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# Migration of the Colombian radio strategy: from sound to social screens

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## Abstract

The Colombian radio industry is living a transition and contents re-thinking process to accommodate to the new mediatic landscape where digital devices and communication platforms compete. It is a technological transformation that is producing in a vertiginous manner, while it opens the possibility to express to the world the different ways of perceiving, feeling and living existence, create niches, share experiences and adventures, not only locally but also globally. Under this perspective, this study uses a mixed method – quantitative (monitoring of contents and actions on social networks) and qualitative (reflections and analysis of media to reach audiences using other routes)-. The aforesaid, identifies the design of strategies to get the public’s attention from different consumption alternatives, while radio incorporates to the digital ecosystem, modifying its productive routines.

## Keywords

Radio; CIT; Social networks; Audience; Digital Ecosystem.

## Contents

1. Introduction. 2. The Colombian digital radio ecosystem. 3. Method. 4. Results and discussion. 4.1. Radio profiles on social networks. 4.2. The sender and its activity on social networks. 4.3. Radio-user relationship. 5. Conclusions. 6. List of references.

Translated by **Yuhanny Henares** (Academic Translator, Master in Social Applied Research Techniques – UB, Spain)

## 1. Introduction

In a context where technology is socially constructed and social is technologically erected (Thomas, 2009), Internet arises in a space where interaction among users is predominant (Boyd & Ellison, 2007). The impact of technologies in daily life is significant and, despite some localist nuance, it shows traces of globalization: entertainment, socialization through social networks, search for information, economic transactions, among other activities that are already common in the digital media.

Radio, like any other communication media, this complex scenario questions on one hand, its traditional business model as a formula to consolidate in the market (Martí *et al*, 2015; Covi, Toussaint & Tovar, 2006), because the impact of technology generates changes in its organizational structure (Mierzejewska ,2010; Küng-Shankleman, 2008). On the other hand, it demands the design of strategies addressed to build communities of users (Monclús K, 2015; Fernández, 2014; Ramos del Cano, 2014) so to promote dialog and interaction (Sosa, 2000), having a special emphasis in the juvenile sector (Gutiérrez, Ribes & Monclús, 2011). Besides, this context modifies distribution, access and consumption of contents (Gelado, 2006) by adding network logics to the traditional broadcast. From this perspective, the media expands its horizons (Bardoel, 2007) and broadens professionals' competences (García, Martínez-Costa & Sábada, 2016).

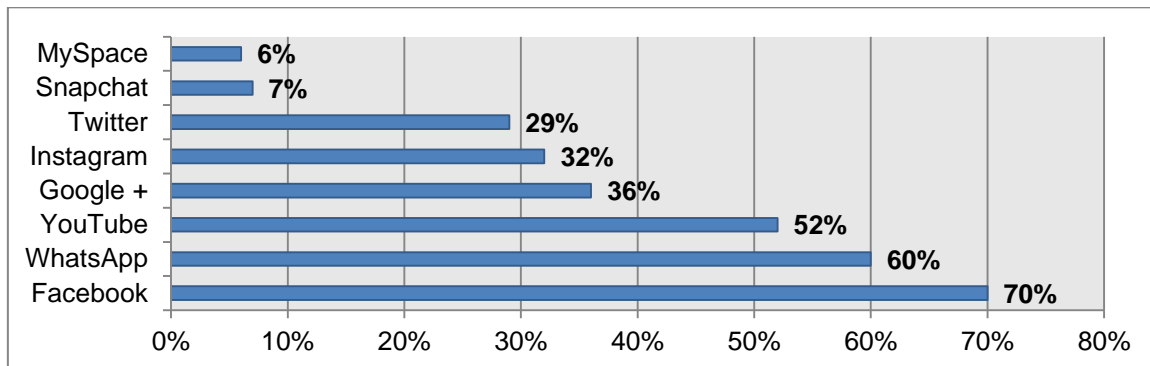
In the context of social networks, as users, the listeners turn into potential *media* considering their capacity to produce contents (Franquet, Villa & Bergillos, 2013; Gillmor, 2005), it is what Landow (2009) and Porto (2011) call hypermediatic messages. This circumstance obliges the radio to unfold actions targeted to boost the dialog with users with the purpose of making their participation easier (Carpentier, 2011) in the construction of radio contents (Ribes, Monclús & Gutiérrez, 2015).

