

Radio Formats and Their Affects to Radio Industry: A comparison of Radio Formats in Turkey and USA (2003-2013)

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Abstract. This study has a research of radio formats. The paper gives history, development and description of radio formats and how they changed the radio industry in the world. The data collected from historical and conceptual based researches done in USA radio market. In the Second part of the study there is a determination of the most used trendy radio formats for the USA and Turkish radio industry in last ten years (2003-2013). The study analyze the yearly radio ratings of Turkish radio industry for 2003 and 2013 and find out the most popular radio formats and how these changed radio in USA and Turkish radio industry in the last ten years. In the end of the study there is a correlation analysis for the shares of radio formats for the USA and Turkish radio market and a comparison of the popular format shares for the two countries.

1. Introduction

Radio which made a big revolution with its creation had a big mission in media history. The medium first was a strong news source for the communities. It faced two World wars and the re-arrangement of the politics of the world. Radio was the most popular medium in the world until the creation and development of TV. TV as a new medium create a thread to the popularity of radio industry. As TV's popularity raised radio as a medium had a decrease and this make radio companies to find out new ways of attracting its audience and sales targets. This made radio industry have a transformation through its content to increase its ratings and catch up with its old popularity. As a result of this strategy, radio companies start thinking more target oriented in content. This caused radio medium to think more niche for its audience. The concept of format helped radio companies to power this strategy and create a differentiation strategy inside the industry. Radio stations start thinking ways of targeting to private niche populations with niche contents. So this resulted with the creation of format. Radio format refers to the overall content of a radio station. This concept shouldn't be confused or mixed with programming. Radio format describes the overall content that a radio station broadcasts. For example while a radio which plays fresh popular music for teens called as CHR (Contemporary Hit Radio) another which on air more news and talk content called as News & Talk Radio formatted radio. Formats give an identity to the radio station and it's used as a marketing tool for the radio company through its audience and advertising market. The number of radio formats increased after 1960's and continuously developed

till today. With the help of formats radios target to more specified defined audience than overall. Radio format made radio industry to go away from mass media through niche media.

2. Radio Broadcasting

Presenting of the radio broadcasting to the public happened in the first quarter of the 20th century. But for the invention of the radio signals, implementation, improvement of the broadcast receiver and such kind of works must be back to the mid of 19th century. Founding of German physicist Georg Ohm the current in the electric circuit directly proportional with voltage but inversely proportional with resistance in 1827, improvement the first telegram of Samuel Morse in 1844 and putting into place at first in USA then in Europe, improving electromagnetic field hypothesis of English physicist James Clerk Maxwell in the third quarter of the 1800s and evidencing of Heinrich R. Hertz's the sending electromagnetic signal from pillar to post for the first time in 1888 laid the foundations of the radio broadcasting. It enabled the becoming of technological developments, sound and sayings produce in a short time and expandable metas at the same time. It caused to development of Thomas Edison in 1877 the first phonograph that audio recorder, and sending the first radiogram's signal by Marconi in 1901 over the Atlantic Ocean. [1].

Because the Italian government showed no interest to Marconi's find, he took it to England, there people quickly saw its value to the far-flung British Empire. The Marconi Company was formed to equip the commercial and military ships of England, the United States, and other countries with wireless telegraphy for communicating with one another and with shore points around the world [2]. Reginald Fessenden developed the theory needed to change the Morse code that Marconi was sending to actual voice communication. He was the first to send his voice via radio waves. According to Anthnony Fellow, on December 23, 1900, near Washington DC, Fessenden said "One-two- three- four, is it snowing where you are, Mr. Thiessen? If it is, would you telegraph back to me?" From a mile away, Mr.Thiessen indeed confirmed that it was snowing and radio was born [3]. There has been different information for the first radio on air in history. In the western sources it's mentioned that the first radio station which was on air was the station named as "KDVK". It was first on air in November of 1920 in Pitsburg in USA, this radio had been the first regular radio station in radio history [4]. The majority stations in the early 1920s were owned by receiver manufacturers and department stores that sold the apparatus. Newspapers and colleges owned nearly as many. Radio was not yet a commercial enterprise. Those stations not owned by parent companies often depended on public donations and grants. In 1913 many stations were actively seeking sponsors to underwrite their expenses as well as to generate profits. Thus, the age of commercial radio was launched [5].

