



**NON-SUBSIDISED THEATERS AND ARTS
COMMUNICATIONS – A SEMANTIC NETWORK
ANALYSIS ON MARKETING COMMUNICATIONS
AND PUBLIC RELATIONS**

ELIF TANIMIŞ

Master's Thesis

Graduate School

Izmir University of Economics

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ABSTRACT

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Master's Program in Marketing Communications and Public Relations

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This research aims to reveal the attitudes of non-subsidised theatre members toward art communications specifically, marketing communications and public relations. It is hypothesized that there will be a meaningful difference between self-taught actors and professional actors for artistic and corporate competition, commercial approach and costumer centered approach. Also, the shared understandings of the criteria used to segment the audience for self-taught actors and professional actors are revealed in the study.

Keywords: Arts Marketing, Arts Management, Arts Communication, Non-Subsidised Theaters, Semantic Network Analysis

ÖZET

BAĞIMSIZ TİYATROLAR VE SANAT İLETİŞİMİ - PAZARLAMA İLETİŞİMİ VE HALKLA İLİŞKİLER ÜZERİNE BİR ANLAMSAL AĞ ANALİZİ

Tanınmış, Elif

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Bu araştırma, bağımsız tiyatro üyelerinin sanat iletişimi özelinde, pazarlama iletişimi ve halkla ilişkilere yönelik tutumlarını ortaya koymayı amaçlamaktadır. Sanatsal ve kurumsal rekabet, ticari yaklaşım ve müşteri merkezli yaklaşım için kendi kendini yetiştirmiş aktörler ile eğitilmiş aktörler arasında anlamlı bir fark olacağı varsayılmaktadır. Ayrıca, kendi kendini yetiştirmiş aktörler ve eğitilmiş aktörler için izleyicileri segmentlere ayırmak için kullanılan kriterlerin ortak anlayışları da çalışmada ortaya çıkarılmıştır.

Anahtar Kelimeler: Sanat Pazarlaması, Sanat Yönetimi, Sanat İletişimi, Bağımsız Tiyatrolar, Semantik Ağ Analizi.

Dedicated to Onur Atacan, my captain

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CHAPTER 1: INTRODUCTION

This study aims to determine the approaches of non-subsidised theaters in Izmir, Ankara, and Istanbul to marketing communication and public relations activities. The research was carried out with an interview that allowed the participants, defined as the non-founder manager and actor of the theater to put forward their own ideas, and a questionnaire in which the institutional characteristics of the theater were asked. The aim of the study is to determine whether the approaches of non-subsidised theaters in Izmir, Ankara, and Istanbul to marketing communication and public relations activities work differ in terms of whether their artists are professional or self-taught. In the research, which aims to determine the approaches of non-subsidised theaters to communication-advertising activities and to evaluate them comparatively with the participants who are self-taught and professional actors, one-to-one interviews were conducted and a survey study was conducted to collect data.

69 actors from 20 non-subsidised theaters participated to this research study.

The questionnaire used in this study was adapted from mainly two studies (Kaya, 2013) and (Voss and Voss 2000).

Results are examined based on results of self-taught and professional actors's answers to survey and interviews as planned. It is examined that there will be a statistically significant difference between self-taught actors and professional actors for artistic and corporate competition, commercial approach and costumer centered approach. Also, the collective understandings of the criteria used to divide the audience for self-taught actors and professional actors are disclosed in the thesis.

CHAPTER 2: REVIEW OF LITERATURE

The word “ autotelic ” is derived from two Greek words, auto (" self ") and telos (" goal ") (Csikszentmihalyi, 1990). An autotelic activity is one done for its own sake because it provides its own reward: enjoyment. Like that, art consumption can be distinguished from other forms of consumption because of the importance that the non-utilitarian, emotional aspects take on....expresses well the autotelic self-justified nature of art consumption (Koles, Wells, and Tadajewski, 2018).

The meanings of the terms non-subsidised theater and subsidised theater are; non-subsidised theater's are not founded by any civil or governmental organisations (Conway, and Whitelock, 2004). Non-subsidised theaters whose assets depend on ticket sales face difficulties in maintaining their financial sustainability (Aydoğan, and Aydoğan 2021). On the other hand, Subsidised theaters are theaters that have to somehow continue with appropriation. Non-subsidised theaters have produced plays that intend and do things that are more original, perhaps even subsidised theaters could not do (Yazıcıoğlu, and Marçalı, 2021). While state theaters and city theaters, municipal theaters continue their activities by benefiting from a certain appropriation, non-subsidised theaters try to meet their expenses from the budget obtained from their own revenues. (Öztay, and Ağaç, 2018) Subsidised theaters are theaters that have to somehow continue with appropriation.

2.1. Arts Marketing

As a beginning it is critically important to say that; marketing and arts are not suitable for each other. (Carmona, and Toukoumidis, 2021). However, when the literature was examined, it has seen that, in time, art and marketing is getting alog.

Once upon a time artists considered marketing was as a swear word, because artists are not giving importance of audience' s opinions, needs and wants while they are creating the arts (Boorsma, and Chiaravalloti, 2010). However, in time, marketing get a place in marketing discipline. The role of arts marketing is to create

conformity rather than shape arts products and services because arts products have their characteristics (Quyen, 2022).

Definition of arts marketing art sake and marketing sake approaches, modernist, post-modernist approach and communication and relationship building will be explained within the scope of art.

2.1.1. Definition of Arts Marketing

Actors may contemplate the arts as not something to market. According to (Boorsma, 2006), this is because artists do not base their creative processes on the needs and wants of their current or potential audience. Marketing and arts are not suitable for each other (Belfior, and Bennet, 2008). The reason of this is, that for arts and marketing, personal values and social norms are different from each other. However, arts marketing has been discussed in the literature for nearly 45 years (Colbert, and St-James, 2014) and it is comparatively a new discipline for marketing. When considered so, although arts and marketing does not seem to comply with each other, a necessity for a consensus seem to have occurred. Boorsma and Chiaravolloti, define arts marketing as independent tasks, each maintaining its own logic and responsibilities (2010).

Other scholars approach the issue from a management perspective,

Arts marketing in respect to achieving organisational and artistic goals, both sides need to collaborate with each other in order to reach a mutual satisfaction in the integrated management process. This needs to be accomplished so as to meet both artists and marketing industry's needs (Hill, O'Sullivan, and Sullivan, 2012).

Boorsma and Chiaravolloti stated that (2010) the objective of arts marketing is to enable consumers to support and encourage the completion of the work of art which can be optimised into the final stage of art process. Thus, creating artist and customer relationship in the marketing process of art. Similarly, the relationship with

the audience is emphasised through appropriateness as not every work of art is for everyone. Larsen and Kerrigan, (2018), defines the role of marketing for arts as; forming correspondence between creations of the artist and convenient audience. This is because only by means of this attitude can the target of reaching the right customers be achieved.

When it comes to the current situation of arts marketing (Colbert, and St James, 2014) claims that the marketing mix requires a new school exposition by remembering it should stand itself up on the basis of market orientation and market creation within a domain cast wider than it is supposed to be. As the demands of consumers of arts evolve in time, it seems necessary to follow up the recent progress of arts marketing.

Since arts marketing is considered under marketing, Scholars proceed to understand the bases of the field, authenticity as a sub discipline. This researches contribute to marketing literature. (Colbert, and St-James, 2014). However, marketing the arts could be different from marketing the any kind of product because the main goals are different. Therefore, there are some differences between marketing the arts and the “product”.

In literature, arts marketing is discussed according to both the marketing side and the artistic side of it.

Ian Fillis, (2011) claimed that aesthetic growth of the artist and the audience are taken into consideration to achieve artistic goals whereas achieving goals such as economic, materialistic, and growth-oriented are the major goals of businesses. A clear differentiation between these two has to be done to set reasonable goals for the marketing of arts. Ben Walmsley defined that the arts and arts marketing concepts as (2019) marketing has taken arts marketing into granted due to its hybrid nature concerning limited cross-discipline and inter-disciplinary paradigm. This may be the reason why it is seemingly difficult to reach more customers for the artists.

Arts marketing is placed within arts management by Evrard and Colbert (2000) and

highlighted the practice and academic levels of the arts management a field that getting powered by depending on the establishment the AIMAC international conference in 1991. (Ian Fills, 2011). According to Colbert, arts managers need to pay attention to loyalty, satisfaction and repurchasing (2014). Otherwise, it will possibly be demanding to enable long-term relationship between organisations and arts customers.

2.1.2. Relationship Marketing and Arts Marketing

Rentschler and Geursen define relationship marketing within the frame of arts as getting attention of the customers and creating long-term relationships between arts organisations and arts customers (1999). When the marketing strategy is created on relationships for marketing the arts, it is important to build long-term relationships rather than looking for a single ticket buyer (Rentschler, et al., 2002).

This importance is going to be clarified by another scholar by explaining the essence of arts. When the literature is examined by following the timeline, it can be clearly seen that discussions about the essence of arts are creating the base of the importance of the relationship. This explains why the relationship marketing is discussed with arts marketing. A short summary of the mentioned timeline is following.

Arts based thinking makes visualise the relation between person and organisations, it gets simpler to understand the human behaviors and the philosophy of its (Davies, 1997), arts consumptions generally lead by emotions (Colbert, and St-James, 2014) and on the other hand, marketing communication aims reaching the right target audience with the right message (Rowley, 2001).

Consequently, the job of the art marketer is to identify the customer and understand the feelings of the costumer identifying the emotions and likely possible reactions. This is the inference of the writers about the first step of creating a relationship marketing strategy to market the arts.

At that point, it is important to highlight the view of another scholar because if the

relationship marketing is going to be used by an arts organisation as a strategic option, it is important for the arts communicator to keep in mind basic human emotions such as reciprocity, emotional investment, trust, and concern. Only in this way can both the artist and the art consumer protect and advance the interests of art. (O'Sullivan, 1997) It is only when these emotions are fulfilled that the art consumer can relate himself or herself to the work of art.

Once upon a time artists considered marketing was as a swear word. (Boorsma, and Chiaravalloti 2010) because as mentioned above, artists are not giving importance of audience's opinions, needs and wants while they are creating the arts. However, artists can not make money just on their art (Fillis, 2006). Creating relationship between the arts consumer and the artist is responsibility of arts marketer.

This is because it is the job of the arts marketer to create the relationship between the audience and artists. The reason of it is, the artist and the art consumer should meet at a similar and, if possible, the same point through the work of art. For this reason, in the philosophy of contemporary art, art is viewed from a relational perspective, with an approach emphasising the experiential place of the art consumer in the creation and acceptance of art. (Boorsma, and Chiaravalloti, 2010).

For this reason, creating relation between the demands of arts customers and the artists creation need to be regarded as a preliminary concept by the arts marketer.

Some scholars also underline the artists' feelings and ideas.

O'sullivan and Butler explain (2010) that if the artist has the goal of marketing, this may prove to be unproductive. To prevent this, a company-wide marketing orientation is needed to be carried out in order to obtain a productive outcome.

When arts examining within the relational frame, it is possible to assumed that, artists and arts organizations have three different roles for its three different stakeholders

which are, consumers, ensemble and artists. With another saying, they create three value;

1. They create customer value by providing artistic experiences to customers. In this focus, the artist has succeeded in delivering his art to the right art consumer. In this way, the art consumer both provides satisfaction because he can meet the right work of art for himself, and by getting the chance to satisfy the artist's ego because the artist is able to deliver his art to the right consumer and realize himself and his art - which is very rare and therefore very special - he gains the motivation to perform his art with appetite. continues to do so. 2. They create social value with contribute to the lasting cultural reconstruction. At this stage, the artist's art has a place in culture and becomes a cultural value for current and future generations and art itself. 3. They create artistic value with contribute to the professional development (Boorsma, 1993). This means that so as to enable the arts creator to feel satisfied and to keep on producing art in the long run, it is highly valuable to find the right customer and make the relationship long-lasting. Although artists do not create the arts based on the audience, they need to meet and satisfy their needs.

Through the arts in question, artists and the audience reunite with each other and reach the psychological and cultural satisfaction of finding someone to understand the feelings of both artists and the audience. Once this relationship is established, loyalty will occur. There is a direct link between increased relationship and increased loyalty. In other words, while the relationship progressing, consumer loyalty is expected to increase accordingly. for example, the customer, who has bought a single ticket once, is a constant buyer and finally talks in a social environment in a way that defends the product he consumes. (Rentschler et al., 2002). Word of mouth can always be regarded as the basis of creating a good reputation in marketing. Repetitive mentioning can be regarded as the key to create a loyal relationship between artist and the buyer.

For the organisations which are exploring the market for marketing works; maybe it is much more better worried about "what makes a great audience?" (O'sullivan, and Butler, 2010).

For example, subscribing an ensemble, may make theatergoers are considered as loyal in years; the reason make them subscribe is generally be the arts work itself (St-James, and, Colbert, 2014). This may be helpful for the creation of relationship between the organisation and the audience.

2.1.3. Strategic Logic of Arts Marketing

In the literature, it is seen that the concept of marketing has been expanded to include the arts and proceeds using traditional marketing assumptions based on the relationships between various actors, and the need to learn about customer needs and then create products that meet them (Stanton, 1981). However, when the literature is examined, it can be clearly seen that art marketing has matured academically in the last 25 years (Rentschler, 2002).

This means that, basic and fundamental literature about marketing itself shapes and helps arts marketing. This combination and importance of it will be discussions with light of the literature in this part.

Boorsma and Chiaravalloti, (2010) explain the strategic approach of artists's towards the marketing of the arts as the approach can be made fruitful via the pressure the pressure for an investigation of subsequent effects applied and monitored by arts organisations.

Kotler and Scheff (1997) asked 3 questions about consumer/audience and arts concerning *who the customer is, what the customer value and how we can create more value for the customer.*

There are important discussions about the importance of the audience for arts and artists. If there is an arts organisation, an artwork or an artist itself, there should be an audience to share with (Boorsma, 2006). According to (Walmsley, 2019) the audience who are way beyond capitalist value are engaged and interested in the arts created by the artist's with seeking the art. This statement links with the Boorsma's question

(2006) regarding how to create a customer-centered perspective strategically without causing downfall of arts marketing.

Referring to Rentschler's foresight, Walmsley (2019) states that it is inevitable for the arts marketing to create an approach strategically build and continued in the years to come. The qualified relationship between the arts customer and the arts marketing needs to be evaluated in order to achieve a standard to be continued in the long term.

In the literature, the field arts marketing and the role of arts marketing practitioners define based on the consumer orientation.

Scholars have different points of view about consumer orientation.

According to Petkus Jr, (2004) the arts marketer's responsibility to create a balance in categories which serves the best interests of the target audience. Thus, serve as mediator between the artist and the arts customer.

Because of the differences between the arts' nature and marketing, in 1997, Kotler and Scheff suggest combining a traditional arts-centered approach with marketing and business principles. In addition to this, balance needs to be decided by arts marketing (Petkus Jr, 2004) between artistic value and the business value in strategic approach using marketing strategies within the arts, it is still variable of acceptance degree and applying levels (Cuadrado, Gil, and Molla, 2001), For that reason, Parsons, Maclaran, and Chatzidakis (2017) indicates that attention needs to be paid to a variety of issues concerning traditional product marketing which creates complexity in the interrelation of art and the market. This means that applying some of the strategies from conventional marketing may benefit the marketing process of arts.

After these findings of the literature, it is possible to say that: arts marketer needs to be balance between the artists and the audience. This may be the key of the success of the arts marketer. Because R⓪ yseung, states (2008) the arts marketer does not have a say in the process of the production of art, thus, draws a line between art and the world

of business. It is clear that each side has to focus on its own responsibility in creating a healthy connection to reach the arts customer.

In addition to the relevant discussion, Ian Fills (2006) states that some artists make recognition and reputation a priority other than the marketing of the art work which brings about a conflict between idealism and commercialism. This may result in losing the target audience in arts marketing.

Because arts works and value of them are considered to be the social interaction (Boorsma, and Chiaravalloti, 2010) the art manager seeks the right art consumer for the right product, instead of giving importance to satisfy the art consumer's needs and wants with presenting them a product (Boorsma, 2006).

With the light of the literature, if it needs to be summarised; that can be said that; for the strategic logic of arts marketing, carefully balancing product orientation and consumer orientation have importance.

However, Andreasen (1985) states that there is a dilemma in trying to protect the natural behaviours of both the artist and the arts marketer which means orienting the autonomy of the arts producer and the value of the arts. Logic of arts marketing need to run in coordination with the natural creativity of the art maker.

These two orientation is going to be examined in the following.

2.1.4. Product Orientation

In this part, the place of the product orientation in the art marketing will be discussed in light of literature.

Colbert (2003) states that the artistic product and arts management's main aim has to be offering the consumer a product that they will be attracted to rather than serving them a desired product. This is what makes the audience follow up the next work of art and makes them a long-term consumer.

Fillis, (2006) states, product-focused contain the most profit potential because the original domain of marketing concept is selling and creating the products to fulfil the needs and wants of the audience (Stanton, 1981). However, according to Hirschman (1983), the marketing concept does not match the behaviour and philosophy of the artist as a producer of products because essence of reason why artist create is to point out their aesthetic ideals on particular subject's or emotion's beauty (Fillis, 2006). Both the marketer and the artist aim to satisfy the need of the consumer, however, the former by satisfying the needs of the audience and the later satisfying the aesthetic ideals of the audience each serving the product in the shape desired and to be attracted to.

Cowen and Tabarrok (2000) explain this as; For the artist, the moral benefit he will receive from his art is usually more important than the material benefit he will receive from the art product. In addition, they mentioned an important conflict artists face which is the never ending paradox of whether marketing the work of art for monetary concerns or concerns related to aesthetics which means the creation of arts depending on their needs.

The artistic product is of great importance for a cultural organization and seeking a sufficient number of consumers for that artistic product is one of the tasks of an arts marketer. (Colbert et al., 2001). In this way, an arts marketer can fulfil its basic concerns related to the success depending on the number of arts sold.

Consequently, with the results of this part and previous parts, it can be said that from marketing side product the artistic work is important, however, the important point for artists is finding costumers who can understand their emotions. It is way beyond material benefits. Costumer side will be examining in the following part.

2.1.5. Costumer Orientation

Costumer orientation approach is the one other discussing in arts marketing literature. Shcolars have differencet defination and examination about the topic.

First of all, according to Kotler and Scheff's (1997) definition of customer centered as an effort made to fulfil the needs of customers parallel to the target and the budget set.

With perspective of Botti (2000) this orientation might be risky in terms of emotional responses. Botti explains the risk as arts' not creating an emotional response, thus, making this approach dangerous in terms of arts' not being defined as work of art. Boorsma (2006) explains that, customer orientation is a priority was arts consumers participate in determining and fulfilling artistic objectives through contribution of artistic value.

Creating value for customers is the best way to get attention of the customers. This is the main suggestion of product orientation as it is mentioned before. (St. James, and Colbert, 2014). Grabbing the attention of the customer makes the product more valuable than just serving the needs as attention oriented arts products sell more than needs-oriented products.

According to Boorsma (2006), consumers are co-producers of art. Artists should not think apart from consumers after art itself. Boorsma states that, for arts consumers needs to be considered as co-producers and adds, as a core customer value art marketers should give importance to the artistic experience.

Hye-Kyung Lee (2005) claims that, the most important feature of the art marketing is arts' value and artist's authority over the consumer. This is because, artists tend to create the artwork first and accepting and rejecting the arts work is up to consumers

(Hirschman, 1983). In a way, it seems that the work of art creates its own customers by only existing thus making it valuable over the customer.

From the Boorsma's point of view (2002); Arts organisations may be open to seeking needs of art consumers by adapting parts of arts with only one condition; the artist can be free for the process of creating the art because, consumers receive the artistic experience value exchange for artist's efforts to finish the artworks.

The value is created in collaboration with arts consumer, not for the arts consumer (Boorsma, 2006). However, Fillis constantly warns art communicators who create communication strategies using consumer orientation that customer feedback should not be relied upon (Fillis, 2006). The findings of Voss and Voss are supports the Fillis' warnings, for theaters, behave product oriented and customer oriented has negatively linked with ticket sales, number of subscription and total revenue. They find out this result in the end of their implementation (2000). So, even though the tickets sales are low, this does not determine the value of art. It still can attract many people within a culture, so new ways of attracting customers are ought to be considered.

According to, Lee and Lee, there are buyers and audiences as consumers according to the consumption of arts. The audience usually needs to learn about the artworks offered by the brokers in the market, however, additional information need to be given to buyers thus they can evaluate the quality of the artworks even after purchasing them (2017). This requires a further process of marketing which may increase the ticket sales and loyal customers.

In final words, after examining the literature, the audience in other words costumers are there to complete the artworks but art is not there to be creating by an artist for them.

2.2. Art Sake And Marketing Sake

So far, the marketing orientations that can be used in art communication, and the attitudes of the artist and the art consumer have been examined in the light of the literature. As a result of this review, it can be said that an art communicator needs to create a sustainable balance between arts organisations and art consumer in order to be successful.

2.2.1 Art For Art's Sake

This section will explain “arts sake and marketing sake” based on arts marketing.

Artists create to point out the beauty, emotions and maybe the life's itself based on their own perspective (Fillis, 2006). This may be the reason that Belk and Groves (1999), consider the art for art's sake orientation is as a 'romantic attitude'. Since the main effect in the process of creating the arts work is aesthetic creativity, artists seek more about his own creative process and understanding of art than the customer's demand (Fillis, 2007). This means that protecting arts' against being determined only by the demand of customers will also protect its beauty, romance and emotions reflected to customers thus make the work of art alive by creating a bond between both parts.

