HORECA 4VET

HoReCa4VET

for sustainable development



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HoReCa4VET for sustainable development

Editor: Katarzyna Sławińska

HoReCa4VET, 2023

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Yapay zekâ gibi çevrimiçi platformlar ve teknolojiler, hizmetleri geliştirmek, işlemleri kolaylaştırmak ve genel müşteri deneyimini ileri noktaya taşımak için kullanılmaktadır. Yapay zekânın uygulamaya geçirilmesi; resepsiyon, oda servisi, bakım ve enerji yönetimi gibi çeşitli hizmetlerde değişikliklere yol açacaktır. Bu ilerlemeler, operasyonel verimliliği artıracak, maliyetleri azaltacak ve aynı zamanda fütüristik deneyim sağlayacaktır.

A comparative analysis of creative advertising strategies of hotels in Cyprus, Macedonia, Poland, Spain, and Türkiye - Hediye AYDOĞAN, Zuhal GÖK DEMİR

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Introduction

As a sub-sector of the tourism industry, the hospitality sector includes both food and catering services and the accommodation/lodging services (Dilek & Harman, 2018, p. 9). Satisfying the needs and desires of the customers is critical (Sinclair-Maragh, 2018), but promoting what they do to meet those needs and desires has also become more of an issue for the hospitality sector, in particular the hotel sector, and the hotels extensively rely on advertising for promotional purposes (Fotouhnezhad, 2018).

The main intention of advertising is to stimulate both primary and selective demand of consumers for the brands (Christou, 2013). The hotels benefit from advertising in order to communicate their advantages and unique offers which their customers find important (Withiam, 1986). As the hotels have a strong tendency to look similar in their advertisements because of their intangible and imitable services (Aydoğan, 2022; Christou, 2013; Dilek & Harman, 2018; Fotouhnezhad, 2018; Luk et al., 1996; Withiam, 1986), they employ a number of creative strategies in their advertisements.

Advertising appeals are one of the creative strategies which can be employed in the hotel advertisements. The use of advertising appeals, defined as "a conscious attempt to motivate potential consumers toward some form of activity (such as gathering further information or purchasing) or to influence them to change their attitude or conception toward the advertised product" (Fotouhnezhad, 2018, p. 182) increases the advertising effectiveness on the consumers' preferences and intentions. The advertising appeals are divided into two types: rational and emotional (Choudhary & Roy, 2022; Christou, 2013). While rational appeals trigger rationally oriented purchase decision by directly explaining the advantages of any product or service (Lin, 2011), emotional appeals catch the attention of the consumers by

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either inducing their feelings and emotions or enticing particular moods rather than providing realistic or logical information (Albers Miller & Royne Stafford, 1999a; Choudhary & Roy, 2022; Christou, 2013; Fotouhnezhad, 2018).

Borrowed interest devices also play a crucial role in the creativity of advertisements. They are mostly used to attract the attention of consumers and induce them to behave accordingly (Kaur et al., 2022). They include the employment of pets/animals, cute babies, eroticism/sexuality, animations, celebrities, music (Kaur et al., 2022), violence (Dafonte-Gómez et al., 2020; Golan & Zaidner, 2008), patriotism, storytelling, hyperbolic elements (Aydoğan, 2022, 2023), and talented activities.

For turning the advertisements into creative ones, the practitioners make use of the power of the suitable ad formats such as demonstration and documentary. The types of ad formats offer different advantages. The demonstration format enables the advertisements to present the characteristics of the products or services promoted when they are in use. The documentary format is the presentation of a real event when the strengths of the products or services can be observed in a documentary-like format. Fantasy is the use of imaginary characters and supernatural phenomena in the advertisements. Musical is the ad format in which the advertising message is given through a musical form. Narrative (short) story format refers to the advertisements which narrate a story with a beginning, problem, and resolution. While slice-of-life denotes the way the advertisements present some sections from the daily life of a consumer during which that consumer faces some daily problems and finds solutions thanks to the products or services promoted, testimonials use either ordinary people or celebrities in order to convince the potential customers that those people have also consumed and enjoyed the products or services promoted. Finally, teasers are those advertisements which intend to arouse a sense of curiosity in consumers without providing enough information and share the real message later (Baldwin, 1982; Kutlu, 2006).

The way how the advertising is produced can affect the level of ad creativity. In this context, most of the advertisements produced through a cinematic narrative are found more creative and attractive than those produced with some slides of visuals on computers (desktop advertising) (Aydoğan, 2022; Kutlu, 2006). In some cases, with the introduction of the digital technologies, it is evident that some advertisements are created as animations to spark the attention of the consumers to the story created through the animatic drawings (Kutlu, 2006).

Although there are numerous studies investigating the promotional activities of hotels on their websites or social media platforms, the literature (Aprinica, 2021; Huseynova et al., 2022; Luk et al., 1996; Peterson, 1996; Peterson & McQuitty, 2001; Sahin, 2013; Siu & Fung, 1998; Stafford, 1996; Ying-Zhou & Xing, 2015) analyzing the content of the hotel advertisements is scarce, and mainly focuses on the print advertisements of the hotel service. In this context, this study aims to fill the gap by examining the digital advertising contents of the hotels in five different countries with a special focus on the creative strategies adopted. In line with this aim, it seeks answers to the following research questions:

RQ1. What are the main themes and languages that the digital advertisements of the hotels in five countries address?

RQ2. What is the common duration of the digital advertisements of the hotels in five countries?

RQ3. What is the main function of the digital advertisements of the hotels in five countries?

RQ4. How do the countries differ in terms of,

RQ4a. advertising format?

RQ4b. executional techniques?

RQ4c. advertising message strategy?

RQ4d. borrowed interest devices?

RQ4e. characters portrayed?

RQ4f. voice over?

RQ4g. music prominence?

RQ4h. song structure?

RQ4i. forms of advertising music?

RQ4j. music genre?