Radio had entered its Golden Age, which ran from approximately 1930 until 1950. Radio stations sprang up all across the United States. Advertisers discovered the potential to reach hundreds or even thousands of listeners through the power of radio. Americans tuned in to catch their favorite programs, which included dramas, soap operas and live big band musical performances. Radio was also used extensively for news coverage. Radio's ability to report stories live was perfect for breaking news stories. Regular radio programming was interrupted for several days in 1932 as news anchors reported the latest on the kidnapping of the Lindbergh baby [6]. There is no doubt that newspaper and radio were the most important tools for set the agenda in 1950s. Radio programs has been effective on listener quite in world history. In 30th of October, 1938 Orson Welles read this sentence with dramatically voice at the end of the radio game which he adapted from science fiction "War of the Worlds" in CBS radio channel: "Martians came down to the world and invaded the USA's lands" Thereupon, millions of American who are listener of the programs had started to run without knowing where they went. The panic that they lived was so great that almost nobody heard the Well's voice at the end of the program "you listened the sketch which adapted from War of the

Worlds fiction. This radio drama had been one of the most important sample which indicative the effect of radio channel on people in history. [7].

Radio broadcasting showed different progress in USA and Europe. Understanding of Commercial radio in USA and understanding of public radio in Europe were adopted. Europe Radio Broadcasting was an extraordinary effective propaganda tool especially in 1930s in Nazi Germany. German politician Göbels gave the first and effective samples of using the radio for political aims with Nazi radio. In the period from the World War2 to 1960, radio reached to top of its maturity. But the radio came up against with the television which became widespread from 1950s. [8].

2.1 Radio Broadcasting in Turkey

Appearing of the radio in Turkey happened as a derivative of telegram. The importance of the need for communication during Liberty War understand better and it was seen that Turkey was at a loose end in this meaning. To make easier communication with the abroad and domestic and fill this gap with radiogram took steps in the direction in the first years of Republic. For this aim, they made law by name of “law about radio facility” in 1925. This law resolved to build a big transceiver station in Ankara and radio network around the country. [9]. The first radio broadcasting in Turkey made from five kilowatts radio station which was built in Ankara and Istanbul in 1927. These radio stations were built by a French company and stations ranked as the powerful radio posts of Europe according to those days measurements. [10]. Radio broadcasting in Turkey which started in 1927 started doing with the company of TTTAS which managed with private equity and later did depending on the different managements and units which related to public in different terms. Until 1992, radio broadcasting in Turkey was a monopoly on the public, after this date, private equity managements started to radio broadcasting. When the radio broadcasting in Turkey examined in terms of managerial, it made in 9 different terms.

Period	Years
TTTAŞ Company Period	1926-1934
TTTAŞ Company and PTT (Turkish Telegraph and Post Office) Period	1934-1936
PTT Period	1936-1940
General Press Management (Matbuat Umum)	1940-1943
General Press Management (Basın Yayın Müdürlüğü)	1943-1949
Press and Tourism Management Office (Basın Yayın ve Turizm)	1949-1960
Press and Tourism Management Office) (After the 1960 insurrection of Turkish army)	1960-1964
TRT Period (Turkish Radio and TV Broadcasting)	From 1964 until now
Private Capital Radio Companies	From 1992 until now

Table 1. Radio Broadcast Periods in Turkey [11]

3. History of Radio Formats

A radio format refers to the overall content broadcasting over a radio station. Some station broadcast multiple genres on set schedule. Over the years, formats have evolved and new ones have been introduced. In today’s age of radio many formats are designed to reach a specifically defined segment or niche of the listening population based on such demographic criteria as age, ethnicity, background etc. [12]. According to a different define a radio format – not to be confused with broadcast programming – describes the overall content broadcast on a radio station. Radio formats are frequently employed as a marketing tool and are subject to frequent change [13]. A format is the personality of a radio station. It attracts kinds of listeners and not others. In the highly competitive

media environment, radio practitioners have found that the way to prosper is not to be all the things to all people. In both commercial and noncommercial radio, profits come from breaking the audience into different groups (segments) and then attracting a lucrative segment [14].