Becker argues that a distinction is made between art and artwork, and utilitarian or predetermined, ordered products produced by someone for someone else, a customer, or an organization, which determine what needs to be done and what the end result should be (Becker, 1978). By setting criteria and specifications starting from the creation and the marketing of arts needs to be made to follow up line of process.

In the scope of communication, traditional marketing that involved PR and promotion helps to arts marketer to sell tickets and reaching audience. (Luo, 2022). Marketing should reflect artists' works and visions to the right audience (Mokwa, Nakamoto, and Enis 1980). However, marketing begins at the first step of the creation process of the artistic idea and the artists should be identified as the owner/manager of the artwork (Fillis, 2006). In other words, deeply understanding personality of the artist and its implications for the artistic creation process are important. (Evrard, 1991). Above all concepts around arts work, the priority of the artist and his mirroring his ideas and personality into his work.

Because according to Meyer and Even (1998) artists do not create their artworks for the customer, however they are looking for the customer to make their artworks visible. According to Botti's (2000) analyses, processing the arts consumption and making the value of arts spread into the public that care the arts. This means that making the work of art to one person may open doors to making it seen by multiple number of people. So, what really matters is to find that "one person.

2.2.2. Art For Marketing Sake

Chong (2009) claims that, the reason why cultur institutions and big corporations in America give support to arts world and culture industry in the 1960. As result of this supporting, they realized there is significant misbalance between the artistic and cultural situation of the country and its economy.

In 1976, Diggle defined arts marketing as making some amount of customers find the right artists so as to obtain a financial outcome that is relevant to the targeted achievement. By this means, it seems possible for the artists and the customer compatible with each other (Chu, 1991).

Scope of the Diggle's definition of arts marketing, it may be said that when it is about the marketing, the consumer and the money will be considered without seeking the art's sake.

However, as it mentioned before, artists seeking the consumer to share their art work with the society. Lee and Lee (2017) indicates that artists' views show similarity to the society's. In a way mirroring each other may create a fulfilled and long-term relationship.

There are tickets to see the artworks and they need to be sold. According to Lee's statement, arts marketing was engaged with the techniques of marketing (2005). This means; In the commercial sectors, marketing tactics were applied directly to the arts to increase ticket sales (Lee, and Lee, 2017). It is obvious that some facts concerning income also needs to be accomplished besides achieving aesthetic goals.

By referring article of Lee and Lee (2017), they consider brands, which mean artists, as a symbol for the process for symbolic creation of meaning of the brand according to society, and they deal with how brands are positioned in society and they consider culture institutions as brands.

2.3. Modernist, Post Modernist Approach

Firat, Dholakia, and Venkatesh (1995) argue that marketing organizations need to reconsider their understanding of the market, the consumer, and marketing practice regard to we are having the time that passing from modern era to postmodern times.

2.3.1. Modernist Approach

Oxford English Dictionary defines “modernism” as a phenomenon that acts contradictory to what is called classic and traditional. However, to deeply understand the modernist approach toward arts marketing, the literature has brilliant explanations about this specific topic.

Boorsma (2006) comments that arts-based on modernist concept by being autonomous. This makes art a living phenomenon building itself. Before Boorsma and Novitz (2001) explains the point of modernists by indicating that arts has its own specific qualities based on real unique materials.

Boorsma states, artistic value is no longer assume depend on arts consumers. (2006). From that point of view, modernism was also considering as "marketing revolution," because in the past product-orientation and sales-orientation were left alone and provided most of the normative structures for a customer-centric, management-oriented, scientifically aligned agenda. According to Gay, the slogan of modernism is “Make it New” (Gay, 2007). It is clear that arts has faced a revolutionary period by making itself more customer-centric and management-oriented instead of mindset of old-school orientation, thus, making the artist and the arts manager think outside the box.

2.3.2. Post-Modernist Approach

Since the postmodernist approach, which started to show itself i after first part of the twentieth century, the arts’ concept has gradually became separate with the modernist

view (Schaeffer, 1998). From this translation, arts is seen as an experience which established by culture and sociality but not as an independent experience from the general culture itself (Boorsma, and Chiaravalloti 2010). Postmodernist approach has emerged as a concept and practice in arts which emerged as a need to fulfil the needs of the culture itself.

According to, Wilks (2013) the role of consumption is underlined by post-modernism instead of consumption. This makes the concept more functional rather that factual.

Postmodernity is a term that describes today, a period that comes after modernity. (Kotler, Sargeant, and Colbert, 2013) A postmodern view of the cultural production process reconstructs relations more generally in the context of the art, aesthetic and cultural industries (Venkatesh, and Meamber 2006) Therefore, defining arts as a combination of personal and social outcomes and making arts belong to longer time period from past to present.

2.4. Co-Production

Art is a social phenomenon because it is the result of human experience and perception (Jyrämä, 2002) and because of this reason, art is a framework for the co-production of art experiences (Luonila, and Jyrämä, 2020). Through cultural experiences, arts become more invaluable as it comprises experiences of human beings in a larger scale.

On the basis of co-production, the idea of the production process is the benefit that service providers and users provide to each other (Mäenpää, 2013). In this way, a mutual benefit can be obtained through a mutual creation of arts. Grönroos (2011) , conceptualizes co-production as an action where “two or more parties have an effect upon one another”.

On the other hand, according to Mäenpää (2013), co - production is can be defined as a principle that the arts consumers participation in the designing process of the art.

Since art production and consumption are communicative acts (Boorsma, 2006), the consumers in other words “representatives” legitimise product's reputation (Fillis, 2016). This proves the idea that an arts product does not have an existence value if there is no one to buy it.

2.5 Communication and Relationship Building

Abstract cultural organisations such as theatre specify 3 important goals in communication strategies; information, communication and ultimately ticket sales (Ciceo, and Ionescu, 2014).

In this section, the relationship between theatre and communication and the branches of communication that are used to meet the consumers of theatrical art will be examined. Additionally, the impact of the communication discipline on the theatre will be discussed in the light of the literature. In this context, under this main heading, the topics to be examined specifically for theatre will be as follows: social media, e-WOM, WOM, print media, audience relations, segmentation and pricing strategy.

The meaning of the terms “self-taught” and "professional" used for artists in Turkey in terms of theatre, theatre plays and private theatres, the way they are used and their effects on reputation are among the subjects to be analysed and discussed under this title.

In other words, under this title, while the branches of public relations and marketing communication the theatre uses will be examined, and the advantages and disadvantages of the areas used will also be discussed in the light of the literature and the research done previously.

Despite being an indirect method, the multidirectional unconventional marketing method is used by the theatre to increase the familiarity and recognition of the theatre or the play from the point of the audience. By this means, while increasing the recognition of art organisations among their current audience, they also increase their recall ability among potential audiences. (Buljubašić, et al., 2020).

2.5.1 Audience

If there is an arts organisation, an artwork or an artist itself, there should be an audience to share with. (Baumann et al., 2021) and Whether in the subsidised or non-subsidised theatre, artistic directors are required to bring in audiences. (Cunningham, and McCutcheon, 2020) because the audience is what makes the theatre exist, and for this reason, audience remediation is a crucial part of the marketing strategies of theatres so that theatre organisations can get into contact with the audience, get to know them, endow them with an emotional experience (Besana et al., 2018) and forming correspondence between creations of the artist and convenient audience. This is because only by means of this attitude can the target of reaching the right customers be achieved. (Larsen and Kerrigan, 2018). Their expectation is towards being educated, getting surprised and having a quality time (Boerner, and Jobst, 2011). This type of audience is the audience who are way beyond commercial value are engaged and interested in the arts created by the artist's with seeking the art. (Walmsley, 2019)

Similarly, For some, ... remind them of their childhood or youth...In all cases, becomes a source of sentiment ...What this implies for marketing communication is that promotions and strategies have to be constructed to produce such emotions to stimulate buying. (Marciszewska, and Marciszewski, 2021). Expressing that it is clear to see individuals who are introduced to art by their parents at a young age get more interested in art in their adulthood and that they will spend money for art, Viviers and Botha state that art events are regarded by the audience as parent-child events and they sell tickets (2019).

When literature is examined in terms of audience co-creation, it was observed in the literature in 2013 that Walmsley published an article arguing the significance of co-creation of audience relations with arts products such as theatre. Walmsley conducted 12 in-depth interviews with theater-makers, managers, marketers and audiences. As a result, Walmsley states an engagement between artist and audience needs to be created in a creative way, and experiential marketing strategies ought to be used by marketers to boost positive impacts of co-creation.

It is also possible to examine the subject of audience based on product centeredness. There are studies on the audience relationship specific to theatres. One of these studies, in order to offer better plays to its audience, has shown that a study requiring to see how this approximation will result by doing research on art organisations that try to achieve audience development with a product-oriented approach has revealed that it gives positive results when supported by communication studies (Scollen, 2008).

According to Hardy, it is not right to expect the audience to show high interest in arts programs with high cultural content. According to him, there is no such advertisement that can increase the interest in an artistic activity at a high cultural level (1981). It has been observed that art managers shape the expectations, beliefs and similar preferences of art consumers while programming (Sorjonen, and Uusitalo, 2003).

2.5.2. Two Way Communication and Age Social Media and Digital Media

McDonald and Harrison, as a result of their research, observed that performance artists preferred two-way communication (2002). The reason for this approach can be shown as two-way communication has positive effects on the development of the relationship between the art organisation and the audience, thus enabling the formation of loyalty (Bhattacharya, Rao, and Glynn, 1995). Conway, and Whitelock, in their study, concluded that when two-way communication is used, communication is defined as strong (2007). The strength of interaction between the art organisation and the audience is obtained through two-way communication. Only by this means both sides keep their loyalty at all times.

According to the literature, one of the difficulties faced by the theatre is that the audience has aged. (Scollen, 2008). This problem can be solved by drawing the attention of the young audience to the theatre, and what needs to be done is to realise the expectations of the young audience and to use two-way communication over the internet. (Krajnovic, Perković, and Hordov, 2020) It is a fact that aging audience poses challenges for the theatre. It is eligible to deal with this problem with a new age realisation. What needs to be practiced is using the internet as a facilitator between the young audience and the theatre.

Considering that social media is the life itself for young consumer (Naim, 2014), and with the information that the theatre audience, as just mentioned, is getting older, it may be meaningful to communicate with the young audience through social media. According to researches supporting these facts, broadcasting the theatre plays live on social media channels and enabling the young audience to comment, like and share can enhance the audience's interest in theatre. (Walotek-Ściańska, 2015). If live performances are not limited to face-to-face occasions of arts performances, the internet can be a vehicle to reach more audiences via social media. It is feasible to make the social media a tool to reach young audience's comments on theatre plays.

This means that youth will play a huge and influential role in art organisations' determination of future marketing strategies (Hunter, 2001). Taking the young consumers role in arts into consideration, arts performance organisers can designate prospective marketing strategies. In this way, it is possible to design marketing strategies accordingly. For this aim, while theatres prefer social media channels to communicate with the audience is a relatively new form of communication, research has proven that the most effective social media channel is one that has managed to integrate into daily life (Ciceo, and Ionescu, 2014). What makes social media effective is measured with its interaction in ever day life so that it can reach consumers effectively. Kossecki and Świerczyńska-Kaczor stated that an arts organisation that uses digital services will receive a positive WOM feedback, an art consumer who only reacts to art digitally would manifest himself in physical environment as well. (2014). The feedback received from digital services will prove that audience interaction with arts in digital platform also contributes to their interaction in physical environment. Af far as arts is concerned, social media strategies are a sa effective as physical environment strategies

There have been experimental studies revealing that most theatres have at least one social media channel, whether they are chosen with this awareness or not, and that they can establish communication with their current and potential audiences bilaterally, grow their audience, and therefore support both communication and ticket sales by triggering WOM. (Hausmann, and Poellmann, 2013). Building audiences via

at least one social media tool is experimented revealing that communication between the audience and the arts organisation grows parallel. Consequently, leading tickets sales go up. Social media is a means of audience growth effecting the financial outcome.

Harrison-Walker defined the Word of Mouth (WOM) as interpersonal conversations between people about a purchased product, brand or service (2001). Having conversations about an arts performance is called Word of Mouth. It is performed within the context of a purchased product, brand or service. Audience's exchanging ideas in this way also contributes arts to be well-known. Accordingly, theatres have efforts to play an active and effective role in social media channels and to disseminate cultural resources and their own works through word-of-mouth communication (Hausmann, 2012). Social media tools also play a significant role in the word-of-mouth so that arts performances can cast their net to wider groups of audiences.

Despite this, although limited research has been done on eWOM, which is likely to occur over social media in arts marketing, especially in terms of theatres, it has been concluded that recommendation in purchasing tickets is more reliable than other marketing communication studies. (Hausmann, and Poellmann, 2016) Purchasing tickets via WOM is more probable on the internet according to limited reach done on the internet. However, it has been observed to be the best marketing communication strategies. Thus, WOM can be regarded as a convenient tool in arts marketing.

There are researches that draw attention to the negative aspects of WOM regarding theatres and arts organisations. With the fear of losing control of a comment that spreads online (Poellmann, 2013), some art marketers may not prefer to use it in their communication strategies, although they are aware of the significance of

WOM (Bernstain, 2006). WOM has been criticised for its negative outcome related to lack of control over comments done online. Thus, this strategy of communication is not taken into consideration by marketers. In other words, arts marketers are hesitant to use eWOM in regards to this aspect.

In addition to social media channels, e-newsletters, prepared to ensure and protect the reputation of performing arts, to increase their awareness and to announce ticket sales, have a positive effect as well (Shiva, 1996). Other means of media channels contribute to the recognition of performing arts, thus, enabling the ticket sales become public. Raising the awareness of the audience can be attained through various media channels. This also facilitate the financial outcome of arts organisations.

It has been seen that there are studies on whether the use of the website can reach the young audience, influence them and ultimately make them decide to buy a ticket to a performance art. (Turrini, et al., 2012). Purchasing of arts performances is obtained through websites by the young audience proving that websites have significant effect on ticket sales. The decision making of buying an arts performance ticket via the internet is highly possible among young audience. In this way, websites serve as an essential tool for ticket sales.

Social media provides an online interaction between the audience and the arts organisation, and this interaction render the audience to purchase tickets. (Hollebeek, Glynn, and Brodie, 2014) because social media can be one of the main instruments that enable the arts organisation to reach more people and thus sell tickets. (Besana, et al., 2018) Purchasing tickets can be promoted through the online communication of the audience and the arts organisation. The main reason is reaching more people. This facilitates the satisfaction of both the audience and arts organisation in terms of attainability.

2.5.3 PR and Print Media

It has enounced that receiving positive reactions about art is an art management that takes place after a long process defined as complex, beyond the advertising, marketing and public relations strategies developed for this purpose, and that in this process, not the art but the management process is utilised. Nevertheless, in the same discussion, it was stated that since public relations activities are accepted as a part of the arts management strategy the planned public relations activities should be developed by integrating them with the content of art (Bendixen, 2000).

The studies in which the image of the theatre was examined through strategic communication were explored so as to look at art communication from a PR point of view. In the research conducted by Zelenika, Grmuša, Jurišić, it was ascertained that strategic communication and repertoire also affect the image of theatre (2018). It can be concluded that the works extracted from these studies have an impact on the audience.

It is possible to come across news and articles about art, both in online and offline media sources. A literature review was conducted in order to examine the impact of this situation on art communication with regards to PR and print media, As a result of the review, the following discussions were acquired.

As a result of the research they carried out in the article published in 2012, Hellman and Jaakkola discerned that previously, the art articles in the newspapers were mostly art-oriented and had high cultural value, but in time, this situation has become more entertainment and news-oriented in terms of articles of art.

In the article they published in 2015, Verboord and Janssen underlined that the consumption of intellectual art has evolved into consumption as a popular culture item over the years, referring to the work done by Cushman, Veal and Zuzanek in 1996. According to Harries and Wahl-Jorgensen, such popular and non-high-art texts represent a constraint to art journalism (2007). In addition to articles showing the effect of e-bulletins on digital media and social media on art communication and communication studies of private theatres, there are highly valuable studies in the literature that entreats the impact of print media on the subject.

Dušan Blahút, in his article published in 2019, as a result of his research revealed that magazines and printed media present the audience necessary information about plays and theatre, and that magazines can still be utilised as an original printed material.

2.5.4 Pricing and Segmentation

In the literature, it has been seen that art communication has been examined by means of marketing. Among these studies, researches that include important blended marketing components such as segmentation and pricing that impact audience communication, have been examined.

Segmentation and personalised marketing are aspects that art marketing also considers in marketing communications. (Shafranskaya, Potapov, and Ozhegov, 2021). Pricing is one of the elements of blended marketing. (Bijakšic, and Markic, Bevanda, 2017). The major reason why art marketing need to value pricing is that it is an essential part of segmentation and marketing as a personal tool. Blended marketing is essential in art marketing to enable audience communication. Creating a who listing approach towards art marketing provides clear information tools for the artist and the audience.

A study was conducted on the pricing of theatre tickets and the segmentation of the theatre audience who will make this payment. According to this study, it has been concluded that in order to be affordable and at the same time to cover their costs, the theatre administrators different pricing strategies for different plays and seats. By this means, segmentation of the theatre audience has facilitated the implementation of this pricing strategy. (Ozhegova, Ozhegov, and Mitrokhina, 2020) Pricing different plays and seats according to the segmentation of the theatre audience is a catalyser in terms of the financial satisfaction for both the theatre administrators and the theatre audience.

Hence, taking the segmentation of the theatre audience in consideration is a facilitator for both sides. In this way, theatre administrators can address various audiences. As one of the marketing tools, segmentation can also be used in the communication studies of performance arts, the audience in performance arts is generally segmented hereof social class as well. (Chytkova, Cerna, and Karlicek, 2012). Segmentation needs to be applied as a marketing tool owing to the variations in social class. In this way, difference in social classes is not a hindrance for the communication between performance arts and audience.

When examining my art communication in terms of marketing, it would be proper to talk about stakeholder relations and competitors. Government, local government and communities and audience are shown as important shareholders of the theatre and theatres need the support of their shareholders to survive (Besana et al., 2018). Conway and Whitelock concluded in their research that the success of the theatre is directly affected by the relationship with the stakeholders (2007). A common ground of support for government, local government and communities and audience needs to be built so as to implement stakeholder relations. By this means of participation, each side contributes to the survival of arts marketing.

2.5.5 Theater Festivals and Tourism

Vidal-Casellas, Crous-Costa, Oliveras-Schwarz put forward a study stating that the theatre festivals has contributed to the tourism sector (2013). On the other hand, Quinn argued that, based on the literature, even though arts festivals would provide some advantages for the city to meet its tourism goals, it has insufficient data to qualify arts festivals in a comprehensive and specific policy-making process for tourism goals (2013). Even though it is proved that theatre festivals have contributes to tourism, there is no clear data to confirm this as a fact for tourism policy-making. In general, it can be claimed that arts performances has an impact on attracting tourists.

Janičić has been confirmed by researches that art and cultural activities encourage tourists to develop positive thoughts about the city, enjoy the city, and make comments and shares about both art and artistic activity on social media, and that this situation has positive effects on the marketing of city tourism in art (2021). Positive experiences of tourists on artistic activities of a city are shared via social media which enables interaction by means of comments and advices. Cultural activities in a city influences the marketing of city tourism in a positive manner.

2.6 Self-taught Actor and Professional Actor in Theater

This thesis will analyze the research results according to the educational status of the artists as it will be mentioned at the following methodology chapter.

To understand what is the meaning of educational status for arts and how it can be effect artists' perspective for the marketing communication and public relations, the literature was examined.

As result of the examination, with the light of the in-depthinterviews it can be said that, there are two types of artists; self-taught artists and the professionally trained artists with conservatory degree. These two types of artist will be explained in the following.

Specific to the theater, there is a difference between passionate amateurs and jobbing professionals and this difference makes the professionalism suspicious (Hargrave, 2015). Based of this difference, according to Serino, self-taught artist should be considered as professional due to their love of act with their pure vison (2020). There is doubt in labelling self-taught artists as unprofessional as they perform through the lens of pure vision. Hence, considering self-taught artists asunprofessional becomes questionable. The terms of “love of act” and “pure vision” will be discussed in the following chapter.

Spesific to the theater, there is a difference between passionate amateurs and jobbing professionals and this difference makes the professionalism is suspicious (Hargrave, 2015). On the based of this difference, according to Serino, self-taught artist should be considered as professional because they act of love with their pure vison (2020). The terms of “love of act” and “pure vison” will be disscuss in the following chapter.

2.6.1 Self-taught Artists

For the beginning of the literature, self-taught artist represent unique and free art, that is the reason they need to be studied. However, self-taught artists are not defined as professional because according to Hargrave self-taught is not having a place in the definition of professionalism. Although being considered as unique and free, a self-taught artist is out of the definition of professionalism. Literature has defined self-taught artists as unprofessional. Professionalism requires formal institutional art training or conservatory training (2015). Their artworks are accessible. They not just targets elites only (Ulbricht, 2000). Self-taught art and self-taught artists are explained with words, self-taught artist's arts works are not based on the techniques but based on the intimate self being of the artist (Russell, 2001). As far as self-taught artists are concerned, technical knowledge is out of the description of self.-taught art. Words can explain self-taught artists without any technical basis. This is what makes self-taught art unique.

Self-taught art is including life stories of artist themselves behind the formal form of the art. Self-taught art makes the art more aesthetically authentic. In a nutshell, self-taught artist have not been formally trained. If it needs to be said more clearly, self-taught artist is a terms that used for artist who are not being taught through art world institutions like conservatories. That is why self-taught artists can create more powerful, emotional and free minded art works from the heart (Fine, 2003). Building art through life stories is a tool used by self-taught artists that makes the art more authentic in a way that cannot be implemented in a professionally trained artist. Freedom of the mind belongs more to self-taught artists than any other. Not being formally trained gives way to perform theatre more powerful and emotional.

