

T.C.
MARMARA ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İŞLETME (İNGİLİZCE) ANA BİLİM DALI
ÜRETİM YÖNETİMİ VE PAZARLAMA BİLİM DALI

**SEGMENTING TURKISH UNIVERSITY STUDENTS
ACCORDING TO LIFESTYLE AND ANALYZING THEIR
PERCEPTION, MOTIVATION AND ATTITUDE TOWARDS
VISUAL ARTS**

Yüksek Lisans Tezi

AYŞE GÜLŞEN DOLUNAY

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Danışman: DOÇ.DR. EMİNE ÇOBANOĞLU

İstanbul, 2010

Marmara Üniversitesi
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ÖZET

TÜRK ÜNİVERSİTE ÖĞRENCİLERİNİN YAŞAM TARZLARINA GÖRE SEGMENTASYONU VE GÖRSEL SANATLARA OLAN ALGI, MOTİVASYON VE TUTUMLARININ ANALİZİ

2006 yılında Türkiye İstatistik Kurumu tarafından yapılan bir çalışma, müze ve sanat galerilerini ziyaret etmenin Türkiye’de en az katılımı olan kültürel aktivite olduğunu ortaya çıkarmıştır. Bu çalışmanın amacı Türk üniversite öğrencilerini yaşam tarzlarına göre segmentlere ayırmak ve her bir segmentin görsel sanatlara karşı algı, motivasyon ve tutumlarının analizini yapmaktır. Çalışmada önlisans, lisans, yüksek lisans ve doktora programlarında eğitim almakta olan öğrencilerin seçilmesinin nedeni, yurtdışında yapılan çalışmalarda bireyin eğitim seviyesiyle görsel sanatlara katılımı arasında doğru ilişki bulunmasından kaynaklanmaktadır. Çalışma öncesinde literatürde sanat pazarlamasının gelişimi ve sanat pazarlaması içerisinde pazarlama karması incelenmiş ayrıca sanat müşterisinin karakteristik özellikleri ve sanat tüketimini etkileyen faktörlerle ilgili ön araştırma yapılmıştır. Elde edilen verilerle, birincil veri toplamak için anket çalışması yapılmıştır. Birincil veriler doğrultusunda üniversite öğrencileri yaşam tarzlarına göre segmentlere ayrılmış ve her bir kümenin analizi yapılmıştır. Araştırma sonuçları son bölümde tartışılmış ve sanat müzeleri ve galerilerine tavsiyeler verilmiştir.

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ABSTRACT

SEGMENTING TURKISH UNIVERSITY STUDENTS ACCORDING TO LIFESTYLE AND ANALYZING THEIR PERCEPTION, MOTIVATION AND ATTITUDE TOWARDS VISUAL ARTS

The purpose of this study is to segment Turkish university students according to their lifestyles and analyze each segment's perception, motivation and attitude towards visual arts. According to the survey made by Turkish Statistical Institute in 2006, museum and art gallery visits are the least participated cultural activities in Turkey. Furthermore, several studies conducted abroad showed that higher education level usually leads to higher participation rate to visual arts. Therefore, associate's degree, undergraduate, graduate and PhD students are chosen as the population in this study. Before designing the study, development of arts marketing and marketing mix are analyzed in addition to the characteristics of art customer and factors influencing art consumption. Based on secondary data, a questionnaire is prepared to obtain primary data. Accordingly, university students are segmented according to their lifestyle and each cluster is analyzed. In the last section, findings of the research are interpreted and discussed to offer strategies for art museums and galleries.

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1. INTRODUCTION

When they were arising, monotheist religions of Judaism, Christianity and Islam, shared two common evaluations when it came to paintings and sculptures; those produced for praising pagan gods and against monotheism, and those praising monotheism and had the purpose of spreading this movement. This fact can be supported by the attitude of prophet Mohammed to the picture hung in Kaabe which was demonstrating Virgin Mary holding baby Jesus and Mohammed had no attempt to remove it from the column it was hung. This tolerance environment in Islam continued until A.C. 750 when Abbasids took over the power; they were against any kind of visual arts no matter what was the purpose behind the creation. Islamist people were only allowed to make decorative paintings in books which are called miniature while sculpture was completely banned. Before converting to Islam, paintings and sculptures were seen among Shaman Turk clans however, as Islam spread among them, Abbasids forced them to follow same ban except miniature artworks¹.

That is why it is difficult to find examples of western style paintings and sculptures produced during the early years of pre-republic Turkish era due to the Islamic ban on human appearance in reproductions of any form and style². This reasoning is also supported by the fact that there is little or no trace of visual arts until the 15th century³. What we know is that the Ottoman art of miniature transcends from the Seljuk Empire and the painting made its entrance to Ottoman Empire (1299-1922) in Mehmet II period⁴. Mehmet II was in fact very interested in paintings and he invited the Italian painter Bellini to draw his portrait⁵. Nevertheless, the Turks started to grow interest towards western style paintings not before the 17th century which was the period during which many western artists visited the Ottoman Palace as a result of Tulip Period⁶.

¹ Çiftçi,K. (2008) **Tektanrılı Dinlerde Resim ve Heykel Sorunu**, Bulut Yayıncılık

² Tansuğ,S. (2008) **Çağdaş Türk Resim Sanatı**, Remzi Kitabevi,pp.16

³ <http://www.gozlemci.net/4398-turklerde-resim-sanati.html> 02.04.2009

⁴ Ibid.

⁵ <http://www.britannica.com/EBchecked/topic/59857/Gentile-Bellini> 03.04.2009

⁶ Tansuğ,S. (2008) **Çağdaş Türk Resim Sanatı**, Remzi Kitabevi,pp.36

As a cornerstone of history of Turkish visual arts, Mühendishane-i Berrii Hümayun – a military school, started to give the first western style painting education on Ottoman Empire, in 1793⁷; later followed by *Bahriye (Deniz Harp Okulu – Turkish Naval Academy)* and *Harbiye (Kara Harp Okulu – Turkish Military Academy)*, painting as lecture became a part of syllabus⁸. The most talented students from these and other civil schools like *Galatasaray Mekteb-i Sultani*⁹, *Dariüşşafaka Lisesi* and *Robert College*, are sent to European cities like Paris, London, Berlin and Vienna, to get more education on visual arts¹⁰. Among these students, we can name Şeker Ahmet Paşa who opened the very first painting exhibition in Istanbul in 1873¹¹, and Osman Hamdi who founded *Sanayii Nefise Mektebi*, as known today as *Mimar Sinan Güzel Sanatlar Akademisi*, in 1882¹². After the proclamation of the Republic, Mustafa Kemal Atatürk encouraged visual arts and sending young and talented visual artists to European fine art schools continued¹³.

And now, Istanbul is one of the cultural capitals of Europe in 2010 with its diverse approaches to visual arts throughout the history; in past we have sultans who were supporting artists and even they were producing paintings, artworks themselves¹⁴, and today we have mayors who not only, express publicly their negative thoughts about artworks¹⁵ but also show their intolerance to them by removing them from public squares to warehouses¹⁶.

Cultural statistics show that Turkish people does not have a strong interest in arts; according to the results of Time Use Survey 2006 made by Turkish Statistical Institute, only 1,3% of those who took the survey visited a museum or an art gallery in the last 12 months¹⁷. This shows that visiting an art organization is the least favorite activity among Turkish people. We have unfortunately no demographic data of the visitors.