Generation bases of the notion of format in radio channels dated the beginnings of 1950s. Increasing the popularity of television channel had caused to bottom out of the advertising revenue in 1954. Television made a big blow to the radio in this term. Searching of radio channel owners, investors, producers and workers had concentrated in this term to find a way to make functional the radio. Sector workers was thinking about how alteration would be and how they explained this alteration to the listeners. During this period, local radios produced the notion of DJ (Diskjockey). Term of DJ was used instead of the term of record jockey in the 23rd of July issue of Variety, 1941 for the first time. DJ's changed the traditional radio broadcasting committed until that day. DJ shows required neither orchestra nor author. Actors, actresses, directors and the big part of the support team had gone. DJ's developed a different broadcasting strategy in need of subscription of billboard to learn records and bestselling records. Thanks to disk jokeys radio channels developed a strategy. In the beginning it was identified as "formula radio" then "format radio". At the end of 1940s and the beginning of 1950s position that it came out, this idea based on a method more than a content. In this term, radio channels set up a rule that gain definable character for every channel's listeners. These rules specified the saying of abbreviation its name as far as X numbers of channel which play Y number song in a hour and where the advertisements were imposed. It was defended that listeners wait consistency in this radio which was a formula radio for that term and then named as format radio. Whoever the DJ or whenever, the channel must be recognizable in his rivals [15] this way of thinking had caused to born of format notion in radio channels.

As television's popularity grew, radio could not compete and so it turned to fresh programming techniques. This new type of format – driven stations became norm. Propelled by the development of new types of music such as psychedelic rock and smooth jazz, the evaluation of radio station formats took place during that period, different stations have tended to focus on the music that certain demographics preferred. For example many people raised on Top 40 radio of the 1950s and 1960s did not necessarily want to hear modern pop hits, so stations playing older popular songs emerged to meet their needs. Modern formats take into account aging generations, with certain stations specially playing the pop hits of the 1950s and early 1960s, and others focusing on the pop hits of late 1960s, 1970s and 1980s. These formats have developed to target narrow, defined audiences with predictable tastes and habits. Ratings services such as Arbitron can identify the 10 year age demographic, the education level and even the political leaning of listeners who prefer a particular format. Because the advertisers want their commercial to reach an audience likely to buy their products, format help this kind of audience targeting crucial for advertising revenue [16]. So to summarize the main and basic idea of radio format is to air the type of format that will attract a sizable enough piece of the audience demographic to satisfy the advertiser. Radio has been excellent at carving out a distinct niche based on listeners' needs and wants. That in turn has helped advertisers target their messages to narrow demographic audiences [17].

The choice of format is usually determined not by musical concerns, but by business concerns. Particularly that of maximizing profits. A primary goal of a commercial station's program director is to find a format that will capture a sizable community of the desired target audience. Once identified, format create and sustain communities of listeners that identify with aesthetic values represented by the music and by the extension, the stations that play the music. In this arena, style signifies more than a set of musical features it suggests demographic traits of the listening audience (for example, race, gender and income) as well as psychographic traits (eg. Values, social behavior and life style) [18]. Before a radio decide the station format, it should be aware of the potential

audience it will attract. Setting the target audience will also, to a large extent, set the station format [19]. The classification scheme for radio format genres will differ from country to country sometimes this reflects unique features in the country (such as tango stations in Argentina). Other times, the choice seems quite arbitrary to people outside of the radio industry. In the USA, the common person may not be able to distinguish between “contemporary hit radio” and “adult contemporary”. Conversely, in the USA, the listeners to the “Hispanic” genre is sensitive to the vast differences between a Spanish-language salsa/merengue station and a Spanish-language mariachi music station [20].