In 2021, Hung uses the following words to explained the self-taught artist;

“...self-taught artist who plays by his own rules...”

The term of self-taught was decided by the scholars recently to define the artist who are outsider of mainstream culture and conservatorial, in other words, outsider of formal academic art training (Harris, 2015). The terms of “*taught outside school*” is also an definition for self-taught (Congdon, 2015). Being taught outside school is defined as self-taught by scholars as a new age term. In a way, being self-taught is a label for artists trained outside school.

As mentioned above, self-taught artists do not have formal art education, their education is their own experiences, they learn by practices and some self-taught artist did not prefer to get formal art training at conservatory or any formal art school to make their mark (Ibenegbu, 2022). Experiences of an artist without the boundaries of professional education is said to be a practice of being self-taught by choice. Not having formal art education is the proof that an artist has preferred to move forward with personal artistic experiences.

However, being a self-taught makes the artist more brave because they feel free about taking risk (Elman, 2022) because their talent has not shaped with a certain point of view towards the art with their pure vision (Gonzalez, 2020) Not having prejudices with a previously shaped talent contributes artists to take risks. Thus, risk-taking is related to being a self-taught artist.

Literature shows that, there are some findings that describe self-taught artists without academic qualifications as amateurs (Marnin-Distelfeld, and Dorchin, 2020). As some findings have revealed, not being professional is parallel to being a self-taught artist. Being an amateur stays in the limits of the description of being a self-taught artist.

2.6.2 Professionally Trained Artists

Conservatories gives professional art educations to picked students (Almaç, 2022). Art requires strong emotions such as motivation, patience, passion, risk taking. However, conservatory academics realized that these features could be incomplete unless combined with technical knowledge. Conservatory education is academic and selects

students by audition. The jury focuses on the talent of the candidate but second, focuses on the level of teachability (Jarvin, 2017). Additionally, auditions are the part of the conservatory training to successfully and professionally handle with anxiety, auditions gives opportunities to the students to develop and acquire strategies (Braden, Osborne, and Wilson 2015). When integrated with technical knowledge, emotions related to motivation, patience, passion, risk taking make a meaningful combination. in conservatory education. Apart from the talent of the artist, teachability is also taken into consideration. Auditions are chances for artists to overcome their anxiety and build strategic tools for stress. Integration of several disciplines applied by the conservatories serve the highest efficacy of the artist.

▶ The culture of the conservatory and the special academic education method given there also trains students to perform professionally and perform their arts without panicking in public (Papageorgi et al., 2010). Conservatories train the artist to perform in ensemble. They learns solving the problems in a group and perform professionally also learns thinking and acting in harmony. Within the conservatory atmosphere, artists gain the self-confidence and problem solving abilities in public performances via special academic education method.

Professionally trained artist at conservatories gets education on intelligence beyond the typical art curriculum and professional artists that graduate from the conservatories have the wisdom to make the world better place. (Sternberg, Jarvin, and Desmet, 2022). Conservatory graduates have tremendous impact on creating a super-ordination of intelligence out of the typical art curriculum.

Additionally, they project a wisdom towards changing the world for the good. According to Sternberg, wisdom comes from the education of conservatory because conservatories educate art students to became best version of them by training their talent (2021). Wisdom is a production of talent attained through conservatory education. Thus, has a significant the impact to for professionally trained artists to open doors to discover their highest versions.

It gives the foundations of art, artists, great works, other branches of art that influenced by each others, and the ways they are applied together, critical perspective, history, application styles, (Glushkova, 2021). Artists can obtain an inter-related approach between art, artists, great works, other branches of art in conservatories. Having a multi-disciplinary approach towards education is essential for the artists to gain wisdom. At the conservatories, artistic traditions and are divided into theoretical and applied art courses (Polotskaya, 2009). This is the reason that, conservatories trains the talent and promotes the cultural inheritance (Jiang, 2018). Theory and application of arts is a part of conservatories that promotes talent and cultural background. In this way, a blended training is applied in arts studies.

A research conducted in 2014 shows that, people who get formal art education at formal art schools or conservatories, defines themselves as a professional artist (Baldin, and Bille, 2021) the base of this is, artist who has conservatory degree labeled as professional (Proverbio et al., 2013). The research makes it clear that the definition of being a professional artist can be attained only by receiving education at formal art schools.

This is the outcome of the fact that conservatory degree labels the artist as a professional. As a matter of fact, it is accepted that professionalism is an outcome of having a conservatory degree.

In 2021 Glushkova defines the effects of conservatories on the artist as;

“....combines artistic and scientific disciplines, contributed to the development of a "harmonious personality" an enlightened, broad-minded Professional artists.”

Jackson defines Professional trained artist as someone who receiving art getting instruction from an formal art school or having graduation from a conservatory (2020) or someone who has fine arts degree (Chatterjee, 2020). Conservatory is defined in

The Oxford English Dictionary as “A college for the study of classical music or other arts, typically in the continental European tradition.” On the other hand, conservatories are criticised because a certain methodology is dictated to students and in result they cannot be authentic because they are getting in a certain shape of arts perspective (Moor, 2018). Conservatories can make the student blind to their own authentication when there is dictation of a specific methodology which why they are mainly criticised for. Having a degree is not enough by itself. In order for the artist to be authentic, it is fundamental for conservatories to base their studies on artists’ authentic selves.

These two types of artist have place among Turkish artists. Following part of this chapter is about the self-taught artists and Professional artist in Turkey.

Özcan stated that success in art is not directly related to being a professional or a self-taught actor, and there are artists with low artistic success despite being professional, and there are artists with high artistic success despite being self-taught (2008). Being self-taught and professional can have counter relation with success. Several examples can be observed a successful artist’s being self-taught and an unsuccessful professional artist. Success is not always seen in direct proportion of being well-educated.

When the literature is examined based on newspaper interviews, it can be stated that self-taught acting – professional acting has an important ground in Turkey. Here, the comments of some important theatre actors on being self-taught or professional, will be examined.

In an interview with Milliyet Art Magazine and with Haldun Taner in Milliyet Art Magazine, mentioned Münir Özkul, who is known to be self-taught, Haldun Taner said, "He was one of the most prominent Turkish comedians of all time and in my opinion he was the best." This statement can be found in the literature, thanks to the works of Temeltaş.

While there were discussions between self-taught acting and professional acting, Hülya Nutku said that the main problem in acting is not being self-taught or professional. According to her, the main problem is the acting being considered in a one-dimensional way (2012). Having a one-sided attitude towards acting is a major challenge. Being self-taught or professional does not have much to do with success, however, holding on to a one-sided approach does in a negative way. It is crucial for artists to focus on acting in multi-dimensional way in order to perform authentically.



CHAPTER 3: METHODOLOGY

The research process will be described in methodology chapter. Research objective, hypotheses, data collection, result analysis, measurement, semantic network analysis and sample selection will be covered.

3.1 Research Objective

If basis of arts marketing can be constructed according to its own dynamics and its own research results, rather than creating an arts marketing strategy based in general marketing theory. The arts marketing would be represented appropriately (Hausmann, and Poellmann, 2013).

Starting from this suggestion, this thesis is aimed to understand non-subsidised theatre's perspective towards communication and marketing activities. Non-subsidised theater's are not founded by any civil or governmental organisations (Conway, and Whitelock, 2004) For understanding the perspective, it was measured artistic and corporate competition, commercial approach and customer oriented approach according to being self – educated or professional actor.

3.2 Importance of The Research

For the reason that performing arts can respond to marketing structures such as production, marketing, and consumer (O'Reilly, 2011) accordingly this research was conducted to understand the perspective and apply marketing activities for theater plays.

This thesis contributes to literature insight about non-subsidized theatres in arts marketing and their communication activities.

Consumers will know that a particular brand understands their feelings, emotions, needs, and wants when brands can figure out the consumer insight (Dagustani, Satya, and Buchory 2016). When a theater ensemble needs to marketing communication strategy, it becomes an arts marketer consumer.

At that point, a marketer needs to know important points about actors, their arts and commercial dilemmas, and arts organizations' points of view on marketing activities.

The results of this thesis offer an explanation into both self-taught and professional theater actors and directly non-subsidized theatre's needs, wants, and approaches.

3.3 Hypotheses

Hypotheses developed based on collected information in this research. Hypotheses of this research is in following;

H1: There is a meaningful difference between self-taught actors and professional actor for artistic and corporate competition.

H2: There is a meaningful difference between self-taught actors and professional actor for commercial approach.

H3: There is a meaningful difference between self-taught actors and professional actor for costumer centered approach.

3.4 Research Design

This research was designed by using mixed methods which enable to use of both qualitative and quantitative research methods together in single research (Creswell et al., 2003). The reason for deciding on mixed methods for the research is because of the potential of conducting more meticulous research of mixed-method (Creswell, Fetters, and Ivankova, 2004).

The questionnaire was used as the first step of the research. The questionnaire consists of six parts in total.

In the questionnaire, the physical characteristics of the theater, ensemble's understanding of art, its approach to art, its history, priority goals, stakeholder relations, its practices in terms of marketing communication, how many years it has been operating, the importance it attaches to promotion, the frequency of promotion activities and the importance they give were evaluated.

The questionnaire used in this study was adapted from Feyza Kaya's doctoral thesis named *Art and Marketing: The Relationship Between Market Orientation and Performans Of Art Galleries In Turkey*, 2013 and Voss and Voss (2000) customer orientation scale is used.

Participants asked to answer 72 question in total. Questions were asked in 6 parts. In the first part, there are 11 question which are about physical features, how many year ensemble is staging a play, total artist and employee number, how many play ensemble stage in a year, if ensemble have an web site or any social media account, who is responsible to get communicate with artist and audience, if they work on any kind of theater like (epic, vouldville etc.). This part was conducted in lighth of papers of Smith, Discenza, Baker (2005) and Velthuis (2005).

In the second part, the questionnaire examines the priority aims of ensemble. Because this prioties needs to be examined in terms of 69 actors from 20 different theater ensembles and their self-taught and professional actors, the Likert scales

which examine variables individually (Nemoto, Beglar, 2014) is used and statements for this part will be created based on Velthuis's works in 2005.

In the third part, participants asked to answer questions by using five-grade Likert scale which is one of the generally used Likert grades (Göb, McCollin, and Ramalhoto, 2007). The scale is lined from "Strongly Disagree" to "Strongly Agree". The statements about product orientation Voss and Voss (2000), the work of Camarero and Garrido (2011), and statements about customer and artist orientation Voss and Voss (2000) Brady et al. (2011), Padanyi (2001) and Jones (2000), statements about competitor-occupancy are the work of Voss and Voss (2000), and statements about art and business are Voss and Voss (2000) and Camarero and Garrido (2007) were created using the work.

In the fourth part, participants asked to answer 29 statements based on five-grade Likert scale which is lined from "Never" to "Always". There was statements about present marketing communication, PR and marketing activities. Statements are taken from paper of Velthuis (2005), Stallabrass (2010) and Thompson's (2011).

In the fifth part, Likert scaled was used to measure performans of ensemble which is lined from "Decreased a lot" to "Increased a lot" The statements taken from papers of Camarero ve Garrido (2007), Bhuian (1992), Polo and Jamilena (2011), Turbide ve Laurin (2009), Gainer and Padanyi (2001) and these 6 statements were about audience satisfaction, income, attention of other actors and artistic value.

In the sixth part, there were 6 demographic questions on, age, education and experience. This questions were created based on works of Smith, Discenza ve Baker (2006) and Velthuis (2005).

Conducted interviews were used as the second stage of the research. Because of the schedules, location, and fear of Covid-19 reasons, in-depth interviews were implemented online.

Interviewing provides flexibility to the researcher and is interactive in nature (Legard, Keegan, and Ward, 2003). This study, it is aimed to determine the approaches of non-subsidized theaters in Izmir, Ankara, and Istanbul to communication-advertising activities. The allowed the participants, defined as the director, manager but not founder, founder, and actor of the theater, to put forward their ideas on arts marketing, attitude toward marketing activities, PR works, problems, and situation of the theater world.

According to Mears, (2012), researchers can deeply understand participants' opinions, feelings, emotions, and knowledge and this helps researchers discover more considerable insight.

The study aims to determine the approaches to the communication - advertising works of the theaters in Izmir, Ankara, and Istanbul and whether this approach differs in terms of the fact that the actors are professional or self-taught.

Appendix A has questions from the interview and survey.

3.5 Semantic Network Analysis; Applied and Structured

Semantic Network Analysis is used to find out if there is a relationship between answers participants have given to interviews. Interviews, as mentioned before, were conducted to understand the following situations from the perspective of self-taught and professional actors from non-subsidized theaters.

Pajek is a program to analyze and visualize large networks (Mrvar, and Batagelj, 2016), a great number of vertices and lines are collected from different sources by using computers (Batagelj, and Mrvar, 1998). Nodes and ties, persons and companies, friendship among a social group, and co-operated teams and firms are cover the Semantic Network Analysis (SNA) To examine a discipline's social structure, scholars use SNA (Tonta, Darvish, Hamid, 2010). Semantic approaches help examine the information about extreme social networks and nodes are represents meet concepts in the text for semantic networks.

By doing it, semantic network analysis aims to reach implementable information to understand and examine a particular social network (Bayrakdar et al., 2020). Relatedly, semantic analysis can be used to understand ties and cultural constructs in small groups like art groups, and Basov, Lee, and Antoniuk used semantic analysis for arts groups in 2016.

In light of all these pieces of information especially the research used semantic analysis for an art group, a semantic network analysis was conducted for his research.

This research designed, to understand the attitudes of self-taught and professional actors from non-subsidized theater toward marketing communication activities, sector, and consumer analysis. K-core, clique, articulation points, degree, closeness, and betweenness are six criteria for semantic network analysis. K-core is used for analysing complex networks with large scales (Alvarez-Hamelin et al., 2005).

If a group is composed of similar words for semantic, these groups are named semantic cliques. In other words, every particular semantic clique is a topic in collected data (Geeganage, Xu, and Li, 2021). As a measurement of semantic network analyses, degree specifies the adjacent amount and measures the connections of node's (Drieger, 2013). Closeness is used to measure the total distance of nodes from one to another. When the closeness is measured if an node's paths are short it means the network is small and the closeness centrality of a node is high (Zhang, and Luo, 2017). Betweenness measures the control over an actor's extension of information flow between others (Newman, 2005).

CHAPTER 4: RESEARCH FINDINGS

Data results are evaluated and commented in this section.

4.1. Reliability Analysis

Table 1. Reliability of artistic and corporate competition, commercial approach and customer oriented approach

Scales	Cronbach Alpha
Artistic and Corporate Competition	0,705
Commercial Approach	0,773
Customer Oriented Approach	0,746

The internal consistency of survey questionnaires is measured by Cronbach alpha. A number between 0 and 1 expresses the reliability of the results. All items in a questionnaire measure the same concept. Relatedly, the relationships of items with each other within the questionnaire are connected. This expresses the internal consistency (Tavakol, and Dennick, 2011).

Streiner says a reliable value needs to be higher than ,0,7. Since Alpha values of the scales are higher the, 07, Cronbach alpha values are acceptable.

4.2. Factor Analysis

In this research Voss and Voss' research named Strategic Orientation and Firm Performance in an Artistic Environment (2000) used to determine that there is difference between self-taught actors and professional actor for artistic and corporate competition, commercial approach and costumer oriented approach.

Table 2. Artistic and Corporate Competition, Commercial Approach and Customer Oriented Approach KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		,671
Bartlett's Test of Sphericity	Approx. Chi-Square	268,489
	df	45
	Sig.	,000

As Table 2 shows that, when the Kaiser-Meyer-Olkin test (KMO) and the Bartlett's test used for evaluating the suitability of the collected data from conducted questionnaire, reached results are suitable for factor analysis. According to Sharma, the acceptable limit needs to be higher than 0.50 (1996). While the KMO value was 0,671, the Bartlett sphericity test yielded a p-value of 0,000

Table 3. Artistic and Corporate Competition, Commercial Approach and Customer Oriented Approach Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings ^a
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	3,300	33,000	33,000	3,300	33,000	33,000	2,757
2	2,217	22,169	55,169	2,217	22,169	55,169	2,711
3	1,230	12,296	67,465	1,230	12,296	67,465	2,174
4	,882	8,817	76,282				
5	,676	6,764	83,046				
6	,563	5,631	88,677				
7	,438	4,382	93,059				
8	,326	3,262	96,321				
9	,223	2,235	98,555				
10	,144	1,445	100,000				

Table 4. Artistic and Corporate Competition, Commercial Approach and Customer Oriented Approach Total Pattern Matrix

	Component		
	1	2	3
PO2	,865		
C03	,843		
I1	,728		
CO2	,597	,425	
I2		,898	
I3		,783	
C01		,759	
CU3			,919
CU2			,908
CU1			,395

As it seen in table 4, Factor 1 named Artistic Value and Corporate Competetive (PO2, C03, I1, CO2), Factor 2 named Commercial Approach (CO2, I2, I3, C01) and Factor 4 named Customer Oriented Approach (CU3, CU2, CU1). The pattern shows each of highest scored items match which factor.

Except Customer Orientation, titles are decided by the author herself. The evaluated questions are;

PO2: Our theater always tries to stage original plays.

CU3: We follow which plays are successful in other theaters.

I1: We continue our business activities without compromising our understanding of art.

CO2: We follow the activities of other theaters.

I3: In our theatre, we try to balance artistic and commercial purposes.

C01: We follow the strategies of other theaters to increase ticket sales.

CU3: We research which artists and/or works of art our audience would like to see in the future.

CU2: Audience preferences are an important factor in our play selection.

CU1: Our choice of play that we will stage as a theater is shaped by our artistic goals rather than audience preferences.

4.3. Findings of Research Hypotheses

For this research, 3 hypotheses were written in methodology section. To compare if there are differences between two groups of data named self-taught actor and professional actors, a t-test was implemented. T-test is generally used for comparison of two groups independent of each other. These groups have different behavior on a particular topic and t-test measures these differences between two groups (Skaik, 2015).

Table 5. Titled Self-taught and Professional Actors Group Statistics

	Self-educated (1) and Schooled (2)	N	Mean	Std. Deviation	Std. Error Mean
<u>artisticandcorporatecompetition</u>	1	30	4,3917	,48103	,08782
	2	38	4,6316	,44165	,07165
<u>commercialapproach</u>	1	30	4,1222	,83727	,15286
	2	38	4,2281	,73564	,11934
<u>customerorientation</u>	1	30	2,5333	,76112	,13896
	2	39	2,3248	,83241	,13329

Table 6. Titled Self-taught and Professional Actors Independent Samples

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
artisticandcorporatecompetition	Equal variances assumed	,510	,478	-2,138	66	,036	-,23991	,11219	-,46391	-,01591
	Equal variances not assumed			-2,117	59,714	,038	-,23991	,11334	-,46665	-,01317
commercialapproach	Equal variances assumed	,025	,874	-,554	66	,581	-,10585	,19097	-,48713	,27544
	Equal variances not assumed			-,546	58,182	,587	-,10585	,19393	-,49401	,28232
customerorientation	Equal variances assumed	,000	,983	1,070	67	,288	,20855	,19484	-,18036	,59746
	Equal variances not assumed			1,083	64,952	,283	,20855	,19255	-,17602	,59311

Self-taught and Professional actor’s behaviors compared towards artistic and corporate competition, commercial approach and customer orientation. The first hypothesis states that, there is an meaningful difference between self-taught actors and professional actors for artistic and corporate dimension. The second hypothesis states that, there is an meaningful difference between self-taught actors and professional actor for commercial approach and finally, the third hypothesis states that, there is an meaningful difference between self-taught actors and professional actor for customer centered approach. In table 5, 1 is for self-taught actors and 2 is for professional actors. Table 6 is representing the results of the t-test.

Significance level of self-taught and professional actor’s attitude towards artistic and corporate competition is lower than 0.05. This results express that, there is significant and meaningful difference between self-taught and professional actors.

Examining the results obtained under the title of artistic and corporate competition; It can be said that professional actors give more importance to this title compared to self-taught factors. This shows that professional actors; with a statistically significant difference, they pay more attention to issues such as choosing original and high artistic value theater plays, prioritizing artistic purposes, following the plays of other theaters, paying attention to which plays get success, evaluating the ticket sales strategies of other theaters.

There is no statistically significant difference in the results under the headings of commercial approach and customer-oriented approach since the significance level of self-educated actors and professional actors' attitude towards commercial and customer oriented approaches is higher than 0.05.

Self-taught and professional actors' attitudes compared toward communication, marketing, PR and marketing communication activities. T-test is used to measure the difference between these two groups; self-taught and professional actors. Table 7 represents the results of the t-test.