## 2. The Colombian digital radio ecosystem

The traditional Colombian radio [01] still has a high penetration index: 83% of population reports listening to a radio station daily (IBOPE, 2015). Although this percentage placed the media in a comfort zone, the industry has understood that it must adapt to a digital environment, by modeling the offer, incorporating new complementary services and generating dynamics on social networks as meeting space with its audiences and users (Meseguer, 2009; Monclús et al, 2015).

In the digital ecosystem, Colombian radio competes with the new actors (Graph 1), a similar situation to other markets [02]. From this perspective, the impact of social networks is significant: 59% of national population connects to them at least 10 times per day, a number that increases reaching 50 in 8% of users (Min.TIC, 2016). Undoubtedly, the *Smartphone* is the key to understand the high index of connection frequency in this new space of communication were users, from the applications, are permanently searching for contents to interact with (López, 2011).

**Graph 1. Social networks used by Colombians until December 2015**



Source: Author's own creation with data of the study "Use and appropriation of CIT in Colombia" by Min.TIC

Therefore, the technological and communicative environment has obliged the Colombian radio industry to perform a functional Re-Engineering (Scolari, 2008), to attend audiences on social networks in a satisfactory manner. This circumstance is not strange considering that the brand positioning in the market is closely related to the potential of listeners reached. Specially in the case of private radio stations and chains, which financing basically comes from advertisement investment. The radio industry cannot overlook the changes in habits of media consumptions after Internet like, for example, that 47% of Colombians have reduced their hours of sleep to connect to the network (Min.TIC, 2016). Even though the radio is one of the media that traditionally has higher penetration among the Colombian society (IBOPE Media Book, 2013), the rethinking of its communicational model (González & Salgado, 2011) is mandatory to face the challenges set forth by the digital environment, such as the emergence of new actors and, consequently, the broadening of the number of competitors.

### 3. Method

The purpose of this research is to identify the strategies the Colombian radio industry and its operators use to catch the public's attention from the new consumption alternatives on social networks. And to respond to the following research questions:

PI1: What is the tactic Colombian commercial generalist radio stations use to articulate their presence on social networks?

PI2: What factors determine the radio-user relationship in the digital environment?

To provide a response to both questions, a methodological instrument that combined qualitative and quantitative aspects was designed. The convergence of both profiles the strategies of operators on networks and the type of relationship established with the audience (Campos, 2015; Albarrán, 2014). The sample has been elaborated from Facebook and Twitter’s [03] corporative profiles of the five commercial generalist radio stations with higher penetration among Colombians, as per ECAR 2014-3 data (Table 1). From the start, we have omitted the public radio due to its low audience and because it does not leader the renewal process of the Colombian radio. Despite that in this article we won’t delve deeper on politics and strategies of business groups, we must highlight that Cadena Radial Colombiana (Colombian Radio Chain) —with its radio stations Caracol Básica and W Radio— leaders the audience *ranking* (58% over the total of generalist listeners) followed at a distance by Radio Cadena Nacional (26%) —with RCN Básica and La FM— with Blu Radio closing the list (13%), a radio project that began its broadcasting in 2012. This order is partially altered on social networks, which demonstrates that the antenna is not always in consonance with the *online* environment. For example, in Facebook, Radio Cadena Nacional surpasses the half million of Friends among its generalist radio stations, while its homologous, Cadena Radial Colombiana has 280.793.

**Table 1. General data of radio stations and accounts on social networks studied**

<b>Audience Ranking ECAR:</b>					
Group	<b>Cadena Radial Colombiana</b>		<b>Radio Cadena Nacional</b>		<b>Blu Radio</b>
Radio Station	Caracol Básica	W Radio	RCN Básica	La FM	Blu Radio
Listeners	2.115.000	1.155.600	729.200	702.500	764.900
<b>Facebook Account</b>					
Profile	<i>/caracolradio</i>	<i>/WRadioCo</i>	<i>/rcnradio</i>	<i>/lafmcolombia</i>	<i>/BluradioColombia</i>
Initiation date	March 2009	April 2009	June 2009	May 2012	September 2012
Number of friends	258.298	22.495	205.395	303.749	105.197
<b>Twitter Accounts</b>					
Profile	<i>@CaracolRadio</i>	<i>@WradioColombia</i>	<i>@rcnlaradio</i>	<i>@LaFM</i>	<i>@BluRadioCo</i>
Initiation date	January 2009	February 2009	May 2009	March 2010	June 2012
Number of followers	1.916.130	1.892.996	1.698.921	1.099.686	1.028.859