Methodology

To fulfil its main purpose of identifying the creative advertising strategies of hotels, this study quantitatively content-analyzed the data. This research method was found eligible for this study as it is a suitable research method that provides the researcher with the opportunity to systematically draw meaning from manifest and latent content (Coe & Scacco, 2017, p. 1; Lock & Seele, 2015, p. S27), and is frequently applied in various disciplines including communication studies (Strijbos et al., 2006). For the quantitative content analysis, the data were collected from the YouTube pages of the hotels (for a full list of the YouTube pages, please see Appendix 1), and the top ten hotels with highest brand values over time (BrandFinance, 2022) were purposively selected. As one of the leading platforms for the promotional activities of the hospitality sector with an approximate rate of 90% is the Internet (Dalgiç et al., 2018, p. 177), this study collected data on between November 11 and 28, 2022 from the hotels' YouTube pages, since YouTube is the mostly used social media platform for watching videos (Kemp, 2022). The data were analyzed on MAXQDA 2020 on between December 1 and 10, 2022, using a code sheet (see Appendix 2 for the themes and codes) adapted from previous studies (Aydoğan, 2022, 2023), and descriptive analyses (frequencies, percentages) were performed in order to reveal the incidences of each code.

Results

In this study, no advertisements of the hotel brand Embassy Suites could not be found on YouTube, and thus the analysis was made on other hotel brands. The country-specific distribution of the ads was as such: Cyprus (n=13), Macedonia (n=2), Poland (n=54), Spain (n=44), and Türkiye (n=117). A total of 230 hotel advertisements were taken into consideration.

The analysis of the languages showed that most of the advertisements were in English (n=119) and seventy of the advertisements were free of any language. The advertisements in Cyprus were mostly in English (n=12), while only one was in Greek. While one of the ads in Macedonia was in Russian, another was in free of any language. In Poland, most of the ads were in English (n=30), followed by Polish (n=24), and fourteen did not include any language. In Spain, most of the ads were in English (n=26), and twelve were in no language. Moreover, the ten ads in Spain were in Spanish, and three were multilingual. In Türkiye, most of the ads were in English (n=51), followed by Turkish (n=44), and Arabic (n=1) while forty-three ads included no language. Generally, most of the ads (n=130) address issues related to the hotel business, followed by Christmas (n=20), holidays (n=16), special days (n=15), wedding (n=15), career (n=13), COVID-19 & Post-Covid (n=9), honeymoon (n=7), national holidays (n=5), business meetings (n=3), and parties (n=2). While most of the ads (n=110) lasted 30-60 seconds, it was followed by ads lasting 61-90 seconds (n=42), up to 29 seconds (n=33), 91-120 seconds (n=20), 151-180 seconds (n=12), 121-150 seconds (n=9), and 181 seconds and more (n=4). The ads of the hotels in five countries were created mostly for brand-building reasons (n=202), followed by informing (n=82) and call-to-action (n=47).

A summary of the results was given in Table 1. As is clear from the table below, the mostly used ad format in all countries was demonstration, and while Spain showed differences from other countries by applying musical in their advertisements, Türkiye differed from others by using fantasy as an ad format. In terms of the executional techniques, Cyprus differed from others by adopting the desktop advertising mostly while others chose cinematic narrative. In terms of ad appeals, again Cyprus differed from others by mostly utilizing the combined appeals, while for others it was the emotional ad appeals. In this context, while Cyprus and Macedonia avoid using rational appeals, which the hotels in other countries included in their advertisements. Furthermore, the mostly used borrowed interest devices varied among countries. While the hotels in Poland and Türkiye did not contain borrowed interest devices in most of their advertisements, those in Cyprus and Spain used talented activities. In this regard, it was an interesting finding that the hotels in Poland were the only ones employing violence as a borrowed interest device, while those in Türkiye were the only ones employing patriotism. In terms of characters portrayed, it was a spectacular finding that while the hotels in Cyprus most frequently avoided portraying any character and those in Macedonia gave place to the ordinary people as drama characters, those in other three countries mostly portrayed the hotel representatives including the hotel workers and managers. The hotels in all the countries preferred the same strategy by excluding the voice-overs in their advertisements and prominently choosing the foreground, instrumental and popular music (both as a music form and genre). It should be noted here that the hotels in both Poland and Türkiye used copyright music in two of their advertisements, and thus no sound was available in these advertisements. Another issue to consider was that one of the hotels (Shangri-La) in Türkiye employed triumphal march most probably for arousing the patriotic emotions in consumers.

Table 1. Country-Specific analysis of themes and codes.

Themes	Codes	C (n)	M (n)	P (n)	S (n)	T (n)
Ad Format	Demonstration	**10**	**2**	**19**	**20**	**51**
	Documentary	-	-	2	4	5
	Fantasy	-	-	-	-	2
	Musical	-	-	-	1	-
	Narrative (short) story	2	1	15	4	9
	Other ad formats	-	-	6	2	4
	Slice-of-Life	5	1	15	15	45
	Teaser	-	-	4	7	22
	Testimonial	1	1	3	-	-
Executional Techniques	Animation	3	-	1	4	1
	Cinematic Narrative	6	**2**	**47**	**34**	**89**
	Desktop Advertising	**7**	-	6	10	28
Ad Appeals	Rational Appeals	-	-	7	6	11
	Emotional Appeals	6	**1**	**32**	**25**	**85**
	Both Rational and Emotional Appeals	**7**	**1**	15	13	21
Borrowed Interest Devices	N/A (borrowed interest devices)	4	-	**22**	14	**68**
	Animations	3	-	2	4	1
	Celebrity Endorsement	1	-	8	2	8
	Cute Babies	-	-	-	1	10
	Eroticism / Sexuality	2	1	1	7	-
	Hyperbolic Elements	-	-	-	-	-
	Music	4	2	6	4	5
	Patriotism	-	-	-	-	**4**
	Pets / Animals	1	-	1	3	5
	Storytelling	1	2	19	8	10
	Talented Activities	**6**	1	14	**15**	27
	Violence	-	-	**2**	-	-
Characters Portrayed	N/A (characters)	**6**	0	6	7	24
	Celebrities	1	-	8	4	6
	Drama Character (Celebrity)	-	-	-	-	-
	Drama Character (Ordinary)	5	**2**	26	24	52
	Hotel Representatives	5	1	**41**	**29**	**77**
Voice Over	Voice Over Excluded	**11**	**2**	**37**	**38**	**109**
	Voice Over Included	1	-	17	6	7
Music Prominence	Background Music	1	-	19	8	11
	Foreground Music	**12**	**2**	**33**	**36**	**104**
	N/A (music)	-	-	-	-	-
	Copyright Music Included	-	-	2	-	2
Song Structure	Instrumental Music	**12**	**2**	**48**	**37**	**107**
	Lyrical Music	1	-	4	7	8
	N/A (song structure)	-	-	-	-	-
	Copyright Music Included	-	-	2	-	2
Forms of Ad Music	Needledrop	-	-	-	-	-
	Jingle	-	-	14	14	-
	Popular Music	**13**	**2**	**40**	**30**	**115**
	Copyright Music Included	-	-	2	-	2
Music Genre	Popular Music (genre)	**11**	**2**	**52**	**43**	**113**
	Classical	2	-	2	1	1
	Opera	-	-	-	-	-
	N/A (music genre)	-	-	-	-	
	Other music (march)	-	-	-	-	**1**
	Copyright Music Included	-	-	2	-	2

