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FUNCTIONS OF FEMALE VOICE IN RADIO ADVERTISING: SOME EXAMPLES¹

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ABSTRACT

One of the fundamental criteria for the analysis of radio advertising from the gender perspective must be the sex of the voices involved. Knowing the proportion of male and female voices can offer us a measure of consideration of the female figure, in addition to advancing some of the functions in the use of women's voices in radio advertising stands out. To do this, we will use a documentary corpus of 1895 quantitatively and qualitatively analyzed ads. But we have to start from an irrefutable fact, ie the male voice is preponderant in Spanish radio advertising, the presence of women starts to stand out in three fundamental uses: sensuality, authority and kindness.

KEY WORDS

radio; advertising; gender; voice; functions

LAS FUNCIONES DE LA VOZ FEMENINA EN LA PUBLICIDAD RADIOFÓNICA: ALGUNOS EJEMPLOS

RESUMEN

Uno de los criterios fundamentales para el análisis de la publicidad radiofónica desde la perspectiva de género debe ser el del sexo de las voces que intervienen. Conocer la proporción de voces masculinas y femeninas nos puede ofrecer una medida de la consideración de la figura femenina, además de adelantar algunas de las funciones en las que destaca el uso de las voces de mujeres en la publicidad radiofónica. Para ello, utilizaremos un corpus documental de 1895 anuncios, analizados de forma

¹ This article on the functions of the female voice in Spanish radio advertising is part of the doctoral thesis "Women and men in radio advertising discourse (2004-2010)" defended by the author on October 24, 2013 at the University of Malaga which obtained a rating of outstanding cum laude.

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cuantitativa y cualitativa. Y aunque tenemos que partir de un hecho irrefutable, como es que la voz masculina es preponderante en la publicidad de radio española, la presencia femenina empieza a destacar en tres usos fundamentales: el sensual, de autoridad y de amabilidad.

PALABRAS CLAVE

Radio; publicidad; género; voz; funciones

1. INTRODUCTION AND OBJECTIVES

Radio advertising has a temporary nature: it is based on the orality of its message. For this reason, one of the fundamental criteria for the analysis of advertisements must be the sex of the voices involved in them.

Any study of radio advertising with a gender perspective must consider the quantitative analysis of the star voices as one of its primary goals. Knowing the proportion of male and female voices in these ads can offer a measure of the consideration of the female figure in this type of advertising and, even more when, after a first count, we can provide conclusive data: out of the 1985 ads counted as a base for qualitative analysis, 58.7% feature exclusively male voices, while the case is only 9.6% when it comes to female voices.

Another interesting figure is that the percentage of ads in which we will always find at least one male voice is 90.35%; however, the female voice is found in 40.35% of them. This is very similar to the data obtained by Pineiro Otero on a corpus of more than 900 slots (Pineiro Otero, 2009, p. 11) and a trend also confirmed by its figures Fajula, F. Souto and Barbeito (2009, p. 5-8).

In our reference corpus there are three main uses of the female voice, to be discussed in the following sections: the female voice with a sensual look; the female voice as the voice of authority and the female voice as a gentle voice in institutional campaigns, road safety, tourism, culture or ads related to the payment of taxes.

2. METHODOLOGY

Our documentary corpus is composed of 1985 radio spots, recorded from April 1, 2009 to January 31, 2010.

The criterion chosen to proceed with the recordings was to achieve the fullest possible corpus. For this reason, we have tried to include the highest number of channels, programs (both local and national, general, specialized or radio formulae) and, above all, to get the representation of all time slots in which you can be divided on the radio³

In a very timely manner and to specific aspects, we have other 865 ads collected in 2004 and 2006/07. We wanted to compare them and, in some cases, complete the

³ The recorded radio stations have been: Cadena Ser, Onda Cero, Cadena COPE, Punto Radio, Canal Sur Radio, Los 40 Principales, Europa FM, Kiss FM, Chanquete FM, Radio Marca and Rock&Gol

conclusions drawn from this advertising analysis in which the functions granted to female voices in radio advertising play a key role.

3. RESULTS

The functions of female voice in radio advertising:

3.1. Sensuality

Despite an evolution being maybe slower than we could expect, in the roles plaid by the female voice in radio advertising, the truth is that there is a fact confirmed by studies such as Huertas Bailen (2005, p . 14), and it is that only women's voices are scarcely used with clear erotic suggestive overtones. In our collection, this sensual female voice is related to advertising of male leisure venues in which we sense a sexual call definitely aimed at men:

[Female voice, very sensual]: *So you don't have any pending subjects, you pass them in Cancabar. Private parties, bachelor parties, swimming pool, barbecue, all kinds of shows and the most exclusive atmosphere. At the new entrance of Alora, don't get caught. Cancabar, think wrong and you'll be right*⁴.