Source: Author’s own creation

*Corpus* is comprised by publications, which are considered analysis units of radio stations in their profiles through a compounded week. To get these, we did screenshots for Facebook and Twitonomy for Twitter (Table 2).

**Table 2. Sample: Analysis units by radio station**

Group	Cadena Radial Colombiana		Radio Cadena Nacional		Blu Radio	Total Units
Radio Station	Caracol Básica	W Radio	RCN Básica	La FM	Blu Radio	
Post (Facebook)	121	24	57	567	279	1048
Tweets (Twitter)	465	605	2.010	3.086	1.924	8090
Days of sample	November 28, December 4, 10, 16 and 22, 2014 (Compounded Week)					

Sources: Author's own creation

To delve in the analysis of Facebook and Twitter profiles of the main radio stations and respond to research questions, the following analysis categories have been determined:

- Activity flow: Tries to determine the behaviour of each profile and numerically observe publications of radio stations on social platforms.
- Contents: Observes the typology of publication in relation to the suggested activity.
- Radio brand-user relationship: Focus its attention on the interaction promoted by messages published.

The index card to systematize data was elaborated following the analysis method suggested by Díaz (2009), which enables the comprehensive approach of the studied reality. Afterwards, it was validated (Wimmer & Dominick, 1996), and ratified by what was prescribed by Holsti (1969), establishing a concordance index of 97%.

## 4. Results and discussion

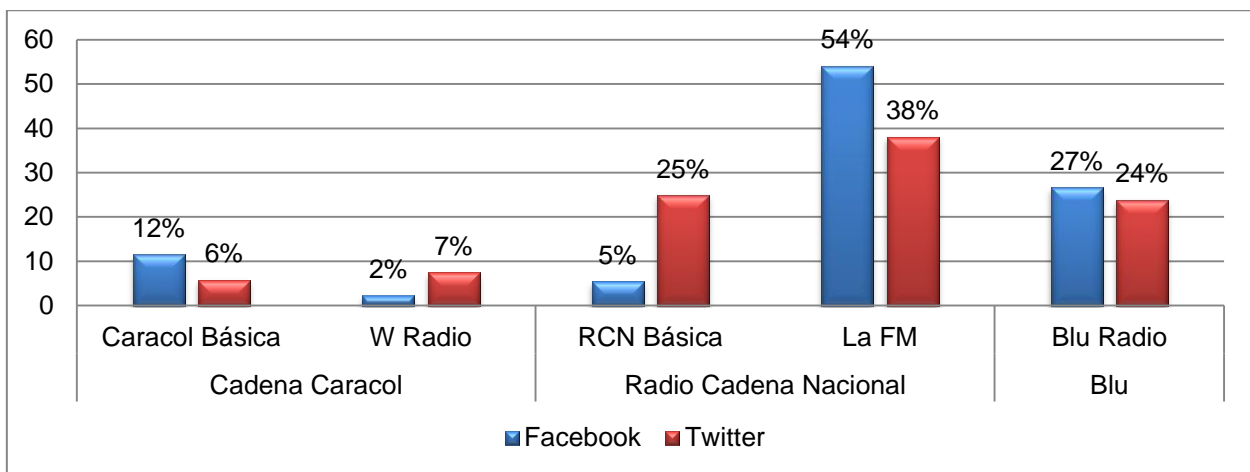
### 4.1. Radio profiles on social networks

More than 20 years ago CIT impacted the Colombian media environment and, two decades after, the radio industry was still under an accommodation process. From this perspective, it is understood that social networks have turned in an extension but not in a nuclear factor of radio communication.