⁷ <http://www.arsiv.itu.edu.tr/tarihce/1823.htm> 02.04.2009

⁸ Tansuğ, S. (2008) **Çağdaş Türk Resim Sanatı**, Remzi Kitabevi, pp.51

⁹ http://www.gsl.gsu.edu.tr/html_tr/000/002.html 01.04.2009

¹⁰ Tansuğ, S. (2008) **Çağdaş Türk Resim Sanatı**, Remzi Kitabevi, pp.54

¹¹ <http://www.kimkimdir.gen.tr/kimkimdir.php?id=2724> 02.04.2009

¹² 03.03.2006 <http://www.milligazete.com.tr/makale/turk-resim-sanati-uzerine-sesli-dusunceler-88881.htm> 31.03.2009

¹³ Tansuğ, S. (2008) **Çağdaş Türk Resim Sanatı**, Remzi Kitabevi, pp.55

¹⁴ 03.03.2006 <http://www.milligazete.com.tr/makale/turk-resim-sanati-uzerine-sesli-dusunceler-88881.htm> 31.03.2009

¹⁵ 26.06.2002 <http://www.radikal.com.tr/haber.php?haberno=41522> 31.03.2009

¹⁶ 02.04.2009 <http://www.radikal.com.tr/Radikal.aspx?aType=RadikalDetay&Date=2.4.2009&ArticleID=929233> 01.05.2010

¹⁷ http://www.tuik.gov.tr/VeriBilgi.do?tb_id=15&ust_id=5 16.12.2009

Artworks gave information about past eras' way of thinking, beliefs and values of people; they are reflections of societies¹⁸. As Kandinsky expresses *“Every work of art is the child of its age and, in many cases, the mother of our emotions. It follows that each period of culture produces an art of its own which can never be repeated”*¹⁹. Through the work of arts, artists tell the stories of societies they are living in to future generations or try to give messages to his/her own society in order to shape them, to make them realize a problem²⁰. Therefore art is a tool which individuals can gain understanding of different lifestyles, beliefs and emotions of different people from either past ages or from present day²¹. The importance of art to society puts art museums and galleries in another position; the responsibility becomes, not only reserving and protecting the collections they have but are using them for the purpose of educating people²².

According to the study of exposure to the performing arts made by Ford Foundation, higher education means higher participation to performing arts²³. Educational level is generally considered as one of the most important factors influences positively attendance at art events hence university students can be seen as a segment which can likely become a regular art customer²⁴. Starting from this point, the group surveyed in this study included only university students – the highest educational level a Turkish student can get.

This study attempts to understand how Turkish university students perceive visual arts, what their attitude towards visiting art museums and galleries is, what their motivations and perception are, what the relationship between individual's social, economic and demographic characteristics, family background and individual's participation to arts are and what reasons do those who say they are not visiting art museums and galleries. Literature survey showed that current literature and researches mostly emphasize individuals' socio-demographic characteristics as the most important factor in participating in arts and perception towards arts. However, in order to develop proper marketing strategies to reach this segment, cluster analysis

¹⁸ Ates, R. **İlköğretim 7-11 Yaş Grubu için Görsel Sanatlar Dersinin Önemi**, Master's Thesis in Institute of Educational Sciences, Marmara University, 2007

¹⁹ Wassily KANDINSKY, (2005) **Sanatta Ruhsallık Üzerine**, Altıkırkbeş Yayınları, , pp. 35.

²⁰ Ates, R. **İlköğretim 7-11 Yaş Grubu için Görsel Sanatlar Dersinin Önemi**, Master's Thesis in Institute of Educational Sciences, Marmara University, 2007

²¹ Ersoy,A. (2002) **Sanat Kavramlarına Giriş**, Yorum Sanat, pp. 41

²² Maccario, N. K. (2005) **Eğitim Ortamı Olarak Müzeler, İlköğretim Sanat Eğitimi Kuramları ve Yöntemleri**, Görsel Sanatlar Eğitim Dernegi Yayınları

²³ Heilburn,J. and Gray, C.M. (2001) **The Economics of Art and Culture**, Cambridge University Press,pp.49

²⁴ Tajtakova,M. and Arias-Aranda,D. (2008) “Targeting University Students in Audience Development Strategies for Opera and Ballet”, **The Service Industries Journal**, Vol.28, No.2, pp.179-191

should also be made in order to identify lifestyles of attendees and non-attendees. This study is a first attempt in Turkey to analyze university students approach to visual arts as well as to art museums and galleries. The outcomes of this study is expected to be used by art museums and galleries on the way of changing the face of their organizations into a more attractive places for university students which are happened to be the most frequent visitor segment.

In this study, the term *participation* is used in the meaning of *participating through attendance* like visiting a museum. In accordance with the purpose, visual arts comprise painting, drawing, sculpture, ceramic and glass artworks and the associated institutions are nonprofit art organizations like art museums and art galleries.

Before designing the study, a pre-study as literature review was conducted by the researcher. This pre-study focuses on definition of art, art customer and 4Ps in arts marketing. In the first part definition and classification of art is given and focus of this study is pointed out. In the following part development of arts marketing throughout the years is examined. Third part aims to define art customer by explaining what kind of characteristics they might have, influences behind art consuming and categorization of art customer. In the part chapter, product, price, place and promotion are examined from art marketing perspective. In the final part of literature survey lifestyle and psychographics are analyzed and examples of lifestyle measuring scales are briefly explained. In the following chapter research methodology is described by examining objectives of the research, research design, data collection instruments and sampling design and data analysis methods. Then research findings drawn with the methodology used are discussed. In the last chapter, findings from the survey results are summarized comparing with literature survey, limitations faced during the research are explained, recommendations for further researches are given and implications to organizations and to governments are presented.

I believe that identifying university students' participation pattern and their approach to visual arts will be a useful tool for developing proper marketing activities for art museums and galleries which have limited financial resources due to the nature of being NPO and therefore cannot focus much on market research. The outcomes of this research can be used to develop and maintain a long-term relationship with the surveyed segment; art organizations may have a

deeper understanding and may come out with solutions on how to reach and how to overcome the barriers that both target and potential segments are facing.

2. LITERATURE SURVEY

2.1 Definition and Classification of Art

In order to understand art marketing concept and its elements, the concept of art must be clearly defined first. Although the question of “*what is art?*” has been tried to be answered since ancient Greece and still there is no agreement on one definition, in the first section of this chapter explanations are given which also shows to historical development of art theories. In the second section, art works are classified and which art forms are covered in this study is demonstrated.

2.1.1 Definition of Art

Art has always been part of people’s life since the day they settled and left being nomad²⁵. The oldest known artworks are paintings and engravings of animals discovered in the caves of Altamira-Spain and Lascaux-France and believed to be painted 30,000 years ago during prehistoric periods²⁶. Since then, art continued to be produced in every culture and every age.

Although it is a part of life for so many years, defining art is not an easy task to accomplish despite of the fact that many have tried to do it; in fact, even great philosophers like Plato and Aristotle made attempts to define it and its contribution to human life²⁷.

Traditionally the term art was used to refer to any skill or mastery; art is a human activity, made with the intention of stimulating the human senses as well as the human mind by

²⁵ De Simoni, L and De Simoni, P. (1984) **Alla Ricerca dell’Arte**, Bonacci Editore Roma

²⁶ West, S. (1996) **The Bulfinch Guide to Art History**, Bloomsbury Publishing Plc

²⁷ Mittler, G.A. (2006) **Art in Focus**, Glencoe/McGraw-Hill, pp.7

transmitting emotions and ideas²⁸. Hence, art is a simple and basic form of human communication; people, as are called artists, from past and present, express themselves to others by media like music, literature, poetry and visual arts²⁹. Art is the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others³⁰. In simple words, art “is a visual work that communicates an idea, expresses a feeling, or presents an interesting design”³¹. The word ‘art’ is mostly used to refer to the visual arts, such as painting, sculpture, and printmaking however it is also used for the forms of art that stimulate other senses, like music, an auditory art³².

In the ancient Greece, the term ‘art’ was used for any practice that requires skill which includes besides poetry, drama, painting and sculpture but medicine and soldiering as well³³. According to Greek philosophers Plato and Aristotle, the answer of ‘what item can be classified as art’ in terms of dance, music, painting and sculpture, is “[the object in question] is an artwork only if it is an imitation”³⁴. This means that to be an artwork, the piece needs to be imitation of something like pieces of stones that look like men; sculpture, people miming human actions within a harmony; dance or people enacting important events; theatre³⁵.

In the fifteenth century, ‘art’ started to evolve its meaning and began to be used for only a limited number of practices like painting and sculpture which later on were separated from the ‘craft’ activities like stained-glass work and elevated in status above of them³⁶.