Conclusion

Marketing activities including advertising aims to generate distinct customer values and experiences (Dilek & Harman, 2018). In a harsh and competitive market like the hotel market, creative advertising activities are vital to capture the glance of customers who are bombarded with an enormous number of hotel advertisements, which are mostly identical and away from the point where they could grip the attention due to their ineffective and inside-the-box nature. This is one of the most criticized issues in the relevant literature (Aprinica, 2021; Christou, 2013; Huseynova et al., 2022; Lewis, 1984; Luk et al., 1996; Peterson, 1996; Peterson & McQuitty, 2001; Sahin, 2013; Siu & Fung, 1998; Withiam, 1986; Ying-Zhou & Xing, 2015), but when examined closely, it was observed that the research object of those studies was the print advertisements and they focused mostly on a singular country. Realizing the need to investigate the creative strategies of the digital advertisements of the hotels, this study quantitatively content-analyzed a total of 230 YouTube advertisements of the top nine hotels (Crowne Plaza, Double Tree by Hilton, Hampton Inn, Hilton, Holiday Inn, Hyatt, InterContinental, Marriott and Shangri-La) in Cyprus, Macedonia, Poland, Spain and Türkiye.

The results of the study indicated that the most common language was English and the second language preference was the exclusion of any language in the advertisements, and this was a sign of the hotels' strategy to target customers from different parts of the world instead of their local customers. Another significant finding was that the advertisements mostly address the holidays and business trips, and this supports the view that the hotel customers are mostly those who make their stay at hotels during their business or pleasure trips (Dilek & Harman, 2018). In this regard, the COVID-19 precautions in the hotels were another trending issue in the advertisements, and this demonstrates the dramatic effect of the COVID-19 pandemic on the hotel sector (Ju & Jang, 2023; Zhu et al., 2022). In terms of the ad duration, it was a striking finding that the ads mostly lasted up to 90 seconds. One possible explanation for this may be that short video advertisements are more attractive for digital media users as they find it annoying to be interrupted by video ads for a long time (Kim et al., 2022; Nettelhorst et al., 2020; Oshiba et al., 2002). Furthermore, the hotel advertisements were found to be created mostly for branding (brand-building) reasons, and this may be signalling the competitive nature of the hotel market environment where the hotels may feel compelled to continue their branding activities.

It was also a substantial finding that most of the hotel commercials portrayed themselves as brands providing a high-class and authentic service for their customers in not only their rooms, but also outside their rooms and even outside the hotel itself. This signals the view (Dilek & Harman, 2018) that hotels build through their advertising communications an image in that they create memorable experiences for their customers and make them feel like royal members. However, it should be noted here that nearly all the hotel commercials include visuals of lobbies, ballrooms or swimming pools as their unique offers, and as Withiam (1986) emphasizes, this may turn these hotels into identical twins of each other, resulting in the failure of the commercials to achieve their primary task of attracting the (potential) customers' attention and bringing them to the door. In order to differentiate themselves and get a competitive advantage over their rivals, it is recommended that the hotels consider creatively integrating the seventeen hotel attributes (Lewis, 1984) into their advertising.

The hotel commercials employ emotional appeals to build a strong bond with their (potential) custo-

mers. This supports the findings of Albers Miller and Royne Stafford (1999b)'s study, which claimed that while emotional appeals were used for experiential services such as hotels and restaurants (Stafford & Day, 1995), rational ones were for the utilitarian services such as auto repair and photo processing (Stafford & Day, 1995). The underlying reason of employing such strategies and appeals could be the psychological needs and desires of the hotel customers (Christou, 2013), who are away from their comfortable houses for different reasons such as business and holiday (Dilek & Harman, 2018; Withiam, 1986) and seek for the emotion of "feeling like home".

The limitations of this study are worth mentioning. This study is limited to the video advertisements of the hotels available on their YouTube pages, and those which have not been shared on the YouTube pages are necessarily excluded from the study. Another main limitation is that the study only covers the advertisements of the hotel chains facilitating in five countries which are the partners of an Erasmus+ project titled "Market qualifications – a signpost for minimizing competence gaps between education and the labour market in the HoReCa sector (HoReCa4Vet)". Finally, this study contains limitations inherent in the selected research method, the quantitative content analysis. Thus, it is highly recommended that further research incorporates other research methods which investigate other advertising types of other hotel chains facilitating in various other countries. Despite the limitations, this study is valuable as – to the best knowledge of the authors - it is the first study examining the digital advertising strategies of top hotels in different countries.

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Appendix

Appendix 1. List of hotels' YouTube links from which the data were collected.