By observing analysis units (Table 2), we can see that Twitter [04], despite of not being the social network with higher incidence among users (Graph 1), it is the centre of flow and action of the Colombian generalist radio industry, as it happens in other media ecosystems such as the Spanish ecosystem (Moreno, 2016; Amoedo & Martínez-Costa, 2016). Perhaps, the reason lies in its informative capacity (Sádaba, 2016; Moya & Herrera, 2015), more significant than the one promoted by Facebook. Despite these different perceptions, operators have profiles in both networks [05].

Regarding the global of publications on every network (Graph 2), we observe that La FM and Blu Radio are the radio stations with a greater volume of presence both in Facebook and Twitter. While La FM is addressed to a young public (*millennials* [6]), Blu Radio is a new radiophonic project born in the digital environment. Considering these circumstances, it is obvious that both bet on strengthening their presence and incidence on social networks. On the contrary, Caracol Básica and W Radio, leader radio stations in audiences' rankings and with a considerable distance before its competitors (Table1), are the ones showing a lower visualization index in both social networks. On their part, data of RCN Básica match the reconfiguration phase the radio station is going through, striving to compensate its results in antenna and bets on capturing new publics, by focusing its actions on the digital field in Twitter.

**Graph 2. Activity of every radio station in relation to the total sample in Facebook and Twitter**



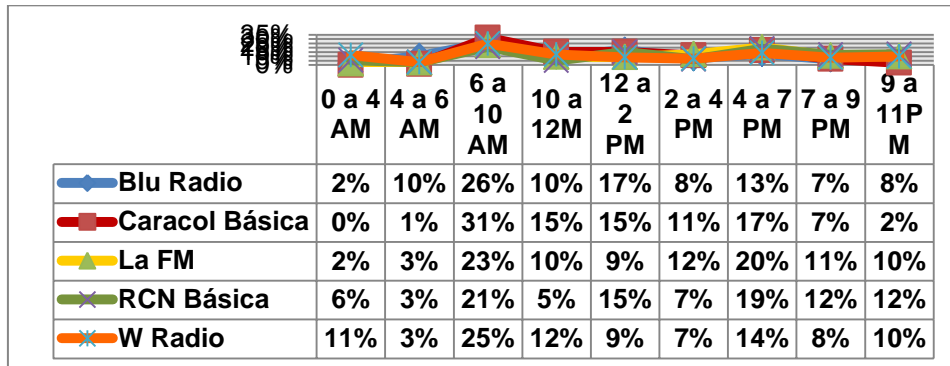
Source: Author's own creation

As we mentioned before, these are corporate profiles, which means that all programs interact from these. Despite that, data reveal that titles that occupy antenna in *prime time* (6am to 10am), a moment that matches the highest level of audiences (Centro Nacional de Consultoría, 2014), are also the ones that generate most publications from the sender on social networks (Graph 3). With this strategy, there presence of audience leader programs in the conventional antenna is reinforced on Facebook and Twitter.

The band between 6 and 10 in the morning is key, not only regarding the number of listeners and the incidence over them, but to generate opinion, set stances, provide routes of action and work with political, economic, judicial and sports facts of the country. Perhaps due to this reason, operators unfold and implement on this spot of the day, most of *online* strategies, with or without synergy with *offline*, to capture and strengthen the bond with listeners-users.



Graph 3. Percentage of use of social networks by programming band in every radio station

