

## Modern Models of Radio Broadcasting as an Example of the Formatting of Emission Panels

*Dr Jarosław Kinal, PhD*

Faculty of Sociology and History University of Rzeszów, Poland

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### Abstract

Nowadays, the impact of marketing solutions for media system is particularly noticeable in case of the so-called *traditional media*, ie newspapers, radio and television. With reference to the declining expenditures and audience, publishers of These forms of media, looking for niches allowing survival. In the radio broadcasting sector, the niche is well defined target audience mentally attached this the program or Radio. In the era of market consolidation is often and company has in its portfolio several radio stations with different target groups. This article describes the historical background input radio format and modern scientific definitions of the phenomenon.

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**Keywords:** Radio, radio format, boardcasting, media system

### Introduction

In many countries, part of the noise deregulation and commercialization in the late sixties, the radio was usually in the hands of a monopoly in the market and was focused on a range of programming, mixing different styles and genres, both journalistic and musical. However, with the advent of the above changes, emergence of a number of commercial radio stations and wanting to diversify program offer in terms of audience and its preference, began to make improvements called today I format radio.

Contemporary radio market is a peculiar mix of submarkets operating in parallel and matched, or otherwise calling - targetowanyc h to different groups of listeners. The basis for such action is clear, the most precise determination of the audience and shake and directing them to the maximum optimized programming. This process is called formatting radio stations (Kowalski 1998). The purpose of this article is a definite description of the phenomenon and the enrichment of the available literature. According to the author's knowledge, this subject was described in Polish only by Stanisław Jędrzejewski, Tadeusz Kowalski and Agnieszka Iwanica. The term formatting radio was also in the "Dictionary of terminology media" edited by Walery

Pisarek (2006) and is defined as: formula, a model radio station, established a clear pattern program reflects its business philosophy, focused on the expectations of a particular market, adapted to the needs of specific group or groups of listeners, the choice of a particular strategy is not for individual programs, but for the whole program (Pisarek 2006)

### **Radio formatting**

Formatting radio is a process resulting from several dozen earlier, which occurred in the age-old history of radio. The first radio stations in the 1920s broadcast live broadcasts for only a few hours a day. They were mostly owned by companies producing receivers and this was their primary source of subsistence. The owners of the radio stations were, among others: Westinghouse, General Electric and American Marconi. It was noted, however, that it is possible to place advertising on the air and the first station, which will give votes advertising, as reported in his habilitation work Tadeusz Kowalski, was in 1922 the New York station WEA, owned by the company AT & T. This event has started a new stage in the economic history of radio as a medium. But in order to create a format, it took another four decades. They were marked by changes and trends, that are significantly changed, and commercialized radio, leading to the emergence of radio stations that you can listen (Smith 1998). The first change experienced by radio in most developed countries of the world occurred immediately after the Second World War. At that time, the radio shifted from nationwide to local level. The local broadcasts and news from the provinces began to show. (Karwowska-Lamparska 2003)

Another important change was the appearance of a television as a medium for mass media systems in Western Europe and the USA, took place in the 50s and 60s then also the most popular journalists, broadcasts, and with them the listeners and advertisers, moved to a new, the more attractive medium that television has become. The emphasis on radio has been to emphasize localities, diversify programs and improve the technical quality of broadcasts. Thanks to these activities, the radio still had a high level of listening, the possibility of co-existence of radio and television became possible, no one had predicted the dusk of the radio.

The third major change that took place a bit later, was the retrogression of AM (amplitude) technology to FM (frequency) in the 1960s and 1970s, despite the advantage of amplitude, manifested in the range of data transmission over longer distances. FM technology offered a much better quality and strengthened the trend of approaching the people and their issues - or locality (Smith 1998 Jędrzejewski 2003).

Already in the 60s it was noticed that the radio as a medium links and generates three types of demand:

1) demand from listeners who are interested in the product that the radio gives, ie the simplest content of the program.