For the following ad of Chanquete FM, always with a humorous intent that characterizes that local station (Malaga), a sensual female voice that sexually tries to lure her partner is also used. However, she makes the "unforgivable" mistake of confusing his name, so the male response no longer maintains this nature but provides a counterpoint with the angry voice:

[Female voice, very sensual]: *You'll see, honey, tonight I've prepared a wonderful evening to celebrate all this time together. Because you deserve the best. You know I can't live without you: I love you, Alfonso.*

[Male Voice 1]: *Alfonso? What p [beep for a swearword] Alfonso?*

[Male Voice 2]: *Sentimental problems? Don't worry, in Chanquete FM we have the solution. [...]*⁵.

Huertas Bailen (2005, p. 14-15), in an analysis of one hundred ads, found that in the slips where the female voices acquired these suggestive erotic overtones, the male voices accompanying them kept the same tone. This way, we can consider that both sexes are in the same position; however, the situation created in the previous ad may lead us to recall traditional female advertising stereotypes that had almost been forgotten, with the woman starring in this kind of farce in which she is awarded the role of "flirtatious".

Another example in the collected sensual female voices is intended to advertise a car dealer and, although we could cut it off from the sexual intent, we cannot deny that it seems especially aimed at a primarily male audience, focusing more on the public which is considered to be a majority in this kind of services, although there are also

⁴ "Hablar por hablar", Cadena Ser, May 15, 2009. Hours: 1:30 to 4:00 h.

⁵ Chanquete FM, May 13, 2009. Hours: 24:00 to 4:00 h.

women who are responsible for maintaining their car. Besides the use of the female voice and her suggestive tone, note the use of generic male *quiet*: all this makes it a publicity that will hardly attract the female audience.

[Female voice, suggestive]: *Take a deep breath while you relax, you relax because you think you're in Peugeot and are calm because they are making a free review of air conditioning and switching the oil and filters for only forty-five euros. You feel that the best hands take care of your car. Feel the relaxation. But don't relax too much, because this offer only lasts until June 31 [...]*⁶.

Sensuality is just another feature in the voices of advertising characterized by orality, such as the radio. With a scarcer use of what at first might seem, what we would require of this resort is that it does not appear always linked to the same sex (female) and activities (male leisure).

3.2. The authority

Radio advertising has a male voice and this is a fact invariable throughout the years. This virtually exclusive leading role will allow them to act as voices of authority and knowledge, the female figure being relegated to a mere accompaniment, unimportant in most cases. And the fact is that women's voices have traditionally been considered to convey more insecurity, compared with the reliability and consistency of male voices, so, barely, they are often linked to the authority entailed in being the representation of the advertised product (Pineiro Otero, 2010, p. 19-20).

But it is also true that advertising begins to add some changes, albeit in a too slow and scarce way, especially as we, those who study it from a gender perspective, observe. Still, certain "subversions" are becoming visible in the traditional stereotypes. And one of them is the presence of female voices as figures of knowledge and therefore of authority.

Women keep on starring, with the role of real experts, in advertising certain products, easily comparable to those considered traditional female skills, such as food, rest or cleaning. But they also come to the fore in other fields. In 2009 we found a different form of advertising that does not appear in the other compilations (2004, 2006-07): ads sponsored by the station itself with tips and trivia about different topics, which can range from cooking to health or road safety education; but also nature, history or even football. Speaking about them are very knowledgeable female voices:

[Male Voice]: *In Onda Cero, curiosities of nature.*

[Female voice]: *Lizards, like snakes, shed their skin to grow, although the lizard skin is rougher than that of the snake. There are some very curious lizards, the basilisks, which when there is danger throw themselves into the water and run across the surface with their hind limbs. Other lizards, to defend themselves, throw droplets of blood containing an irritant substance. [...]*⁷.

⁶ "Hoy por hoy", Cadena Ser, June 11, 2009, Hours: 8:00 to 12:00 h.

⁷ "Julia en la onda", Onda Cero, May 1, 2009. Hours: 16:00 to 19:00 h.

Within this review of stereotypes, we think ads such as the following are badly needed, in which female voices advise on the technical maintenance of cars, or even the ad in which it is she who shows his companion the best sports betting house; in the latter case, even he is forced to agree with her, a situation that seems to surprise the woman:

[Female voice]: *Any car requires basic maintenance, and tires in good condition, there are other important factors for safe driving: clean the windows inside and out, keep wipers in a good condition and make sure that mirrors, headlights and brake lights are free of dirt will help improve their visibility and lighting conditions. Remember, once a month, to reassess the level of brake fluid, power steering and coolant and to check the engine oil level. [...]*⁸.