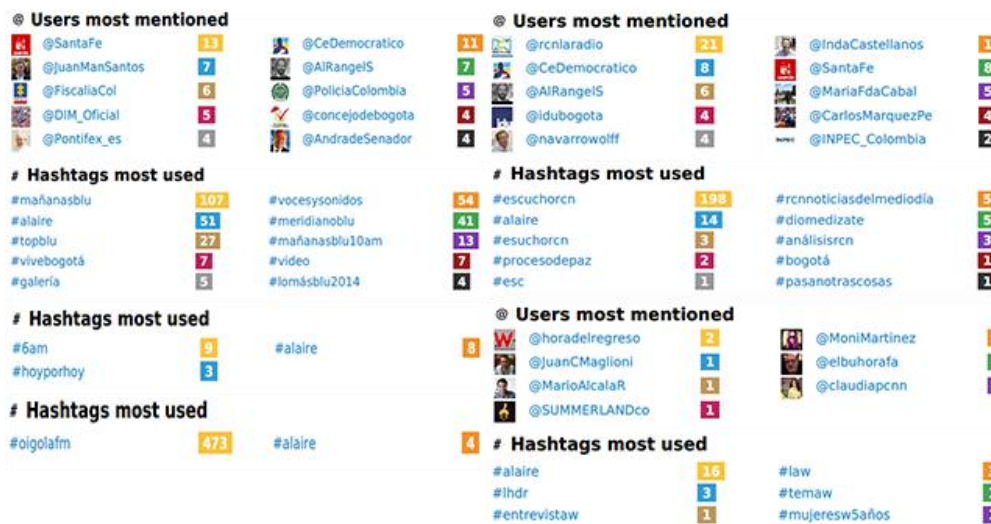


Source: Own creation and classification with collected data (Table 2)

#### 4.2. The sender and its activity on social networks

The contents analysis of media publications on social platforms shows redundancy as a synergy strategy between *offline* and *online*. That is, messages with minimum variations that constantly repeat evidencing a reinforcement tactic of news, with attribution of actions to subjects of information, leaders and opinion generators. Moreover, penetration and visibility is supported through *hashtags* and the self-promotion of their accounts on social networks (Graph 4).

Graph 4. Example of strategy used on social networks



Source: Images obtained through Twitonomy, from Blu Radio, Caracol, RCN, La FM, La W accounts

Data establish that both Facebook and Twitter are used by operators as displays showing on the screen all contents issued through antenna (Gutiérrez *et al*, 2014). On posts published on Facebook, by radio stations object of study, contents mainly reference what is *on air* (Table 3). This strategy entails attractive headlines, fragments of information complementing what is being said, pictures referring to the information and that generate impact and transcription of key phrases of interviews being broadcasted.

From all these. Caracol Básica is the only one diversifying its brand positioning intentions, self-promoting its spaces in the moment of initiating broadcast. Considering data, this tactic is used by Blu Radio only to promote its broadcast in *prime time*. It is important to highlight that, another differential strategy appreciated on Facebook is that of RCN Básica which, in a lower percentage, aspires to promote interactions of users by formulating questions to its followers about the themes of relevance in the development of the informative agenda of the day.

**Table 3. Synergies on air and online in Facebook contents**

Group	Cadena Radial Colombiana		Radio Cadena Nacional		Blu Radio
	Caracol Básica	W Radio	RCN Básica	La FM	Blu Radio
<b>Post (Analysed)</b>	121	24	57	567	279
<b>Reference to the broadcasted information</b>	60%	100%	97%	100%	99%
<b>Broadcasted interviews</b>	2%	0%	0%	0%	0%
<b>Questions for user</b>	0%	0%	3%	0%	0%
<b>Self-promotion of radio station and its programs</b>	38%	0%	0%	0%	1%

Source: Author's own creation

About Twitter (Table 4), the *modus operandi* is very similar because there is the prevalence of *tweets* focused on information of the day that develop in the antenna broadcasting, besides interviews and comments of radio station agents.

From all the activities that radio stations develop in the network, the publication of messages referring to what happens in antenna outstands significantly compared to the search of interaction with users. We only need to highlight some exceptions that, on the other hand, do not allow to suggest a common strategic line short term. In Twitter, Blu Radio (4%) and W Radio (3%) there is a certain interest to request opinions of users, while on Facebook only RCN Básica (3%) has incorporated this strategy. Somehow, this behaviour evidences that the media still bets on the verticality of the message: the sender exposes and the audience listens.

Another aspect to consider is the low use of social networks for self-promotion of programs and contents except Caracol Básica, which has destined 38% of its Facebook publications to this activity.



This same politic has not been applied in Twitter (5%), a network that is mainly dedicated to show what is happening on antenna (95%). However, and despite the low significance of percentages, the rest of radio stations promote their offer mainly on Twitter (Table 4). In this context, the 1% of Blu Radio in both networks is eye-catching, especially if we consider that it is the youngest radio project studied.