Hotel	YouTube Page	YouTube Link	Country
Crowne Plaza	Crowne Plaza Limassol	https://www.youtube.com/@crowneplazalimassol9384	Cyprus
Crowne Plaza	Crowne Plaza Warsaw - The HUB	https://www.youtube.com/@crowneplazawarsaw-thehub8316/videos	Poland
Crowne Plaza	Crowne Plaza Madrid Airport	https://www.youtube.com/@crowneplazamadridairport6057	Spain
Crowne Plaza	Crowne Plaza Milan	https://www.youtube.com/@crowneplazamilan3229	Spain
Crowne Plaza	Crowne Plaza İstanbul OryaPark	https://www.youtube.com/@crowneplazaistanbuloryapar7255	Türkiye
Crowne Plaza	Crowne Plaza Istanbul Florya	https://www.youtube.com/@crowneplazaistanbulflorya9736	Türkiye
Crowne Plaza	Crowne Plaza Ankara	https://www.youtube.com/@crowneplazaankara7846	Türkiye
Crowne Plaza	Crowne Plaza Antalya	https://www.youtube.com/@crowneplazaantalya6061	Türkiye
Double Tree	DoubleTree by Hilton Hotel & Conference Centre Warsaw	https://www.youtube.com/@DoubleTreeWarsaw	Poland
Double Tree	DoubleTree by Hilton Hotel Wroclaw	https://www.youtube.com/@DoubleTreebyHiltonHotelWroclaw	Poland
Double Tree	DoubleTree by Hilton La Torre Golf & Spa Resort	https://www.youtube.com/@doubletreebyhiltonlatorreg3197	Spain
Double Tree	DoubleTree by Hilton Istanbul Topkapi	https://www.youtube.com/@doubletreebyhiltonistanbul9871	Türkiye
Double Tree	DoubleTree by Hilton Piyalepaşa	https://www.youtube.com/@doubletreebyhiltonpiyalepa1088	Türkiye
Double Tree	DoubleTree by Hilton Antalya City Centre	https://www.youtube.com/@doubletreebyhiltonantalyac8829	Türkiye
Double Tree	DoubleTree by Hilton Adana	https://www.youtube.com/@DoubleTreebyHiltonAdana	Türkiye
Double Tree	DoubleTree by Hilton Izmir Airport	https://www.youtube.com/@DoubleTreebyHiltonIzmirAirport	Türkiye
Double Tree	Doubletree By Hilton Izmir Airport	https://www.youtube.com/@doubletreebyhiltonizmirair3715/videos	Türkiye
Hampton Inn	Hotel Hampton by Hilton Lublin	https://www.youtube.com/@hotelhamptonbyhiltonlublin9665	Poland
Hampton Inn	Hampton by Hilton Oświęcim	https://www.youtube.com/@hamptonbyhiltonoswiecim1000/videos	Poland
Hampton Inn	Hampton by Hilton Bursa	https://www.youtube.com/@HamptonbyHiltonBursa	Türkiye
Hilton	Hilton Nicosia	https://www.youtube.com/@HiltonNicosia	Cyprus
Hilton	Hilton Warsaw City	https://www.youtube.com/@HiltonWarsawCity	Poland
Hilton	Hilton	https://www.youtube.com/@hilton5613	Poland
Hilton	Hilton Diagonal Mar Barcelona	https://www.youtube.com/@HiltonDiagonalMarBarcelona	Spain
Hilton	Hilton Barcelona	https://www.youtube.com/@HiltonBarcelona	Spain
Hilton	Hilton Madrid Airport	https://www.youtube.com/@HiltonMadridAirport	Spain
Hilton	Hilton Istanbul Bomonti Hotel & Conference Center	https://www.youtube.com/@HiltonIstanbulBomonti	Türkiye
Hilton	Hilton Istanbul Bosphorus	https://www.youtube.com/@HiltonIstanbulBosphorus	Türkiye
Hilton	Hilton Istanbul Kozyatagi	https://www.youtube.com/@HiltonIstanbulKozyatagi	Türkiye
Hilton	Hilton Garden Inn Ankara Gimat	https://www.youtube.com/@hiltongardeninnankaragimat5105	Türkiye

Hilton	Hilton Dalaman Sarigerme Resort & Spa	https://www.youtube.com/@HiltonDalamanSarigerme	Türkiye
Holiday Inn	Holiday Inn Kraków City Center	https://www.youtube.com/@holidayinnkrakowcitycenter2237	Poland
Holiday Inn	HolidayInnJozefow	https://www.youtube.com/@HolidayInnJozefow	Poland
Holiday Inn	Holiday Inn Express Bilbao	https://www.youtube.com/@holidayinnexpressbilbao9551/videos	Spain
Holiday Inn	Holiday Inn Madrid	https://www.youtube.com/@HolidayInnMadrid/videos	Spain
Holiday Inn	Holiday Inn Kayseri - Düvenönü	https://www.youtube.com/@holidayinnkayseri-duvenonu4267	Türkiye
Holiday Inn	Holiday Inn Bursa	https://www.youtube.com/@holidayinnbursa2702	Türkiye
Holiday Inn	Holiday Inn Bursa	https://www.youtube.com/@holidayinnbursa3182/videos	Türkiye
Holiday Inn	Holiday inn İstanbul Tuzla Bay	https://www.youtube.com/@holidayinnistanbultuzlabay2678	Türkiye
Hyatt	Columbia Beach Resort	https://www.youtube.com/@columbiabr	Cyprus
Hyatt	Hyatt Regency Barcelona Tower	https://www.youtube.com/@hesperiatower	Spain
Hyatt	Hyatt Centric Levent İstanbul	https://www.youtube.com/@hyattcentricleventistanbul3722	Türkiye
InterContinental	InterContinental Warszawa	https://www.youtube.com/@intercontinentalwarszawa516/videos	Poland
InterContinental	InterContinental Madrid	https://www.youtube.com/@InterConMadrid	Spain
InterContinental	InterContinental Barcelona Hotel	https://www.youtube.com/@intercontinentalbarcelonah9517/videos	Spain
InterContinental	InterContinental Istanbul	https://www.youtube.com/@intercontinentalistanbul897	Türkiye
Marriott	Skopje Marriott	https://www.youtube.com/@skopjemarriott1882/videos	Macedonia
Marriott	Sopot Marriott Resort & Spa	https://www.youtube.com/@sopotmarriottresortspa7802	Poland
Marriott	Marriott Warsaw	https://www.youtube.com/@marriottwarsaw2480	Poland
Marriott	Hotel Denia Marriott La Sella Golf Resort & Spa	https://www.youtube.com/@deniamarriotthotel	Spain
Marriott	Madrid Marriott Auditorium Hotel & Conference Center	https://www.youtube.com/@hotelauditorium	Spain
Marriott	JW Marriott Istanbul Bosphorus	https://www.youtube.com/@jwmarriottistanbulbosphoru4590	Türkiye
Shangri-La	Shangri-La Bosphorus Istanbul	https://www.youtube.com/@shangrilaistanbul	Türkiye

