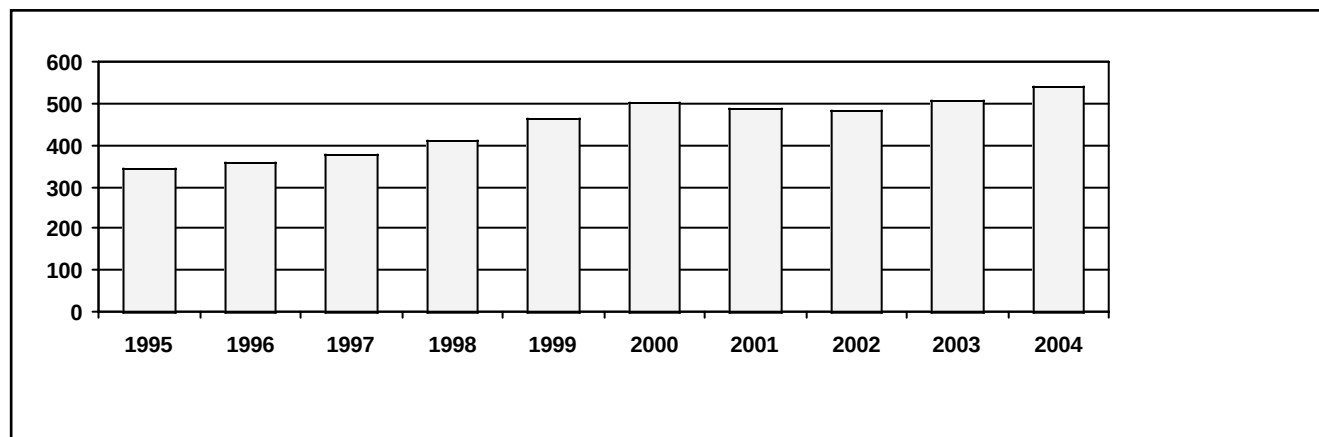
Source: EIAA. Millward Brown

Chart 2:



Source: EIAA. Millward Brown

Chart 3:



Source: Infoadex

compared with the hours they spend watching TV, surfing the internet or playing videogames. Technology has filled the hole in people's imaginations because it can today, visually speaking, build fantasy worlds and imaginary characters. Unconsciously, advertising professionals know it and the new advertising whiz kids dream of creating for TV (spots) and the printed media (newspapers and magazines). It is no surprise that radio is at the bottom of their list of priorities.

3.5. Lack of Creativity

Hanging over the media traditionally considered to be conventional is the fear of dying from lack of efficacy. Non-conventional media have been gaining ground for a number of years to now, to account for more than 50% of total advertising investment in our country. This is not an isolated incident and in fact the whole world is talking about the death of mass marketing. Rance Crain, editor-in-chief of the *Advertising Age*, said in a recent article that it was absurd to talk about the death of mass markets and that the problem lay with the lack of creativity²⁰. This perception about the fall in levels of creativity and lack of freshness in the advertising sector has always been stronger in the radio medium. Four clear ideas have been outlined with regard radio creativity:

1. There is no specific creativity for radio because it is not good business (and therefore not profitable). Advertisements are not created for the radio; most radio advertising is nothing more than a transferral of the text from the television spot. Caridad Hernández says radio is the worst-exploited medium in terms of creativity: "Most of its advertising is monotonous, boring and old-fashioned. This was shown at the El Sol 2003 advertising festival where, as well as the major prize (which compulsorily had to be given out), only a bronze award was won"²¹.
2. Commercials and mentions are the most commonly used formats. A study by Universal McCann into advertising saturation on the radio found that "the radio medium devotes close to 14% of its broadcasting to advertising content. 80% of advertising appearances are concentrated on the 24-second spot format. This shows us there is still a lot to explore in terms of including new formats in the radio medium."²² In fact, even the J.

Walter Thompson reports from the 1970s were mentioning the 20-second spot as the star radio format. The other two formulas the study considered were sponsored programmes and mentions.