**Table 4. Synergies on air and online in Twitter contents**

Group	Cadena Radial Colombiana		Radio Cadena Nacional		Blu Radio
	Caracol Básica	W Radio	RCN Básica	La FM	Blu Radio
<b>Radio Station</b>					
<b>Tweets (Analysed)</b>	465	605	2.010	3.086	1.924
<b>Reference to the broadcasted information</b>	56%	79%	59%	90%	43%
<b>Broadcasted interviews</b>	39%	17%	35%	4%	52%
<b>Questions for user</b>	0%	3%	1%	1%	4%
<b>Self-promotion of radio station and its programs</b>	5%	1%	5%	4%	1%

Source: Author’s own creation

The analysis of the study evidences there is a strategy that is common to all radio stations: provide visibility to their flag programs in the *prime-time* band. This technique is also replicated by Caracol Básica, RCN Básica and La FM to reinforce midday broadcast and infohumor band [7] at the end of the evening as well.

### 4.3. Radio-user relationship

As we explained in the previous section, to stimulate the interaction with the user does not appear among the main activities of Colombian private radio stations on social networks. In this same line, the analysis of interaction flows (Table 5) shows that, in general, actions of operators are governed by the unidirectionality of the message. Now, while operators show scarce attention to followers’ *posts* and *tweets*, we have confirmed a significant trend to interact (“RT”, “Favourites” or “Like”) with the accounts of their journalists or the radio group they belong to.

**Table 5. Radio-user interaction flow on social networks**

Group	Cadena Radial Colombiana		Radio Cadena Nacional		Blu Radio
	Caracol Básica	W Radio	RCN Básica	La FM	Blu Radio
<b>Movement of messages generated by the radio station on Facebook</b>					
<b>Sender posts analysed</b>	121	24	57	567	279
<b>User comments</b>	3.188	145	2.318	8.431	5.057

<b>“Likes” of user</b>	11.440	246	9.318	72.292	12.611
<b>Message shared by user</b>	1.619	15	1.288	9.719	4.810
<b>Movement of messages generated by the radio station on Twitter</b>					
<b>Sender tweets analysed</b>	465	605	2.010	3.086	1.924
<b>RT of user</b>	2.583	4.094	7.725	10.590	8.281
<b>Favourite granted by user</b>	1.717	3.637	4.969	10.739	4.175

Source: Author’s own creation

The interaction that arises from comments and actions performed by users suggest that media incorporates an important volume of information to the network, that works as starting point for followers’ dialog. However, we must highlight that having constant presence on social networks does not symbolize effectiveness of digital strategies at all. Therefore, if we compare between the number of *posts* issued on Facebook against the reactions generated among followers, we will see that the radio station showing more activity —La FM (567)— is not the one obtaining a higher profit. That is, each one of the message has, in average 159 reactions (“Commented”, “Shared” or “Like”), which contrasts with RCN Básica which generates 57 messages and has a ratio of 226 interactions of users; or Caracol Básica which does the same with 121 *posts* with a profit of 134.

If the activity of the radio industry and the behaviour of users in the profiles in every radio station on Facebook is extrapolated with what happens on the audience ranking in antenna (Table 1) we will observe the leadership of Radio Cadena Nacional —RCN Básica and La FM— (its messages have an effectiveness of 62% over the total of users publications), which reflects an increase of listeners in antenna; radio stations of Cadena Radial Colombiana —Caracol Básica and W Radio— loose leadership and positioning of their actions before the public (25%), not a great distance from Blu Radio (13%). Data highlight: the work done by Radio Cadena Nacional in the digital environment cuts, therein, 36 percentage points of its market penetration (33 to Cadena Radial Colombiana and 3 to other generalist alternatives); the coherence there is in Blu Radio data that, in both ecosystems, show a joint work translated into a positioning of 13%, and a pending task on Cadena Radial Colombiana’s part.

The situation reflected on Facebook is ratified on Twitter. The presence of messages generated by studied radio stations it his communication platform is higher (Table 5) and the means of reactions of users (“RT” or “Favourite”), by each one of them, is even lower —Caracol Básica (9), W Radio (13), RCN Básica (6), La FM (7), Blu Radio (6)—. Matching Graph 2, digital actions of RCN Básica are concentrated on Twitter and the results of this analysis demonstrate that this volume of activity generates less percental effectiveness —Facebook (36%), Twitter (15%)—. Numbers show a greater effectiveness of W Radio —Facebook (3%), Twitter (32%)—, less effectiveness of results of La FM —Facebook (26%), Twitter (16%)— same results on both social networks from Caracol Básica (22%), and greater effectiveness of Blu Radio (15%) on Twitter.