Table 7. Self-taught and Professional Actors Group Statistics

	Self-taught1 Professional2	N	Mean	Std. Deviation	Std. Error Mean
D1	1	30	3,167	0,8339	0,1523
	2	39	3,641	1,0634	0,1703
D2	1	30	4,267	0,8277	0,1511
	2	39	4,692	0,5208	0,0834
D3	1	30	2,467	1,0743	0,1961
	2	39	2,949	1,4133	0,2263
D4	1	30	1,567	1,0726	0,1958
	2	38	1,868	1,4551	0,2361
D5	1	30	3,467	1,6344	0,2984
	2	39	4,821	0,5064	0,0811
D6	1	30	3,5	1,5256	0,2785
	2	39	3,308	1,5586	0,2496
D7	1	30	1,567	0,7279	0,1329
	2	39	1,641	0,8107	0,1298

Table 7 (Continued). Self-taught and Professional Actors Group Statistics

D8	1	30	1,7	1,1188	0,2043
	2	39	2,205	1,3989	0,224
D9	1	30	3,133	1,306	0,2384
	2	39	3,179	1,0481	0,1678
D10	1	30	2,4	0,855	0,1561
	2	38	2,684	0,8732	0,1416
D11	1	30	3,267	1,1427	0,2086
	2	39	3,026	1,3276	0,2126
D12	1	30	4,433	1,2229	0,2233
	2	39	4,154	1,4242	0,2281
D13	1	30	1,2	0,6644	0,1213
	2	39	1,513	1,0729	0,1718
D14	1	30	1,867	1,1059	0,2019
	2	39	1,462	0,8537	0,1367
D15	1	30	2,967	1,4499	0,2647
	2	39	2,051	1,4859	0,2379
D16	1	30	2,367	1,3515	0,2467
	2	39	2,231	1,4042	0,2248
D17	1	30	2,9	1,3222	0,2414
	2	39	3,103	1,0462	0,1675
D18	1	30	2,9	1,0289	0,1878
	2	39	3,692	0,7998	0,1281
D19	1	30	1,967	1,0662	0,1947
	2	39	2,026	1,4598	0,2337
D20	1	30	2,267	1,1427	0,2086
	2	38	2,553	0,8605	0,1396
D21	1	30	2,033	0,7649	0,1396
	2	39	2,462	0,7555	0,121
D22	1	30	1,933	0,9803	0,179
	2	39	2,744	0,9657	0,1546
D23	1	29	2,966	1,1175	0,2075
	2	39	3,051	1,1686	0,1871

Table 7 (Continued). Self-taught and Professional Actors Group Statistics

D24	1	30	2,2	1,0306	0,1882
	2	39	1,795	0,8329	0,1334
D25	1	30	2,233	1,04	0,1899
	2	39	1,872	0,9228	0,1478
D26	1	30	2,733	0,8277	0,1511
	2	39	2,667	0,7723	0,1237
D27	1	30	2,333	0,7581	0,1384
	2	39	3,051	0,8568	0,1372
D28	1	30	2,133	1,3322	0,2432
	2	39	2,308	1,7941	0,2873
D29	1	30	1,633	0,9279	0,1694
	2	39	1,154	0,4887	0,0783

Table 8. Self-taught and Professional Actors Independent Sample Tests

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
D1 Equal variances assumed	5,037	,028	-2,012	67	,048	-,4744	,2357	-,9449	-,0038
Equal variances not assumed			-2,077	66,964	,042	-,4744	,2284	-,9303	-,0184

Table 8 (Continued). Self-taught and Professional Actors Group Statistics

D2	Equal variances assumed	7,861	,007	- 2,612	67	,011	-,4256	,1630	- ,7509	- ,1003
	Equal variances not assumed			- 2,466	46,093	,017	-,4256	,1726	- ,7730	- ,0782
D3	Equal variances assumed	2,044	,157	- 1,554	67	,125	-,4821	,3103	- 1,101 3	,1372
	Equal variances not assumed			- 1,610	66,996	,112	-,4821	,2995	- 1,079 8	,1157
D4	Equal variances assumed	4,409	,040	-,950	66	,346	-,3018	,3177	- ,9361	,3326
	Equal variances not assumed			-,984	65,732	,329	-,3018	,3067	- ,9142	,3107
D5	Equal variances assumed	66,38 9	,000	- 4,886	67	,000	-1,3538	,2771	- 1,906 9	- ,8008
	Equal variances not assumed			- 4,378	33,302	,000	-1,3538	,3092	- 1,982 7	- ,7250
D6	Equal variances assumed	,149	,700	,513	67	,610	,1923	,3751	- ,5563	,9409
	Equal variances not assumed			,514	63,178	,609	,1923	,3740	- ,5550	,9396

Table 8 (Continued) Self-taught and Professional Actors Group Statistics

D7	Equal variances assumed	,028	,868	-,395	67	,694	-,0744	,1884	- ,4505	,3018
	Equal variances not assumed			-,400	65,342	,690	-,0744	,1858	- ,4454	,2966
D8	Equal variances assumed	1,536	,220	- 1,619	67	,110	-,5051	,3121	- 1,128 1	,1178
	Equal variances not assumed			- 1,666	66,878	,100	-,5051	,3031	- 1,110 2	,1000
D9	Equal variances assumed	1,584	,213	-,163	67	,871	-,0462	,2833	- ,6117	,5194
	Equal variances not assumed			-,158	54,620	,875	-,0462	,2916	- ,6306	,5383
D10	Equal variances assumed	,001	,982	- 1,345	66	,183	-,2842	,2113	- ,7061	,1377
	Equal variances not assumed			- 1,348	62,961	,182	-,2842	,2108	- ,7054	,1370
D11	Equal variances assumed	4,325	,041	,793	67	,430	,2410	,3038	- ,3653	,8474
	Equal variances not assumed			,809	66,101	,421	,2410	,2979	- ,3536	,8357

Table 8 (Continued). Self-taught and Professional Actors Group Statistics

D12	Equal variances assumed	,875	,353	,858	67	,394	,2795	,3256	-,3704	,9294
	Equal variances not assumed			,876	66,138	,384	,2795	,3191	-,3577	,9167
D13	Equal variances assumed	8,807	,004	-1,402	67	,165	-,3128	,2231	-,7581	,1325
	Equal variances not assumed			-1,487	64,368	,142	-,3128	,2103	-,7329	,1073
D14	Equal variances assumed	1,659	,202	1,718	67	,090	,4051	,2358	-,0655	,8758
	Equal variances not assumed			1,662	53,155	,102	,4051	,2438	-,0839	,8942
D15	Equal variances assumed	,121	,729	2,563	67	,013	,9154	,3571	,2026	1,6281
	Equal variances not assumed			2,572	63,270	,012	,9154	,3559	,2042	1,6266
D16	Equal variances assumed	1,090	,300	,405	67	,687	,1359	,3355	-,5338	,8056
	Equal variances not assumed			,407	63,660	,685	,1359	,3338	-,5311	,8029

Table 8 (Continued). Self-taught and Professional Actors Group Statistics

D17	Equal variances assumed	2,716	,104	-,711	67	,480	-,2026	,2850	-,7715	,3663
	Equal variances not assumed			-,689	54,084	,494	-,2026	,2938	-,7916	,3865
D18	Equal variances assumed	,741	,392	-3,601	67	,001	-,7923	,2200	-1,2315	-,3531
	Equal variances not assumed			-3,485	53,417	,001	-,7923	,2274	-1,2482	-,3364
D19	Equal variances assumed	10,162	,002	-,186	67	,853	-,0590	,3167	-,6911	,5731
	Equal variances not assumed			-,194	66,852	,847	-,0590	,3042	-,6662	,5482
D20	Equal variances assumed	1,573	,214	-1,177	66	,243	-,2860	,2429	-,7709	,1989
	Equal variances not assumed			-1,139	52,525	,260	-,2860	,2510	-,7895	,2176
D21	Equal variances assumed	,537	,466	-2,321	67	,023	-,4282	,1845	-,7964	-,0600
	Equal variances not assumed			-2,318	62,150	,024	-,4282	,1848	-,7975	-,0589

Table 8 (Continued). Self-taught and Professional Actors Group Statistics

D22	Equal variances assumed	,104	,748	-3,433	67	,001	-,8103	,2361	-1,2814	-,3391
	Equal variances not assumed			-3,426	62,063	,001	-,8103	,2365	-1,2830	-,3375
D23	Equal variances assumed	,087	,769	-,305	66	,761	-,0858	,2813	-,6474	,4759
	Equal variances not assumed			-,307	61,896	,760	-,0858	,2794	-,6444	,4728
D24	Equal variances assumed	3,148	,081	1,806	67	,075	,4051	,2243	-,0426	,8528
	Equal variances not assumed			1,757	54,886	,085	,4051	,2306	-,0571	,8673
D25	Equal variances assumed	1,385	,243	1,527	67	,132	,3615	,2368	-,1112	,8343
	Equal variances not assumed			1,503	58,412	,138	,3615	,2406	-,1200	,8431
D26	Equal variances assumed	,455	,502	,345	67	,732	,0667	,1935	-,3195	,4529
	Equal variances not assumed			,341	60,235	,734	,0667	,1953	-,3239	,4572

Table 8 (Continued). Self-taught and Professional Actors Group Statistics

D27 Equal variances assumed	,085	,772	-3,625	67	,001	-,7179	,1981	-1,1133	-,3226
Equal variances not assumed			-3,684	65,631	,000	-,7179	,1949	-1,1071	-,3288
D28 Equal variances assumed	9,916	,002	-,446	67	,657	-,1744	,3911	-,9550	,6063
Equal variances not assumed			-,463	66,936	,645	-,1744	,3764	-,9257	,5770
D29 Equal variances assumed	26,73 1	,000	2,770	67	,007	,4795	,1731	,1340	,8250
Equal variances not assumed			2,570	41,265	,014	,4795	,1866	,1027	,8563

Self-taught and Professional actors behaviors compared towards communication, marketing, PR and marketing communication activities. Items are have significane level higher than 0.05, which means there is an meaningful difference.

As results, professional actors have more relationships with the organizers than the self-taught actors (D1: Liaising with the organizers.). Professional actors give importanste having more time for schools for existing actors (D2: Build relationships with existing artists.). Professional actors use web sites to promote their theater plays then self-taught actors (D5: We announce the activities of the theater on its website.). Self-taught actors use more brochure then professional actors (D15: printing brochures). Professional actors implement discounts more often than self-taught actors (D18: Make a price reduction.). Professional actors tend to find a sponsor than self-taught actors (D21: Find sponsor.). Professional actors are more willing to be a sponsor

(D22: To sponsor.). Professional actors give more plays to producers (D27). Self-taught actors gives seminars (D29: Giving paid seminars in the theatre.)

Priorities of both self-taught actors and professional actors for their ensemble is evaluated. Results are given by cross tabs.

Cross tabs analysis is used for identifying the significant differences between the collected data and to evaluate the relation between them (Neeki et al., 2016). Using cross tabs, clearly shows the which items listed below is important with comparance between self-taught actors and professional actors.

In this research, cross tabs are also used to evaluate the data from the first part of questionnaire. As mentioned before the first part of the questionnaire aims to collect data abpur phsical features, how many year ensemble is staging a play, total artist and employee number, how many play ensemble stage in a year, if ensemble have an web site or any social media accout, who is responsible to get communicate with artist and audience, if they work on any kind of theater like (epic, vouldville etc.).

Results are represented by cross tabs carts as follows;

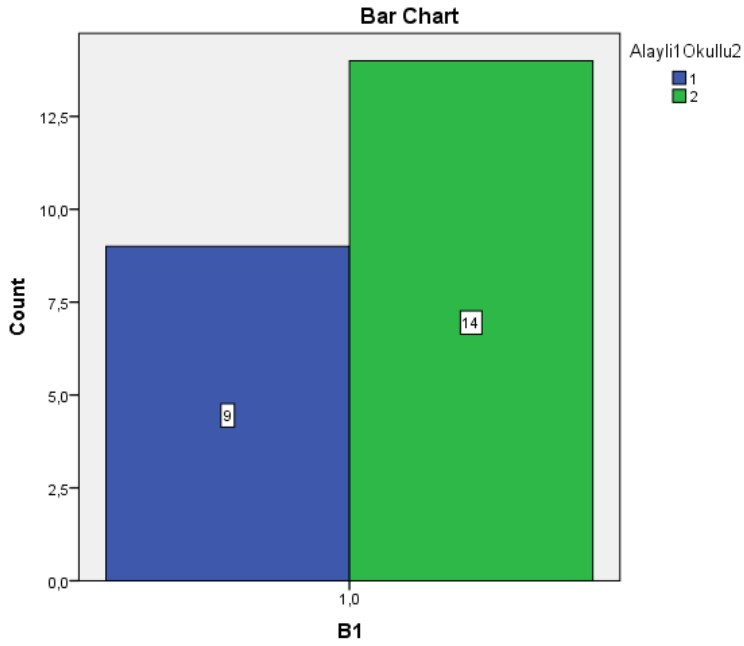


Figure 1. Providing Income Self-Taught vs. Professional Actors

Table 9. Providing Income Self-Taught vs. Professional Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
B1 * Self-taught Versus Professional Actors	23	33,3%	46	66,7%	69	100,0%

Providing income is seen as more important than professional actors

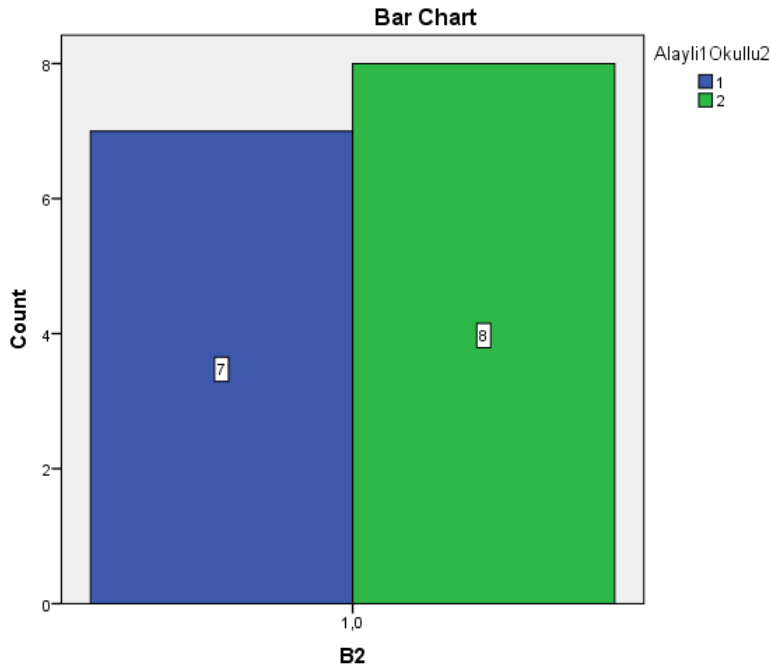


Figure 2. Protecting The Interests Of The Existing Actors

Table 10. Protecting The Interests Of The Existing Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
B2* Self-taught Versus Professional	15	33,3%	46	66,7%	69	100,

Protecting the interests of the existing actors is important for both self-taught and professional actors.

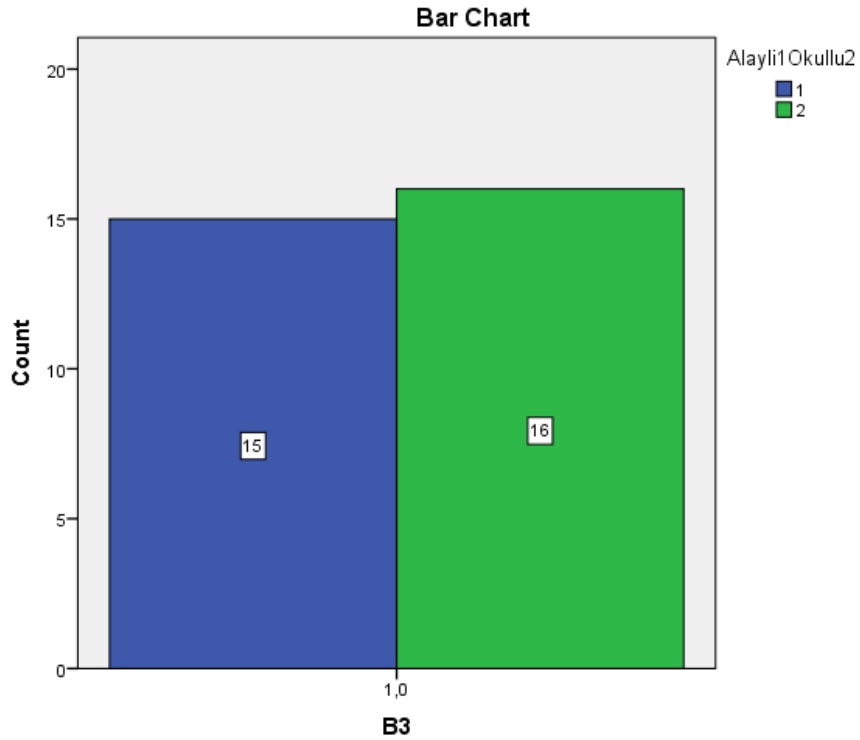


Figure 3. Importance Of Increasing The Profit For Self-Taught Actors and Professional Actors

Table 11. Importance Of Increasing The Profit For Self-Taught Actors and Professional Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
B3* Self-taught Versus Professional	31	44,9%	54	55,1%	69	100,

Increasing the profit of the theater is important for both of them.

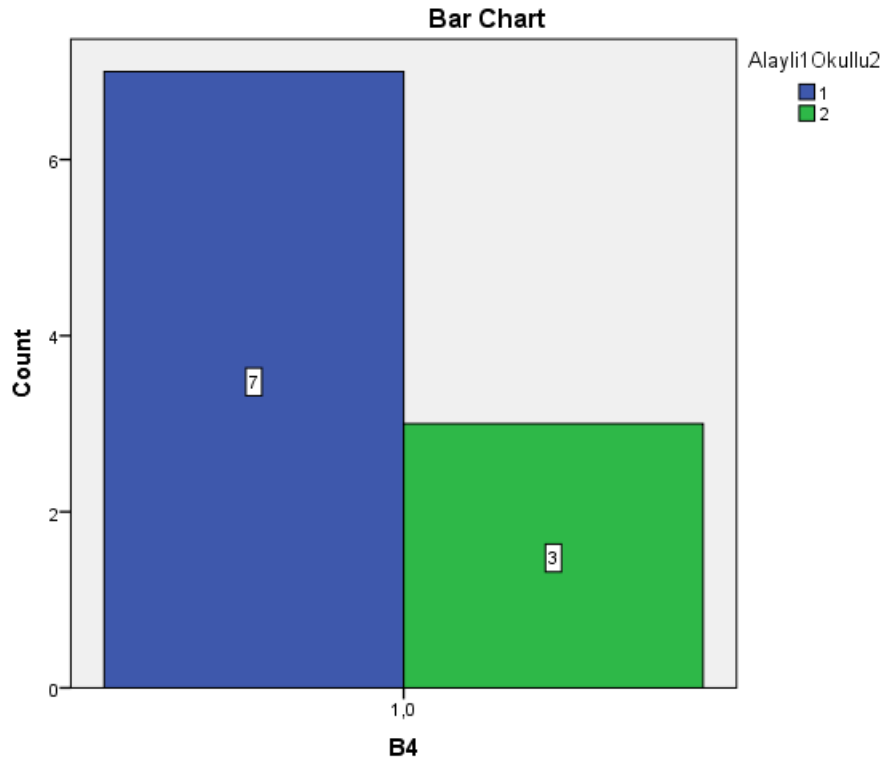


Figure 4. Importance Of Supporting Young Actors For Self-Taught and Professional Actors

Table 12. Importance Of Supporting Young Actors For Self-Taught and Professional Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
B4* Self-taught Versus Professional	10	14,5%	59	85,5%	69	100,0%

It is seen that supporting young actors is important for self-taught actors than professional actors.

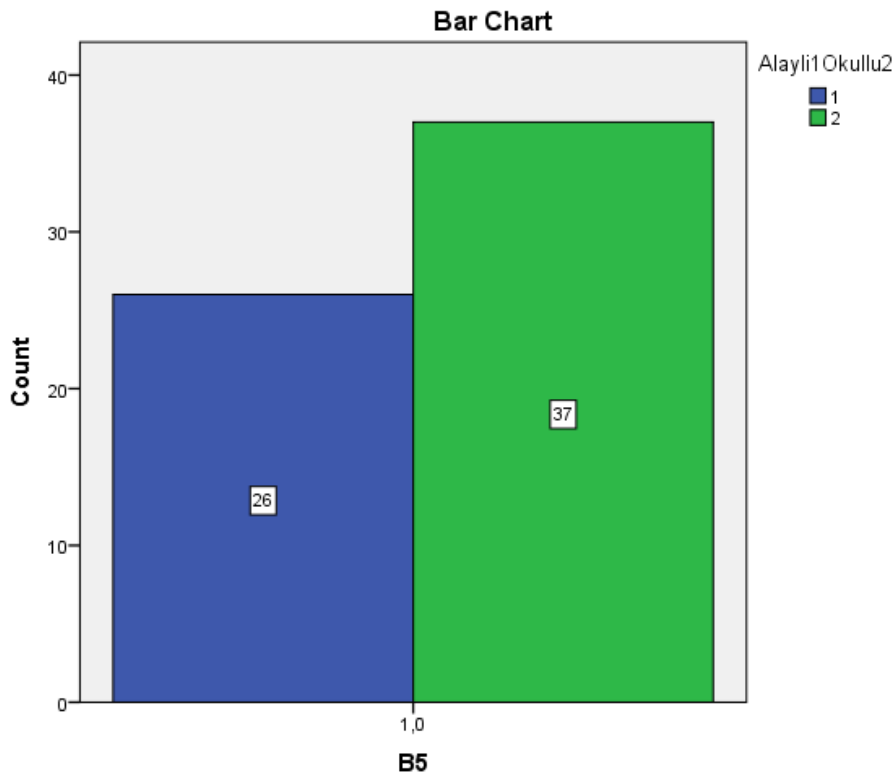


Figure 5. Importance Of Performing With Artistic Value For Self-Taught and Professional Actors

Table 13. Importance Of Performing With Artistic Value For Self-Taught and Professional Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
B5* Self-taught Versus Professional	63	91,3%	6	8,7%	69	100,0%

Professional actors care more about performing plays with artistic value.