Art took its meaning as we use today in 18th century; an original creation produced by an individual gifted with genius³⁷ as known as the ‘artist’ which will be studied in the following chapters. In the Romantic age which started in the early years of 19th century, art became evaluated by how expressive it was³⁸, it is seen as an expression of emotions, so the main

²⁸ “What is Art? What is an Artist?” <http://www.arthistory.sbc.edu/artartists/artartists.html> 07.04.2008

²⁹ Mittler, G.A. (2006) **Art in Focus**, Glencoe/McGraw-Hill, pp.8

³⁰ “What is Art? What is an Artist?” <http://www.arthistory.sbc.edu/artartists/artartists.html> 07.04.2008

³¹ Mittler, G. and Ragans, R. (2005) **Understanding Art**, Glencoe/McGraw-Hill, pp. 4

³² <http://en.wikipedia.org/wiki/Art> 09.04.2008

³³ Carrol, N. (2002) **Philosophy of Art**, Taylor&Francis e-Library, pp.21

³⁴ Ibid.

³⁵ Ibid.

³⁶ Harris, J. (2006) **Art History – The Key Concepts**, Routledge, pp.20

³⁷ Kolb, B. (2000) **Marketing Cultural Organizations: New Strategies for Attracting Audiences to Classical Music, Dance, Museums, Theatre and Opera**, Oak Tree Press, pp.9

³⁸ Galef, D. (2006) “The Art of Art”, **Southwest Review**, Vol.91, issue 1, p121-133

function of art was to express emotion³⁹. According to this theory, “[the object in question] is a work of art only if [it] is an intended transmission to an audience of the self-same (type-identical) individualized feeling state (emotion) that the artist experienced (himself/herself) and clarified by means of lines, shapes, colors, sounds, actions and/or words”⁴⁰.

Another art theory, ‘formalism’ which was developed in the beginning of 20th century, says that a work’s artistic value is determined by its form, by how it is made, its visual aspects and its medium⁴¹. In other words; “[the object in question] is a work of art if and only if [it] is designed primarily in order to possess and to exhibit significant form”⁴². Through the 1950s, another new theory has born, the aesthetic theory which tries to define art in terms of planned function that all work of art are believed to have. According to the theory; “[the object in question] is an artwork if and only if [it] is produced with the intention that it possess a certain capacity namely the capacity of affording aesthetic experience”⁴³.

Today, I believe, defining art has become even more complex than it was used to be since artists have more ways to express themselves, in addition to traditional media like painting and drawing, installations and videos are also accepted as art. Hence, nowadays, anything can be art; as long as an artist or an expert says so, or it is intended, presented or exhibited as an artwork.

2.1.2 Classification of Art

A work of art can take many forms, and during the creation process many different techniques and styles can be used⁴⁴, therefore it is difficult to categorize art in just one way. Most commonly, art is divided into two groups; ‘fine arts’ and ‘applied arts’⁴⁵ based on whether the object exists only as an art object or primarily functional and secondarily it is good to look at⁴⁶.

³⁹ Dickie, G. (1997) “Art: Function of Procedure – Nature or Culture?” **The Journal of Asthetic and Art Criticism**, 55:1 p.19-28

⁴⁰ Carrol, N. (2002) **Philosophy of Art**, Taylor&Francis e-Library, pp.65

⁴¹ [http://en.wikipedia.org/wiki/Formalism_\(art\)](http://en.wikipedia.org/wiki/Formalism_(art)) 20.11.2008

⁴² Carrol, N. (2002) **Philosophy of Art**, Taylor&Francis e-Library, pp.115

⁴³ Ibid, pp.162

⁴⁴ Mittler, G. and Ragans, R. (2005) **Understanding Art**, Glencoe/McGraw-Hill, pp.7

⁴⁵ Mittler, G.A. (2006) **Art in Focus**, Glencoe/McGraw-Hill, pp.9

⁴⁶ Burcaw, G.E. (1997) **Introduction to Museum Work**, Altamira Press, pp.89

Fine arts include painting, sculpture, dance, theatre, architecture, photography and printmaking⁴⁷. These have no practical function, or in other words have no utility, but they are developed for aesthetics, they are valued for the visual pleasure they provide or for the successful communication of ideas or feelings⁴⁸.

Applied arts, on the contrary, are made to be functional but at the same time provide visual pleasure as well⁴⁹. Industrial design, graphic design, fashion design, interior design and decorative art are examples of applied arts⁵⁰.

Another way of categorizing art is according to its form. This classification consists of, 'plastic arts', 'performing arts' and 'visual arts'.

Plastic arts include all three-dimensional art forms like some forms of sculpture, glass art and ceramics⁵¹.

Performing arts differ from plastic arts in terms of the used medium. While in plastic arts the medium can vary from clay to metal or paint which are used to create a physical object, in performing arts the artist's own body, face or even just his/her existence is the medium itself⁵². Music, theatre and dance are forms of performing arts.

Visual arts are art forms which include painting, photography, printmaking, computer art and filmmaking⁵³ and are defined as any art that can be seen excluding performing arts⁵⁴.

Another way to classify art is according to the attribution of artwork.

High art is a term used to refer to the most significant and precious art works⁵⁵. It is believed that work of arts that have a universal and trans-historical appeal based on perfect compositional and intellectual qualities deserves to be called as high art⁵⁶. In other words, these

⁴⁷ http://en.wikipedia.org/wiki/Fine_arts 21.11.2008

⁴⁸ Mittler, G.A. (2006) **Art in Focus**, Glencoe/McGraw-Hill, pp.9

⁴⁹ Mittler, G. and Ragans, R. (2005) **Understanding Art**, Glencoe/McGraw-Hill, pp.7

⁵⁰ http://en.wikipedia.org/wiki/Applied_arts 21.11.2008

⁵¹ West, S. (1996) **The Bulfinch Guide to Art History**, Bloomsbury Publishing Plc

⁵² http://en.wikipedia.org/wiki/Performing_arts 21.11.2008

⁵³ http://en.wikipedia.org/wiki/Visual_arts 21.11.2008

⁵⁴ http://www.ringsurf.com/online/1544-visual_art.html 21.11.2008

⁵⁵ Harris, J. (2006) **Art History – The Key Concepts**, Routledge, pp.21

⁵⁶ Ibid.

works are highly esteemed by a culture⁵⁷. Literature, music, visual arts and traditional forms of performing arts and even some examples of Cinema are today considered as high arts⁵⁸.

Low art, mass culture or popular culture which are all used to explain the same concept which developed in the 20th century, refer to visual products based on industrial, reproductive technologies and are consumed in a collective way⁵⁹. TV programs and Hollywood type of movies are typical examples of popular culture.

		Function		
		Fine Arts		Applied Arts
Attribution		Low	High	Low
Form	Plastic Arts		Sculpture	Glass Art, Ceramics
	Visual Arts	Cinema	Painting, Drawing, Photography, Cinema	Industrial Design, Graphic Design, Fashion Design, Interior Design
	Performing Arts	Contemporary Music, Dance	Theatre, Opera, Traditional Dance	

Figure 1
Categorization of Art according to its Form, Function and Attribution

Source: Developed by the researcher

In accordance with the scope, the focus of this study will be on plastic and visual arts under the classification of high art which are highlighted in green colour in Figure 1. Hence

⁵⁷ http://en.wikipedia.org/wiki/High_culture 21.11.2008

⁵⁸ Ibid.

⁵⁹ Harris, J. (2006) **Art History – The Key Concepts**, Routledge, pp.21

terms like *art*, *work of art*, *artist* and *art experience* used referring to arts of painting, drawing, sculpture, ceramic and glass.

2.2 Development of Arts Marketing

Marketing is defined as an interface between an organization and its customers and competitors in the marketplace⁶⁰. Kotler and Keller define marketing as “identifying and meeting human and social needs”⁶¹. Market or customer orientation lies in the core of marketing concept; an organization should produce what its customers need rather than what they produce⁶² while in marketing the arts in case of art museums and galleries, meeting the needs of customer cannot be applied since the artistic product does not exist to fulfill a market need⁶³. In the first part of this chapter, development of arts marketing studies throughout the years will be examined and in the following part theories of arts marketing and its dilemma with marketing concept will be given.