Shared or highlighting a message is the recognition a user gives to contents that is important to him and with whom he is decided to interact with. At the same time, it is a mechanism through which

followers become part of the message’s distribution chain to catch the attention of new publics. The analysis of publications on social networks does not only ratify the exposed numbers, it also shows that *posts* and *tweets* which contents are related to political, technological, sports and social themes are the ones that promote participation of users (Graph 5), being the economic, religious and cultural, the ones that promote less participation.

**Graph 5. Messages of radio stations on social networks that promote more reactions of users**



Source: Images taken from the accounts of Blu Radio, Caracol, W Radio, La FM and RCN

The Colombian radio industry seems to have bet, firstly, on visualizing the contents of antenna in networks, turning their profiles into a kind of written radio. From the digital space, there is a call to users to follow antenna contents, the research analysis profiles a triple sequence in the distribution of contents from the radio industry: *offline* broadcast, its replica in web-radio and the viralization through social networks. This is a strategy of digital diversification that translates into a high percentage of messages that, in their flow of action, lead to the media web-radio (Table 6).

**Table 6. Percentage of the total of messages addressing web-radio**

Group	Cadena Radial Colombiana		Radio Cadena Nacional		Blu Radio
Radio Station	Caracol Básica	W Radio	RCN Básica	La FM	Blu Radio
Facebook	95%	100%	97%	100%	100%
Twitter	99%	95%	33%	95%	53%

Source: Author’s own creation

In its migration to the digital environment, radio stations and their agents have as objective, not only to position the radio brand, but also to generate a constant traffic through its web-radio and its digital contents. There is a strategic interest to lead users towards the broadening of information, but above all, towards audio, even if it is fragmented, in the form of *podcast*, or in *streaming* of antenna broadcast.

The digital media ecosystem does not act in an isolated manner, instead, through the convergence of media and platforms it constitutes a unique communications system in a harmonic and synchronic manner, targeted to the same auditory. The radio industry looks to provide the audience spaces in which to browse written, visual and sound elements that face new scenarios suggesting a new relationship of the radio with the public. Followers demonstrate they have something to say (Table 5), that we need to channel the dynamics of social networks and that the protagonism a user might have in the construction of a message (Graph 6).

Social networks work as communication and interaction agora among media followers, a space where users develop their creativity through their narrative, semiotic, visual and technological competences (Barrios, 2016b). The digital framework constitutes a tribune of expression where passions of followers come out into the light, some of them crude (Graph 6), and positions are invigorated before a specific subject, from the textual and audiovisual dimension.

**Graph 6. Manifestations of users before a subject on social networks**



Sources: Images taken from the accounts of Blu Radio, Caracol, W Radio, La FM and RCN

The digital environment evidences that the radio industry and communication professionals have an interesting challenge to delve in, the business model and productive routines. Explode tools and dynamics of the digital ecosystem so to make the most of the capacity of protagonism users have, while there is innovation in sound and digital proposals to capture new publics.



## 5. Conclusions

The mediatic ecosystem in the digital environment is a complex scenario comprised by *mass media*, journalists, users and machines, that with different languages and ways of narrating, they create and exchange contents on digital platforms. The Colombian radio industry faces this phenomenon and looks how to adapt to the convergence of media and platforms. It is about a process of simultaneous diversification of productive routines for different platforms and screens that re-configures in a radical manner every one of the main schemes of radio communication.

With its presence in the digital environment, the Colombian radio industry bets on turning into a trend, give a response to the informative needs of user and strengthen the image of the media, its programs and production agents. It transfers to the net a niche contents that, under the backup of the media brand, tries to make the user loyal, while stablishing dynamics in the relationship and the radio-user communication in the digital environment. It bets on keeping as a representative brand and a means for consultation that, generation after generation, transfers family loyalty towards a specific radio station.