2) the demand of advertisers interested in placing and promoting the product in the medium that reaches the target groups of interest.

3) willingness to profit from owners and investors. (Kowalski 1998)

Tadeusz Kowalski (1998) develops his work in the above thesis. He says that: *On the part of listeners, the most important feature of the radio is the widespread access to radio receivers in households. In many countries, the number of receivers exceeded the number of people (examples are Australia, Denmark, USA, UK).* In Poland, while a radio receiver that has 90.3% of households. (G US 2011).

How wzkazuje Agnieszka Iwanicka (2012) today as interest słuchaczy decides:

(1) the specificity of the radio as a communication medium;

(2) Skillfully conducted radio policy, responding to changing expectations customers;

(3) turn the radio towards new technologies (Ivanovic 2012)

The interest of the listeners is the interest of advertisers who think that the bigger the group is attracted to, the better the result of their sales. And thanks to the advertising influence, radio stations generate profits that are the most important indicator for most owners and investors. Therefore the most important benchmark for the results of the radio audience, conducted by research company in yspecjalizowane.

Because of the low profile of the audience, the radio was invented. The origin of the format often takes the form of an anecdote. Now, as reported in his book Stanislaw Jędrzejewski radio format fathers were two radio presenters T. Storz and B. Steward station KOWH-AM from Omaha, Nebraska (USA) (Jędrzejewski 2003). Depressed by the low attendance records, they sat in a bar in which there were very trendy wardrobes. By drinking beer and watching the customers, the heroes of this story wondered how to raise the station's audience. Pubs frequented by pubs frequented and often represented the same genre as "country". The police also observed that despite the fact that dozens of wardrobes with a few thousand songs were in bars, they were usually the same and even in similar order. When they asked why - they heard from the waitress: "Because the songs we like!" The next day the radio went to the store and found plates with the most popular bar customers hit. They returned to the station and threw out the whole frame. From Monday they started to circulate only those hits. You could turn on the radio at ten in the morning, fifteen or twentieth - every time the listener could hear your favorite song. It was a phenomenon, everyone wanted to listen to such a radio. Other sailors came to Nebraska to see for themselves how it

was possible. This was the beginning of better times for the station. Very quickly the station became No. 1 on the local market. This was the first radio format. Today we would call it the TOP 40. This is a format that presents the latest songs from the top of the charts. Later radio presenters began their program to follow, for example. Men aged 18-24, women aged 18-35 years and married couples aged 25-49 and among each of these groups, the station quickly gained popularity. (Jędrzejewski 2003)

There is another version of the birth of the format, less anecdotal, he talked about the American's specialist of formatting, Egon Foulkart, "Gazeta Wyborcza":

*Formatting began in the late 1960s in the USA. The number of stations and the radio for all, catchy in the 1950s, suddenly began to lose popularity. Radiologists came up with an idea to ask the listeners what they wanted to hear. Based on precise research, there are three basic formats: the middle-of-the-road music-themed, specializing in country & western music, and TOP-40 (the same hits) (Jarco 1997)*

Regardless of which version is closer to the truth, radio format has since spread to the whole world. But why the radio format was launched in the US and not in Europe? Bud Stiker, vice president of Radio Advertising Bureau, when asked by "Gazeta Wyborcza" responds:

*We have long since resolved the issue of radio interference [the ether arrangement at international level often slows or even blocks the development of radio in Europe. ed.]. In our local dimension our tradition and culture is very different from European - it is less centralized. And the most important thing - commercial radio has a longer internship than in Europe: the first private radio station launched in the US in November 1922. So we can say that our radio was always commercial. It must have been able to sell well to the listeners, because if they did not - it was not advertising. And when there was no advertisement - the station had no money. And if that was her money - it was not, and radio. (Gospodarka.gazeta.pl)*

Among the most popular radio formats, we can mention: CHR - Contemporary Hit Radio, AC - Adult Contemporary, Urban Music, Oldies and Nostalgia Music. In addition to these formats bulk they are still niche formats, among which the most prominent features is the News & Talk, Sports, Rock, Alternative, Classical Music, College Student, or Jazz. Thanks to that, the radio can satisfy the tastes of the most picky listeners and advertisers. It also gives advertisers the opportunity to target the appropriate group of boron, which is dedicated to the program.

