

Creative Radio Advertising in Turkey

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Abstract : A number of authorities argue that radio is an outdated medium for advertising and does not have the same impact on consumers as it did in the past. This grim outlook on the future of radio has its basis in the audio-visual world that consumers now live in and the popularity of Internet-based marketing tools among advertising professionals. Nonetheless, consumers still appear to overwhelmingly prefer radio as an entertainment tool. Today, in Canada, 90% of all adults (18+) tune into the radio on a weekly basis, and they listen for 17 hours. Teens are the most challenging group for radio to capture as an audience, but still, almost 75% tune in weekly. One online radio station reaches more than 250 million registered listeners worldwide, and revenues from radio advertising in Australia are expected to grow at an annual rate of 3% for the foreseeable future. Radio is also starting to become popular again in Turkey, with a 5% increase in the listening rates compared to 2014. A major matter of concern always affecting radio advertising is creativity. As radio generally serves as a background medium for listeners, the creativity of the radio commercials is important in terms of attracting the attention of the listener and directing their focus on the advertising message. This cannot simply be done by using audio tools like sound effects and jingles. This study aims to identify the creative elements (execution formats appeals and approaches) and creativity factors of radio commercials in Turkey. As part of the study, all of the award winning radio commercials produced throughout the history of the Kristal Elma Advertising Festival were analyzed using the content analysis technique. Two judges (an advertising agency copywriter and an academic) coded the commercials. The reliability was measured according to the proportional agreement. The results showed that sound effects, jingles, testimonials, slices of life and announcements were the most common execution formats in creative Turkish radio ads. Humor and excitement were the most commonly used creative appeals while award-winning ads featured various approaches, such as surprise musical performances, audio wallpaper, product voice, and theater of the mind. Some ads, however, were found to not contain any creativity factors. In order to be accepted as creative, an ad must have at least one divergence factor, such as originality, flexibility, unusual/empathic perspective, and provocative questions. These findings, as well as others from the study, hold great value for the history of creative radio advertising in Turkey. Today, the nature of radio and its listeners is changing. As more and more people are tuning into online radio channels, brands will need to focus more on this relatively cheap advertising medium in the very near future. This new development will require that advertising agencies focus their attention on creativity in order to produce radio commercials for their customers that will differentiate them from their competitors.

Keywords : advertising, creativity, radio, Turkey

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