2.2.1 Arts Marketing Studies throughout the Years

Art museums and galleries realized the importance of marketing as a management tool only during the 1970s⁶⁴. Rentschler, in her article, reviews 128 articles in arts marketing literature published between the years of 1975 and 2000 and suggests to divide development of arts marketing into three periods; *Foundation*, *Professionalization* and *Discovery*⁶⁵.

She suggests that, during the Foundation Period (1975-1984), the focus of research activities were mainly on education of audiences, organizational awareness and economy of the arts. In Professionalization Period (1985-1994), focus is on applicability of marketing concept to non-profit arts organizations and in the Discovery Period (1995-present day) focus of the studies

⁶⁰ Rentschler, R. (1999), **Innovative Arts Marketing**, Allen&Unwin

⁶¹ Kotler, P. and Keller, K.L. (2006) **Marketing Management**, Prentice Hall, pp.5

⁶² Lee, H.K. (2005) “When Arts Met Marketing” **International Journal of Cultural Policy**, Vol.11, No.3 pp.289-305

⁶³ Colbert, F. (2003) “Entrepreneurship and Leadership in Marketing the Arts” **International Journal of Arts Management**, Vol.3 Number,1 pp. 30-39

⁶⁴ Rentschler, R. (2002) “Museum and Performing Arts Marketing: The Age of Discovery” **The Journal of Arts Management, Law and Society**, Vol.32, No.1, pp. 7-14

⁶⁵ Ibid.

is on the methodologies of the behavioral and social sciences putting emphasis on discoveries of new view of audiences⁶⁶.

Table 1
Characteristics of Marketing Studies from 1975 to Present Day

	Foundation Period 1975 - 1984	Professionalization Period 1985 - 1994	Discovery Period 1995 – present day
Type of Study	Organization-focused data gathering studies	Strategy-driven, action-oriented studies	Strategy embedded in organizational approach to service
Implications	learning implications	Marketing implications	Marketing as experience-centered focus
Focus Orientation	Selling focus	Marketing focus	Strategic marketing focus on the aesthetic experience and diversification
Focus Research	Income		
	Demographic studies	Psychographic studies	Collaborative studies
	Marketing implications ignored	Various marketing models offered	Holistic approach to marketing strategy
	Activity mix	Marketing mix	Community mix

Source: Rentschler, R. Museum and Performing Arts Marketing: The Age of Discovery, 2002

Furthermore, Kubacki and O'Reilley developed two approaches to arts marketing; first approach is more concerned with arts marketing as a managerial tool and see marketing mix as a

⁶⁶ Ibid.

method used by arts organizations to promote their cultural products in arts market while according to the second approach marketing is “an integral element of artistic production”⁶⁷ where accordingly Butler identifies fifteen characteristics of arts marketing as shown in Figure 2.

Figure 2
Characteristics of Arts Marketing

Structural Characteristics	Process Characteristics
The Product	Value Definition
Cultural Domain	Source of value definition
Human performance	Discovery of new art
Location as identity	
The Organization	Value Development
Role of the artist	Education and development of artists
Clash of commerce and culture	Education and development of audiences
Arts networks	
The Market	Value Delivery
Resource base	Access
Diversity of audience	Pricing
Influence of critics	

Source: Butler, S. By Popular Demand: Marketing the Arts, 2000

Lee on the other hand, suggests that in 1970s, marketing has been seen as a set of techniques; as the marketing concept has been introduced to the non-profit arts sector, marketing’s function was not more that “[help to] widening the social composition of the audience”⁶⁸. During the 1980s though, as non-profit organizations started to grow an interest in the use of marketing, arts marketing has been perceived as “process of organizational management as well as a set of techniques”⁶⁹.

⁶⁷ Parsons, E. and MacLaran, P. (2009) **Contemporary Issues in Marketing and Consumer Behavior**, Butterworth-Heinemann, pp.58

⁶⁸ Lee, H.K. (2005) “When Arts Met Marketing” **International Journal of Cultural Policy**, Vol.11, No.3 pp.289-305

⁶⁹ Ibid.

Given several different approaches to arts marketing concept as an outline, it is now time to look at the evolution of arts marketing theory.

2.2.2 The Evolution of Arts Marketing Theory and an Orientational Dilemma

When the arts marketing literature is reviewed, it is found that Kotler is one of the firsts to point out the relationship of marketing to the arts. He argues that art organizations produce cultural goods, and by doing that they compete with each other to attract customers' attention⁷⁰. The tension here, as it has been given, is on giving what customers want and securing artist's need to express his/her self independently.

Mokwa defines this tension as a point of difference between arts marketing and commercial marketing; in commercial marketing product or service need to meet with customer's requirement while artist needs to create free from such requirements because of the nature of artistic products hence Mokwa defines marketing's role as matching artistic products with appropriate audience⁷¹. Diggle agrees this definition by stating " [arts marketing's role is] bringing an appropriate number of people into an appropriate form of contact with the artist"⁷².

Hirschman and Colbert argue that arts marketing is different than marketing concept in terms of starting point; arts marketing starts with the product and then finds customers for it instead of reacting according to market demand^{73, 74}. Colbert states: "The artistic product does not exist to fulfill a market need...Instead of seeking to meet consumers' needs by offering them a product they desire, the arts manager seek consumers who are attracted to the product"⁷⁵.

⁷⁰ Kotler, P. (1975) **Marketing Management: Analysis, Planning and Control**, Prentice Hall

⁷¹ Mokwa, M.P., Dawson, W.M. and Prieve, E.A. (1980) **Marketing the Arts**, New York: Praeger

⁷² Diggle, K. (1984) **Guide to Arts Marketing**, Rhinegold

⁷³ Hirschman, E.C. (1993) "Aesthetics, ideologies and the limits of the marketing concept" **Journal of Marketing**, Vol.47, Summer, 49-55

⁷⁴ Colbert, F., Nantel, J. and Bilodeau, S. (2001) **Marketing Culture and the Arts**, Morin

⁷⁵ Colbert F. (2003) "Entrepreneurship and Leadership in Marketing the Arts", **International Journal of Arts Management**, Vol.3, Number.1 pp.30-39

Butler goes one step forward and suggests that marketing orientation in the arts is nothing but a product orientation understanding⁷⁶.

This orientational dilemma between orthodox marketing and arts marketing has not been left unsolved though. In order for market orientation to make sense in the arts context, Lee identifies five approaches in literature who suggests different approaches to solve this dilemma⁷⁷;

The generic marketing concept

Arts marketing writings adopt a softened version of marketing concept where definition of marketing is modified as “transactions between any two parties”, “exchange of values”, “achieving organizational objectives”, “influencing behavior” and “human exchange relationship”. Hence, arts marketing is off the limits of the necessity of interpretation of identifying and satisfying customer needs⁷⁸.

The relationship marketing approach

The marketing activity in relationship marketing is focused on developing a long-term relationship with customers, and arts organizations as service providers develop mutually satisfactory relations with their customers; instead of seeking for new customers, focus is on retention the existing ones.⁷⁹

The extended definition of the customer

Customers are people that are interested in an organization’s product and/or service⁸⁰. In arts marketing, in addition to paying audience, customer concept also include artists, critics and funding bodies. Hirschman suggests that meeting the artists’ need is important for the creation of the artwork hence she claims that this as a market-driven approach since artists are initial customers of their own works⁸¹.

⁷⁶ Butler, P. (2000) “By Popular Demand: Marketing the Arts” **Journal of Marketing Management**, Vol.16, No.4, May, pp. 343-364

⁷⁷ Lee, H.K. (2005) “When Arts Met Marketing” **International Journal of Cultural Policy**, Vol.11, No.3 pp.289-305

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Kotler, P. and Levy, S.J. (1969) “Broadening the Concept of Marketing” **Journal of Marketing**, Vol.33, January, pp.10-15

⁸¹ Lee, H.K. (2005) “When Arts Met Marketing” **International Journal of Cultural Policy**, Vol.11, No.3 pp.289-305

The extended definition of the product

Another adaptation of market orientation into arts marketing is broadening the definition of product which can be changed and modified to meet the market needs. As it will be described in details in Product chapter, in this context art product is seen as a total package of experience; the core product such as the exhibition or the artwork do not change but the augmented level of the product like car parking, gift items, payment terms can be modified to meet customer's needs and wants⁸².