### **Definition of Formatting into a radio stations**

Stanisław Jędrzejewski (2003) uses two types of format definition. One defines from the perspective of the people making the radio

and the owners. He thinks that From this perspective, the radio can be characterized as: *means broadcasting program structures institutional standardization and predictability.*

Definitions based on the statements and Rothenbühler McCourt (2003). On the other hand, it refers to the definition of format as: *a certain style radio station, established a clear pattern they broadcast reflects the intentions of actions aimed at a specific market expectations, tailored to the needs of a particular group or groups of listeners, as the choice of structure, content presentation is posobu radio program.* (Jędrzejewski 2003)

Another definition is given by Tadeusz Kowalski, who says that the format is: *Possible to determine the precise nature of the program and the audience to which the offer is matched,* (Kowalski1998)

From an advertiser's point of view, the radio formatting process is a way of selecting market segments to make it easier to select the antenna for their products. But again, there may be a technical problem. Even if the radio is properly formatted, it is often impossible to verify whether ordered by them spots were actually issued. It involves the placement of leading advertising agencies in the capital, and local editorial, understandable, in the province.

When answering the question of what format is, you should consider all the above definitions. Listens to and tested formats think "golden oldies", "adult contemporary" format and "Youth" - most often understood as dance or hip-hop. So now, choosing a station, we choose the style of music that suits us the most. But will such a definition not lead to the identification of the radio only with music? Here, the radio is a niche called "radio gadanym" or news & talk format and its mutations, which represents us in TOK FM and to a lesser extent, former Radio PiN. These are radio based words spoken. So it is not possible to answer the question as to what the radio format is. One can only conclude that it is a combination of radio, advertiser and audience requirements, a consensus, sometimes difficult for the parties, but necessary and necessary for functioning. Similarly, described the format of Bud Stiker, vice president of Radio Advertising Bureau in the United States, in an interview with Vadim Makarenko in "Gazeta Wyborcza": *radio formats arise from geographical, demographic and psychographic. If I represent a brewery and want to sell beer, then I have to reach, say, the age group 20-32. However, most formats do not refer to these consumers. You just need to understand which formats are addressed to people in the right age for us, and which ones do not (...)* *It certainly does not make sense to sell the Mercedes in the waves of the station, giving rock'n'roll. Listeners like this can not afford a Mercedes. But if we have to deal with radio "spoken" in a format news / talk, you can already try to advertise there cars Mercedes-Benz. However, the radio is the most suitable for this purpose in classical music.* (Makarenko, 2001).

Agnieszka Iwanicka (2012) defines a radio format with prespektywy broadcasters *formatowanie radio is also a reaction senders - their response to the changing lifestyles of listeners - fast pace, extending siędzień work, passive leisure time activities, preferring entertainment programs, the use of radio passive (hearing only sounds, not listening to the meaning of spoken words). Broadcasters with the full knowledge use the fact that radio was the medium and is associated with everyday tasks - a logical consequence of the above mentioned changes is the different nature of radio and radio genres* (Iwanicka, 2012: 95).