Dynamics of Colombian generalist radio industry ratify the absence of a strategy that bets on constant and active participation of users, giving them a change to be protagonists of the construction of the message through communication platforms. The radio stations, objects of study, have a heavy message flow, but talking about percentages, there is a low index of them formulating questions to their followers, or inviting them to be an active part in the construction of the radio-user discourse in the digital environment (contributing with concerns, broadening facts, incorporating videos or audios), and even less in the hertzian wave. Therefore, Colombian radio, as any other media, must design a plan where the strengthening of its relationship with the audience is key in the framework of social networks.

In Colombia's social framework, the radio industry must respond to the use and consumption habits of citizens on the network when they connect to Internet [8]. It is a set of actions and habits that become challenges for radio stations and their agents, because contents of antenna must be also disseminated through web-radio and social networks. Hence, there is a triangulation of a strategy to impact public opinion and discussion, which expresses particularly through communication platforms.

Twitter, within the Colombian digital ecosystem, responds to needs of protagonism the radio industry needs, because it enables the means to incorporate a fragmentation strategy of the sound material and outstanding data that work as hook so that the user heads to web-radio contents. Facebook, on the other hand, constitutes into a socialization media and supply of complicity networks, a feature that also belongs to the Colombian idiosyncrasy. Undoubtedly, this evolution also affects productive processes and the business model that must adapt to the new environment where the *Smartphone* has turned into the epicentre. From this perspective, developing applications with contents that potentiate the essence of media, that is, sound, has turned into a challenge.

In this sense, to incorporate new audiences through modern devices is not a trivial issue because the loss of penetration in hertzian mode among youngsters has also become a primer concern. The Colombian radio starts to notice a market that changes dynamics through *millennials* who focus their actions and media consumptions on the network, a similar situation to the one already experienced by European radio [09] while the North American radio stills shows signs of good health [10].

## 6. Notes

1 Colombia started its presence on Internet on July 4, 1994 and it has been progressively consolidating its national wide expansion, reaching 12,4 million connections at the end of 2015, which reflects a penetration of 50% of homes in 96% of the country (Min.TIC, 2016).

2 For example, in Spain, Facebook, WhatsApp and YouTube are also the three networks used the most by Spanish population (IAB Spain, 2016).

3 As a difference compared to other radio markets, the strategy of Colombian radio stations is to focus all *online* activities in corporative profiles and not program's.

4 Social network in which the Ministry of Communications and Information Technologies in Colombia reported 5.2 million users in 2013, in concordance with the Semicast report. A number that positions Colombia as the country number 14 worldwide in user's ranking.

<http://www.mintic.gov.co/portal/604/w3-article-4425.html>

5 Conclusions collected not only from the numeric data of the study and messages of social network, but also from interviews conducted and that are part of the doctorate dissertation titled "Colombian generalist radio before the digital challenge: a transition model" performed in the framework of doctorate studies on Communication Contents in the Digital Era of the Department of Audiovisual Communication and Publicity of the Autonomous University of Barcelona.

<http://hdl.handle.net/10803/386494>

6 Youngsters between 15 and 34 years old, who were born between 1981 and 2000, and in Colombia they sum up to 12 million of the national population, which is a total of 48 million individuals (Alarcón & Larraz, 2015)

7 Radio genre that emerges in the Colombian radio industry in the year 1992 and that consolidates through these 22 years, doing in three hours of program, a mix between reality and fiction by blending information of the day, with humour and imitating characters of international and national public life (Barrios, 2016a).

8 An average Colombian connects to Internet to: chat (54%); send and receive emails (51%); see pictures, videos, profiles, comments (47%); share pictures, videos, profiles, comments (38%); send and receive files (33%); see and listen to music (33%) (Min.TIC, 2016).



9 Since 2008, EBU, warns about the relevance of *online* and *offline* synergies that tend to re-configure the media and catch the attention of young listeners of the European territory.

10 A Nielsen Study in 2015 demonstrates that radio is the media with a broader reach and use amongst North Americans, 5 percent points above television. <http://industriamusical.es/en-eeuu-los-medios-tradicionales-radio-y-tv-siguen-siendo-los-de-mayor-alcance-y-uso/>.

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