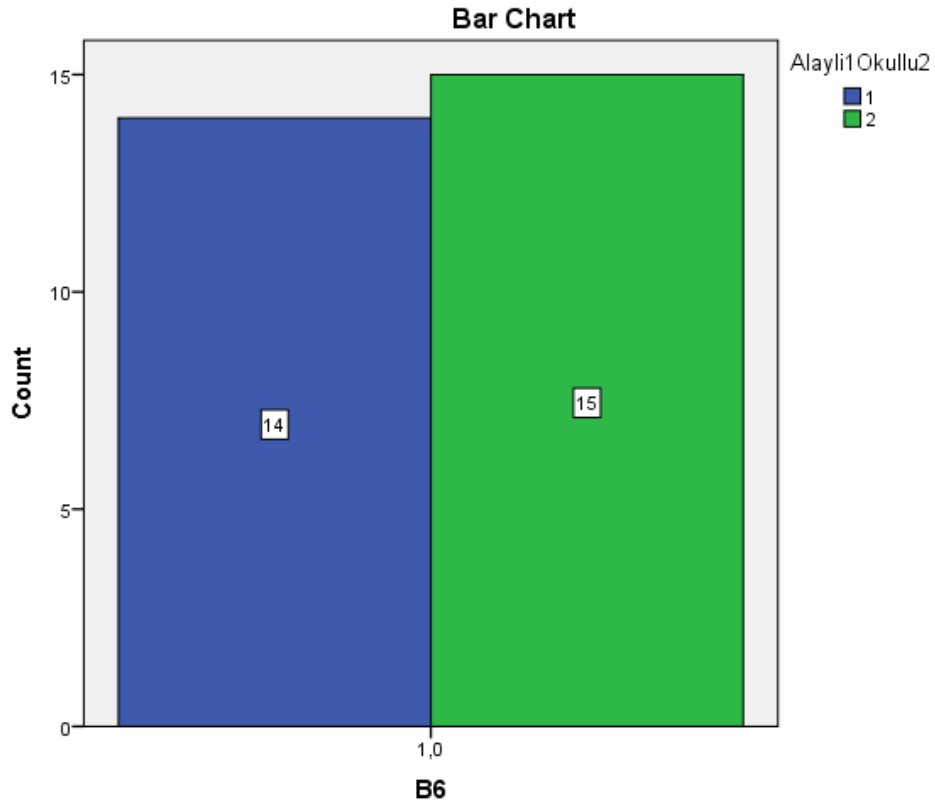


Figure 6. Importance Of Accessing Art For Self-Taught and Professional Actors

Table 14. Importance Of Accessing Art For Self-Taught and Professional Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
B6* Self-taught Versus Professional	29	42,0%	40	58,0%	69	100,0%

Accessibility of the art is important for both groups of actors.

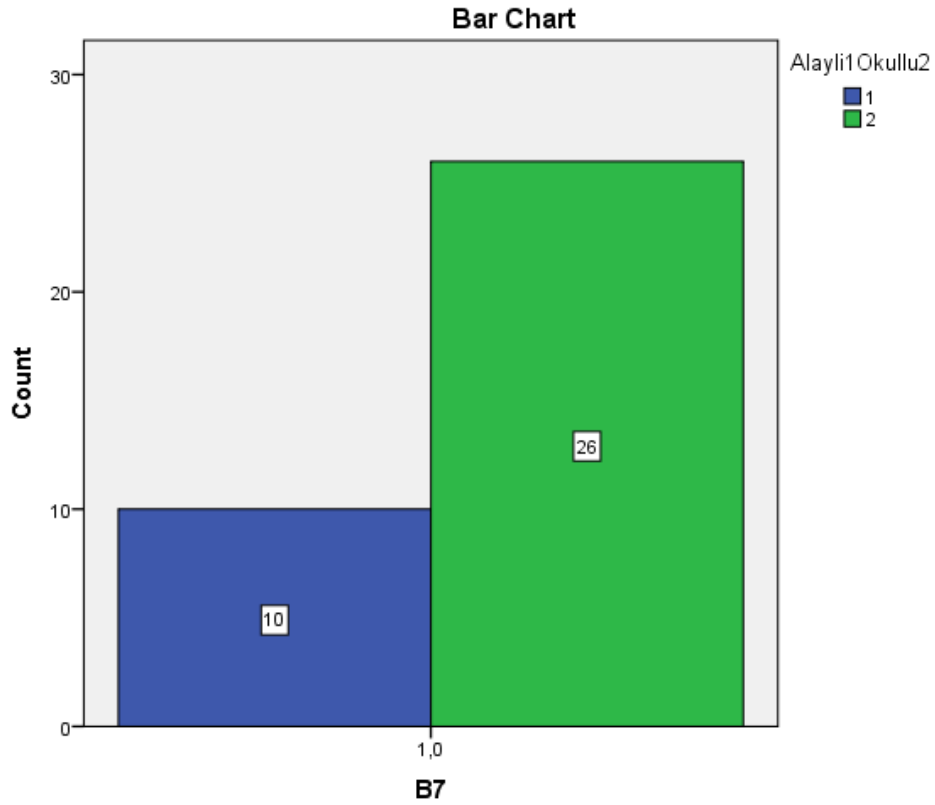


Figure 7. Importance Of Increasing The Interest of Audience For Self-Taught and Professional Actors

Table 15. Importance Of Increasing The Interest of Audience For Self-Taught and Professional Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
B7* Self-taught Versus Professional	36	52,2%	33	47.8%	69	100,0%

Professional actors care more about increasing the interest of audience in arts.

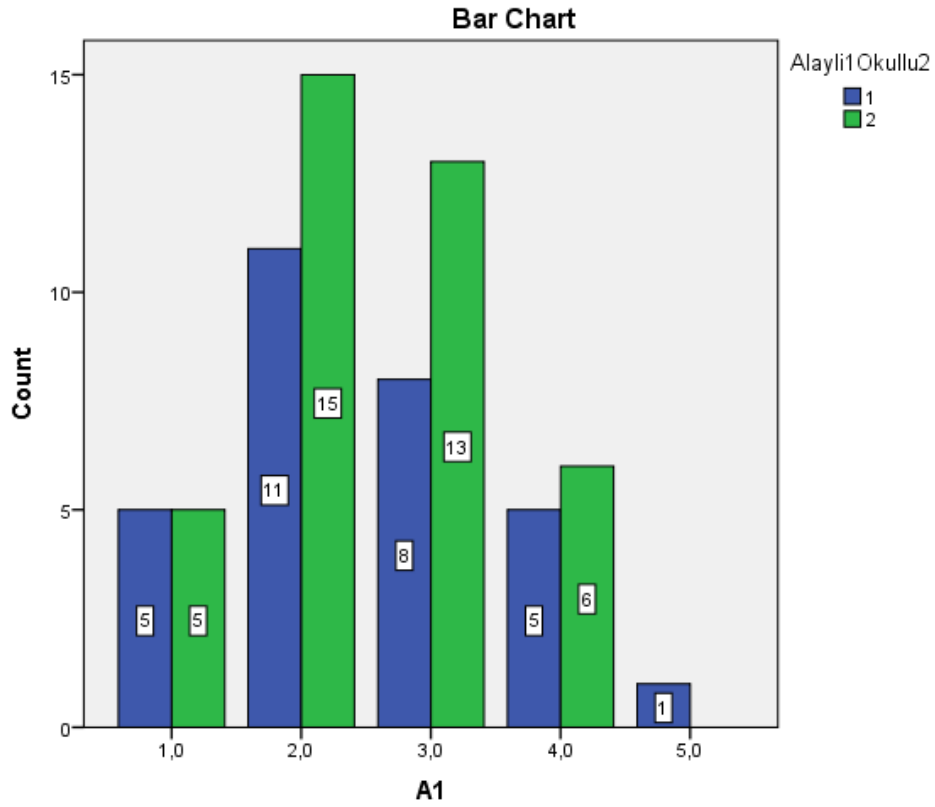


Figure 8. Operating Time of Theaters

Table 16. Operating Time of Theaters

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A1* Self-taught Versus Professional	69	100%	0	0.0%	69	100,0%

It is seen that the professional actors have been operating for longer years.

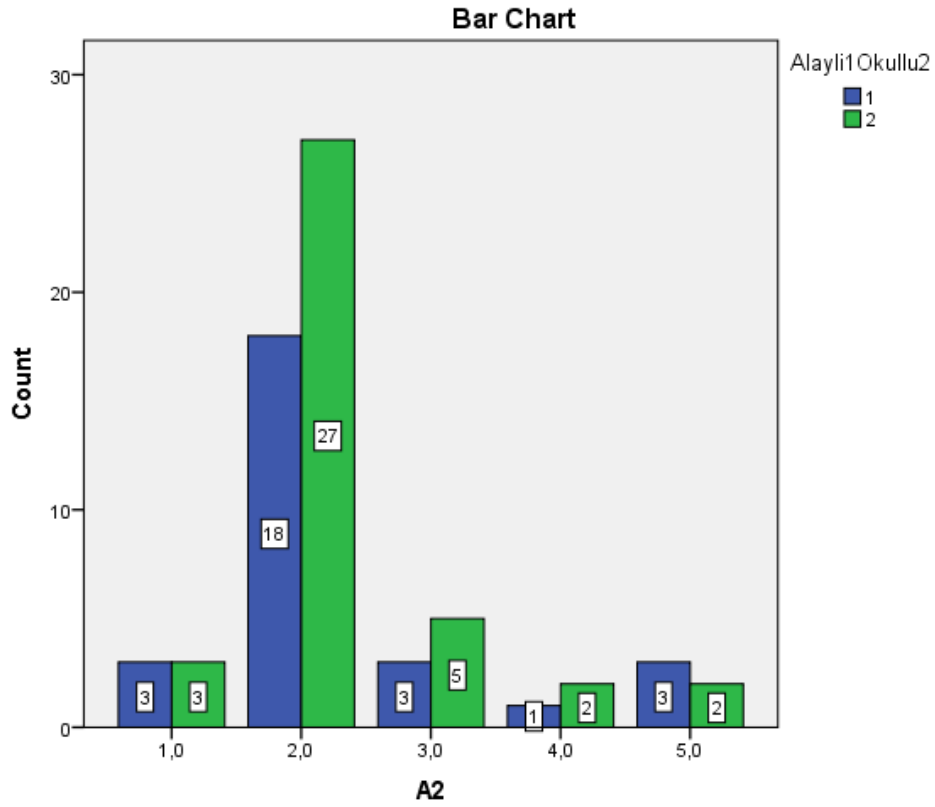


Figure 9. Having Physical Area

Table 17. Having Physical Area

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A2* Self-taught Versus Professional	67	97,1%	2	2,9%	69	100,0%

It is seen that professional actors have more physical area.

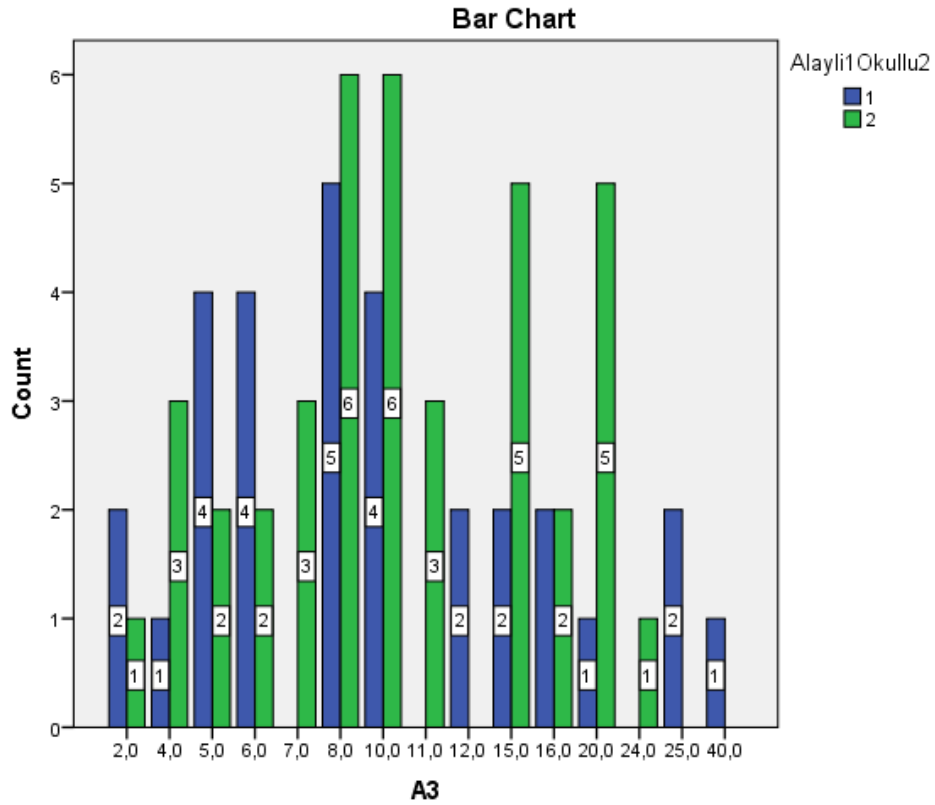


Figure 10. Number Of Actors In Non-Subsidised Theaters

Table 18. Number Of Actors In Non-Subsidised Theaters

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A3* Self-taught Versus Professional	69	100,0%	0	0%	69	100,0%

The number of employees in the professional actors was seen to be higher than the self-taught ones.

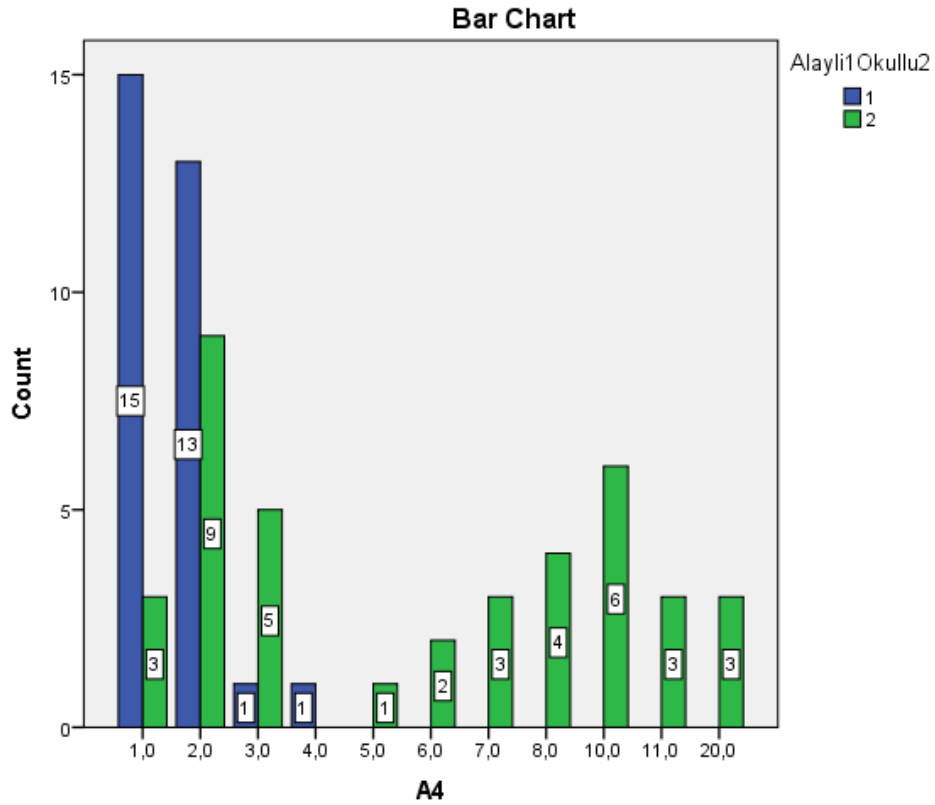


Figure 11. Working With Actors

Table 19. Working With Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A4* Self-taught Versus Professional	69	100,0%	0	0%	69	100,0%

Looking at the total data, it was seen that the self-taught actors worked with more artists than the school players, albeit with a small margin

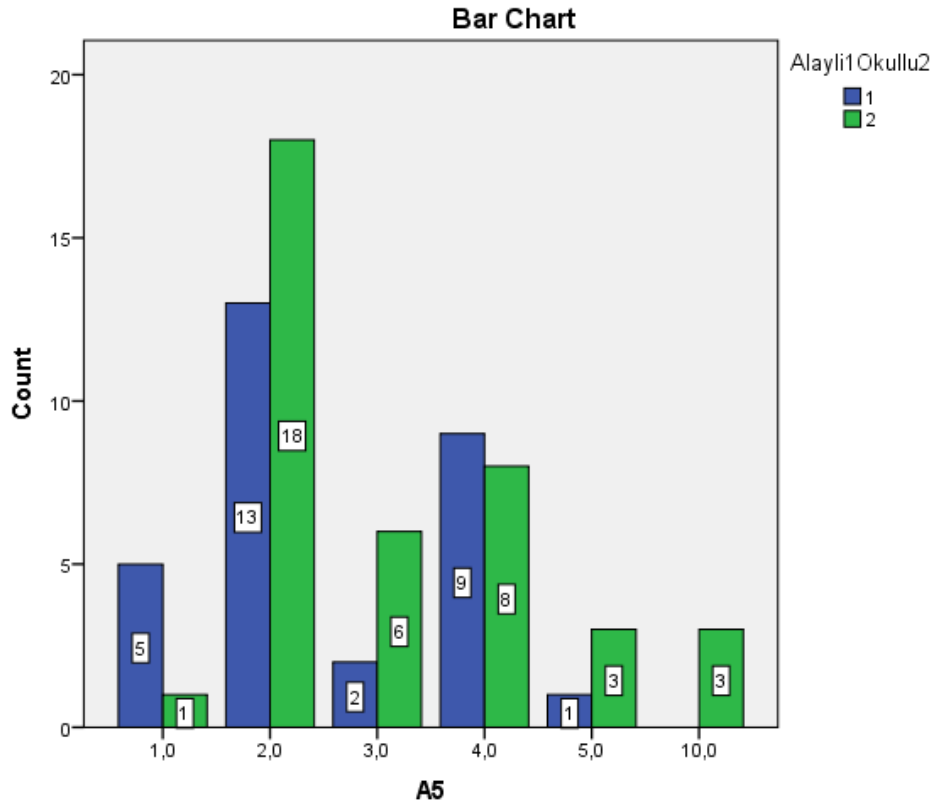


Figure 12. Number Of Having Stage

Table 20. Number Of Having Stage

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A5* Self-taught Versus Professional	69	100,0%	0	0%	69	100,0%

The professional actors stage more than the self-taught actors per year

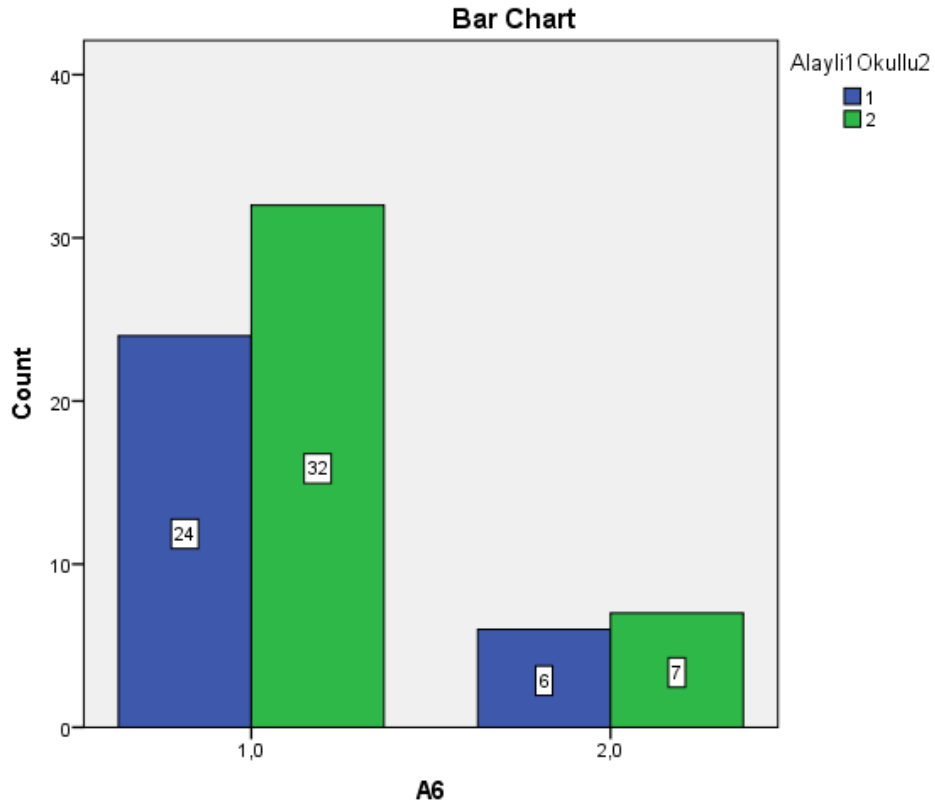


Figure 13. Having A Website

Table 21. Having A Website

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A6* Self-taught Versus Professional	69	100,0%	0	0%	69	100,0%

Both actors have website.