3. The advertiser wants to 'touch the star', i.e., get the best-known announcers involved or at least get its ads on their programmes.
4. There is the need to seek new creative formulas. The precariousness of formats can be the reason why the medium gets so little investment. In the above-mentioned radio advertising issue of the magazine *Control*, Julián Velasco also talks about the need to innovate radio advertising formats²³.

The problem may not lie so much in the format as in the use made of it. Traditionally we have understood advertising formats, and particularly radio ones, as they are the issue that concerns us here, as fixed and invariable spaces, which is what condemns them to immobilism. At the end of the day, formats are times used and coded in a certain way and thus a creative space. It therefore seems there may be two possible ways to improve radio creativity: we could introduce variations of radio styles to commercials that go beyond humour or 'slice of life' and make it possible to connect with listeners, or we could seek new ways of getting radio advertisements on air that do not involve the typical types of commercials or mentions. We can see a few attempts at reformulation in this regard in the radio ads of a number of brands. One is example is the Amena ad that promotes its song-recognition service, where you can hear "try it with the next song". We do not know whether, in this case, the brand has established any type of commercial agreement with the record labels of the songs played immediately after the commercial or mention by the announcer, but it would be a perfectly valid option, as we are sure the download figures for the songs that followed would rise in direct relation to their inclusion in the ad. Similarly, RAC 105 has begun an ad-free music service sponsored by a particular brand, using the same format as the uninterrupted movie format on TV. The idea is without a doubt to take a new look at the medium.

3.6 The 'getting in there' effect

It appears that one of the reasons for investing in the radio

is because the competition does. Investments therefore do not follow strategic criteria but rather what we could call the 'getting in there' effect. In fact, internet advertising began this way. It is true that this form of investment is usually a form of throwing your money away, but it does force the medium to grow, evolve and change. The 'getting in there' effect has given way to new phases of the internet and, although it involves two different media, it could be a first step for progressing in radio. In any case, overcoming this phase involves reaching a turning point at which the majority of the big advertisers support the radio, something that will not happen if they do not see it as advertising-profitable - and it will not become profitable if it continues with its current formats. In short, we are at a point where resources move in two directions: advertisers believe radio is looked down upon and that investing in it means throwing their money away because they know absolutely nothing about the medium. The people who could convince them that the opposite is true are the professionals (advertising executives or planners) but as in many cases they too are unfamiliar with it, because it does not provide the profit margins they get from television and involves having to educate customers (when the television can simply be seen), they reach a point when they decide to eliminate it (i.e., simply not offer it to the advertisers). The medium itself does nothing to prevent this and so we are faced with two phenomena that explain each other and which are part of a vicious circle that is very hard to break.

4. What Advantages Can the Radio Offer?

We could answer all these claims with the traditional responses provided by theorists:

- The ability to generate auditory images, thanks to the unlimited power of suggestion provided by the radio which stimulates the listener's imagination.
- The credibility of the medium.
- The capacity for audience segmentation.
- The geographic coverage and segmentation that the configuration of our radio broadcasting system provides.
- The possibility of reaching higher frequency levels thanks to the tariffs on radio advertising formats.

- The possibility of listening to it from anywhere, any time: at home, at work, in the car, etc.

In fact, these ideas simply confirm the seven points the Radio Advertising Bureau (RAB) presents as the medium's strengths:

- **Efficient audience segmentation.** As well as the opportunities for geographic and demographic segmentation, the high number of broadcasters and their growing specialisation provides advertisers with the possibility of including their products in timetables or programmes aimed at specific audiences. Obviously, the investment/impact relationship predominates over any other consideration, but the radio can be a good way of segmenting publics and coverage. Some campaigns could be more profitable the closer they are to the useful audience of the campaign's target public, something radio can achieve.
- **Attracting people at important times.** The RAB says that nine out of every 10 people listen to the radio while doing something else. This means that advertisers can make an impact with a message related to the job they are doing while listening. Research shows that this has a greater effect on message/brand recall. Also, radio's mobility means it can be very influential when it comes to deciding what to buy at a critical time.
- **Attracting people in important places.** Directly related to the previous point, radio's presence in a multitude of places and situations (at home, at work, in the car, in shops, in cafés, etc.) gives it a privileged position, as it can attract potential consumers in their different locations.
- **Raising brand presence.** The high level of frequency that radio offers helps advertisers be present over a great number of time periods, which also increases the level of presence in the mind of the consumer. In fact, for some sectors, this condition makes it possible for them to gain a better share of voice than other media which cannot offer it, so the contribution to brand presence is even greater.
- **Get closer to the consumer.** The relationship the listener establishes with the radio tends towards an intimacy not found in other media. Also, radio audiences of a particular broadcaster or station create a link that