.....
[Female voice]: *What are you doing?*
[Male Voice 1]: *Nothing. I have fun and win some money.*
[Female voice]: *A little money?*
[Male Voice 1]: *Yes. I'm betting on the Internet who will win the match.*
[Female voice]: *Oh,. Let's see. But that's not miapuesta.com.*
[Male Voice 1]: *No.*
[Female voice]: *Only in miapuesta.com you are getting all your sports and games, telephone service and network, all in Spanish. Also, who are those? Miapuesta.com is forever, lifelong.*
[Male Voice 1]: *Yeah, but it's that ...*
[Female voice]: *You see, but I, if not in miapuesta.com, I don't bet any money.*
[Male Voice 1]: *You're right.*
[Female voice]: *What do you do?*
[Male Voice 1]: *Switch to miapuesta.com page.*
[Female voice]: *Oh, well, if you change to miapuesta.com page, bet ten euros for me too. [...]*⁹.

A female voice of authority, especially on issues that at first may be considered unrelated to what advertising has established as its areas of expertise, it seems a priority in the search for more egalitarian advertising. We have certainly seen a positive development in this regard since 2004, in which beauty was the key issue in women's knowledge, until 2009, in which the woman even becomes a legal adviser¹⁰.

3.3. The friendly voice

⁸ "Herrera en la onda", Onda Cero, July 6, 2009. Hours: 8:00 to 12:00 h.

⁹ "El café del paddock", Radio Marca. April 30, 2009. Hours: 16:00 to 20:00 h.

¹⁰ [Male Voice 1]: *And now, with Legalitas, the lawyer within everyone's reach [...].* [Male Voice 2]: *I'm to speak with Sara Garcia, legal director of Legalitas, you know, a company that offers legal advice for only 88 euros per year [...].* In "Hoy por hoy", Cadena Ser, June 11, 2009. Hours: 10:00 to 12:00 h. http://www.inmujer.es/ss/Satellite?c=Page&cid=1264005600670&pagename=InstitutoMujer%2FPag e%2FIMUJ_Generico. Consultado: 22 de agosto de 2011.

The most recent studies on radio advertising seem to influence the idea that there is not greater efficiency or credibility in a male voice versus a female voice, although there is still considerable disparity between the use of one or the other, or even in relation to the fact that they may be associated with products traditionally assigned to either sex (Rodero, Larrea and Vazquez 2010, p. 281-294). Because if we speak of free time or tax obligations of citizenship, surely we could consider them as matters related to the male figure: always, and even today, men have been those who have enjoyed leisure, more limited in the case of women because of their responsibilities both inside and outside their home¹¹. And, regarding fiscal issues, we can say something very similar: men, as they were traditionally the ones who worked and made the most important economic decisions, it seems that they also had the obligation to comply with taxes.

However, the female voice achieves a considerable presence in institutional campaigns, road safety, tourism, culture or issues related to the tax payment. The friendly aspect is thus sought to be enhanced, for example, through the poetic function of an obligation to be met. In some cases, more credibility is sought to be offered through the female voice, as in the case of this slot of the Ministry of Environment, which confirms the idea put forward in the study of the Institute for Women on treatment of the gender variable in advertising broadcast on publicly owned media: it is women who have to take care of respecting the environment and protecting threatened nature. Hence they are the protagonists of ads for renewable energies like this; in short, "those who think of the benefit of all" (Rodriguez Gomez Saiz Gisbert Echezarreta and Velasco, 2009, p. 119):

[Female voice]: *I bequeath you my greatest treasure: a unique land of landscapes and diverse species. I put only one condition, that you keep the environment you inherit clean, do not let garbage mountains, choose the destination of your wastes. So that all generations can enjoy the landscape as you see it. You have inherited a great land. Take care. [...]*¹².

3.3.1. Road safety campaigns

The General Traffic Department is an independent body whose purpose is to develop measures to improve the behavior and training of road users, for the safety and smooth flow of vehicles and the provision of related administrative services to

¹¹ According to a study conducted in 2006, women have an hour less of leisure time than men. Data from *Mujeres en cifras* for 2006, which are the last ones published on the website of the Institute for Women. Differences in the use of time: women spend 7 hours and 7 minutes in their free time; men, 8 hours and 19 minutes. Available in: http://www.inmujer.es/ss/Satellite?c=Page&cid=1264005600670&pagename=InstitutoMujer%2FPage%2FIMUJ_Generico. Consulted: August 22, 2011.