(Re)reduction of marketing to function

In this understanding it is claimed that marketing is only a tool to achieve an organization's artistic missions by designing communications, promoting offerings and communications with audiences⁸³.

Table 2 summaries above mentioned five approaches that try to reconcile marketing and producer orientation of artistic production found in art marketing literature by Lee.

⁸² Lee, H.K. (2005) "When Arts Met Marketing" **International Journal of Cultural Policy**, Vol.11, No.3 pp.289-305

⁸³ Ibid.

Table 2
Five approaches in arts marketing writing

	Generic Marketing	Relationship Marketing	Extended definition of Customer	Extended definition of Product	Mission vs. Marketing function
Andreasen (1985)				core and peripheral	
Bhradaigh (1997)			artist, peers and the public	core and augmented	
Boorsma (2002)	exchange, societal activity			core and augmented	
Butler (2000)	societal activity	retain existing customer	the public, public founders and critics		arts context (arts first)
Colbert (2001)					product orientation
Diggle (1994)					arts first
Hill (1995)	exchange		associated (all those who support the organisation)	core, extended and potential	
Hirschman (1983)			artist, peers and the public		
Kolb (2000)	exchange			core and augmented	
Kotler & Kotler (1998,1999)	exchange			core and augmented	mission first
McLean (1993, 1997)	exchange			core and augmented	museum context, balance between museum and marketing
Mokwa (1980)	exchange			core and augmented	balance between arts and the market
O'Sullivan (1997)	exchange				
Retschler (2002)	exchange	audience retention	customers and shareholders		
Rodger (1987)	exchange				
Sargeant (1999)	exchange, satisfaction of social needs		multiple constituencies		balance between mission and marketing

Scheff & Kotler (1996)					balance between arts and the market
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Source: Lee,H.K. When Arts Met Marketing, 2005

Like any other organization, museums too, develop a relationship with its public. The purpose of museum marketing is; for customers to offer as much value as possible in return of the cost of museum visiting, for the organization to offer tools and skills which will help them to increase audience⁸⁴.

Table 3 is another example of how museum marketing evolved throughout the years.

Table 3
Museum marketing then and now

Evolution of Museum Marketing	Product Focus	Selling Focus	Marketing Science Focus	Post-Modern Marketing Focus
Product	Object-centred	Need effort to sell	Enhance with services	Differentiate audience segments
Marketing function	Data gathering	Sell benefits;build brand identity	Promote as means of communication	Shared service philosophy across the museum and with its people
Marketing position	Low resources	Increased resources	Management status	Strategic integration
Market knowledge	Irrelevant	Need to locate	Profile	Needs;wants;attitudes and behaviors

⁸⁴ Kotler. N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.21

Segmentation	General, socio-demographics	Visitor studies	Geo-demographic	Attitudinal and behavioral change
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Source: Kerrigan,F., Fraser,P. and Ozbilgin,M. Arts Marketing, 2004

In an attempt to define arts marketing, following definition would be also a summary of mentioned approaches;

“Arts marketing is an integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives”⁸⁵.

If we open up this definition, arts marketing is integrated because all activities of the arts organization is around the customer; it is management process because it reflects vision and commitment of top management; it is a process because the base of arts experience is an participative process; its focus is on relationships because its interest is on both organization as well as customer growth; it also focuses on customer because customers’ needs define the relevance of organization’s work⁸⁶.

⁸⁵ Hill,L., O’Sullivan,C. and O’Sullivan,T. (2003) **Creative Arts Marketing**, Butterworth-Heinemann,pp.1

⁸⁶ Ibid.

2.3 Visitors of Art Museums and Galleries: The Art Customer

When the first museums established back in 18th century, their prime responsibility was to their collections; protecting them was a museum's first duty⁸⁷ since museums were institutions which collect, research, display and interpret objects⁸⁸. However, as the time changed, a fundamental change happened in museum definition as well; although museum's first duty is still protecting collection it has, today they are also obliged to make collections available whoever wants to see it⁸⁹. Figure 3 shows this shift in museum definitions in detail.

Figure 3
Shift in museum definitions

Museums acquire, conserve, communicate and exhibit art for study and education	Object-based
Museums are for people to enjoy and to learn from collections which are held in trust for society	People-based

Source: Kerrigan,F., Fraser,P. And Ozbilgin,M. Arts Marketing, 2004

⁸⁷ Kotler,N and Kotler P. (2000) "Can Museums be All Things to All People? Mission, goals and marketing's role", **Museum Management and Curatorship**, Vol.18, No.3, pp. 271-287

⁸⁸ Kerrigan, F., Fraser,P. And Ozbilgin,M. (2004) **Arts Marketing**, Butterworth Heinemann,pp.150

⁸⁹ Kotler,N and Kotler P. (2000) "Can Museums be All Things to All People? Mission, goals and marketing's role", **Museum Management and Curatorship**, Vol.18, No.3, pp. 271-287

Visitors are art museums and galleries' lifeblood because they contribute income for organizations to be existing⁹⁰. Visitors, or audience, are not important only for financial reasons. Some argue that art is not art unless it has not been consumed by its or any audience⁹¹. An art organization's relationship with its customers therefore is crucial; it needs to be analyzed well in order to reach and serve them better.

In this chapter, in addition to definition, art customer's characteristics and reasons for attending art museums and galleries are examined.

2.3.1 Who is "Art Customer"?

A customer refers to current or potential buyer or user of a product or, anyone who uses or experiences the service of an individual or an organization⁹². Kotler and Levy describe customer as "[consumers] are groups that are interested in an organization's products and can make a difference in its success"⁹³.

In arts marketing concept, audience is simply "those who experience art"⁹⁴. When audience gets involved in a transaction with arts organization in terms of exchanging something of value, it becomes an 'art customer'⁹⁵. Some arts marketing writings however suggest that customers of an art organization constituted by not only paying audience but peer artists, critics and funding bodies as well⁹⁶. In this study, *art customer* term refers only to those who visit art museums and galleries. Artist is examined under Product chapter, critics and funding bodies are not studied in order to limit the scope of the study.

2.3.2 Characteristics of Art Customer

⁹⁰ Kotler, N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.154

⁹¹ Erinç, S. (1998) **Sanat Psikolojisi Giriş**, Ayraç Yayınevi, pp.112

⁹² <http://en.wikipedia.org/wiki/Customer> 13.04.2010

⁹³ Kotler, P and Levy, S.J. (1969) "Broadening the Concept of Marketing" **Journal of Marketing**, Vol.33, pp.10-15

⁹⁴ Hill, E., O'Sullivan, C. and O'Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.37

⁹⁵ Ibid.

⁹⁶ Lee, H.K. (2005) "When Arts Met Marketing", **International Journal of Cultural Policy**, Vol. 11, No.3, pp.289-305

Arts marketing literature has several surveys made in different countries in order to identify the common factors that help to characterize art customers.

According to the survey made by The Smithsonian Institution in June and July 2004 to report U.S. art customers, it was revealed that art museums and galleries are visited mostly by upper-middle and upper-class and well educated people⁹⁷. The survey conducted by the National Endowment for the Arts in 2002, also support these findings; income and education are two main influential factors on art participation while age appears to be less important⁹⁸. Similar results obtained from surveys conducted in Canada, visitorship increased as income and education level increased⁹⁹.

Similar results can be seen in surveys made in other countries as well; Arts Council of Great Britain also found strong correlation between attendance and social class, or as Northern Ireland Economic Council emphasizes "... people who are more affluent and educated attend art events to a much greater extent than those who are less well off"¹⁰⁰.

Unfortunately literature showed no similar study made in Turkey which would help to identify Turkish art customers. The only data obtained is from a survey called Time Use Survey made in 2006 by Turkish Statistical Institute which gives rough information about the participation rate in going out cultural activities of Turkish people. Results of this study show that among the participants, visiting art museums and galleries is the least participated cultural activity between other four activities¹⁰¹.

⁹⁷ Kotler, N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.156

⁹⁸ Ibid.

⁹⁹ Ibid.