results in a high level of loyalty; this loyalty can also be projected towards the advertising run by the station, as the listener probably considers that the brands announced on 'his' station are for people like him.

- **Birth of a brand.** Many advertising agencies forget one of the basic features of radio: the *character* of the voice can broaden the character of a brand from a television campaign, or even create it. That is why the RAB defends the importance of including the definition of the voice type to be used in the brief.
- **Get immediate consumers.** Unlike other media, radio listeners are not used to avoiding the advertising inserted, which means potential consumers remain exposed to advertising messages, even when they are not current consumers of a particular product.

Whether it is because ad agencies have begun to realise the world of possibilities that radio offers as an advertising medium, the growing need for impacting receivers in a personalised manner or because of the search for new advertising formulas, the fact is that advertising executives in different countries have decided to begin initiatives which, for different reasons, could allow radio to recover its more persuasive side. In China, for example, the high cost of TV spots (15 times more expensive than radio commercials), are leading to a rise in radio advertising, according to an article published in the *Wall Street Journal* in May 2003. Today, only 2% of investment in China goes to the radio, but it is expected to grow by 10% over the next ten years. The main handicap facing analysts when they study Chinese advertising and make predictions is the lack of studies that provide audience information. The UK and US are seeing that budgets earmarked to radio advertising are growing considerably, and everything suggests the trend will rise. One of Britain's heavyweight advertisers, Procter & Gamble²⁴, saw its investment grow 72% between 2002 and 2003. Meanwhile, in the US, a study carried out by Global Insight found that radio will be one of the beneficiaries of the rise in advertising investment in the US over the 2002-2006 period, together with the internet and cable TV. The figures it used put the growth rate at around 10%.

In terms of Spain, one of the traditionally biggest advertisers is without a doubt El Corte Ingles. Its philosophy of constant brand presence means it has always included radio as an advertising support. This has led to the fact that

its ads are the most commonly recalled, according to recent brand-recall studies. Segmenting brand recall by media, El Corte Inglés is the leader in radio, outdoor and newspaper advertising. In terms of each medium's contribution to the total brand recall, radio provides 10.4%, compared to 29.4% for television²⁵. There is no doubt that one of the reasons for the efficacy of its advertising is, as the same study says, the integration of the different media that contribute to amplifying the effects of its communication campaigns. 'The El Corte Inglés girl' has become a regular fixture on morning radio shows.

5. Conclusions

The radio, as a medium, must become aware that advertising is not just a source of funding that translates into end-of-year balance. Programmers have to understand it also forms part of the programming schedule and that, the greater its quality and variety, the better an image will be developed for the broadcaster itself and thus for the advertiser. In this way, advertisers will be able to make themselves stand out from the competition use formats based on originality and quality, and could earmark higher budgets to the radio and unmask the fragmentation and saturation of today's television, because the radio listener is faithful and the very action of listening to it discourages channel surfing. This, in short, can result in a rise in the effectiveness of advertising.

The advertiser must also become more aware that radio is not just information or music but can include other content. The efficacy of the medium does not therefore have to rest purely on the personality of the programme host and his or her credibility. Credibility is one of the inherent features of radio, which is able to offer a variety of formats that can surpass spoken advertisements or mentions on a morning show to also include fictional and creative commercials.

The resources of the radio language make it possible to play with the imagination and sensitivity of the listener. It is a way that will make it possible to escape from the transfer of a spot designed to be explicitly visual. The radio advertising format has the magic of being able to personalise the message. There are as many messages as individuals who receive them, because their decoding will

be based on each person's experience.