¹² "La mañana de la COPE", Cadena COPE, February / March 16, 2004. Hours: 9:00 to 12:00 h.

citizens¹³. Therefore, the agency unveils its strategies focusing primarily on prudence, a virtue that has traditionally been linked to a greater extent with female behavior. Viedma Garcia (. 2003, p 27) has gathered the gender stereotypes that Victoria Sau describes in her book *Being a woman: the end of a traditional image* and, though, in no case prudence appears as a feminine characteristic as contrasted with the masculine traits, some of the stereotypes assigned to men and women to some extent refer us to these behaviors: thus, for example, men are expected to love risk, dynamism or aggression as contrasted with weakness, passivity or tenderness of women. Extrapolating to the issue of driving, female qualifiers can be summarized in the concept of prudence.

So the question is whether advertising on road safety grants the corresponding leading role to women. We will try to give some answers.

We have 97 ads on this subject: 19 from the collection in 2004, 9 from 2006/07 and 30 from 2009. There are other 19 belonging to road safety campaigns sponsored by stations (Cadena COPE, 2004; Group Antena 3, 2009) or other organizations such as the Red Cross or Mapfre Road Safety Institute.

It seems clear that the largest proportion of male voices in radio advertising entails their inevitably being the ones that give advice or recommendations on driving safety. In their study of advertising by the General Traffic Department, Gaona and Martinez (2009, p. 196 and 212) state an unquestionable premise, which is above gender demands, they say that "'masculinization' of the campaigns of the General Traffic Department corresponds to a dynamic of adapting them to their target audience", which is the group of population at risk of accident: according to statistics, men from 35 to 44 years. Thus, an example of this situation could be the next ad, designed in a clear manner to a very specific segment of the population: men with job stability but, above all, with family stability:

[Male Voice 1]: *Honey, today I have dinner at the company and then we go out for drinks, I'll take my car and I'll be late, uh, see you then. And if we don't meet again, you're the best thing that's happened to me in my life. And the kids, tell them I love them. Goodbye.*

[Male Voice 2]: *If you drive after drinking, you may need to say goodbye. [...]*¹⁴.

The numbers are fairly representative: in 60.4% of the advertising of the General Traffic Department, the only voice you hear is a male one, reaching 91.4% if accompanied by women. The voices of women in exclusives, however, just come to star in 8.6% of this kind of advertising and they do not even reach 40% when appearing together with male voices. We can say, therefore, that percentage is very consistent with the possibility raised by the authors regarding advertising by this body. Either way, it is a low representation of women, especially if we consider that we are talking about institutional advertising, which should take on the obligation to promote equality between women and men (Gaona Pisonero and Martinez Pastor, 2009, p. 200).

¹³ www.dgt.es

¹⁴ "Carrusel deportivo", Cadena Ser, December 17, 2006. Hours: 15:00 to 23:00 h.

Clearly, there has been a significant increase in female population as presenters and hence their presence is beginning to be noticeable both in that role and in the condition of prescriptive voice campaigns, and they have become the spokeswomen for the General Traffic Department and give the tips that said body consider to be necessary for public knowledge.

Female voices appear in different ranges: credibility is conferred both in their most conciliatory aspect therefore, trying to persuade against reckless behavior behind the wheel, and when showing a not so appeasing attitude. In addition, they are also given the ability and the authority to publicize the penalties for not complying with the law. We refer to the following examples respectively:

[Female voice]: *There are things we all know: we know that alcohol makes us lose control, that no matter how little you drink, for the wheel it is too much. We know that the one who says "I'm in control" does not get anywhere. We all know that if we don't let those who have drunk drive, there will be fewer victims on the road, why don't we do it? [...]*¹⁵.

.....

[Female voice]: *Look, I don't care for what reason you put on your safety belt: to save 300 euros for not being ticketed, for the three points or because you just bought a dog; so be it, but put it on. If you go on the front seat, or behind, wherever you go. You're still in time to avoid breaking your back or smashing your face or being killed. Do it to stay alive. I'm telling you because you're here, because I can't tell it anymore to many of those who didn't put it on last year. [...]*¹⁶.

[Male Voice]: *Information of interest to users of quads.*

[Female voice]: *With the changes in the new law on road safety, wearing the approved helmet in all quads is mandatory, whatever type they may be. Failing to wear it is a serious offense which is punishable with up to three hundred euros, up to three months without a permit and three points less. [...]*¹⁷.