¹⁰⁰ Moore, J. (1998) "Poverty and Access to the Arts: Inequalities in Arts Attendance", **Cultural Trends** Vol.31

¹⁰¹ http://www.tuik.gov.tr/VeriBilgi.do?tb_id=15&ust_id=5 01.04.2010

Table 4
Participation rate in going out cultural activities in the reference month, 2006

Type of activity	Total %	Participated %	Not participated %
Total			
Going to the cinema	100	7,8	92,2
Going to theatre and a ballet etc.	100	1,5	98,5
Going to a live music event (concert)	100	2,7	97,3
Visiting museums and art galleries	100	1,3	98,7
Going to a library	100	2,7	97,3
Male			
Going to the cinema	100	8,6	91,4
Going to theatre and a ballet etc.	100	1,2	98,8
Going to a live music event (concert)	100	2,7	97,3
Visiting museums and art galleries	100	1	99
Going to a library	100	2,8	97,2
Female			
Going to the cinema	100	6,9	93,1
Going to theatre and a ballet etc.	100	1,8	98,2
Going to a live music event (concert)	100	2,8	97,2
Visiting museums and art galleries	100	1,6	98,4
Going to a library	100	2,6	97,4

Source: Time Use Survey 2006, Turkish Statistical Institute

According to the same survey, almost 63% of those who attend art museums and galleries are female.

Table 5
Gender ratio by participation of going out cultural activities in the reference month, 2006

Type of activity	Total %	Male %	Female %
Going to the cinema	100	55	45
Going to theatre and a ballet etc.	100	48,2	51,8
Going to a live music event	100	39,9	60,1

(concert)			
Visiting museums and art galleries	100	37,6	62,4
Going to a library	100	55,7	44,3

Source: Time Use Survey 2006, Turkish Statistical Institute

2.3.3 Influences behind Art Consuming

Studies show that people are influenced by a wide variety of social, personal and psychological factors when they decide to visit art organizations. Factors like gender, age, cultural and social conditionings contribute on determining a person's response to art¹⁰². One should not forget though that these factors do not only serve as influential but they can also serve to alienate people from visual arts¹⁰³.

Influential factors are grouped in three categories; social, personal and psychological factors.

Social factors like culture, reference groups and social class are significantly effective on a person's decision to attend cultural activities¹⁰⁴.

Cultural factors

Culture is defined as "sum total of learned beliefs, values, and customs that serve to direct the consumer behavior of member of a particular group"¹⁰⁵. Culture determines an individual's priorities attached to services and products and also serve as a determinant the success or failure of a product or service¹⁰⁶, it is the most important determinant of an

¹⁰² Belfiore, E. and Bennett, O. (2007) "Determinants of Impact: Towards a Better Understanding of Encounters with the Arts", **Cultural Trends**, Vol.16, No.3, pp.225-275

¹⁰³ Hill, E., O'Sullivan, C. and O'Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.28

¹⁰⁴ Ibid.

¹⁰⁵ Schiffmann, L.G. and Kanuk, L.L. (2007) **Consumer Behavior**, Prentice Hall

¹⁰⁶ Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K. (2006) **Consumer Behavior: A European Perspective**, Prentice Hall, pp.497

individual's wants and behavior¹⁰⁷. Cultural factors are influential on tastes and preferences, attitudes and behaviors toward arts attendance¹⁰⁸.

Reference groups

A reference group can be a person or a group that has an influential affect on individual in forming values¹⁰⁹ and can have a significant effect on a person's attitude and behavior¹¹⁰. Reference groups can be classified as *primary groups* which are constituted of family and friends, and *secondary groups* like neighbors, coworkers and colleagues¹¹¹. Another categorization of reference group is made by Schiffmann and Kanuk as *normative* and *comparative*. Normative reference group serve as an influential point of development of basic code of behavior such as family while comparative reference groups are influential on expressing a specific consumer attitude and behavior¹¹².

Studies show that reference groups are especially important on an individual's attitude and behavior towards art; children whose parents are interested, involved in and/or support arts, are more likely to participate art events¹¹³. Parental influence on an individual may take two forms; either an active way by actual artistic participation or a passive way through the influence of taken art lessons¹¹⁴. The result of this influence can be seen in two ways when a person grows up; actively producing artworks or consumption of art¹¹⁵.

Furthermore, studies demonstrate that word of mouth is one of the most significant channels people are influenced by to visit art museums and galleries¹¹⁶.

Social Class

¹⁰⁷ Kotler, P. and Keller, K.L. (2006) **Marketing Management**, Prentice Hall, pp.174

¹⁰⁸ Kotler, N.G., Kotler, P., Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.161

¹⁰⁹ Schiffmann, L.G. and Kanuk, L.L. (2007) **Consumer Behavior**, Prentice Hall

¹¹⁰ Kotler, N.G., Kotler, P., Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.161

¹¹¹ Ibid.

¹¹² Schiffmann, L.G. and Kanuk, L.L. (2007) **Consumer Behavior**, Prentice Hall

¹¹³ Hill, E., O'Sullivan, C. and O'Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.29

¹¹⁴ Hendon, W.S. (1990) "The General Public's Participation in Art Museums: Visitors Differ from Non-Visitors, But not as Markedly as Case Studies Have Indicated" **American Journal of Economics and Sociology**, Vol.49, No.4, pp.439-458

¹¹⁵ Ibid.

¹¹⁶ Kotler, N.G., Kotler, P., Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.367

A social class is “a group of individuals who are seen to have a similar rank in society”¹¹⁷. It is a hierarchy where individuals in the same class tend to have same degree of status while people of other social classes have either higher or lower status¹¹⁸. Individuals from the same social class are likely to behave more alike than people from other and different social classes¹¹⁹. People of the same social class develop not same, but similar attitudes, values and behaviors towards arts participation¹²⁰ on the other hand; members of different social classes differ when it comes to values, product preferences and buying habits¹²¹.

Visitor surveys made in museums indicate that art customers are, disproportionately upper-middle and upper-class and well educated¹²². Survey made in United Kingdom indicates that members of ABC1 social classes participate more in art events then C2 and DE social classes¹²³.

Table 6
Definition of Social Class

A	Higher managerial, administrative or professional
B	Intermediate managerial, administrative or professional
C1	Supervisory or clerical, and junior managerial, administrative or professional
C2	Skilled manual workers
D	Semi and unskilled manual workers

¹¹⁷ Hill,E., O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp30

¹¹⁸ Schiffmann,L.G. and Kanuk, L.L. (2007) **Consumer Bahevior**, Prentice Hall

¹¹⁹ Kotler. N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.121

¹²⁰ Hill,E., O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp30

¹²¹ Schiffmann,L.G. and Kanuk, L.L. (2007) **Consumer Bahevior**, Prentice Hall

¹²² Falk, J.H. (1993) **Leisure decisions influencing African American use of museums**, Washington, D.C.: Technical Information Service, American Association of Museums

¹²³ Hill,E., O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp.30

E	State pensioner or widows, casual or lowest grade workers or long-term unemployed
<i>Note: Students living away from home are usually classified as C1, Retired people with personal pensions retain their former social grad.</i>	

Source: Hill,E., O’Sullivan,C. and O’Sullivan,T., Creative Arts Marketing, 2000

Lifestyle

Lifestyle refers to an individual’s “pattern of living; interests, preferences, behavioral dispositions”¹²⁴. In other words, lifestyle is the pattern of consumption which reflects consumer’s decision on how to spend time and money¹²⁵. These patterns of consumption based on lifestyles are shared by other members of the same or similar social classes¹²⁶, it should be forgotten that people from same social class may still have different lifestyles¹²⁷. Marketers, in order to predict attitudes, behaviors and consumption patterns, analyzed and identified a wide variety of clusters of people who share similar lifestyles¹²⁸. These clusters help to position a product¹²⁹. Since one of the focuses of this study is clustering university students according to their lifestyle, this topic will be examined deeply in a separate chapter.

Demographics consisted of age, gender, and income and education level. These factors are influential on individual’s tendency towards arts. As it has been told before, especially income and education level are two important factors in determining someone’s attendance¹³⁰.

¹²⁴ Kotler, N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.161

¹²⁵ Solomon,M., Bamossy,G., Askegaard,S. and Hogg, M.K. (2006) **Consumer Behavior: A European Perspective**, Prentice Hall, pp.558

¹²⁶ Ibid.