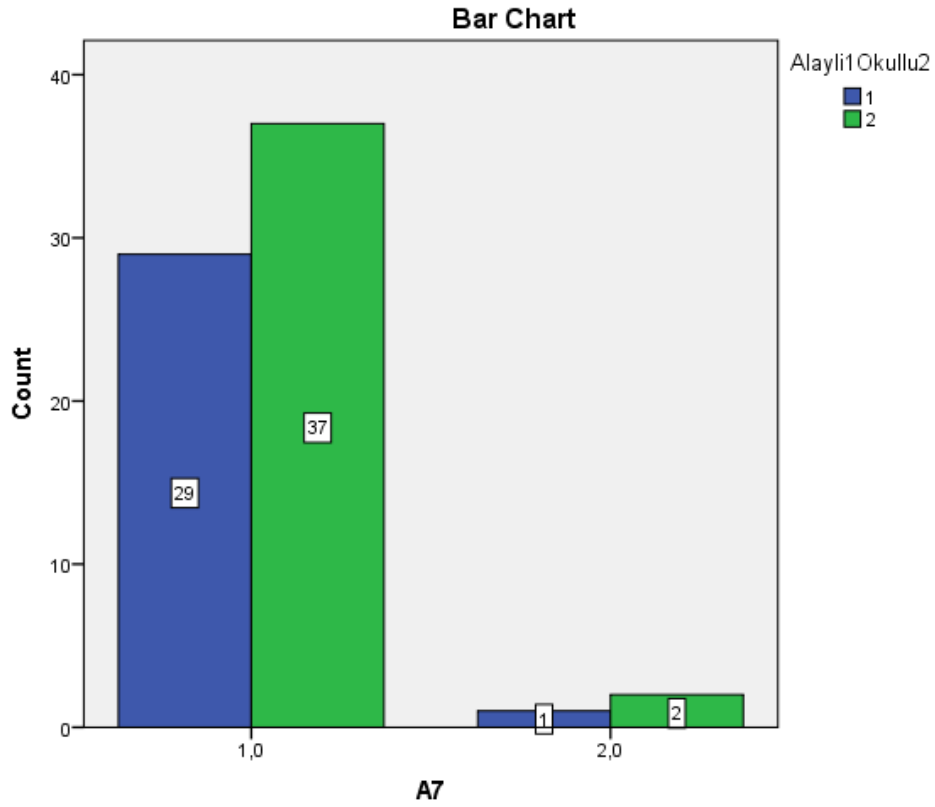


Figure 14. Having A Social Media Account

Table 22. Having A Social Media Account

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A7* Self-taught Versus Professional	69	100,0%	0	0%	69	100,0%

Both self-taught actors and professional actors have social media platforms.

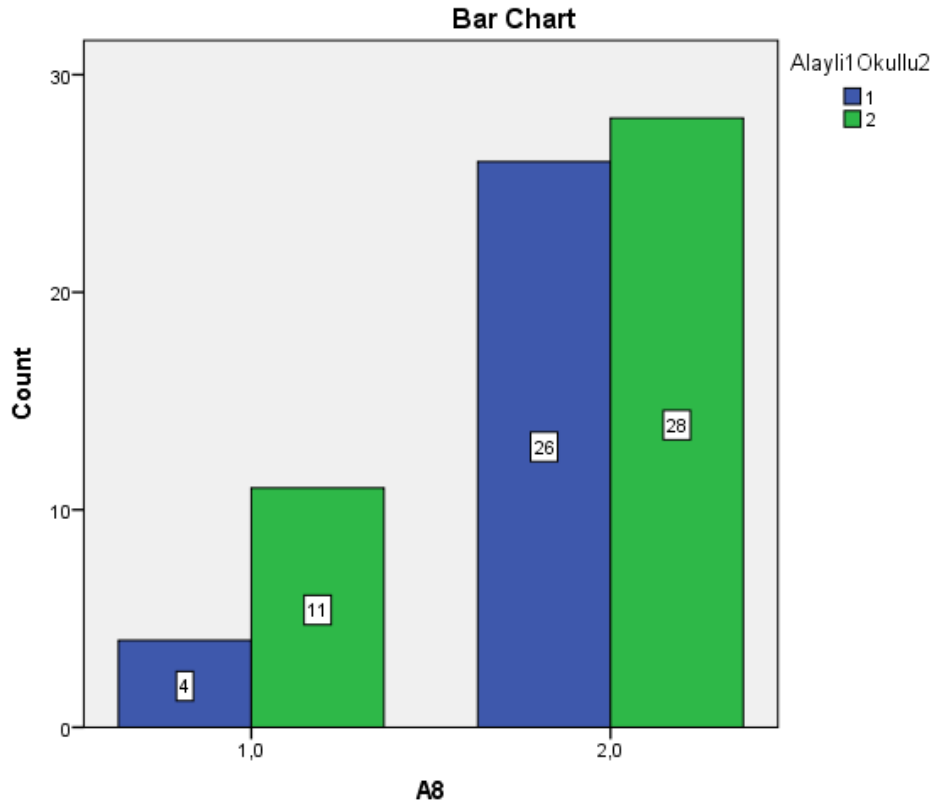


Figure 15. Adapting A Certain Arts Approaches

Table 23. Adapting A Certain Arts Approaches

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A8* Self-taught Versus Professional	69	100,0%	0	0%	69	100,0%

Compared to self-taught actors, it has been seen that professional actors have adopted a certain arts approach.

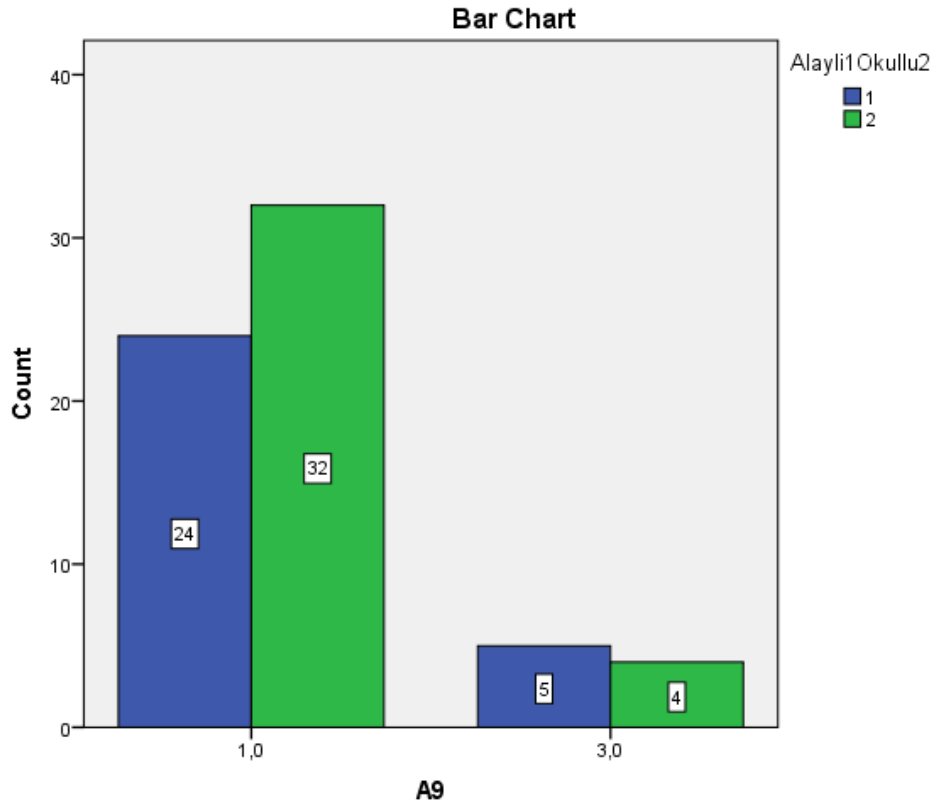


Figure 16. Being Owner or Founder

Table 24. Being Owner or Founder

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A9* Self-taught Versus Professional	65	94,2%	3	4,3%	69	100,0%

For the professional actors' owner/founder theatre communicate with audience.

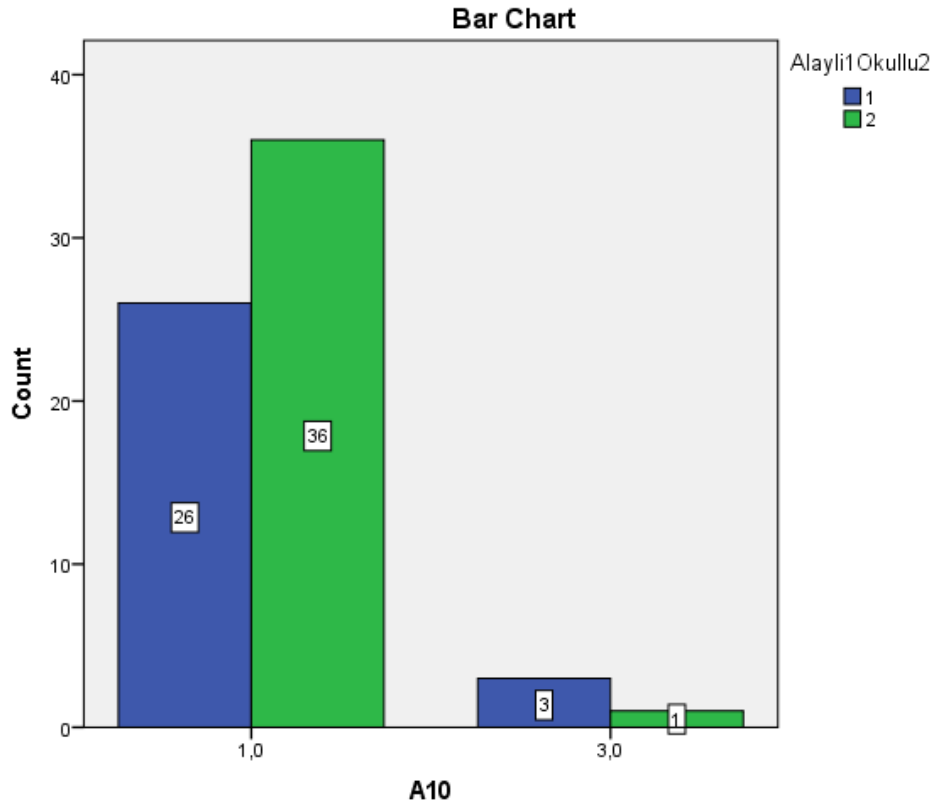


Figure 17. Communicating With Actors

Table 25. Communicating With Actors

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A10* Self-taught Versus Professional	66	95,7%	3	4,3%	69	100,0%

For the professional actors' owner/founder theatre communicate with actors.

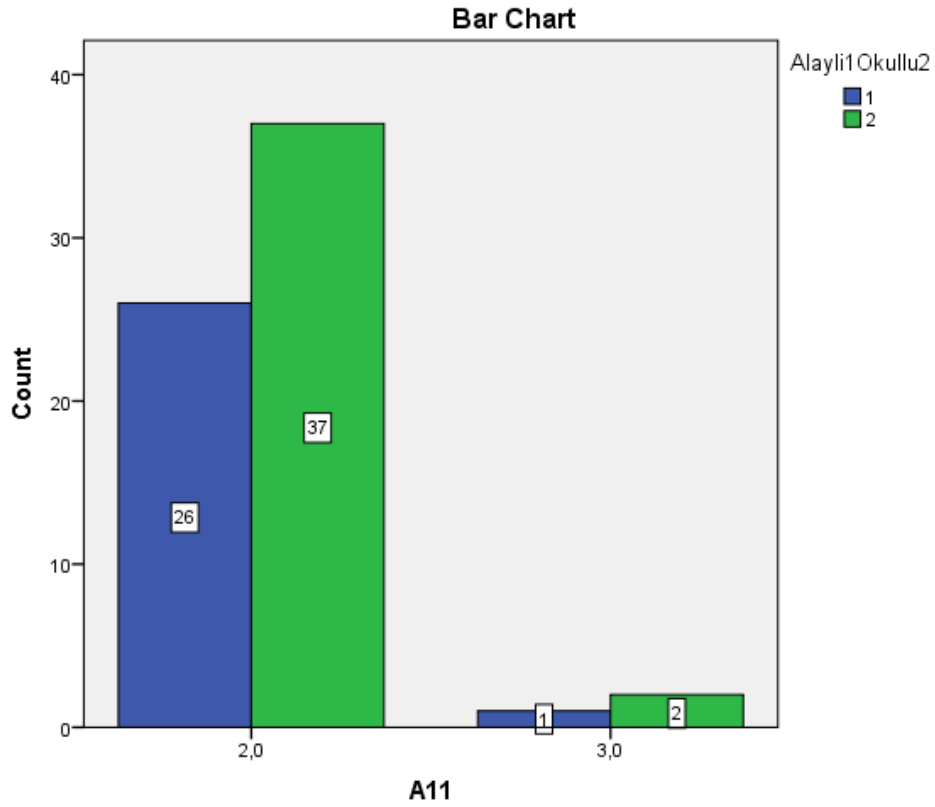


Figure 18. Status Of The Property

Table 26. Status Of The Property

	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
A11* Self-taught Versus Professional	66	95,7%	3	4,3%	69	100,0%

The ownership of the theaters where the self-taught actors and professional actors work is usually rented.

4.3.1. Summary of The Findings

Considering the hypotheses of this thesis, summary findings of the research is represented in Table 9.

Table 27. Findings Summary of Hypothesis

Hypotheses	Research Result
There is an meaningful difference between self-taught actors and professional actor for artistic and corporate competition.	Difference
There is an meaningful difference between self-taught actors and professional actor for commercial approach.	No Difference
There is an meaningful difference between self-taught actors and professional actor for costumer centered approach.	No Difference

4.4. Findings of Semantic Network Analysis

This research used to semantic network analysis method to evaluate the answers to in-depth interview questions regarding k-core, clique, degree, closeness, betweenness and articulation points. The following questions analysed with the semantic network analysis;

Question 1: What is the shared understanding of the criteria used to segment the audience for self-taught actors?

Question 2: What is the shared understanding of the criteria used to segment the audience for professional actors?

4.4.1 Question 1: What is the shared understanding of the criteria used to segment the audience for self-taught actors?

4.4.1.1 Semantic Network analysis regarding Segmenting the Audience for self-taught actors

Table 28 shows, the density and average degree of centralization of segmenting the audience nodes in networks, lines and networks. The number of nodes that express the number of answers given by the participants, is 41. The number of lines with a value is 84 and the number of lines with more than one value is 27. Because the density of the network (0.14) can be one at most, it is possible to say that it is not a dense network. The average degree of centralization is five, that is, one adjective in networks connects other adjectives on average five times, respectively.

Table 28. Semantic network Analysis of Segmenting the Audience for Self-taught Actors

	Segmenting the Audience for self-taught actors
Number of nodes	41
Total number of lines	111
Number of lines that have value 1	84
Number of lines that have value more than 1	27
Density2 [no loops allowed]	0.14
Average degree centrality	5.41

4.4.1.2. K-Core Analysis

K-core metric is used frequently to examine the relative importance of nodes. Table 29 shows the highest and lowest levels of k-core in segmenting the audience for self-taught actors networks.

Table 29. All Max K- Core Values

	Segmenting the Audience for self-taught actors
Dimension	41
The lowest value	1
The highest value	6

Table 30. Frequency Distribution of Cluster Values

Cluster	Freq	Freq%	CumFreq	CumFreq%	Representative
1	12	29.2683	14	34.1463	Audience is seek theater plays, absolutely
2	16	39.0244	30	73.1707	Spend of arts
3	1	2.4390	31	75.6098	Have money
4	1	2.4390	32	78.0488	Comes as an activity
5	9	21.9512	41	100.0000	It is hard to name
Sum	41	100			

The perceived attributes in Table 31 are the most important segmenting the audience for self-taught actors network in terms values. Figure 19 shows this network.

Table 31. 9 Perceived Attributes of Segmenting the Audience for Self-taught Actors

	Cluster
I'd say be aware	6

Table 31 (Continued). 9 Perceived Attributes of Segmenting the Audience for Self-Taught Actors

Of course it can be categorized.	6
Conscious, comes with research.	6
It's hard to name	6
A series has ratings. Wherever a drama wants to hold itself, it takes the audience to itself. It is the same for theaters.	6
The actors call it an exam for the Ankara audience.	6
It is impossible to categorize.	6
I think it would be more correct to call our audience art-friendly.	6
Our audience is art-loving students. Our ticket prices are relatively more affordable, I guess.	6

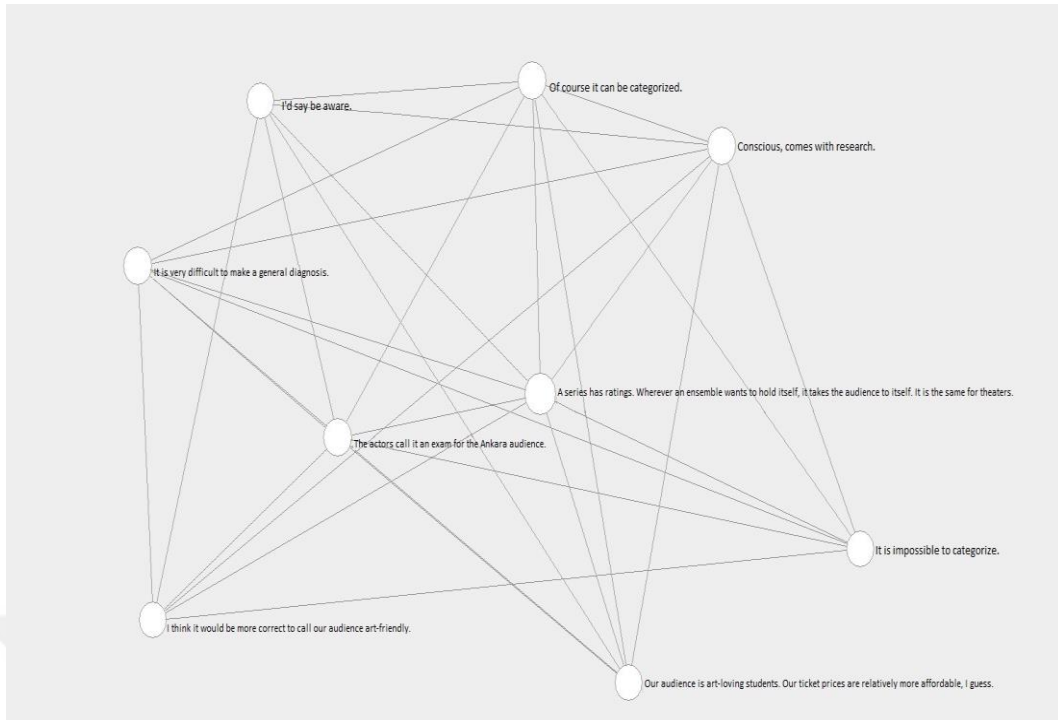


Figure 19. Network Between Values Tied with More Than Value 4 in Segmenting the audience for self-taught actors

4.4.1.3. Degree Analysis

Degree is indicate the amount of adjacent nodes and measures a node’s connectedness (Drieger, 2013). Table 32 shows the degree of centralization of the nodes in the networks of the 12 ten highest ranked segmenting the audience for self-taught actors.

Table 32. Degrees in Segmenting the audience for self-taught actors

Segmenting the audience for self-taught actors	
Value	Associations
1	Conscious, comes with research.

Table 32 (Continued). Degrees in Segmenting the audience for self-taught actors

0,95	A series has ratings. Wherever a drama wants to hold itself, it takes the audience to itself. It is the same for theaters.
0,68	Of course it can be categorized.
0,59	The actors call it an exam for the Ankara audience.
0,54	Our audience is art-loving students. Our ticket prices are relatively more affordable, I guess.
0,5	It' hard to name
0,5	I think it would be more correct to call our audience art-friendly.
0,45	It's imposible to categorized
0,40	Of course we know the main audience
0,27	They may be going as an event.
0,27	Have money
0,22	Comes to participate an activity

4.4.1.4 Closeness

Closeness centrality measures, calculating shortest paths (Kang et al., 2017). Table 15 shows the degree of closeness of the nodes in the networks of the ten highest ranked segmenting the audience for self-taught actors.

Table 33. Closeness in Segmenting the audience for self-taught actors

Segmenting the audience for self-taught actors	
Value	Associations
1	Conscious, comes with research
0,98	A series has ratings. Wherever a drama wants to hold itself, it takes the audience to itself. It is the same for theaters.
0,89	Of course it can be categorized.
0,84	Our audience is art-loving students. Our ticket prices are relatively more affordable, I guess.
0,84	I think it would be more correct to call our audience art-friendly.
0,83	It' hard to name
0,79	The actors call it an exam for the Ankara audience.
0,76	I'd say be aware.
0,74	Of course we know the main audience
0,74	They may be going as an event.

4.4.1.5 Betweenness

The frequency of a given node on the shortest paths to all is measured by using betweenness centrality (Kang, et al., 2017). Table 16 shows the degree of betweenness of the nodes in the networks of the ten highest ranked segmenting the audience for self-taught actors.

Table 34. Betweenness Degrees in Segmenting the audience for self-taught actors

Segmenting the audience for self-taught actors	
Value	Associations
1	A series has ratings. Wherever a drama wants to hold itself, it takes the audience to itself. It is the same for theaters.
0,80	Conscious, comes with research
0,25	Of course it can be categorized.
0,21	Our audience is art-loving students. Our ticket prices are relatively more affordable, I guess.
0,20	The actors call it an exam for the Ankara audience.
0,14	It' hard to name
0,12	Of course we know the main audience
0,12	I think it would be more correct to call our audience art-friendly.
0,08	It's imposible to categorized

4.4.1.6 Clique Analysis

To represent dense structures clique is used in semantic network analysis (Uno, 2010).

Table 35. Clique Undirected Segmenting the Audience for Self-taught Actors

	Segmenting the Audience for Self-taught Actors
Dimension	41
The lowest	0
The highest value	32

There are 18 perceived attributes in ineffective untitled and titled family-concern message networks that are directly related.

Table 36. Cliques in the Segmenting the Audience for Self-taught Actors

Cluster	Freq	Freq %	CumFreq	CumFreq%	Representative
0	23	56.0976	23	56.0976	3
1	8	19.5122	31	75.6098	1
9	1	2.4390	32	78.0488	5

Table 36 (Continued). Cliques in the Segmenting the Audience for Self-taught Actors

10	1	2.439 0	33	80.4878	21
11	1	2.439 0	34	82.9268	36
16	2	4.878 0	36	87.8049	11
21	1	2.439 0	37	90.2439	16
24	2	4.878 0	39	95.1220	2
29	1	2.439 0	40	97.5610	6
32	1	2.439 0	10	100.0000	14
Sum	41	100			

4.4.1.7. Total Findings of 5 Dimensions

Perceived attributes of segmenting the audience for self-taught actors. Networks are analyzed based on five dimensions because of no articulation point (k-core, degree, closeness and betweenness). However, in the tables showing the results of degree, closeness and betweenness centralities, the centrality values that are ranked as the highest 12 have been provided. Table 37 shows the number of repeats in each dimension in the segmentantation the audience for self-taught actors.