Appendix 2. Code Sheet

Themes	***Codes***
Country	1) Cyprus; 2) Macedonia; 3) Poland; 4) Spain; 5) Türkiye
Hotel Brand	1) Crowne Plaza; 2) Double Tree by Hilton; 3) Embassy Suites; 4) Hampton Inn; 5) Hilton; 6) Holiday Inn; 7) Hyatt; 8) InterContinental; 9) Marriott; 10) Shangri-La
Language	1) Multilingual; 2) N/A (Language); 3) Arabic; 4) English; 5) Greek; 6) Polish; 7) Russian; 8) Spanish; 9) Turkish
Ad Theme	1) N/A (Ad Theme); 2) Special Days; 3) Holidays; 4) Business Meetings; 5) Career; 6) Christmas; 7) COVID-19 & Post-Covid; 8) Honeymoon; 9) National Holidays; 10) Wedding; 11) Parties
Ad Length (in seconds)	1) 0-29 seconds; 2) 30-60 seconds; 3) 61-90 seconds; 4) 91-120 seconds; 5) 121-150 seconds; 6) 151-180 seconds; 7) 181 seconds and more
Ad Function	1) Informing; 2) Call-to-Action; 3) Brand-Building
Ad Format	1) Demonstration; 2) Documentary; 3) Fantasy; 4) Musical; 5) Narrative (short) story; 6) Other ad format; 7) Slice-of-Life; 8) Teaser; 9) Testimonial
Executional Techniques	1) Animation; 2) Cinematic Narrative; 3) Desktop Advertising
Ad Appeals	1) Rational; 2) Emotional; 3) Combined

Borrowed Interest Devices	1) N/A; 2) Animations; 3) Celebrity Endorsement; 4) Cute Babies; 5) Eroticism / Sexuality; 6) Hyperbolic Elements; 7) Music; 8) Patriotism; 9) Pets / Animals; 10) Storytelling; 11) Talented Activities; 12) Violence
Characters	1) N/A; 2) Celebrities; 3) Drama Character (Celebrity); 4) Drama Character (Ordinary); 5) Hotel Representatives
Voice Over	1) Voice Over Excluded; 2) Voice Over Included
Music Prominence	1) Background Music; 2) Foreground Music; 3) N/A (Music); 4) Copyright Music Included
Song Structure	1) Instrumental Music; 2) Lyrical Music; 3) N/A (Song Structure); Copyright Music Included
Forms of Ad Music	1) Needledrop; 2) Jingle; 3) Popular Music; 4) Copyright Music Included
Music Genre	1) Popular Music (genre); 2) Classical; 3) Opera; 4) N/A (music genre); 5) Copyright Music Included; 6) Other Music Genre

9. Компаративна анализа на креативни стратегии за промоција на хотели во Кипар, Македонија, Полска, Шпанија и Турција - Hediye AYDOĞAN, Zuhal GÖK DEMİR

Резиме

Туризмот и рекламирањето се поврзани, а на туризмот му е потребно рекламирањето за да ги убеди (потенцијалните) клиенти да направат одлуки за резервација. На хотелската индустрија во угостителскиот сектор, потсектор на туристичката индустрија, особено им се потребни практиките од различните форми на промоции за да ги убеди клиентите дека понудените услуги ги задоволуваат нивните желби и потреби, како и дека се достапни уникатни можности за сите што сакаат да се оддалечат од домовите на кратко, поради работа или забава. Меѓутоа, сличностите на хотелите поради нематеријалните услуги што може да се имитираат бараат од рекламите да направат разлика, што резултира со употреба на различни креативни стратегии при рекламирањето. Ова е исто така поттикнато од употребата на дигиталните технологии во рекламни цели, бидејќи сеприсутноста на дигиталното рекламирање го зголемува избегнувањето на рекламите од страна на корисниците на дигиталните медиуми, а креативните елементи му помагаат на дигиталното рекламирање да го привлече вниманието на целната публика. Затоа, многу е важно да се идентификуваат креативните стратегии што се усвоени во дигиталните реклами на хотелската индустрија и да се земат предвид стратегиите што се специфични за одредена земја и се користат во тие реклами. Земајќи го ова предвид, тековната студија ја анализираше содржината на дигиталните видео реклами за најдобрите десет хотели со највисока вредност на бренд со текот на времето (Crowne Plaza, Double Tree, Embassy Suites, Hampton Inn, Hilton, Holiday Inn, Hyatt, InterContinental, Marriott и Shangri-La) споделени на YouTube-страниците на хотелите, користејќи лист со кодови адаптирани од претходно истражување. Емпириските анализи на дигиталните видео реклами беа извршени на MAXQDA 2020, во периодот меѓу 1 декември и 10 декември 2022 година. Преку метод на наменско земање примероци, беа избрани хотелите што функционираат во Кипар, Македонија, Полска, Шпанија и Турција. Вкупно беше анализирана содржината на 230 дигитални видео реклами за хотели. Општите резултати покажуваат дека повеќето реклами биле на англиски јазик, зборувале за одмори и деловни патувања, не траеле повеќе од 90 секунди и имале за цел да го зголемат препознавањето и имиџот на брендот. Според стратегиите за креативно рекламирање, резултатите покажуваат дека најголем дел од дигиталните видео реклами се направени во филмски наративен формат, придружени во преден план со популарна и инструментална музика, чијашто главна функција е да ги демонстрира главните услуги што се нудат во хотелите со примена на емоционална привлечност и талентирани

активности, а нема нарација. Разликите меѓу државите се состојат во димензиите на стратегиите за креативно рекламирање, како техники за извршување, рекламни слогани, наќини за привлекување на интерес и различни ликови. Во тој аспект, Кипар најмногу се потпира на реклами на пребарувач, а другите на филмски наратив. Кипар применува, претежно, и рационални и емоционални слогани, наместо само емоционални скогани, како што примениле другите земји. Кога станува збор за начини за привлекување на интерес, Турција се разликува од останатите со тоа што користи патриотизам во рекламите за хотели, додека раскажувањето приказни е најистакнат начин за привлекување на интерес во рекламите за хотели во Македонија и Полска, а другите користеа талентирани активности. На крај, ликовите прикажани во рекламите се претежно претставници на хотелите во Полска, Шпанија и Турција, во Македонија се драмски ликови (обично), а во Кипар мешавина од претставници на хотелите и драмски ликови (обично). Треба да се напомене дека некои реклами беа аматерски изведени и споделени на YouTube, користејќи материјали заштитени со авторски права. Од сето ова може да се заклучи дека најголем дел од хотелите не успеаја да понудат креативни реклами на нивните канали на YouTube. Бидејќи оваа студија има за цел да го пополни јазот во литературата, во која нема доволно студии кои ги истражуваат дигиталните реклами на хотелите според креативноста, оваа студија е прва што ги анализира дигиталните реклами на хотелите од перспектива на повеќе земји за да ги открие тековните трендови, да даде предлози за понатамошни студии и да обезбеди практични и менаџерски импликации.