A radio format can be split into three parts. All radio formats have these three ingredients [21]:

- Spoken Word or Human Voice: This refers to the part of the talk time in the whole programming of the radio. The speak part of the radio format consist of announcements, radio interviews, discussions, documentaries / features, drama, running commentaries, magazine programs and news
- Music: The portion or amount of music time that a radio stations use. Music is the main stay in radio. There is no radio without music and music is used in different ways in radio. There are programs of music and music is also used in different programs. These include signature tunes, music used as effects in radio plays and features.
- Sound Effects: The sound effects play a major role in evolving interest, it can be used for comic effects to evoke laughter or can be used to create certain moods or enhance them.

In a radio station’s format music is governed by four factors. These factors are [22]:

- Music Style
- Music time period
- Music activity level
- Music sophistication

Music style refers strictly to the type of a music a radio station plays, regardless of how the music is packaged for airplay. Music time period refers to the time of the music’s release. “Current” music generally refers to music released within the last year. ‘Contemporary’ music generally refers to music released within the past ten or fifteen years. ‘Oldies’ generally refers to music released between the mid-1950s and the mid-1970s, and ‘nostalgia’ generally refers to music released prior to the mid-1950s. Music activity level is a measure of the music’s dynamic impact, ranging from soft to medium to loud and hard – driving. The names of some music styles include built in description of the music’s activity level: ‘hard rock’, ‘smooth jazz’. Music sophistication is a reflection of the simplicity or complexity of the musical structure and lyrical content of the music played on the radio.

Because the format is the basis for attracting a target audience, radio station executives spend a lot of time developing it- often hiring format consultants to analyze the competition and choose a format that will attract the most lucrative audience niche possible. Most of the formats are based on music, but no format consultants the bottom – line issue is a situation’s ability to gather a distinct audience for sponsors- not the aesthetics or diversity of its sound [23].

4. Radio Format Names and Their Specifications

The list below show all the official radio formats measured in Arbitron listening surveys. Arbitron which makes audience measurements of radio medium under Nielsen Company has specified all the radio formats as mentioned in table 2.

Table 2. Radio Station Formats [24].

80s Hits	Comedy	New Country	Talk / Personality
Active Rock	Contemporary Christian	News/ Talk / Information	Tejano
Adult Contemporary (AC)	Contemporary Inspirational	Nostalgia	Urban AC
Adult Hits	Country	Oldies	Urban Contemporary
Adult Standards / MOR	Easy Listening	Other	Urban Oldies
Album Adult Alternative (AAA)	Educational	Pop Contemporary Hit Radio	Variety
Album Oriented Rock (AOR)	Family Hits	Religious	World Ethnic
All News	Gospel	Rhythmic AC	Southern Gospel
All Sports	HOT AC	Rhythmic Contemporary Hit Radio	Spanish Adult Hits
Alternative	Jazz	Rhythmic Oldies	Spanish Contemporary
Blues	Lationo Urban	Smooth AC	Modern AC
Children's Radio	Mainstream Rock	Soft AC	New AC(NAC)/Smooth Jazz
Christian AC	Mexican Regional	Classical	
Classical Country			

Besides these formats the most common used radio formats and their specifications are showed in table 3.

Table 3. Most Proffered Radio Station Formats [25].

Format Code	Format Name	Description	Demographics
AC	Adult Contemporary	An adult oriented pop/rock station with no hard rock, often with a greater emphasis on non-current music and softer hits from the 1980s and 1990s	Women ages 26 50 54
AH	Hot AC, Adult Contemporary Hits	A more up tempo, contemporary hits format with no hard rock and no rap	Adults , Ages 25 to 34
AR	Album Rock	Mainstream rock & roll , which can ,include quitar oriented heavy metal.	Men, Ages 25 to 35+
AS	Adult Standarts	Standarts and older, non-rock popular music from the 1940s to the 1980s, which can include softer current popular music.	Adults, Ages 35+
CHR	Contemporary Hits , Top-40 Radio	Current popular music, often encompassing a variety of rock styles, with CHR indicating dance hits and CH-NR indicating new rock rock based contemporary hits.	Teens & Adults, Ages 20 to 24.
CR	Classic Rock	Rock oriented oldies, often mixed with album cuts from the 1960s, 1970s and 1980s	Men, Ages 25 to 44
CW	Country	Country music including contemporary and traditional styles, CW - OL is country oldies.	Adults ages 25 to 44
CZ	Classic Hits	A Rock based oldies format, focusing on the 1970s	Adults, Ages 25 to 44