Table 37. Summary of Semantic Network Analysis Findings of Segmantation the Audience For Self-taught Actors

Associations	Number of Repeat	Repeated Dimensions
Of course we know the main audience	4	Degree-closeness-betweenness-clique
The actors call it an exam for the Ankara audience.	5	Degree- closeness-betweenness-kcore-clique
I'd say be aware.	4	Degree-closeness-k-core-clique-
Conscious, comes with research.	5	Degree-closeness-betweenness-kcore-clique
Comes to particapate an activity	3	Degree-closeness-clique
I think it would be more correct to call our audience art-friendly.	5	Degree-closeness-betweenness-kcore-clique
Our audience is art-loving students. Our ticket prices are relatively more affordable, I guess.	5	Degree-closeness-betweenness-kcore-clique
It' hard to name	5	Degree-closeness-betweenness-kcore-clique

Table 37 (Continued). Summary of Semantic Network Analysis Findings of Segmantation the Audience For Self-taught Actors

It is impossible to categorize.	5	Degree-closeness-betweenness-kcore-clique
A series has ratings. Wherever a drama wants to hold itself, it takes the audience to itself. It is the same for theaters.	4	Closeness-betweenness-kcore-clique
Have money	2	Degree-Clique
Of course it can be categorized.	5	Degree-closeness-betweenness-kcore-clique

In the segmantation the audience for self-taught actors networks, 12 values out of 84 are listed as at least one time in the tables of associations with maximum values. As can be seen in Table 18, since “Of course we know the main audience”, “The actors call it an exam for the Ankara audience.”, “I'd say be aware.”, “Conscious, comes with research.”, “Comes to particapate an activity”, “I think it would be more correct to call our audience art-friendly.”, “Our audience is art-loving students.

Our ticket prices are relatively more affordable, I guess.”, “It’ hard to name”, “It is impossible to categorize.”, “A series has ratings. Wherever a drama wants to hold itself, it takes the audience to itself. It is the same for theaters.”, “Have Money”, “Of course it can be categorized.” they are the most important perceived attributes in segmantation the audience for self-taught actors networks.

4.4.2 Question 2: What is the shared understanding of the criteria used to segment the audience for professional actors?

4.4.2.1 Semantic Network analysis regarding Segmenting the Audience for professional actors

Table 38 shows the density and average degree of centralization of segmenting the audience for professional nodes in networks, lines as well as networks. The number of nodes, that is, the number of answers given by the participants, is 53. The number of lines with a value in the network is 96 and the number of lines with more than one value is 82. Since the density of the network (0.06) can be one at most, it can be said that it is not a dense network. A lower intensity means higher variation in respondents' responses. The average degree of centralization is 3, that is, one adjective in networks connects other adjectives on average 3 times, respectively

Table 38. Semantic Network Analysis Metrics of Segmenting the Audience for professional actors

	Segmenting the Audience for professional actors
Number of nodes	53
Total number of lines	96
Number of lines that have value 1	82
Number of lines that have value more than 1	14
Density2 [no loops allowed]	0,07
Average degree centrality	3

4.4.2.2. K-Core Analysis

Table 39 depicts the highest and lowest levels of k-core in segmenting the audience for professional actors networks. According to the table, attributes of the segmenting the audience for professional actors networks are tied with at least 0 and at most 4 lines.

Table 39. All Max K-Core Values (Segmenting the Audience for professional actors)

	Segmenting the Audience for professional actors
Dimension	53
The lowest value	0
The highest value	4

Table 40. Frequency Distribution of Cluster Values (Segmenting the Audience for professional actors)

Cluster	Freq	Freq%	CumFreq%	Representative
1	6	11.3208	6	Recently become more conscious
2	22	41.5094	28	They wants to take their children to theater play
3	25	47.1698	53	Ours is art-friendly
Sum	56	100.00		

The perceived attributes in Table 40 are the most message networks in terms of segmenting the audience for professional actor values.

The perceived attributes in Table 41 are the most important interesting titled and untitled family-concern message networks in terms of values. Figure 20 shows this network.

Table 41. Perceived Attributes of Uninteresting Segmenting the Audience for Professional Actors Networks

	Cluster
A certain part of Istanbul goes to the theater. It's predicted to be around 20,000. It's being followed.	3
even if he/she only came to see a celebrity, she adjusts her artistic expectations accordingly.	3
there is also a mass that reached only with marketing	3
Although it is a well-known tactic to put a celebrity to sell tickets, the audience does not believe it.	3
But I can also say that there is a conscious audience.	3
There is an audience that wants to meet new teams and I am very happy to know that.	3
The audience doesn't just watch comedy or say I'm a classicist.	3
BT has an audience, for example, they go to every play. ŞT and DT are always full.	3
We understand this from the comments made by the audience afterwards. It is obvious that he came on purpose and understood our problem, which is really very satisfying. It means that our theater has found its own audience.	3

Table 41 (Continued). Perceived Attributes of Uninteresting Segmenting the Audience for Professional Actors Networks

I can neither say consciously nor unconsciously, I have never analyzed the audience in this way because theater is such a thing that it attracts its own audience. He will find you.	3
An audience that comes as part of an event.	3
I'd say subsidised and nonsubsidised theatre audience	3
He/she finds the play that fits his understanding of art and watches it. This shows that she/he is conscious.	3
Some of them are really an audience that reads and follows art texts, and can make artistic criticisms when watching plays	3
Every spectator goes to every play. He want to go. When I say every play, I'm not talking about the genre.	3
But sometimes he/she may not pay attention because he/she can watch it for 30 TL in the institutional theater. Whats he/she watching? Who's playing? Who is the author? They may be going as an event.	3
Separable	3
There is also an audience that wants to watch but does not have the financial means.	3
Ours is an art-loving audience	3
But private theater audiences follow more. He adjusts his program accordingly. It is more conscious.	3

Table 41 (Continued). Perceived Attributes of Uninteresting Segmenting the Audience for Professional Actors Networks

<p>Non-subsided theater audience is more conscious of the difference between non-subsided theater and corporate theater. He knows very well what he wants to watch because he will pay a minimum of 100 TL for a ticket.</p>	<p>3</p>
<p>There is an audience you can reach through the print media.</p>	<p>3</p>
<p>There are people you can reach through social media.</p>	<p>3</p>



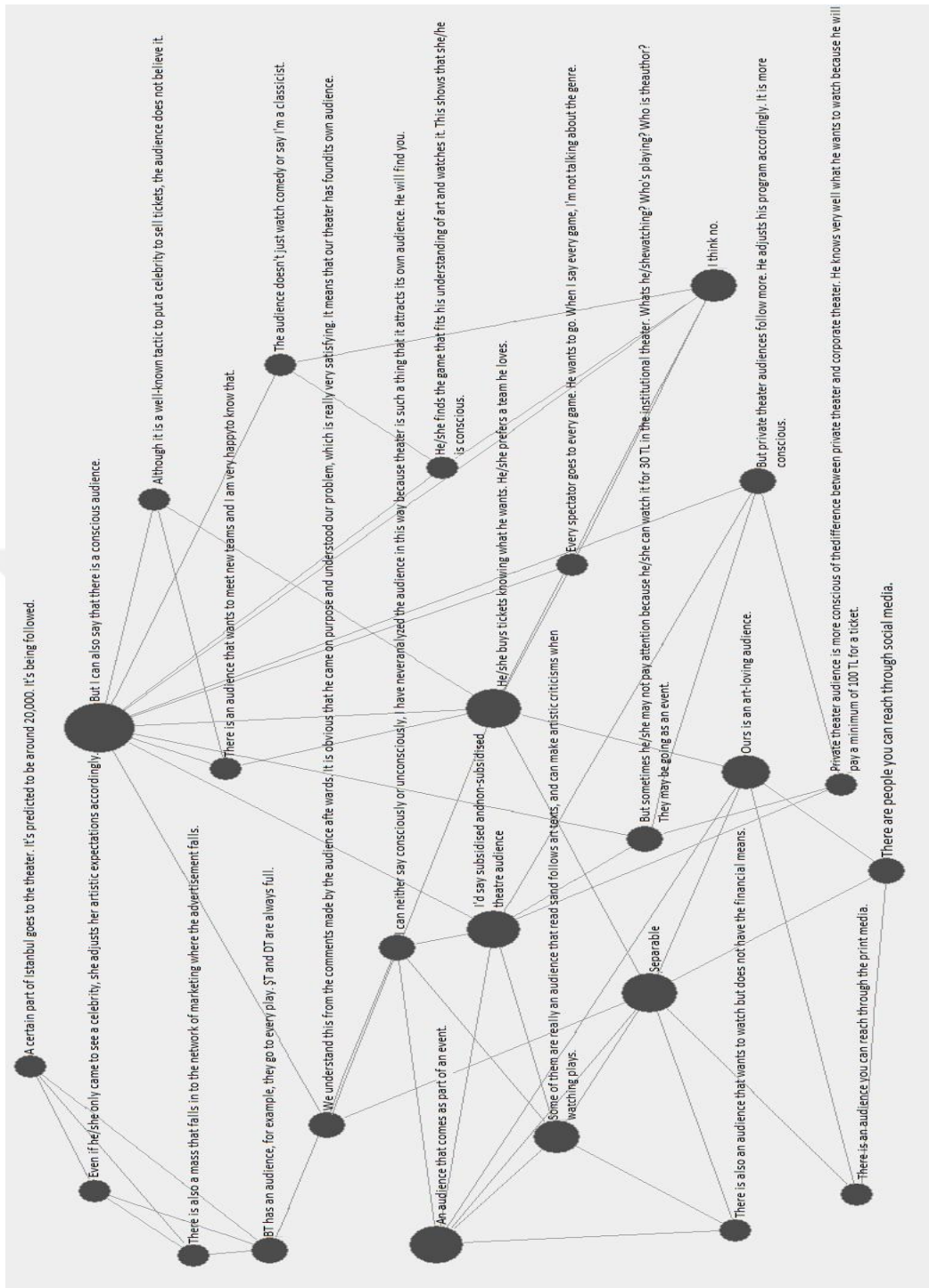


Figure 20. Network Between Values Tied with More Than Value 4 in Segmenting the audience for professional actors

4.4.2.3 Degree Analysis

Table 42 shows the degree of centralization of the nodes in the networks of the 12 highest ranked segmenting the audience for professional actor values.

Table 42: Degrees in Segmenting the Audience for professional actor values

Segmenting the audience for professional actors	
Value	Associations
1	But I can also say that there is a conscious audience.
0,71	An audience that comes part of an event
0,64	Of course it can be categorized.
0,64	He/she buys tickets knowing what he wants. He/she prefers a team he loves.
0,57	Ours is an art-loving audience.
0,57	I'd say subsidised and non-subsidised theatre audience
0,5	I can neither say consciously nor unconsciously, I have never analyzed the audience in this way because theater is such a thing that it attracts its own audience. He will find you.
0.42	Youngs are the best
0,35	I think no
0,35	Some of them are really an audience that reads and follows art texts, and can make artistic criticisms when watching plays
0,35	even if he/she only came to see a celebrity, she adjusts her artistic expectations accordingly.
0.35	DT has an audience, for example, they go to every play. ŞT and DT are always full.

4.4.2.4 Closeness

Table 43 shows the degree of closeness of the nodes in the networks of the nine highest ranked segmenting the audience for professional actor values.

Table 43. Closeness in the Segmenting the Audience for Professional Actors

Segmenting the audience for professional actors	
Value	Associations
1	An audience that comes as part of an event.
0,96	Ours is an art-loving audience.
0,96	Of course it can be categorized.
0,95	I can neither say consciously nor unconsciously, I have never analyzed the audience in this way because theater is such a thing that it attracts its own audience. He will find you.
0,92	But I can also say that there is a conscious audience.
0,89	Some of them are really an audience that reads and follows art text and can make artisticcritisims when watching play
0,88	Separable
0,88	He/she buys tickets knowing what he wants. He/she prefers a team he loves.
0,82	I'd say costumer
0,82	Youngs are the best

4.4.2.5 Betweenness Analyses

Table 44 shows the degree of betweenness of the nodes in the networks of the ten highest ranked segmenting the audience for professional actor values.

Table 44. Betweenness Degrees Segmenting the Audience for Professional Actors

Segmenting the audience for professional actors	
Value	Associations
1	I can neither say consciously nor unconsciously, I have never analyzed the audience in this way because theater is such a thing that it attracts its own audience. He will find you.
0,67	Ours is an art-loving audience.
0,67	An audience that comes as part of an event.
0,66	But I can also say that there is a conscious audience.
0,60	DT has an audience, for example, they go to every play. ŞT and DT are always full.
0,58	Some of them are really an audience that reads and follows art text and can make artistic criticisms when watching play
0,56	I'd say subsidised and non- subsidised theatre audience
0,40	He/she buys tickets knowing what he wants. He/she prefers a team he loves.
0,27	Try to find a best player for its arts approach
0,19	I don't know

4.4.2.6. Clique Analysis

As can be seen in Table 45, the number of cliques a value creates is three in the pre-event and seven in the post-event network.

Table 45. Clique Undirected (Segmenting the Audience for Professional Actors)

	Segmenting the Audience for Professional Actors
Dimension	53
The lowest value	0
The highest value	4

There are 46 perceived attributes in ineffective untitled and titled family-concern message networks that are directly related.

Table 46. Cliques in Ineffective Titled and Untitled Family-Concern Message Networks

Cluster	Freq	Freq %	CumFreq	CumFreq%	Representative
0	29	54.7170	29	54.7170	2
1	15	28.3079	44	83.0189	1
2	7	13.2075	51	96.2264	5
3	1	1.8868	52	98.1132	4
4	1	1.8868	53	100.0000	12
Sum	53	100.0000			

4.4.2.7 Articulation Point

There are nine articulation points in the network: “Ours is an art-loving audience.”, “I don’t know”, “Youngs are the best”, “there are less conscious audience”, “An audience that comes as part of an event.”, “even if he/she only came to see a celebrity, she adjusts her artistic expectations accordingly”, “there is also a mass that reached only with marketing.”, “DT has an audience, for example, they go to every play. ŞT and DT are always full.” Removing this node will lead to the separation of networks.

4.4.2.8. Total Findings of 5 Dimensions

Perceived attributes of segmenting the audience for professional actors. Networks are analyzed based on 6 dimensions because of no articulation point (k-core, degree, closeness and betweenness). However, in the tables showing the results of degree, closeness and betweenness centralities, the centrality values that are ranked as the highest 12 have been provided. Table 47 shows the number of repeats in each dimension in the segmentation the audience for self-taught actors.

Table 47. Summary of Semantic Network Analysis Findings of Segmantation the Audience for Professional Actors

Associations	Number of Repeat	Repeated Dimensions
Private theater audience is more conscious of the difference between private theater and corporate theater. He knows very well what he wants to watch because he will pay a minimum of 100 TL for a ticket.	2	K-core- Clique

Table 47 (Continued). Summary of Semantic Network Analysis Findings of Segmentation the Audience For Professional Actors

I'd say subsidised and non-subsidised theatre audience	4	K-core-Clique-Closeness-Betweenness
But I can also say that there is a conscious audience.	5	degree+kcore+clique+closeness+betweenness
Seperable	4	degree+kcore+clique+closeness
there is also a mass that reached only with marketing	2	degree+articulation points
An audience that comes as part of an event	4	degree+closeness+betweenness+articulation points
Some of them are really an audience that reads and follows art text and can make artistic criticisms when watching play	2	degree+closeness
Ours is an art-loving audience.	6	degree+kcore+clique+closeness+betweenness+articulation points

Table 47 (Continued). Summary of Semantic Network Analysis Findings of Segmentation the Audience For Professional Actors

DT has an audience, for example, they go to every play. ŞT and DT are always full.	4	degree+kcore+betweenness+articulation points
Youngs are the best	4	degree+closeness+betweenness+articulation points
I think no	3	degree+kcore+clique
I don't know	2	betweenness+articulation points
I can neither say consciously nor unconsciously, I have never analyzed the audience in this way because theater is such a thing that it attracts its own audience. He will find you.	6	degree+kcore+clique+closeness+betweenness+articulation points

In the ineffective segmentation of the audience for professional actors networks, 15 values out of 82 are listed as at least one time in the tables of associations with maximum values. As can be seen in Table 29, since “But I can also say that there is a conscious audience.”, “Ours is an art-loving audience”, “I can neither say consciously nor unconsciously, I have never analyzed the audience in this way because selftheater is such a thing that it attracts its own audience.

He will find you.” were most repeated ones, they are the most important perceived attributes in the segmentation the audience for professional actors networks.



CHAPTER 5: DISCUSSION AND CONCLUSION

This chapter includes conclusion of the research, discussion of the results with the light of interviews with 3 professional artists who got conservatory education and examines the limitations and future researches.

5.1. Discussion and Conclusion

The conclusion of the study and suggestions for future research was discussed in the last part of the study.

Actors or artists generally, need to show their artworks to an audience and tend to share their emotions, perspectives of life, and aesthetic approaches with someone who understands and can discuss and talk about life from an artistic perspective. According to the literature review and research results, artists create for themselves, not for the audience. Their priority is their arts. As mentioned in the part of the literature review, approaches of “arts for art’s sake” and “arts for marketing sake are still a deep dilemma for artists since they had a time when marketing is considering a *badword* for the artistic world. Kershaw says, theaters were subsidized intend to protect from the customer-oriented approach and legitimacy of the audience (2003). Results of the in-depth interviews are showing the similar thoughts. Both professionally trained actors and self-taught actors are thought that, subsidies theaters are have more space to create without thinking the audience opinion, in other words, they can do the art as they wish.

However, their need towards being understood and visible is making them think about marketing communication activities. According to research results, both self-taught and professional actors equally do not give importance to the audience. In other words, both self-taught and professional actors are not customer-oriented. However, artistic and corporate competition and commercial approaches are important for both of them.

There are discussions on competition and audience towards arts and theater. Artistic and corporate competition is highlighted in other research too. In 2014, Iwuh explained the reason for artistic competition; because an arts organization is not able to satisfy the audience's artistic and creative needs and compete with other arts organisations. Since a theater ensemble can grow commercially, competition among other ensembles is effective. As the primary research results say, actors have the thought that, audience are search and find the ensemble that suit with their art and life perspective. This is the reason of completion is important to find, attract and gain the loyal audience.

To summarize with the light of both primary research and the literature review, self-taught actors are can know the audience needs and wants, they can be more brave about the art which means that they can be more free about doing art, they are independent from the theory. Additionally, self-taught artist can sell their art because so they more close to marketing works for selling the art. On the other hand, professionally trained actors are more committed with theory and their position is far away to the marketing works, in other words, they rather to communicate through art, not sell it. In addition, professionally trained actors have higher value of art for their art because they know the theories, rules and more importantly they know their limits. According to the expert opinion, this make the artist do the art qualifier and this is the reason of their art works's value is higher than self-taught artist.

This chapter also will be discussed the results with the light of commentaries of the 4 professional actors from the non-subsides theaters who got conservatory education and 1 academician from communication faculty, cinema department. The results that asked for their commentaries are listed below;

Both self-taught and professional actors are not customer-oriented. However, according to results of semantic network analysis, self-taught actors describe the Ankara audience as an exam but, professionals said “...theater is such a thing that attracts its own audience, they will find you. The first actor commented this result

with the following words; actors from conservatory does not only know that teater techniques also know to examine the audience. Audience in the Ankara not like exam. It is not possible that defines the audience like an exam for any city. Maybe your art does not suit for that city. Art, especially the theater is hardly individual. There is no possibility that a certain play will be liked for all the audience in any cities.

Thye summary of their commentary for the result that artistic and corporate competition and commercial approaches are important for both of them is. Regardless they are getting conservatory education or self-taught they both seeking two things, getting money of art and doing the art. However, in my opinion, because self-taught actors are coming from in the audience, they can more easily figure out that what is the needs and wants of the audience. Even they desire to play a high value of artistic play, they can not not. The reason of this is, their base is not strong enough. They can just do the art in certain limits and it can be sucessfull but in time this play will bccome a show, not theater. Also this can be the reason that, non-subisdised theaters with self-taught artists can easily reach the audience, sells tickets more easiliy because they are more close to audience not to art. In other part, professional actors with conservatory education, they have no limits for increase the artistic value of the play. Because they know the techniques, they can calculate the next step and how it can be better.

In this particullar issue, like any other companies, son-subsidised theaters swith self-taaught artists can easliy falling apart org ettin together with any other groups. The reaon of this that, they never get critised for their talent and for their art works. It is impossible that they can know their limitations, they can not know that what can they do further because they do not know that if there is further. However, the porofessjonal ensembles can be more long-life because fort he beggining they know their limitaions, their talent has been trained proffessionally and they know to use this talent. They can use teh techniques and it can be looks like ther are no technique. Only professionals can see the techbiques but others jsut like it and try it.

Becuause these actors are working in different non-subsides theaters, the researcher

asked them about the marketing communications and public relations. Their comments was interesting and they all use the same words in following;

“If an actor or any artist is seeks money first, there is no chance to do the art as is necessary.”

However, the dilemma has been shows it self in here because they say that, subsidised theaters like state theaters (Arias, 2022) are always full. There two reasons of this; first one, because they subsidised they do not have to spent Money on decores, lights of costumes and second one is, as linked first one, they do not have to sell tickets with higher prices. Audience know that, they will be see a good play for lower prices. In this case, maybe the stage is marketing because non-subsidised theaters needs to be seen and gettin reliable fort he audience with their art. Howvere, they have no enough budget to hire a marketing specialist and because of that, they are triyiing to use some digital marketing tools for selling tickets but still the grapevine is important. Pihlaja, in 2022 also mentioned about the importance of the grapevine for theater.