In some cases, following what might be a good strategy to reduce the gender bias in radio advertising, the same ad –or one with similar characteristics- is presented by both a male and a female voice:

[Female voice]: *Special traffic regulations for the Motorcycle Grand Prix of Jerez from April 30 to May 3. Surveillance with more than six hundred agents and eighteen helicopters; Any unauthorized competitions may result in jail, six points less and withdrawal of license; speed controls, alcohol, narcotics, helmet and belt. This year's grand prix coincides with the weekend in May and the Seville Fair. Intensive traffic of vehicles is expected on routes to Andalusia. If appropriate, be extremely cautious and avoid rush hours. General Traffic Department. Ministry of Interior. Government of Spain*¹⁸.

.....

¹⁵ "Carrusel deportivo", Cadena Ser, December 17, 2006. Hours: 15:30 to 23:00 h

¹⁶ "La ventana", Cadena Ser, April 16, 2007. Hours: 16:00 to 19:00 h.

¹⁷ "la tarde de Ramón García", Cadena Ser, April 19, 2007. Hours: 16:00 to 19:00 h.

¹⁸ "julia en la onda", Onda Cero, May 1, 2009. Hours: 16:00 to 19:00 h.

[Male Voice]: *Special traffic regulations for the Motorcycle Grand Prix of Jerez from April 30 to May 3. [...]*¹⁹.

.....
[Female voice]: *More than five million motorcycles already in the traffic: they are easy to park, consume less, give more freedom. But they are also more difficult to drive and fragile. So if drivers should be cautious, motorists even more. The risk of dying in a motorcycle accident is seventeen times higher than in a car accident. The General Traffic Department is conducting a campaign of surveillance of motorcycles and mopeds to control speeding [...]*²⁰.

[Male Voice]: *More than five million motorcycles already in the traffic: they are easy to park, consume less, give more freedom. [...]*²¹.

In the first example, the male voice is on an early morning program, while the female voice is on an evening program, where there is probably a wider audience of women than men. In the case of the campaign for surveillance of motorcycles and mopeds, it happens otherwise, because the lot starring the female voice appears at night time and the male voice does it in the morning time slot, so it seems that there are not any considerations as for gender when scheduling advertising by this public body according to the sex of the starring voice.

The truth is that much care should be taken when considering this type of campaigns with the alternate role of men and women because it can happen that, unwittingly, they may become sexist by failing to submit symmetrical situations or characters. We think this is the case of the General Traffic Department in the following ads on the occasion of the weekend on May 1: the reflection in a male voice comes from the authority of a chief, while the reflection in a female voice comes from the sentimentality of a grandma:

[Male Voice 1] *It is two days before you're off and we want you back. So do as your boss says.*

[Male Voice 2]: *A few days and many kilometers don't add up, Gutierrez, they don't add up. You have to cast accounts, otherwise time will not yield.*

[Male Voice 1]: *As you heard. Whether you travel by car or motorbike, set reasonable distances, plan your departure time well, find the best route and do it without any haste. Your boss who can't do without you and the General Traffic Department are telling it to you. [...]*²².

.....
[Male Voice]: *You've reached your destination and we want you back. So please listen to your grandma.*

[Female voice, grandmother] *Son, you came to see me and I don't see you around. You don't stop: you either go out for a drink or go to the next town. If I had known, I would have rented the room.*

[Male voice]: *Now you've heard. Spending four days driving to and fro is a high risk, especially if you take secondary roads and it is at night. And of course, forget alcohol. That it's just a drink and a few kilometers is no excuse.*

¹⁹ "La estrella polar", Cadena COPE, April 28, 2009. Hours: 1:45 to 3:00 h.

²⁰ "La linterna", Cadena COPE, June 8, 2009. Hours: 20:00 to 24:00 h.

²¹ "Protagonistas", Punto Radio, June 10, 2009. Hours: 9:00 to 12:00 h.

²² "A cielo abierto", Cadena COPE, April 28, 2009. Hours: 3:00 to 5:00 h.

*Your grandmother who loves you so much and the General Traffic Department are telling you*²³.

In some of the ads by the General Traffic Department, they use recognizable male voices within the structure of the station broadcasting the advertisement; however, it is not so with the female voices, which makes women invisible as media professionals and as voices of authority. This would be what M^a Carmen Alonso (2004, p. 269) calls "source employment" or the person who sponsors and shows the product and, in this case, it would be the broadcasters themselves of the radio station. Bermejo Berros delves into the importance of said source, even as one of the factors influencing advertising persuasion. Hence the three dimensions of the source that have shown persuasive influence are credibility, attractiveness and power. And at this point we want to point out that very appeal, which may come from the prestige of the source or the similarity that can be perceived with it (Bermejo Berros, 2004, p. 63-64). For this reason, non-intervention of professional women in the media seems to refer to the idea that no woman enjoys sufficient credibility to head this initiative or that, perhaps, the degree of social identification with women is scarcer than that which can be offered by their male peers.