We can therefore say that radio as an advertising medium still has a number of handicaps to overcome, but we should start from the fact that the problem is not the radio but rather the use we make of it, even though its immobilism has without a doubt been a brake on its evolution. The agents

involved in the process (advertising executives, planners, presenters, etc.) should modify their routines and prejudices, because there is still a lot of ground to explore. As we have mentioned, radio is on the threshold of being reconsidered from the advertising viewpoint. Now we just have to wait for someone to take a step in that direction.

Table 3. Ranking of radio advertisers by advertising investment made (2003)

Ranking	Advertisers	Investment 1999 (millions ptas)	Ranking	Advertisers	Investment 2003 (millions euros)
1	ONCE	4.707,1	1	ONCE	27,7
2	EL CORTE INGLÉS	4.583,8	2	EL CORTE INGLÉS	22,6
3	CENTRO DE ESTUDIOS CEAC	4.513,0	3	CENTRO DE ESTUDIOS CEAC	20,1
4	DIRECCIÓN GENERAL DE TRÁFICO	2.480,6	4	HOME ENGLISH	11,9
5	TELEFÓNICA	2.254,1	5	CCC CENTRO DE ESTUDIOS	9,4
6	HOME ENGLISH	1.986,9	6	DIARIO EL PAÍS	9,3
7	AIRTEL	1.885,5	7	DIRECCIÓN GENERAL DE TRÁFICO	9,1
8	CCC CENTRO DE ESTUDIOS	1.827,4	8	ALTADIS	8,9
9	LABORATORIOS PHERGAL	1.175,6	9	LECHE PASCUAL	8,5
10	PEUGEOT	1.116,2	10	FUNDACIÓN ONCE	8,3
11	Cia. CANARIENSE DE TABACOS	1.065,6	11	TELEFÓNICA	8,1
12	ALTADIS	986,5	12	PLANETA DIRECTO	7,7
13	OPENING	907,2	13	TELEFÓNICA MÓVILES	6,8
14	MONTE DE PIEDAD	852,8	14	BACARDI	6,3
15	COCA-COLA ESPAÑA	804,6	15	CAJA DE MADRID	5,9