EZ	Easy Listening	Primarily instrumental cover versions of popular songs, with more up tempo varieties of this format including soft rock originals, which may be mixed with smooth jazz or adult standards	Adults, Ages 35 +
NX	News	All news, either local or network in origin, with stations also having this description if a significant block of time is devoted to news.	Adults, Ages 35+
OL	Oldies	Popular music, usually rock-oriented, with 80% or more non-current music, with CW- OL indicating country oldies and RB- OL indicating R&B oldies.	Adults, Ages 25 to 55
SX	Sports	Listed only if all or a substantial block of a broadcast day is devoted to play-by-play sports news interviews or telephone talk.	Men, Ages 25+
TK	Talk	Talk, either local or network in origin, which can be telephone talk, interviews, information or a mix.	Adults, Ages 25+

5. Radio Formats in USA and Turkey Radio Market

In this part of the paper there will be an evaluation of the most used radio formats in USA and Turkey radio market and a determination of the popularity of these formats on rating based analysis. There had been done a yearly analysis of the most listened radio stations for the year 2003 and 2013. After the analysis of the yearly ratings of the radio market for USA and Turkey, the radios were categorized in accordance to their formats, and the formats are sorted according to their ratings and their market share. In the end of the research there is a comparison on the change in the ratings of formats for USA and Turkey radio market. The data collected from official radio research companies, Nielsen for USA and Ipsos KMG for Turkey which is the main and official radio audience.

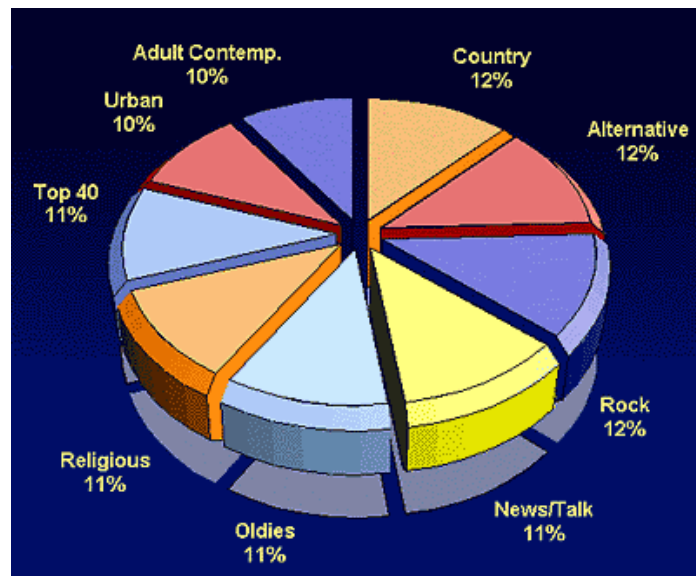


Fig 1. Radio Formats Share in USA (2003)

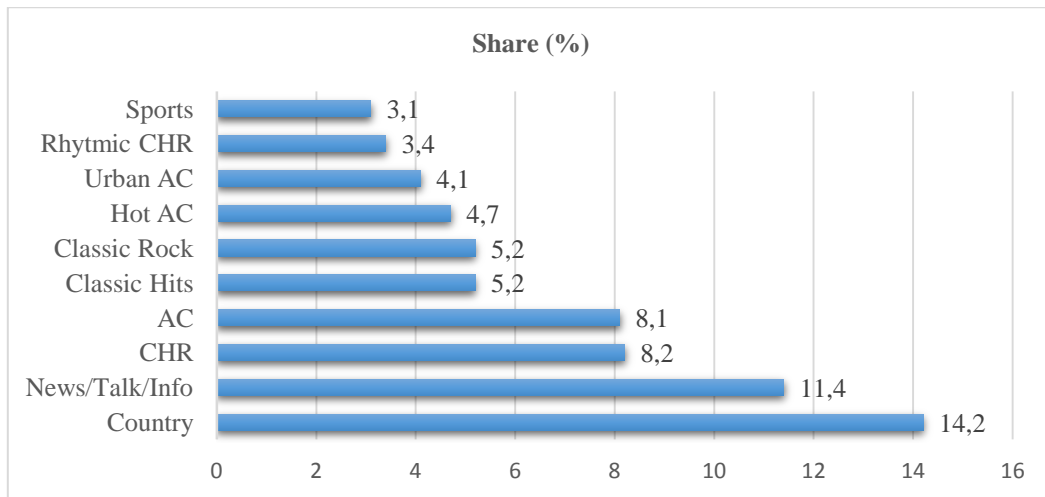


Fig. 2 Radio Format Shares (%) in USA (2013) [26].