Even when the leading role is given to an anonymous figure, this will also be a male voice, a male presenter on behalf of the millions of people who are in the same situation. At least, the language used throughout the slot is clearly open to the possibility of approaching both men and women because the personal pronoun "you" is used, so it seems a communication between two people. Toribio Hernandez (. 2008, p 233-234) links this use mainly to institutional campaigns, such as those of the General Traffic Department:

[Male Voice 1]: *I'm Paco and, like you, I'm packing, but in order to return. Everything good ends, but nobody can deprive me of the good moments I've had. Now it's time to concentrate on the real world: forget the blues and think about coming home: we're travelling by car with the one that matters most. Drive with your five senses, using the indicators, driving on the left lane only to overtake and without speeding, you'll save fuel and benefit your pocket. Now go on with the radio on and enjoy the ride, even if you're going back home. [...]*²⁴.

In all other road safety campaigns -but this time from institutions other than the General Traffic Department- patterns are the same: predominance of the male voice and a female presence that does not even reach 50% either solo or accompanied by men. In most cases, moreover, the entity that is given to the content of their conversation is scarce, limited to simple accompaniment. However, we must recognize that sometimes they are the active part of the campaign, showing their initiative as drivers or as citizens concerned about safety regulations.

In short, although statistics show that the accident rate is higher among male drivers, preventive work should be aimed at both sexes, so that women, by feeling identified

²³ "Julia en la onda", Onda Cero, May 1, 2009. Hours: 16:00 to 19:00 h.

²⁴ Europa FM, April 13, 2009. Hours: 13:00 to 18:00 h.

with the voices that are asking them to keep this civic conduct, can commit themselves to the need to comply with regulations.

3.3.2. Tourism campaigns

The female voice is more important than the male one in tourism-related radio advertising. In this case, the tones of female voices and the use of a number of expressions that are more habitual in the female way of speaking are given more truthfulness. An example would be the following ad, which contains a double message, tourism promotion and self-promotion of a radio program, where the poetic function of language prevails:

[Female Voice 1]: *With its courtyards brimming with flowers, Cordoba in May is a feast for the senses, a show that culminates in places like the Palace of the Marquises de Viana, a national historic monument that has seventeen magnificent courtyards.*

[Female Voice 2]: *Experience the splendor of Cordoba in May this Saturday with Gente Viajera [...] With Esther Eiros. [...]*²⁵.

Tourism is one of the best allies in the use of female voices, which convey the charms of the area by using a variety of arguments, always including one with which to identify, regardless of sex or the interests of each one:

[Female voice 1]: *Cadiz is its towers.*

[Male Voice 1]: *Cadiz is also a modern city.*

[Female Voice 2]: *What I like best of Cadiz is its beaches.*

[Female Voice 3]: *Cadiz is light. Its light is special.*

[Male Voice 2]: *Cadiz, the smiling city. City Council of Cadiz*²⁶.

.....

[Female Voice]: *This summer I have more beaches, more ideas and more chances than ever to offer you the best vacation. Discover the best of our summer in Andalucía dot org: Andalusia loves you. [...]*²⁷.

In some of these cases, besides promoting tourism, we must add the institutional nature derived from the origin of the advertiser, in this case, the Ministry of Tourism, Trade and Sports of the Andalusian Board or the city councils of its the respective localities. In other instances it is, as we have seen, about using the visit of radio programs to publicize the area and, sometimes, commercial events related to tourism interests held at that time are also used.

3.3.3. Campaigns by local institutions: the City Council of Malaga and the Provincial Deputation

Radio advertising has a major advantage over other media, ie its proximity and immediacy favors that local authorities, especially city councils and provincial deputations, can resort to it when they need to provide the public with specific

²⁵ "Julia en la onda", Onda Cero, May 1, 2009. Hours: 16:00 to 19:00 h.

²⁶ "Resumen de Protagonistas", Punto Radio, March 10, 2007. Hours: 9:00 to 10:00 h.

²⁷ "Salud y calidad de vida", Punto Radio, June 11, 2009. Hours: 16:00 to 18:00 h.

information, as may be the deadline to pay municipal taxes as well as various other things deemed to be of interest (Almansa Martínez, 2004, p. 130).