Source: Infoadex / Anuncios

Notes

- 1 This article presents some of the conclusions about radio advertising that arose from the research work of the Publradio research group from the Department of Audiovisual Communication and Advertising at the UAB.
- 2 TERMCAT:1999.
- 3 EQUIZÁBAL, R. *Historia de la publicidad*. Madrid: Eresma & Celeste Ediciones, 1998, p. 475.
- 4 EQUIZÁBAL, R.:1998, p.476.
- 5 On 16 February 2004, the media reported on the new technology implemented by the Unicast company that made it possible to watch TV ads online and with a high quality (30 photograms per second), independently of the user's connection speed. Advertisers such as Pepsi, AT&T, Honda and Warner Bros decided to support the new formula and put the technology to a six-week-long test on websites run by MSN, ESPN and iVillage. As John Vail, Director for Digital Technology and Marketing at Pepsi North America, said, it is TV without the television. "Los anuncios de television se van a Internet" (news story found at: <<http://www.marketingdirecto.com>> and <<http://www.laflecha.net>>).
- 6 For practically the whole of the 1980s (1982-1989), newspapers received more advertising investment than television, according to figures taken from the J. Walter Thompson report on advertising investment in Spain (1983-1990), based on figures from Reprax-Nielsen. The media classified by the study were newspapers, television, magazines, radio, film and outdoor advertising.
- 7 Between 1978 and 1981 many advertisers who had invested millions in radio completely disappeared from the radio circuit. Brands included Simago, Margaret Astor and Dash.
- 8 Classification based on the contributions of: RODERO, E; ALONSO, C.M; FUENTES, J.A. *La radio que convence. Manual para creativos y locutores publicitarios*. Barcelona: Ariel Comunicación, 2004. BETÉS, K. *El sonido de la persuasión. Relatos publicitarios en la radio*. Valencia: Universitat Cardenal, HERRERA-CEU, 2004. MUELA, C. *La publicidad radiofónica en España*. Madrid: Ed. Internacionales Universitarias, 2001. LÓPEZ, C. "Formats publicitaris radiofònics". In: *Quaderns del CAC*. Barcelona: DATA, no. 4. Finally, we also based the classification on the types of radio advertising characterised by Vives Radio SBA. The defining approaches and the parallels established with advertising formats in other media were prepared by the authors.
- 9 RAMOS, F. "La evolución del lenguaje y los formatos de la publicidad desde la posguerra a nuestros días". In: *La publicidad en la radio. VI Jornadas de comunicación social*. Pontevedra: Vigo University, 2000.
- 10 Prat Gaballí, P. "Antología de textos publicitarios. La Radiopublicidad". In *Publifilia. Revista de culturas publicitarias*. Segovia: Facultad de Publicidad y RR.PP. Colegio Universitario, no. 6, June 2002, pp.111-118.
- 11 RODERO, E.; ALONSO, C.M.; FUENTES, J. A. *La radio que convence. Manual para creativos y locutores publicitarios*. Barcelona: Ariel Comunicación, 2004, p.56.
- 12 SCHULBERG, B. *Publicidad radiofónica. El manual autorizado*. Mexico: McGraw-Hill, 1992, p. 173.
- 13 *Una cadena en Renovación*. In: *Control*. Madrid: Edipo, February 2002, no. 474, p. 64.
- 14 "Desde la Central a la radio". In: *Control*. Ibid, p. 72.
- 15 Fourth position is historically part of the evolution of radio as an advertising medium. In 1976, radio was the fifth most popular place for advertisers. After 1977 it began to hold the fourth spot, above film and outdoor advertising, a position it has maintained in a fairly stable way and at quite some distance, in terms of investment volume, both from the media before and after it. Source: Estudios J. Walter Thompson, Advertising Investment in Spain, 1977-1990.
- 16 The *Estudio de Consumo de Medios en Europa* is aimed at analysing consumer attitudes. It was carried out between September and October 2004 on a sample in Spain of 1,000 interviewees.
- 17 The EFIs are the efficiency awards given out by the Spanish Advertisers' Association where, unlike most advertising festivals that recognise creativity, recognition goes to the ability of an ad (campaign and/or particular communication action) to reach the goals set by the advertiser.
- 18 The 2004 5th Media Quality Study (the biannual event was first held in 1995) found the three factors an advertiser considers most important in planning a campaign are the

quality of the GRP/impact; coverage; and frequency/ economic profitability. Source: *Control*. 2004 Annual report. Special out-of-series issue.

- 19 25.2% of people aged between 14 and 25 said they did not like reading at all. 44.5% of people over 14 said they never read. Figures from the study on reading and book buying habits for the 3rd quarter of 2004 (consultable at <<http://www.cerlalc.org>>).
- 20 CRAIN, R. "The mass market is not dead; weak creative is the problem". In: <<http://www.adage.com>> [Consulted on 28 February 2005].
- 21 HERNÁNDEZ, C. "La creatividad publicitaria en España: características y evolución". In: *El Estado de la publicidad y el corporate en España y Latinoamérica 2004*. Madrid: Pirámide, 2004, p. 68.
- 22 *Estudio sobre Saturación Publicitaria en el Medio*. Universal McCann, based on figures from Arce Media and EGM Radio. The sample was done on three full-service radio stations (SER, COPE and Onda Cero) and four specialty ones (C40, Dial, C100 and M80) between 26/3/03 and 10/06/03.
- 23 VELASCO, J. "Una cadena en renovación". In: *Control*. Madrid: Edipo, February 2001, no. 474, p. 64.
- 24 Procter & Gamble is the world's biggest advertiser. In 2003 it was estimated to have invested over \$5.7 billion in advertising, up 29% over the previous year. Figures from the *Global Marketing Report* (Annual Report, Nov. 8 2004). Source: *Fact Pack 2005*. Supplement of the *Advertising Age* magazine. New York [USA]: Crain Communications Inc., 28 February 2005.

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