¹²⁷ Kotler, N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.162

¹²⁸ Kotler, N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass

¹²⁹ Solomon,M., Bamossy,G., Askegaard,S. and Hogg, M.K. (2006) **Consumer Behavior: A European Perspective**, Prentice Hall, pp.560

¹³⁰ Hill,E., O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp.31

Age

“Product needs and interest often vary with consumers’ age”¹³¹. People develop over time hence as time passes, a person passes through different stages of personal development. That is why it would not be wrong to claim that an individual’s response to art differ according to which development level s/he is in¹³².

Although age band of arts attendance varies across different art forms¹³³, usually art museums and galleries’ customers are among middle aged adults and younger adults than the elderly¹³⁴. Table 6 shows the distribution of age bands through American art customers.

Table 7
Attendance rates for art museums and galleries, 2002

Age	Attendance Rate %
18-24	23.7
25-34	26.7
35-44	27.4
45-54	32.9
55-64	27.8
65-74	23.4
75 and over	13.4

Source: <http://www.census.gov/prod/2004pubs/04statab/arts.pdf>

¹³¹ Schiffmann, L.G. and Kanuk, L.L. (2007) **Consumer Behavior**, Prentice Hall

¹³² Belfiore, E. and Bennett, O. (2007) “Determinants of Impact: Towards a Better Understanding of Encounters with the Arts”, **Cultural Trends**, Vol.16, No.3, pp.225-275

¹³³ Hill, E., O’Sullivan, C. and O’Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.30

¹³⁴ Hendon, W.S. (1990) “The General Public’s Participation in Art Museums: Visitors Differ from Non-Visitors, But not as Markedly as Case Studies Have Indicated” **American Journal of Economics and Sociology**, Vol.49, No.4, pp.439-458

Gender

Gender, just like age, is a distinguishing segmentation variable; some products and services are associated with males while some with females¹³⁵.

Gender of the attendees varies according to the art form; studies indicate that women are more interested in theatre or dance than men while men attend jazz concerts more than women do¹³⁶. When it comes to art museums and galleries though, higher participation rates are seen among women than men in the survey Public Participation in the Arts survey conducted by U.S. Bureau of the Census back in 1982¹³⁷.

Income

As it was mentioned before, income is one of two important factors on shaping individual participation to art events. However it is not clear if this strong correlation is due to social class since higher social classes tend to earn higher income¹³⁸.

Education Level

Another important factor on a person's participation to arts events is the education level. Study of exposure to performing arts made by Ford Foundation divided sample into four groups; high education with high income, high education with low income, low education with high income and low education with low income. Results confirm that education is more important than income when it comes to art attendance. Within each group, the percentage attending is only a bit higher among the high income people than among the low income people. However when it comes to the each income groups; percentage attending is much bigger among the high education people than among low education people¹³⁹.

¹³⁵ Schiffmann, L.G. and Kanuk, L.L. (2007) **Consumer Behavior**, Prentice Hall

¹³⁶ Hill, E., O'Sullivan, C. and O'Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.31

¹³⁷ Hendon, W.S. (1990) "The General Public's Participation in Art Museums: Visitors Differ from Non-Visitors, But not as Markedly as Case Studies Have Indicated" **American Journal of Economics and Sociology**, Vol.49, No.4, pp.439-458

¹³⁸ Hill, E., O'Sullivan, C. and O'Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.31

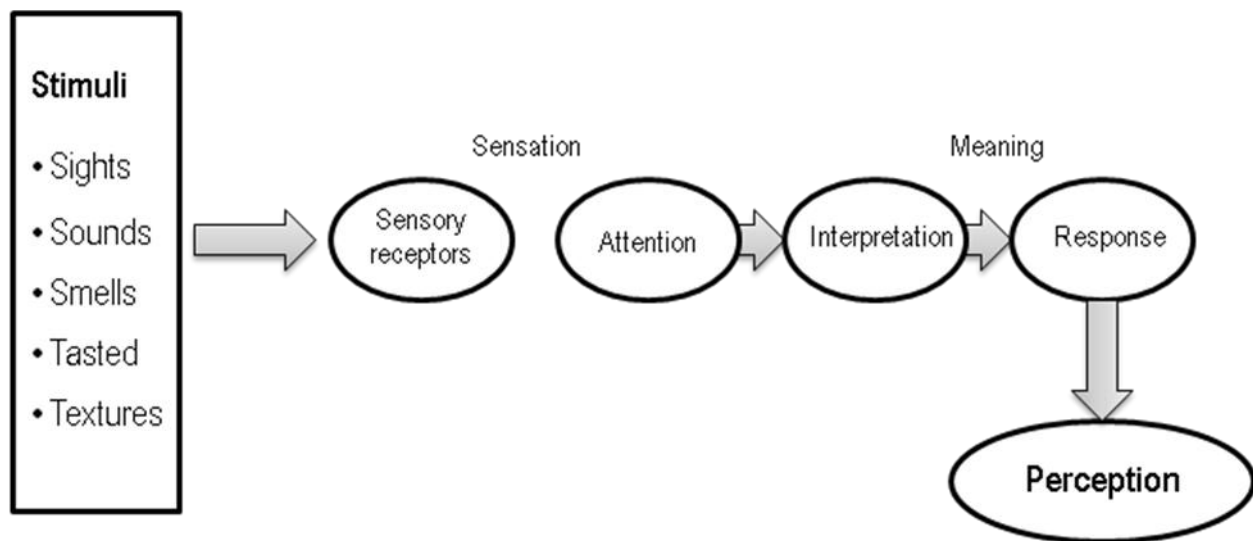
¹³⁹ Heilbrun, J. and Gray, C.M. (2001) **The Economics of Art and Culture**, Cambridge University Press, pp.49

Psychological factors which are perception, beliefs and attitudes and motivation are also counted as influencing factors on the decision of art attendance¹⁴⁰.

Perception

Perception is the process of individual selection, organization and interpretation of stimuli like light, colour and sound, into meaningful and coherent and meaningful picture of the world¹⁴¹, ¹⁴². Stimuli are any unit of inputs to any of the senses like products, packages and advertisements¹⁴³. Human organs receive these stimuli are called sensory receptors which include the eyes, ears, mouth, nose and skin. Sensation is the response of these sensory organs to stimuli. Figure 4 shows this process.

Figure 4
Overview of the perceptual process



Source: Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K., Consumer Behavior: A European Perspective, 2006

¹⁴⁰ Hill, E., O'Sullivan, C. and O'Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.33

¹⁴¹ Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K. (2006) **Consumer Behavior: A European Perspective**, Prentice Hall, pp.36

¹⁴² Schiffmann, L.G. and Kanuk, L.L. (2007) **Consumer Behavior**, Prentice Hall

¹⁴³ Ibid.

What art museums and galleries offer to customer is an experience therefore organizations' focus should not only be how to present and protect their collections but also, lightening, music played and materials used in the showrooms. These decisions should be carefully given in a way that customers' attention will still be on the art works making the visit enjoyable and uncomplicated.

Beliefs and Attitudes

Kotler and Keller describe belief as a “descriptive thought that a person holds about something”¹⁴⁴. Individuals' belief about attributes and benefits of a product or service influence their buying decisions¹⁴⁵. An attitude, on the other hand, is “a learned predisposition to behave in a consistently favorable or unfavorable way with respect to a given object”¹⁴⁶. Attitudes are shaped as a result of direct experience with the product or service, word-of-mouth or mass media advertising or direct marketing. Attitudes may results from behavior, meaning that they might push individuals towards a particular behavior or pull away individual from a particular behavior¹⁴⁷.

Motivation

Motivation is the process that “causes people to behave as they do”¹⁴⁸. A motivation occurs when a need is aroused which individual wants to satisfy¹⁴⁹, it is based on needs¹⁵⁰. Needs may be classified as; *biological* like hunger, thirst or discomfort or psychological like recognition, esteem or belonging¹⁵¹. A need may also be classified as; *utilitarian* which is a desire to achieve functional benefits like eating green vegetables for being healthy or, *hedonic*

¹⁴⁴ Kotler,P. and Keller, K.L.(2006) **Marketing Management**, Prentice Hall,pp.193

¹⁴⁵ Ibid.