When we examined the ratings of radio formats for USA, we saw that the ‘country’ format remained in the first place and increased its reach audience share within 2003 - 2013. This format is the most popular radio format among American’s. This format includes country music which origins back to 1920s, but has progressed over the decades to include styles as western swing, bluegrass, honkly tonk, urban cowboy and today’s new country. According to radio station world report the country format has three sub formats. The first one is hit country which these station concentrate their playlists on current country hits of today and the last few months. Alternate names to this format include new country, hot country or young country. The second one which is called as classic country stations concentrate their playlists to classic country hits, they are also referred to as gold oldies country. These playlists include country songs from early 90s, 80s and / or 70s. The third one is called as ranchera. This format of country is best known in Texas, the southwest United States and through Mexico. In a very loose definition, ranchera is more or less a flavor of country music in the Spanish language but if you ask Spanish person, they might tell you this is the best form of country music [27].

In USA the most popular second radio format is the talk format which consist of news talk, information talk and personality talk. This is the format which the music stays mostly behind and the talk content is more active. When we added all the CHR radio formats this format stayed in the number three position for 2013 in USA.

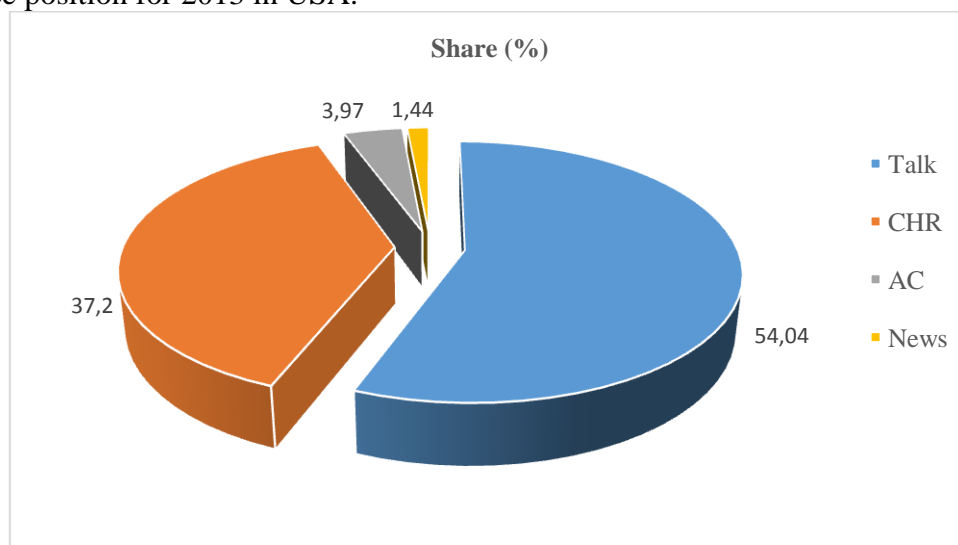


Fig 3. Radio Formats Share in Turkey (2003)