It is impossible to deny that the male voice keeps being predominant also in this type of advertising, but it has been this way along every year and in the total sample collection²⁸. Hence, it is interesting to note the emerging presence of female voices either solo or accompanied by other men. And so is the case, for example, of advertising by the City Council of Malaga.

Under the formula "The City Council of Malaga advises", male voices bring us up to date as regards everything related to the opening of new municipal facilities, performance of public companies, taxation or exhibitions. Female voices have an informative function of a more political nature or they broadcast information of the municipal government.

The Municipal Parking Society, an entity belonging to the City Council of Malaga, also uses, although still scarcely, female voices in its informative advertising. Now, our attention is attracted by the fact that it is the only one we have by way of representation: in it, though men keep being the image related to the car and the drivers par excellence, women are the ones that recommend the acquisition of a good from a certain entity, women appearing as the connoisseurs of a good deal before men, who let women advise them:

[Male Voice 1]: *Find out why people from Malaga smile.*

[Female voice]: *Paco, where do you come from with that face?*

[Male Voice 2]: *From parking: an hour looking for a parking place.*

[Female voice]: *Oh, boy, are you still like that ?, but why don't you buy a parking?*

[Male Voice 2]: *With the crisis, what am I going to buy?*

[Female voice]: *Come on, man, to pay it is very easy. Also, you can rent it whenever you want and it's yours and your children's forever.*

[Male Voice 2]: *Hear, well, tomorrow I'll go get informed. [...]*²⁹.

The Provincial Deputation generates less advertising than the City Council and the one we have found is related to a very specific event, ie the celebration of the thirty years of democratic deputations. There are two slots, one with a male voice and another with a female voice: the former presents the core activity that will take place on the occasion of this anniversary; the latter is used to appeal to the staff who has worked over the years in that body. Although both have an equally public nature, the ad with the female voice has a more limited scope:

[Female voice]: *The Deputation of Malaga reports that, since the thirtieth anniversary of the democratic local corporations is about to come, it has proposed to hold a tribute ceremony for male and female employees who have served in it, in order to locate staff, we ask you to contact as soon as possible with the employee care unit [...]*³⁰.

²⁸ Gil Benítez, E. M.^a Women and Men in the advertising discourse on the radio (2004-2010). Doctorate, University of Malaga, Malaga, Spain.

²⁹ "La ventana", Cadena Ser, May 25, 2009. Hours: 16:00 to 19:00 h.

³⁰ "Protagonistas Málaga", Punto Radio. April 14, 2009. Hours: 12:00 to 13:00 h.

However, the City Council and the Deputation use female voices to remind the public of the obligation to comply with their tax payment. Tax collection (either local or national) becomes one of the topics in which we find female voices with a unique leading role. We do so in the two examples above and also nationally, with a slot by the Tax Agency. The use of female voices can be related to the fact that they are less "threatening":

[Female voice]: *The Tax Agency thinks of everybody. Therefore, if you're not required to declare and a reimbursement must be given to you, we take care of everything for you to receive it sooner than ever. Request it [...]*³¹.

These ads demonstrate that female voices can confer, in the same way as male ones, authority to their content, although, to do so, they continue using a closer and friendly language, such as the case of the third of the examples above.

3.3.4. Institutional campaigns on gender equality

Equality will also be advertised by different public institutions. We bring two examples to this analysis: the first one was gathered in the collection in 2004 and the second the collection in 2007.

We could consider that, due to the topic dealt with, female voices would be suitable for this type of campaign, but it is not that way, as there might be over-specification that is not appropriate in this type of advertising (Viedma Garcia, 2003, p. 31).

The slot that comes from the City Council of Malaga, already from its approach, basically wants both to draw the attention of men and to involve them in the responsibility of housework, hence another male voice speaks to men on equal terms:

[Male Voice]: *Men and women should equally share work inside and outside home. Share housework and improve your life and that of your family. Come to the Plaza de la Merced and participate in interactive workshops organized by the Department of Equal Opportunities for Women in collaboration with the Area of Citizen Participation. Days for equal sharing of family and household responsibilities*³².

The second slot uses the female voice to get more confidence when dealing with a difficult subject, ie explaining the different possibilities of protection for victims of gender violence at the Provincial Service for Women of the Deputation of Malaga. At no time that service is said to be exclusively for women or a language emphasizing it is used but, unfortunately, everyone knows that most of the victims of male chauvinistic violence against women are women. Hence the possibility that a female voice should connect more quickly on such a sensitive topic:

[Female voice]: *Customized attention twenty-four hours a day throughout the year. Immediate accommodation. Free legal advice. Utmost confidentiality. Free psychological counseling. Being against violence marks life. 900 771 177. Provincial Service for Women. Deputation of Malaga*³³.