10. Συγκριτική ανάλυση στρατηγικών δημιουργικής διαφήμισης ξενοδοχεία σε Κύπρο, Μακεδονία, Πολωνία, Ισπανία και Τουρκία - Hediye AYDOĞAN, Zuhal GÖK DEMİR

Περίληψη

Ο τουρισμός και η διαφήμιση είναι αλληλένδετα και ο πρώτος χρειάζεται τη δεύτερη για να πείσει τους (δυνητικούς) πελάτες όσον αφορά τις αποφάσεις αγοράς τους. Ειδικά η ξενοδοχειακή βιομηχανία στον τομέα της φιλοξενίας, υποτομέας της τουριστικής βιομηχανίας, βασίζεται στις διαφημιστικές πρακτικές για να πείσει τους πελάτες της ότι οι παρεχόμενες υπηρεσίες ανταποκρίνονται στις ανάγκες και τις επιθυμίες τους και ότι υπάρχουν μοναδικές ευκαιρίες για όσους σκοπεύουν να εγκαταλείψουν για λίγο τα σπίτια τους για λόγους εργασίας ή διασκέδασης. Ωστόσο, οι ομοιότητες των ξενοδοχείων λόγω των άυλων και μιμητών υπηρεσιών τους επιβάλλουν στις διαφημίσεις να κάνουν τη διαφορά και αυτό έχει ως αποτέλεσμα την εφαρμογή διαφόρων δημιουργικών στρατηγικών στη διαφήμιση. Αυτό έχει επίσης προταθεί από τη χρήση ψηφιακών τεχνολογιών για διαφημιστικές πρακτικές, επειδή η πανταχού παρουσία της ψηφιακής διαφήμισης αυξάνει την αποφυγή διαφημίσεων από τους χρήστες ψηφιακών μέσων και τα δημιουργικά στοιχεία βοηθούν την ψηφιακή διαφήμιση να τραβήξει την προσοχή του κοινού-στόχου. Επομένως, είναι πολύ σημαντικό να εντοπιστούν οι δημιουργικές στρατηγικές που υιοθετούνται στις ψηφιακές διαφημίσεις της ξενοδοχειακής βιομηχανίας και να ληφθούν υπόψη οι στρατηγικές που χρησιμοποιούνται για κάθε χώρα σε αυτές τις διαφημίσεις.

Λαμβάνοντας υπόψη αυτό, το περιεχόμενο της τρέχουσας μελέτης ανέλυσε τις ψηφιακές διαφημίσεις βίντεο των δέκα κορυφαίων ξενοδοχείων με ψηλή αναγνωρισιμότητα με την πάροδο του χρόνου (Crowne Plaza, Double Tree, Embassy Suites, Hampton Inn, Hilton, Holiday Inn, Hyatt, InterContinental, Marriott και Shangri-La) που διανεμήθηκαν στις σελίδες του ξενοδοχείου στο YouTube χρησιμοποιώντας ένα φύλλο κώδικα προσαρμοσμένο από προηγούμενη έρευνα. Οι περιγραφικές αναλύσεις των διαφημίσεων ψηφιακών βίντεο πραγματοποιήθηκαν στο MAXQDA 2020, μεταξύ 1 και 10 Δεκεμβρίου 2022. Υιοθετώντας μια σκόπιμη μέθοδο δειγματοληψίας, επιλέχθηκαν τα ξενοδοχεία που διευκολύνουν την Κύπρο, τη Μακεδονία, την Πολωνία, την Ισπανία και την Τουρκία και 230 ψηφιακές διαφημίσεις βίντεο των ξενοδοχείων συνολικά

αναλύθηκαν ποσοτικά ως προς το περιεχόμενο.