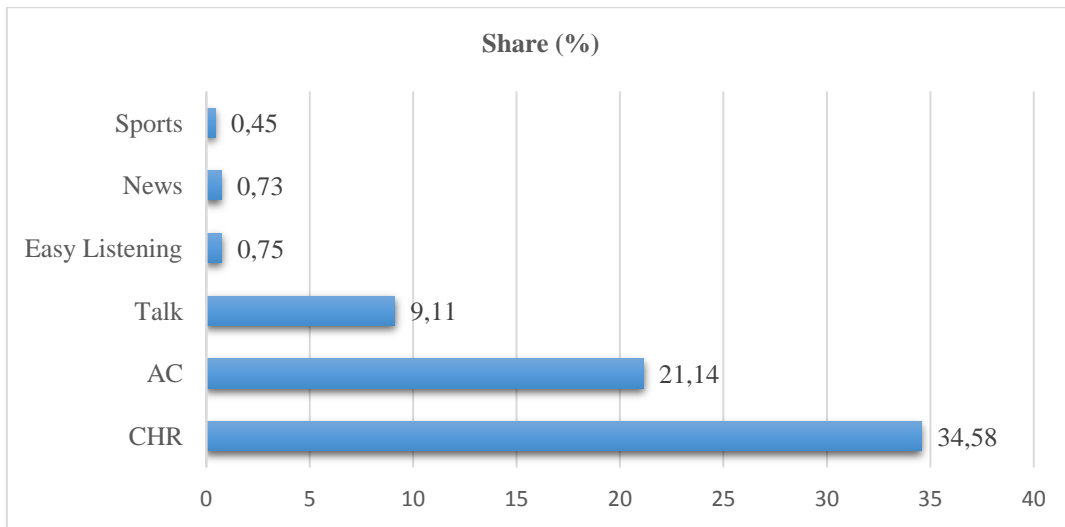


Fig 4. Radio Formats Share in Turkey (2013)

The Turkish radio market had a deep change between 2003 and 2013. While 2003 the most popular format was talk format this changed in 2013. In 2013 the most popular radio format in Turkey became CHR and the talk format lost its place from number one to number three. This change caused radio stations to target more to younger audience and to on air more music content than talk content in Turkey. Comparison of two countries radio formats shows that while USA has a differentiation in the formats, Turkey is narrower in radio format content. The differentiation of the formats increased in both countries in from 2003 until 2013 but the popularity of the format according to audience preferences showed that there may be a concentration in the radio format market for Turkey. While the most listened ten radio formats share is 67.40 % in USA, this is almost the same for the most listened six radio formats in Turkey. So the concentration of formats is higher in Turkey than USA.

Table 4. Shares of Radio Formats in USA and Turkey for 2013

Share of Most Proffered Ten Formats in USA	67.60%
Other Formats	32.40%
Share of Most Proffered Six Formats in Turkey	66.76%
Other Formats	33.24%

When we calculate the CR4 concentration ratio for both countries it's shown that Turkey radio market is more concentrated than USA radio market in content.

Table 5. CR4 Ratios of Radio Formats in USA and Turkey for 2013

	USA	Turkey
CR 4	41.9	65.58

The higher concentration rate for Turkey shows also that the radio stations may have difficulties for content differentiation and this creates a disadvantage for the variety of the radio stations in the market. In Turkey the one third of the market use the CHR format. CHR format is referred as top 40 or pop radio with playlist include new cutting edge music, current hits and popular hits of the last 6 to 12 months and targeting the audience of young adults and adults in ages 15 to 30 [28]. This format has narrow play list with high repeats of current hits. Having this narrow format with less

talk and more music in the one third of the total radio market may kill the creativity of the medium and this may transform the medium to a music box.

While USA radio market audience give almost equal importance to talk radio with CHR music radio, Turkish audience give more importance to CHR music radio than talk radio. This creates a difference in the radio market of both countries.

6. Conclusion

Radio which is one the most important creation of the 20th century has lived its gold days during the two world wars. It was used as news and propaganda medium to attract bigger audiences and create values to people minds. While this value was more for propaganda in the first years of its creation this mission had a change with the popularity of TV. As the TV medium grow, radio had a thread because people start showing more interest to TV and this caused radio loose audience and share in the world. This lost made radio owners think of new ways of programing to attract and take back the interest of the audience. One of the innovations for radio was the DJ's. DJ's and music created new ways of programing for the radio stations.