³¹ "Protagonistas Málaga", Punto Radio. April 14, 2009. Hours: 12:00 to 13:00 h.

³² "Protagonistas fin de semana", Onda Cero. February 3 / March 6, 2004. Hours: 9:00 to 12:30 h.

³³ "La tarde de Ramón García", Punto Radio, November 8, 2005. Hours: 16:00 to 19:00 h.

Of course, these are issues that arouse great sensitivity among citizens; therefore, we suppose that all aspects of this publicity have been specially studied, both by the broadcasting institutions and by the advertising agencies, which must be very respectful toward the approaches of these campaigns.

3.3.5. Institutional ads related to culture

Cultural dissemination could be a suitable environment for greater involvement of female voices in advertising, but the fact is that only they appear alone on two occasions: in the first case, the intention is to announce the opening of a new cultural center in the city; and in the second case, the aim is to disseminate information on a theater festival: they are two slots promoted by the City Council of Malaga, which demonstrates that institutional advertising has more sensitivity when making women visible in its advertising.

We do find, to a greater extent, voices of both sexes sharing the same advertising space for cultural dissemination. Also, all examples come from the same advertiser, the Picasso Museum, from the collection in 2009 and from very close dates (from May to August). Male and female voices have the same importance and they alternately give way to each other, with the intention of providing the message with greater agility (Huertas Bailen, 2005, p. 14):

[Male Voice]: *Picasso Museum, Malaga.*

[Female Voice]: *This Sunday, invite whoever you want.*

[Male Voice]: *Throughout the day on the last Sunday each month, entry to the Picasso Museum is free.*

[Female voice]: *It's your museum. It's your Sunday. It's free.*

[Male Voice]: *Picasso Museum, Malaga*³⁴.

Despite the interest of these ads by public institutions for a more balanced representation of male and female voices, the fact is that this does not happen in radio advertising where, in general, the male voice is privileged.

4. CONCLUSIONS

Radio advertising is mainly based on the oral nature of its messages. Therefore, the sex of the voices involved in ads must become one of the essential aspects for their analysis, especially when we consider that study with a gender perspective.

Now, we have to start from an indisputable fact: the male voice is dominant in Spanish radio advertising: Not surprisingly, in 90.35% of the 1,985 ads that we have counted as a basis for our qualitative analysis, we found at least one male voice; however, the female voice appears in 40.35% of them.

In these cases, three main uses of the female voice in radio advertising stand out: the female voice with a sensual shade; the female voice as the voice of authority, and the female voice as a gentle voice in institutional campaigns, road safety, tourism, culture or related to tax payment.

³⁴ "La calle de en medio", Canal Sur Radio, July 25, 2009. Hours: 10:00 to 14:00 h.

Despite an evolution that may have been slower than what we could wish for as regards the roles of the female voice in radio advertising, the truth is that it has been demonstrated that female voices are scarcely used and with clear erotic overtones. In our collection, this sensual female voice is related mainly to advertising of male leisure establishments in which we sense a sexual lure aimed at the male public. We also found other examples where this is unconnected with this sexual intentionality, but it still has a common feature: they are ads that seem to be aimed at a male audience.

This evolution begins to be noticeable, in the same way, in increasingly considering (although still too slowly and scarcely) the female voice as authority. Female voices also have ruled out passivity when speaking or acting in certain fields, such as the economic one.

We also analyzed the presence of the female voice as a "friendly" voice in institutional campaigns, road safety, tourism, ads related to culture or tax payment. This way, they try to enhance the gentlest aspects of obligations to be met.

In the case of advertising campaigns related to road safety, the male voices clearly outnumber the female ones, there may be two reasons: the highest proportion of male voices in radio advertising in general; but it may also be due to an adaptation of advertising to the target audience at which it is aimed, that is, the one that is more likely to have a traffic accident. And, according to statistics, this would be that of males from 35 to 44 years.

The female voice has a relevant role in radio advertising for tourism, almost always related to the institutional nature of some advertisers. And the case is that, thanks to its proximity and immediacy, radio advertising favors local authorities, especially city councils and provincial deputations, to resort to it when they need to provide the public with specific information of interest.

However, pursuant to Law 29/2005 as of December 29 on advertising and institutional communication, institutional advertising must adhere to the constitutional principle of equality between women and men, with a ban on discriminatory or sexist messages, so any example we could have found in a contrary sense would have been outstanding.

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