As mentioed before at tşhe literature for marketing communications and public relations this is called WOM or e-WOM.

5.2. Limitations and Future Research

This study is limited to the “arts for art's sake and art's for marketing sake” dilemma. Since, this research was designed with 69 participants from 20 non-subsidised theaters who are, actors, managers who are not founders, from Izmir, Istanbul, and Ankara. Results are examine by using semantic network analysis and commented with three porffesional actors who get conservatory educatşon. The future researches can focus on state owned theatres and their actors and managers. The research was conducted to understand the attitudes of non-subsidised theaters's through marketing communication and public relations. Since customer orientation is equally not

important for both self-taught and professional actors, future research may design a research considering how arts marketing for theater effect arts consumer.



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APPENDICES

Appendix A: Survey Questions

This survey was conducted by Izmir University of Economics, Graduate Institute, Department of Communication, Marketing Communication and Public Relations, Assoc. Dr. It is carried out within the scope of the thesis study conducted under the supervision of Selin Türkel. Personal information will be kept confidential and survey results will be evaluated in general.

Survey Questions

A. Could you give the following information about your theatre? Please tick the appropriate option for you.

1. How many years has your theater been operating?
 - a. Less than 5 yıldan years
 - b. 5-10 years
 - c. 11-15 years
 - d. 16-20 years
 - e. More than 20 years
2. What is the size of your theater in m²? (including all areas such as rehearsal area, stage, office, warehouse, etc. if any)
 - a. Less than 100 m²
 - b. 100-200 m²
 - c. 201-300 m²
 - d. More than 300 m²
 - e. There is not phisical area
3. What is the total number of employees in your theater with you?

You can remark the number of employees:

4. How many artists do you have?
 - a. 1-10 person
 - b. 11-20 person
 - c. 21-30 person
 - d. 31-40 person
 - e. More than 40 person

5. On average, how many plays do you stage per year??

You can remark the number of plays:

6. Do you have a website for your theater?

- a. Yes
- b. No

7. Do you have an account on behalf of your theater on social media (Facebook, Twitter, etc.)??

- a. Yes
- b. No

8. Is your theater a theater that has adopted a certain style?

- a. Yes
- b. No

If your answer yes, please indicate your area of expertise.:.....

9. Who carries out the task of establishing and maintaining relationships with the audience in our theatre?

- a. Theater owner/partner manager
- b. Professional manager
- c. Other (Please specify.....)

10. Who carries out the task of establishing and maintaining relationships and communication with the artists in your theatre?

- a. Theater owner/partner manager
- b. Professional manager
- c. Other (Please specify.....)

11. Who owns your theater?

- a. our own
- b. rent

B. Please tick the 3 options that are most important to your theater for the following objectives

OBJECTIVES	IMPORTANT
To provide income to the artists of our theater	
Protecting the interests of our artists	
Increasing the profit of our theater	
Supporting young artists	
Exhibiting plays with artistic value	
Increasing the accessibility and accessibility of art	
Increasing the interest of buyers and viewers in art	

C. Please indicate whether you agree with the following statements about your theater by marking (X) the appropriate one of the five options.

ARTWORK	Strongly disagree	Disagree	Undecided	Agree	Strongly Agree
Our theater always tries to stage original plays.					
Performing innovative/new plays is an important part of our artistic mission.					
The most important thing in our theater is the artistic quality of the plays that are staged.					
Audience preferences are an important factor in our play selection.					

C (Continued). Please indicate whether you agree with the following statements about your theater by marking (X) the appropriate one of the five options.

We research which artists and/or works of art our audience would like to see in the future.					
Our choice of play that we will stage as a theater is shaped by our artistic goals rather than audience preferences.					
COMPETITORS					
We follow the activities of other theaters.					
We follow which plays are successful in other theaters.					
We follow the strategies of other theaters to increase ticket sales.					
ARTS MANAGEMENT					
The artistic and business aspects of our theater are very well coordinated.					
We continue our business activities without compromising artistic value					
In our theatre, we try to balance artistic and commercial purposes.					

D. Please indicate to what extent your theater has benefited from the following activities/tools, by marking (X) the appropriate one of the five options.

DOINGS	Never	Rarely	Sometimes	Often	Always
Liaising with the organizers.					
Build relationships with existing artists.					
Searching for new artists.					
Maintaining and updating the database for the staged plays.					
We announce the activities of the theater on its website.					
Advertising on social media.					
Publishing advertisements in art magazines.					
Advertising on billboards.					
Reaching the audience via e-mail.					
Organizing events such as galas.					
Making pre-premiere/special screenings.					
Selling tickets online.					
Advertising on radio and/or television.					

D (Continued). Please indicate to what extent your theater has benefited from the following activities/tools, by marking (X) the appropriate one of the five options.

To make special screenings, such as the play, to special audiences.					
printing brochures					
Sending invitations to the audience.					
Preparing a press release.					
Make a price reduction.					
Campaigning.					
Giving special discounts to certain groups (such as theatres, acting students, etc.).					
Find sponsor.					
To sponsor.					
Participating in domestic art fairs as a theater.					
Participating as a theater in art fairs abroad					
Attending art fairs as a spectator.					

D (Continued). Please indicate to what extent your theater has benefited from the following activities/tools, by marking (X) the appropriate one of the five options.

To spread positive opinions about the theater (repertoire, artists) and to make articles/news appear in the media.					
Giving work to producers (producing a play in partnership with a producer).					
To give paid acting training in the theater.					
Giving paid seminars in the theatre.					

E. Please evaluate the following statements regarding the performance of your theater in the last three years in terms of various criteria, by marking the appropriate one of the five options (X) for you.

In the last three years;	Decreased a lot	Decreased	Not changed	Increase	Increased a lot
Number of artists who want to join our theater					
The number of spectators who came to our plays					

E (Continued). Please evaluate the following statements regarding the performance of your theater in the last three years in terms of various criteria, by marking the appropriate one of the five options (X) for you.

Income					
Our contribution to the development of the art market					
Satisfaction of our artists					
Awareness of our theater					

F. Can we get to know you?

1. What is your title in the theater?

- a. Owner and manager
- b. Professional manager (non-owner)
- c. General art director
- d. Artist
- e. Worker
- f. Other (Please specify)

1. Please mark your education level.

- a. Middle school and earlier
- b. High School
- c. University
- d. Postgraduate/doctorate

2. Please indicate your age.

- a. 24 and below
- b. 25 - 34
- c. 35 - 44
- d. 45 - 54
- e. 55 and above

3. Please write the field you graduated from

4. How many years have you been working in this theater?

6. How many years have you been working in a non-subsidised theater?

Thank you for participating in the survey.

Appendix B: Interview Questions and Results

1. What does professionalism mean in non-subsidised theatres? Do you think there is a need for professionalism in this field?

As a result of the research, it has been seen that professionalism in the sense of non-subsidised theaters are connected to making money from the theater. According to the answers received from the majority of the 60 theater workers interviewed, it was seen that professionalism was not associated with being a conservatory graduate, but was related to experience. This experience, in the sense of non-subsidised theatres, was derived from the answer given by the participants to this question, where it was called "mastery", not "professional".

Twelfth Theater Director: "Theater is about the energy. It takes time to be sincere to the audience, but doing the right job in the right way requires professionalism. I guess that means experience in theatre."

2. What does the existence of non-subsidised theaters in the art sector bring to the sector?

A total of 60 people, including actors, directors, and administrators from 20 non-subsidised theaters, were interviewed and common answers were received. According to the results of this meeting, the contributions of non-subsidised theaters to the sector; are freedom, originality, and different perspective. The reason for this contribution was based on the freedom of making plays by freely putting their own perceptions of art on the stage since non-subsidised theaters are independent and do not receive any funding.

- Freedom
- Originality
- Different perspective
- New artists
- Repertory richness
- Trial area

Fourteenth Theater Director: “However, art should be free. Non-subsidised theaters provide that.”

3. What are the relations of Non-subsidised theaters with their stakeholders? Academics, directors, actors, client/audience, artist, media/press, competitors, award committees... describe. Fourteenth Theater Director: “However, art should be free. Non-subsidised theaters provide that.”

Participants mentioned the existence of cooperatives to ensure communication with these stakeholders. However, the answer given to this question, especially by the administrators and directors, was that the necessary communication was not established. According to the answers of the administrators and directors who participated in the interview to this question, it was concluded that the theaters did not establish relations with each other, and they did not communicate with each other even as rivals, as the reason for these relations not being established correctly. In terms of the players, it was seen that these stakeholders were only related to the award committees, but this interest was not provided in terms of communication but was limited to the awards given by the committees. Again, according to the response from the majority of the players, it was understood that the awards were important in order to attract the attention of the media and the press. Theater artists defined the relationship with academics as “educating talent”.

First Theater Director: “I do not believe that the relationship between non-subsidised theaters and stakeholders is established very strongly. I always think that at this point, unfortunately, it is necessary to be known individually or to get to know people one-on-one.”

Ninth Theater Director: "Nobody has a relationship with anybody because nobody knows about anybody. Everyone thinks for themselves. Don't take this as a negative review, considering the current conditions, everyone is just self-sufficient.

Sixteenth Theater Actress: "Unfortunately, academics are in a very different place. I'm not talking about conservatory teachers, they are information transmitters. They train talent, it's awesome..."

4. Who is the founder of the non-subsidised theater? Is he an artist? Should it be an artist? Or should it not be the other way around? What is its role?

In the interviews, it was said that the founder of non-subsidised theaters does not have to be an artist. However, it was especially emphasized that the founder should be a good art consumer, understand art and have an artistic concern. According to the participants, it was said that in cases where the founder is not an artist, he can be called a financial sponsor, and in this case, it is necessary to work with an artist. The role of the non-subsidised theater founder was defined, based on inference from all interviews, as general artistic director. Apart from this, it has been said that he can only be defined as an art lover who contributes to artistic freedom by establishing a non-subsidised theater.

Fifteenth Theater Director: "I and I are an artist. But I don't have to be. This place opened with the founder. To balance the commercial side I just mentioned. We are no longer together. I learned a lot from him about business. I guess because I'm an actor, I can be on both sides. It's exhausting, but the theater is kind of crazy."

5. What do you see as opportunities for non-subsidised theaters in our country? What are the opportunities for non-subsidised theatres? (example; large groups' interests such as school, municipalities, internet use)

Although the participants could not give a clear answer to this question, they

showed that their creativity had to increase in light, decor, and accessory design issues due to the narrowness of the negative economic conditions. However, they also stated that they were not very satisfied with this situation and that they wanted to work more freely under much more comfortable economic conditions.

When it comes to large groups; they can be seen as opportunities, but when viewed from the inside, the sale of the play, especially in terms of municipalities, It was emphasized that it saved the day because it did not open the box office and received wholesale fees, but that individual relations are important beyond corporate communication for the realization of this sale.

Fourth Theater Actor: "I see the use of the Internet as an opportunity, among those you count. You can reach more people than you can reach with your efforts. Municipalities seem like an opportunity, but in reality, they are not. It is very difficult to reach. I don't like to say it, but it's useless if you don't know anyone in what you call large groups."

a. What do you see as a threat to non-subsidised theaters in our country?

The only answer that came out of all the talks was the economy. According to the theater artists, the common answer was that the economic conditions became difficult, especially during the pandemic period, and the audience preferred to meet their primary needs instead of buying theater tickets, so non-subsidised theaters were closed.

Second Theater Director: "Economy. Not only in our country but all over the world. People give up the first art. Look, it was a pandemic, it was art that was the first to be abandoned and the last to be returned. Why? It's not your basic need. Not physiologically..."

6. Do non-subsidised theaters always work with general art directors? What kind of business relationship can we talk about?,

It was answered that non-subsidised theaters do not always work with the general artistic director. It was explained that the general art director had the duties of determining the general repertoire, directing it, choosing the actors, and managing the design process, but it was answered that there was no obligation for the

general art director and that the founders assumed this task mostly because they were artists.

Eighth Theater Director: "For it to be like that, it must be an art that can be managed or you will see it in smaller theaters. A condition is not a thing unless there is an art to be mastered..."

7. Do you think marketing plays a role in your business?

Non-subsidised theater artists answered "Yes" to this question. they have answered. However, it was seen in the analysis of the interview results that this marketing was handled in terms of ticket sales, not art. The importance of these works, which are described as "announcements", "If you are not heard, if your ticket does not sell, you do not exist." can be summarized as

Eighth Theater Director: "I think there is no need to be romantic here, of course, there is. Do you want to sell tickets? Then you have to market. Whether you make art for art, do it for yourself, or do it for society. You're doing it to be seen, then you have to sell tickets and pick up on the audience without giving anything to them. It is not a physical product, it cannot be picked up and tampered with. You are actually selling a dream. How will you sell? Not without marketing."

When the results of the research were examined, it was seen that the answers to this question were "sale of tickets", "continuity", and "artistic pleasure".

Having at least two of these three, it has been seen that the play is considered successful by the theater artists. When the participants were asked to define the

criterion they called continuity, it was defined as the play not being played once, but playing multiple times in the same season and even continuing throughout the seasons.

-Ticket Sales

-Continuity

-Artistic Pleasure

9. Do you employ a marketing or public relations specialist? Do you think it should? Why?

It was observed that only 1 of the non-subsidised theaters interviewed worked with an agency, and the other theaters did not employ marketing or public relations specialists. However, the common response of all 20 theaters was, "A marketing or public relations specialist should be employed because we want to perform our art. Marketing studies are far from art. However, since it is of critical importance for ticket sales, we are advancing these activities either by groping or by our friends who understand this business, taking care of social media. If economic conditions allowed, we would also like to employ a marketing or public relations specialist." has been.

Eighth Theater Manager: "A theater's income goes hand in hand with ticket sales. The more box office, the longer a theater can stay. I feel that the birth process of any of their works should be managed with the right PR for every theater. If they have a stillbirth without the right PR, that job cannot exceed one season, but with the right PR, they can play for one and a half years, two years, and three years. It doesn't necessarily have to be a celebrity, this name can be a non-subsidised theater, but initial PRs should be studied as much as a play is studied."

A. Do you work with a public relations agency?

B. Is there an advertising agency you work for?

C.

Of the 20 theaters interviewed, only 1 non-subsidised theater operating in Istanbul was found to be working with an advertising agency. It has been revealed that other

non-subsidised theaters do not work with a public relations or advertising agency, and communication activities such as social media management are carried out by a person or persons from the team who are interested in the subject.

10. What kind of audience is there an art customer/buyer/audience in Turkey? Is this audience conscious? Is it categorized? How would you describe your audience in general; Art friend/art lover, artist, art student, organizer...

There have been common answers given by theater artists to this question. According to theater artists, art customers in Turkey can be categorized and they are conscious art lovers.

- Conscious
- art lover
- Student
- With money - coming for the event
- No money - who came because he loves theater

Fifth Theater Director: Detachable. Some are really an audience that reads and follows art texts and makes artistic criticisms when watching plays. An audience that comes as part of an event. There is also an audience that wants to watch but does not have the financial means.

a. Can you define the audience based on your observations and experiences?

It is the result of the observations made by the theater artists on their art customers that the young people are more interested in non-subsidised theaters, and the middle-aged and old people prefer classical plays, and they prefer to go to state and city theaters for events purposes and as their habits.

Fourth Theater Director: "Non-subsidised theater regulars are young and conscious. You can understand that their awareness is high while watching.

They say their ideas, they comment somewhere. It's a great thing.”

b. Do you make efforts to identify the audience's wants and needs?

Theater artists gave a common answer to this question. Non-subsidised theater artists said that they did not make an effort to attract the audience and that the play found the audience and the audience found the play.

First Theater Director: “For non-subsidised theaters, the wishes and needs of the audience may not make much sense because the main purpose of the audience here is to see your plays, to see how you put them on stage if you have an audience that follows you all the time.”

11. What would you do to turn a spectator who once attended your play into an audience that follows your every play? Which audience turns into a loyal (constant) audience?

According to non-subsidised theater artists, there is no such thing as a loyal audience. If the play has found the right audience, that play will continue to find new audiences through word of mouth communication.

The theater artists, who said that the liking of a play is related to the energy of the play, stated that each play has its own audience, but that it is formed by the plays they produce by sticking to their own understanding of art in order to create this audience.

Eighth Theater Director: “It's all about the work you do. Every theater has its own audience. This is actually a very personal business when you look at it. You continue with the audience you are in the same line of art. It gets bigger and bigger, but the core mass doesn't change.”

12. When selling a play ticket:

a. of the artist (name-fame),

b. of the theater (the name/fame of the theatre),

c. your work,

d. your promotion,

e. news in the press,

f. Can you comment on the effect of the newspaper Whisper?

According to the answers given by 60 theater artists from 20 non-subsidised theaters; The effect of the artist, the theater, the fame of the work, the promotion, the news in the press, and the whisper newspaper on ticket sales are all effective with each other. Most of the participants mentioned the importance of the whisper newspaper, saying that the fame was effective in the ticket sales of the play in the first stage, but if the play was not good, it would not bring continuity. It was concluded by examining the results of the research that the Whisper newspaper, that is, word of mouth communication, is the most important factor. It is the conclusion reached as a result of the examination of the research results, which is based on the audience comments, that the WOM is an independent factor that

gives the play the value it deserves. It has been concluded that other substances will affect the work of the whisper newspaper, but will not make a bad play good.

In summary, it has been concluded that although fame is effective in the sale of a play's ticket at the first stage, the whisper newspaper should work in favor of the play in order to ensure continuity.

First Theater Director: "...the first season of a play for which the newspaper whispers can run wild, the second season is full. It is a long-term investment, you have to wait. But if your play is good, it should be good anyway, so that the whisper newspaper works, it will get you better in a long time provides a long advantage. But

if your play is not good in the other classic effects you mentioned, its effect is also negative.

13. What is the importance of premiere plays? What does it do, does it help the theater? I want you to define that benefit.

Premiere plays are defined as the first play and general rehearsal with an audience. The importance was explained by the participants as the first excitement of the play, as it was defined as a general rehearsal with an audience, and the benefit of correcting the play by seeing the mistakes, deficiencies, and surpluses.

Ninth Theater Actor: "Whether you see a play or not, it is the first moment you meet with the audience. That is so excited... because the fate of the play becomes clear that day."

14. Who do you send invitations to at premieres? What do you think about the participation (invitation) of famous faces at the premieres? What's the benefit (if it's positive), and what's the harm? (if not positive)

As a result of the research, it was seen that the play, which was sent to famous figures, was not a premiere, but a gala.

It was concluded that the close circle was generally invited to the premiere, but the invitation was not welcomed, and tickets had to be sold. Since at least 3-4 plays have passed from the premiere to the premiere, it has been understood that inviting famous faces to the premiere, which will be held when the play is at its best, will enable the whisper newspaper about the play to work faster.

Eighteenth Theater Director: "The premiere audience is the people who say that they should not pay for the theater, let's go and be a little arrogant. It's a play where we don't say let your spouse come see your friend, buy a ticket, but nobody says it.

Celebrities are important, but then the press comes because the press is interested in their coming. When you say that the following name is coming to the play tonight, the press comes.”

15. Do you have a website? Do you use social media and social networks in your communication?

As a result of the research, it was seen that the majority of non-subsidised theaters use websites, but few do not use a website because they prefer the social media platform (Instagram) to a website. All 20 non-subsidised theaters participating in the interview have their own active Instagram and Facebook accounts.

16. Do you have an audience database? If so, how do you keep it up to date?

Most of the participants do not have an active database. The conclusion drawn from this is that keeping an audience database is not important for non-subsidised theaters.

17. Do you use tools such as e-mail, SMS or DM?

All of the participants stated that they use DM because they are actively using a social media platform (Instagram).

18. How do you advertise your plays? Which platforms do you use?

All of the participants stated that they announced the plays with their social media (Instagram) shares and sponsored content.

19. Do you use tools such as brochures, booklets, and catalogs about the plays? If he is using it, what do you think is the benefit, if he is not, why is he not using it?

According to the results of the research, it was concluded that print media is no longer preferred in line with digital developments, and it is defined as waste. However, although it is said that it is not necessary, it has been seen that printed materials such as brochures, tickets, and posters are still useful in terms of being able to be kept as a memory and informing the audience about the play and the team before the play.

Eleventh Theater Director: “No, we don't make such a choice when everything is digital and expensive.”



Appendix C - Ethic Committee Approval

SAYI : B.30.2.İEÜ.0.05.05-020-208

25.04.2022

KONU : Etik Kurul Kararı hk.

Sayın Doç. Dr. Selin Türkel ve Elif Tanınmış

“Bağımsız Tiyatrolar ve Sanat İletişimi- Pazarlama İletişim ve Halk İlişkiler Üzerine Bir Anlamsal Ağ Analizi” başlıklı projenizin etik uygunluğu konusundaki başvurunuz sonuçlanmıştır.

Etik Kurulumuz 25.04.2022 tarihinde sizin başvurunuzun da içinde bulunduğu bir gündemle toplanmış ve Etik Kurul üyeleri projeleri incelemiştir.

Sonuçta 25.04.2022 tarihinde **“Bağımsız Tiyatrolar ve Sanat İletişimi- Pazarlama İletişim ve Halk İlişkiler Üzerine Bir Anlamsal Ağ Analizi”** konulu projenizin etik açıdan uygun olduğuna oy birliğiyle karar verilmiştir.

Gereği için bilgilerinize sunarım.

Saygılarımla,

Prof. Dr. Murat Bengisu
Etik Kurul **Başkanı**