Τα γενικά αποτελέσματα δείχνουν ότι οι περισσότερες διαφημίσεις ήταν στα αγγλικά, αφορούσαν το θέμα των διακοπών και επαγγελματικών ταξιδιών, δεν διήρκεσαν περισσότερο από 90 δευτερόλεπτα και στόχευαν στη βελτίωση της αναγνώρισης και της εικόνας της επωνυμίας. Όσον αφορά τις στρατηγικές δημιουργικής διαφήμισης, τα αποτελέσματα καταδεικνύουν ότι οι περισσότερες ψηφιακές διαφημίσεις βίντεο δημιουργήθηκαν σε μορφή κινηματογραφικής αφήγησης συνοδευόμενη από πρώτο πλάνο, δημοφιλή και ενόργανη μουσική με κύρια λειτουργία την επίδειξη των κύριων υπηρεσιών που προσφέρονται στα ξενοδοχεία με την επίκληση στο συναίσθημα και ταλαντούχες δραστηριότητες, και απέκλεισαν την επικάλυψη με φωνές. Οι διαφορές μεταξύ των χωρών εμφανίστηκαν ως προς τις διαστάσεις των στρατηγικών δημιουργικής διαφήμισης, όπως οι τεχνικές εκτέλεσης, οι διαφημιστικές εκκλήσεις και οι χαρακτήρες που απεικονίζονται . Από αυτή την άποψη, η Κύπρος βασίστηκε κυρίως στη διαφήμιση επιτραπέζιου υπολογιστή, ενώ άλλες στην κινηματογραφική αφήγηση, και η Κύπρος εφάρμοσε κυρίως εκκλήσεις στην λογική και το συναίσθημα παρά συναισθηματικές εκκλήσεις που υιοθετήθηκαν κυρίως από άλλες χώρες. Όσον αφορά τις συσκευές δανεικού ενδιαφέροντος (borrowed interest devices), η Τουρκία διέφερε από άλλες χρησιμοποιώντας πατριωτισμό στις διαφημίσεις ξενοδοχείων και η αφήγηση ιστοριών ήταν η πιο σημαντική συσκευή δανεικού ενδιαφέροντος(borrowed interest devices), στις διαφημίσεις ξενοδοχείων στη Μακεδονία και την Πολωνία, ενώ ήταν ταλαντούχες δραστηριότητες για τους υπόλοιπους. Τέλος, οι χαρακτήρες που απεικονίζονταν στις διαφημίσεις ήταν ως επί το πλείστον εκπρόσωποι ξενοδοχείων στην Πολωνία, την Ισπανία και την Τουρκία, ενώ επρόκειτο για δραματικούς χαρακτήρες (συνηθισμένοι) στη Μακεδονία και δραματικοί χαρακτήρες (κοινοί) και εκπρόσωποι ξενοδοχείων στην Κύπρο. Είναι επίσης αξιοσημείωτο ότι ορισμένες διαφημίσεις παρήχθηκε ερασιτεχνικά και κοινοποιήθηκαν στο YouTube χρησιμοποιώντας υλικό που προστατεύεται από πνευματικά δικαιώματα. Συμπερασματικά, μπορούμε να πούμε ότι η πλειοψηφία των ξενοδοχείων απέτυχε να προσφέρει δημιουργική διαφήμιση στα κανάλια τους στο YouTube. Καθώς αυτή η μελέτη επιχειρεί επίσης να καλύψει το κενό στη βιβλιογραφία, η οποία δεν έχει τις μελέτες που διερευνούν τις ψηφιακές διαφημίσεις των ξενοδοχείων ως προς τη δημιουργικότητά τους, συμβάλλει στον σχετικό τομέα. Αξίζει επίσης να σημειωθεί ότι, εξ όσων γνωρίζουν οι συγγραφείς, αυτή η μελέτη είναι η πρώτη που αναλύει τις ψηφιακές διαφημίσεις των ξενοδοχείων από την οπτική γωνία της χώρας για να αποκαλύψει τις τρέχουσες τάσεις, να κάνει προτάσεις για περαιτέρω μελέτες και να παρέχει πρακτικές και διαχειριστικές επιπτώσεις.

11. Un análisis comparativo de las estrategias de publicidad creativa de hoteles en Chipre, Macedonia, Polonia, España y Turquía - Hediye AYDOĞAN, Zuhal GÖK DEMİR

El turismo y la publicidad están entrelazados, y el primero necesita de la última para persuadir a los (potenciales) clientes en términos de sus decisiones de compra. Especialmente la industria hotelera dentro del sector de la hospitalidad, un subsector de la industria turística, se basa en las prácticas publicitarias para convencer a sus clientes de que los servicios ofrecidos cumplen con sus necesidades y deseos, y que existen oportunidades únicas para aquellos que deseen dejar sus hogares por un tiempo por motivos laborales o de entretenimiento. Sin embargo, las similitudes de los hoteles por sus servicios intangibles e imitables requieren que los anuncios sean diferentes, lo que resulta en la implementación de diversas estrategias creativas en la publicidad. Esto también ha sido impulsado por el uso de tecnologías digitales para las prácticas publicitarias, ya que la omnipresencia de la publicidad digital

aumenta la evasión de los anuncios por parte de los usuarios de medios digitales, y los elementos creativos ayudan a captar la atención del público objetivo. Por lo tanto, es de gran importancia identificar las estrategias creativas adoptadas en los anuncios digitales de la industria hotelera y tener en cuenta las estrategias específicas de cada país empleadas en estos anuncios.

Teniendo esto en cuenta, el presente estudio analizó el contenido de los anuncios de video digital de los diez principales hoteles con los valores de marca más altos a lo largo del tiempo (Crowne Plaza, Double Tree, Embassy Suites, Hampton Inn, Hilton, Holiday Inn, Hyatt, InterContinental, Marriott y Shangri-La) distribuidos en las páginas de YouTube de los hoteles, utilizando una hoja de código adaptada de investigaciones previas. El análisis descriptivo de los anuncios de video digital se realizó en MAXQDA 2020, entre el 1 y el 10 de diciembre de 2022. Mediante un muestreo intencional, se seleccionaron los hoteles facilitados en Chipre, Macedonia, Polonia, España y Turquía y se analizaron cuantitativamente un total de 230 anuncios de vídeos digitales de hoteles.

Los resultados generales indican que la mayoría de los anuncios estaban en inglés, abordaban el tema de las vacaciones y los viajes de negocios, tenían una duración de no más de 90 segundos y tenían como objetivo mejorar el reconocimiento de marca y la imagen. En cuanto a las estrategias publicitarias creativas, los resultados muestran que la mayoría de los anuncios de video digital se crearon en formato narrativo cinematográfico acompañados de música popular e instrumental con la principal función de demostrar los principales servicios ofrecidos en los hoteles mediante la aplicación de apelaciones emocionales y actividades talentosas, y excluyendo los narradores. Las diferencias entre los países se dieron en términos de dimensiones de las estrategias publicitarias creativas, como técnicas de ejecución, apelaciones publicitarias, dispositivos de interés prestado y personajes retratados. En este sentido, Chipre se basó principalmente en la publicidad de escritorio, mientras que los demás países utilizaron principalmente la narrativa cinematográfica, y Chipre aplicó apelaciones racionales y emocionales en lugar de únicamente las apelaciones emocionales mayormente adoptadas por los otros países. En cuanto a los dispositivos de interés prestados, Turquía se diferenció de los demás al utilizar el patriotismo en los anuncios de hoteles, y la narración fue el dispositivo de interés prestado más prominente en los anuncios de hoteles en Macedonia y Polonia, mientras que en los demás fue el talento y las actividades. Por último, los personajes retratados en los anuncios fueron los representantes del hotel en Polonia, España y Turquía, mientras que en Macedonia fueron personajes de drama (ordinarios) y en Chipre fueron tanto personajes de drama (ordinarios) como representantes del hotel. También es notable que algunos anuncios fueron producidos de manera amateur y compartidos en YouTube utilizando material con derechos de autor.