By 1950s radio company owners tried to split their audience according to their musical and programing tastes. They realized that it was impossible to be on air for everyone at every time and to supply content for everyone's tastes. This was the beginning of the format revolution. Radios started targeting different audience with different segments and tried to supply their content according to that target each content for a split target created the boundaries of what's called format. For example radios who targeted the audience who prefer mostly to listen country music than rock music called itself as a country format radio. The formats started growing from 1950s and still goes up today. Each radio format has a different content and a different target group in base of sex, age and other socio demographic specifications. The formats may vary according to geographical positions of the countries and according to cultural specifications of the audience. While Spanish and Latin music format radios are popular in USA or other Latin countries Orient (alaturca) and Arabic music format radios can be more popular in Turkey and in Arabic countries. Regarding this, we may say that there hundreds of radio format in the world. With the help of radio formats radio companies target to a more specific audience and they are able to know to whom they are programming and who listen them. This made easy radio station's identification and position itself within the market and in the advertisement industry. Advertisers with special targets start looking which radio's demographic is available to them and found the easiest way to reach to their audience with the formats of radios.

Popularity of formats may vary from time to time and from country to country. That was what we aimed to search in that paper in the sample of USA and Turkey radio markets. In the research which was examined the yearly radio ratings of 2003 and 2013 for Turkey and USA, it was very clear to see that each radio market has a different format share and popularity of formats vary according to cultural differences. While the country format was the most popular in USA in 2003 and 2013 this format is not used in Turkey. In the year of 2003 the talk format was the most popular, listened radio format in Turkey. This had a change in ten years and the CHR format became the most listened radio format in Turkey while talk format had a decrease from 54.04 % to 9.11 %. While in USA talk format is the best second radio format of the country it has a big decrease in Turkish radio market. CHR which is the most popular growing radio format of the world, dominates Turkish radio market more than USA. While only 8.2 % of American's prefer to listen CHR, 34.58% of Turkish prefer to listen CHR format radios. This is the evidence of how cultural differences can change power of formats within the radio industry.

The existence of radio formats dominate radio industry in different ways, the biggest effect of radio formats to radio industry the economic factor. Radio companies targets their audience according to

their formats and create their revenues, the more successful format will be the more revenue and profit. This creates a great competition within the radio markets, the negative effect of this competition may be high concentration on the most preferred format. Turkey had this disadvantage in the last ten years. CHR which was the most listened radio format increased itself in the industry every year and this format started dominating radio industry. In 2013 the 34.58% of the audience prefer to listen CHR format radios, which this created an oligopoly inside the radio formats. Radios decided to use more CHR format than the others and even the radio stations which had talk format start change over their formats to CHR. This created radios with more music, less talk and less programming costs. While CHR gave a chance to radio stations owners to create cheaper content with the use of music, it gave a disadvantage to radio producers' employment. When we look the USA radio market we saw that there is a variety of radio formats used in the market and the audience give difference feedbacks to each of them. While the first ten formats takes a portion of 67.60 % of the audience in the ratings in USA, in Turkey the most listened six formats takes 66.76 % of the audience. This creates a more concentrated format radio market for Turkey than USA. The CR4 ratios of the radio formats also show that Turkey radio market is more concentrated in content. This is the start point of killing the differentiation in content. As a result of using the same formats radio stations and their contents resembles each other and other factors becomes more importance than content for attracting the interest of the audience. One of these factors is marketing of radio stations themselves. When one third of the radio stations use the CHR format, which itself is also a narrow format, they start getting knocked and lost in the market. Because one third of the stations would play the same current hits, this will need other factors of identification for the radio stations. So that's why radio stations competes with each other in the billboards and other medium for higher ratings in Turkey. In USA radio market the format variety is more than Turkish radio market and the number of formats that are used are more. There are sub divided formats like Spanish News/Talk, Blues, Comedy, Southern Gospel and etc. But in Turkey there aren't radio formats are generated from mother formats. Turkey radio market do not have many sub formats and use the general formats like AC, CHR, News, Talk and etc.

Finally we should say that deciding which format a radio station will use is a very important in today's radio industry. Targeting an audience, define it and then decide the truth format is the most important work for a radio station. The things that should be consider for this work is to make a very good analysis of the market and look in the market the position that the station wants to take. During this analysis it's also very important to make search for the concentration of the market in revenue and in content. A high concentrated radio market may create a threat for a startup radio company in creating value. The effects of the radio formats should be considered in costs and radio stations should make realistic market research for the market they serve and their future of these markets.

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