Therefore, the format is a brace that integrates all the beneficiaries of the radio. Listeners - because they are presented with an optimized program, advertisers - because they have the opportunity to reach their target and the owners of the station, because when they reformat the radio, they can count on profits. Formatting takes place at three levels:

- 1) radio as a whole
- 2) day plan - for the listeners
- 3) broadcast - a single programming unit

Despite the existence of the general format of a radio station or the format of a given genre, there is also a format for individual broadcasts. Each show is produced according to its own individual format. The format of the program gives the listener a certain identity of the program. From his point of view, the implication of structure and style will guarantee the identification of the show, will be just close to him. The manufacturer, however, will allow maneuvering in a certain schematic structure in which it can safely (without losing the listener) and easily (repetition of elements) work. You can ask the question if we do not get to the point where the topography and a spread newspapers, television and radio program will be as transparent? In the case of the first two, it is possible to recognize the television program immediately and the newspaper, while the radio broadcast is less predictable. A particular radio format is revealed only after a moment of listening. How can it be recognized? Mainly due to the voice of the speaker / speaker and the style in which the broadcast is conducted. Stanisław Jędrzejewski (2003) cites such as conditional language, pace, level sformatyzowania. He goes on to say that the format of a broadcast, although at all times of its duration, is related to sound (jingle, presenter tone, tempo), serves only to give the overall shape of the broadcast that develops during its duration.

The most effective way to build a time structure is to build a view based on the "clock format", for example: in a given hour of the program all its components, ie songs, contests, jingles, weather forecasts, trailers, are broadcast at specific times. In this way a skeletal structure is created, so that the conductor knows exactly where the next stage of the program is going to take place. Established points such as traffic information every twenty

minutes, can be completed by the pores of each of the intended and planned advertising blocks and matching pre-prepared music recordings. For example S. Jędrzejewski (2003) reports conducted at a rapid pace list of hits, which fits well right after the news. So, according to the principle of clock format, every time a service is broadcasted every hour, there will be other, fresh and trendy (popular and beloved ones) recording. In addition, all the recordings will fit in the timepiece, as it forces songs to be "widely known and maintained at a high rate". (Jędrzejewski 2003)

According to the formatting principle, the station program requires that every show in it contains something that will distinguish it from other programs, but at the same time it is characteristic of the whole station. This allows the listener to automatically identify programs with the station. Each of the listeners, when selecting the frequency of the radio Zet, immediately when the spoken version, identifies the content presented on the radio with the radio program. For less audible, the jingle or the presenter reminds you of "Listen to Radio Zet" at equal intervals. The instruments are just the right choice of jingles, liners spoken by the leader and characteristic of the station say. For Radio Zet, for example, "good morning" or "strength of music", and in the overall understanding of the program, equal time intervals of information, gimmicks and advertising breaks.

However, the concept of the station brand and the format in which it suits is not the same. The station's design, built by styling and the appropriate selection of sound instruments, allows to distinguish the station from similarly formatted. The format is, to put it simply, the presentation of what the station offers to the listener.

It's hard to change the format, for example, switching from the Middle of the Road format to modern-day radio (CHR) would require, in addition to changing the station manager, new antenna style, new services, shortening the playlist and increasing playlist rotation. Program directors and musicians play a very important role in enabling the discipline of format to play a part. In some ways, they can be identified with the editorial staff in the newspapers, but their role is not focused on content selection, but above all on compliance with the discipline, scheduled in clock format. In addition, these people do not serve the auditorium as a whole, but try to hit the tastes of the group chosen by the station owners.

For example, the producer of programs for a station set to the "Soft AC" format will automatically exclude any songs maintained from the playlist sharper in tone, but will be looking for tracks of light, catchy, the music publisher antenna will be matched thematically light and lack's competence and knowledge content. Serious journalism these stations plays a minor role.

## Conclusion

Most of the attractive market segments are already occupied by certain formats, hence the need to create a differentiator for our format from others. On the Polish market there are many different formats, but our young market can not match the American market, where there are more than 100 different formats. One of the problems that arises is the similarity of the programs broadcast by radio stations. He remixes music for the 80s and 90s, or the latest radio hits. Very few narrow formats exist that would divide the market into niches where radio stations would operate. However, in the world as well as in Poland, the number of formats and their adaptation to the narrow audience is developing very effectively.

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