En conclusión, se puede afirmar que la mayoría de los hoteles no ofrecieron publicidad creativa en sus canales de YouTube. Este estudio también intenta llenar el vacío en la literatura, que carece de estudios que investiguen los anuncios digitales de hoteles en términos de su creatividad, y contribuye al campo relacionado. También vale la pena señalar que, según el mejor conocimiento de los autores, este estudio es el primero que analiza los anuncios digitales de hoteles desde una perspectiva transnacional para revelar las tendencias actuales, hacer sugerencias para estudios futuros y brindar implicaciones prácticas y de gestión.

12. Kıbrıs, Makedonya, Polonya, İspanya ve Türkiye'deki Otellerin Yaratıcı Reklam Stratejilerinin Kıyaslanması - Hediye AYDOĞAN, Zuhal GÖK DEMİR

ÖZET

Turizm ve reklamcılık iç içe geçmiştir ve ilki (potansiyel) müşterileri satın alma kararları konusunda ikna etmek için ikincisine ihtiyaç duymaktadır. Özellikle, turizm endüstrisinin bir alt sektörü olan konaklama sektöründeki otelcilik sektörü, müşterilerini sunulan hizmetlerin onların ihtiyaç ve isteklerini karşıladığına ve iş veya eğlence amacıyla evlerinden bir süreliğine ayrılacaklar için eşsiz fırsatların bulunduğuna ikna etmek için reklam uygulamalarına güvenmektedir. Ancak otellerin soyut ve taklit edilebilir hizmetleri nedeniyle benzerlik göstermeleri, reklamların fark yaratmasını zorunlu kılmakta ve bu durum reklamlarda çeşitli yaratıcı stratejilerin kullanılması sonucunu doğurmaktadır. Dijital reklamcılığın her yerde bulunması, dijital medya kullanıcılarının reklamdan kaçınmasını artırdığından ve yaratıcı unsurlar, dijital reklamcılığın hedef kitlenin dikkatini çekmesine yardımcı olduğundan, bu aynı zamanda dijital teknolojilerin reklam uygulamaları için kullanılmasıyla da desteklenmiştir. Bu nedenle otel sektörünün dijital reklamlarında benimsenen yaratıcı stratejilerin belirlenmesi ve bu reklamlarda kullanılan ülkelere özgü stratejilerin dikkate alınması büyük önem taşımaktadır. Bunu göz önünde bulundurarak, mevcut çalışma, zaman içinde en yüksek marka değerine sahip ilk on otelin (Crowne Plaza, Double Tree, Embassy Suites, Hampton Inn, Hilton, Holiday Inn, Hyatt, InterContinental, Marriott ve Shangri-La) YouTube sayfalarında sundukları dijital video reklamlarının önceki araştırmalardan uyarlanan bir kod sayfasını kullanarak içerik analizini gerçekleştirmektedir. Dijital video reklamların betimsel analizleri 1-10 Aralık 2022 tarihleri arasında MAXQDA 2020'de gerçekleştirilmiştir. Amaçlı örnekleme yöntemi ile Kıbrıs, Makedonya, Polonya, İspanya ve Türkiye'de faaliyet gösteren oteller seçilmiş ve otellerin toplam 230 adet dijital video reklamı niceliksel olarak içerik analizine tabi tutulmuştur. Genel bulgular, reklamların çoğunun İngilizce olduğunu, tatil ve iş gezileri konusunu ele aldığını, 90 saniyeyi geçmediğini ve marka bilinirliğini ve imajını artırmayı amaçladığını göstermektedir. Yaratıcı reklam stratejileri açısından değerlendirildiğinde bulgular göstermektedir ki dijital video reklamlar sinematik anlatım formatı kullanılarak oluşturulmuş, ön planda popüler ve enstrümental müzikleri kullanmış, oteldeki ana hizmetleri göstermek amacıyla yaratılmış ve duygusal çekicilikler ile beceri-odaklı etkinliklerden faydalanırken dış-sesleri kullanmamıştır. Ülkeler arasındaki farklılıklar, yapım teknikleri, reklam çekicilikleri, ödünç ilgi araçları ve reklamda yer alan karakterler gibi yaratıcı reklam stratejilerinin boyutları açısından ortaya çıkmıştır. Bu bağlamda, Kıbrıs'ın çoğunlukla masaüstü reklamcılığa, diğerlerinin ise sinematik anlatıma dayandığı ve Kıbrıs'ın, çoğunlukla diğer ülkeler tarafından benimsenen duygusal çekiciliklerden ziyade çoğunlukla hem rasyonel hem de duygusal çekiciliklere başvurduğu görülmüştür. Ödünç ilgi araçları açısından Türkiye, otel reklamlarında vatanseverliğin kullanılmasıyla diğerlerinden farklılaşmış, Makedonya ve Polonya'daki otellerin reklamlarında en çok hikâye anlatıcılığı öne çıkarken, diğerlerinde beceri-odaklı etkinlikler olarak öne çıkmıştır. Son olarak reklamlarda yer alan karakterler Polonya, İspanya ve Türkiye'de çoğunlukla otel temsilcileri iken, Makedonya'da drama karakterleri (sıradan), Kıbrıs'ta ise drama karakterleri (sıradan) ve otel temsilcileri olmuştur. Ayrıca bazı reklamların amatörce üretildiği ve telif hakkıyla korunan materyaller kullanılarak YouTube'da paylaşıldığı da dikkat çekmiştir. Sonuç olarak, otellerin büyük çoğunluğunun YouTube kanallarında yaratıcı reklamlar sunmakta başarısız olduklarını söylemek mümkün görünmektedir. Bu çalışma aynı zamanda otellerin dijital reklamlarını yaratıcılıkları açısından inceleyen çalışmaların eksikliğini çeken literatürdeki boşluğu da doldurmaya çalıştığı için ilgili alana katkı sağlamaktadır. Ayrıca belirtmekte fayda var ki bu çalışma, yazarların bilgisine göre, otellerin dijital reklamlarını ülkeler arası bir bakış açısıyla analiz ederek mevcut trendleri ortaya çıkarmak, daha sonraki çalışmalar için önerilerde bulunmak ve uygulamaya ve yönetime ilişkin çıkarımlar sunmak amacıyla yapılan ilk çalışmadır.