¹⁴⁶ Schiffmann,L.G. and Kanuk, L.L. (2007) **Consumer Baheviior**, Prentice Hall

¹⁴⁷ Ibid.

¹⁴⁸ Solomon,M., Bamossy,G., Askegaard,S. and Hogg, M.K. (2006) **Consumer Behavior: A European Perspective**, Prentice Hall, pp.90

¹⁴⁹ Ibid.

¹⁵⁰ Schiffmann,L.G. and Kanuk, L.L. (2007) **Consumer Baheviior**, Prentice Hall

¹⁵¹ Kotler,P. and Armstrong,G. (2006) **Principles of Marketing**, Prentice Hall

which involves emotional responses or fantasies¹⁵². Schiffmann and Kanuk combine these two classifications under one table as it is shown in Table 8.

Table 8
Classification of Needs according to Schiffmann and Kanuk

Primary Needs	Innate Needs are Physiological / Biogenic	Acquired Needs are Psychological / Psychogenic	Secondary Needs
	Need for food, water, air, shelter etc.	Need for self-esteem, prestige, affection power, learning etc.	

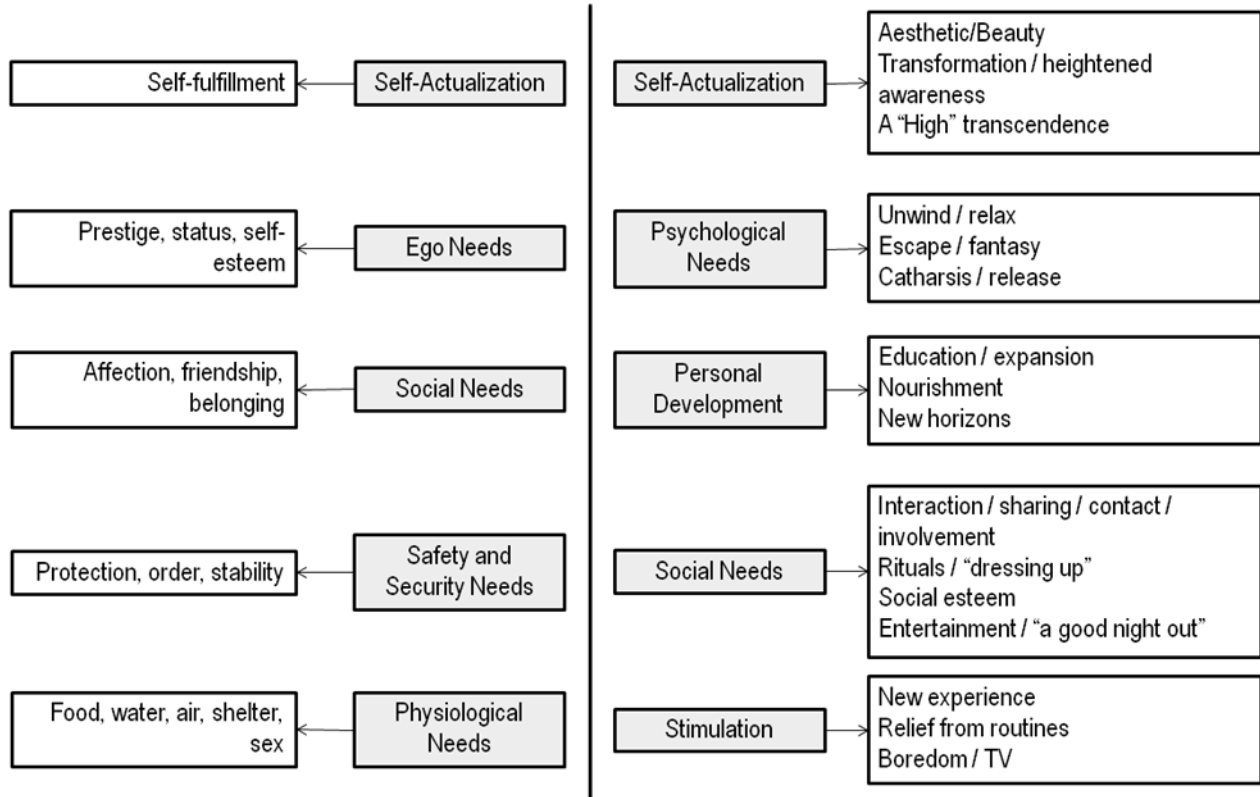
Source: Developed by researcher

There are several theories of motivation theories in literature. The most well-known theory is developed by Abraham Maslow and it is called *Hierarchy of Needs*. Maslow in his theory, identifies five basic human needs and rank them according to its importance; at the bottom of the pyramid there are lower-level, biogenic needs and at the top there are higher-level, psychogenic needs. Theory says that a person tries to satisfy lower-level needs before passing to higher-levels. In other words, a new and higher-level need arises only the lower-level need is satisfied. A comparison between Maslow's original Hierarchy of Needs and adapted version to arts attendance can be seen in Figure 5.

¹⁵² Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K. (2006) **Consumer Behavior: A European Perspective**, Prentice Hall, pp.90

Figure 5

Comparison of Maslow's Hierarchy of Needs to Motivations for arts attendance

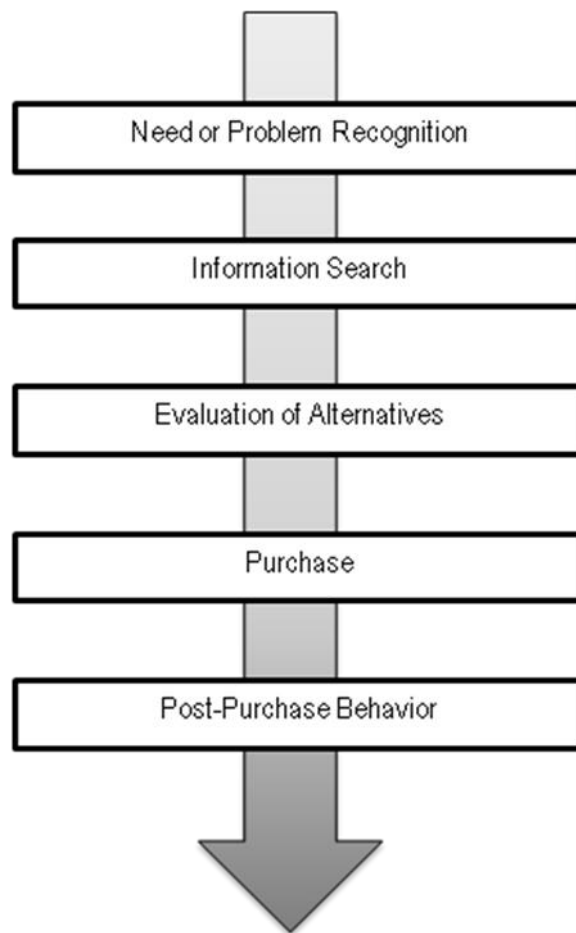


Source: Deveopled by researcher

2.3.4 Art Customer Decision-Making Process

Understanding, not only the factors that influence the decision to attend, but also the process art customer passes through, give art organizations an advantage on designing marketing strategies¹⁵³. This process has five stages as shown in Figure 6.

Figure 6
Art customer decision making process



Source: Kotler, P. and Armstrong, G. Principles of Marketing, 2006

¹⁵³ Kolb, B.M. (2005) **Marketing for Cultural Organisations**, Thomson, pp.94

Need or problem Recognition: Decision making process starts when individual become aware of a desire or a need¹⁵⁴. In previous pages, ‘need’ is already examined, under ‘Product’ chapter, it will be exemplified further.

Information search: The next step for the potential art customer is to seek information to satisfy aroused need. Information can be gathered from several sources; personal and non-marketer controlled such as family, friends and reputable ones; personal and marketer controlled like sales representatives and marketers; non-personal and non-marketer controlled like mass media and non-personal and marketer controlled as catalogues, ads and in-house brochures¹⁵⁵. It is important for customer to find the necessary information on the time s/he is making the decision¹⁵⁶.

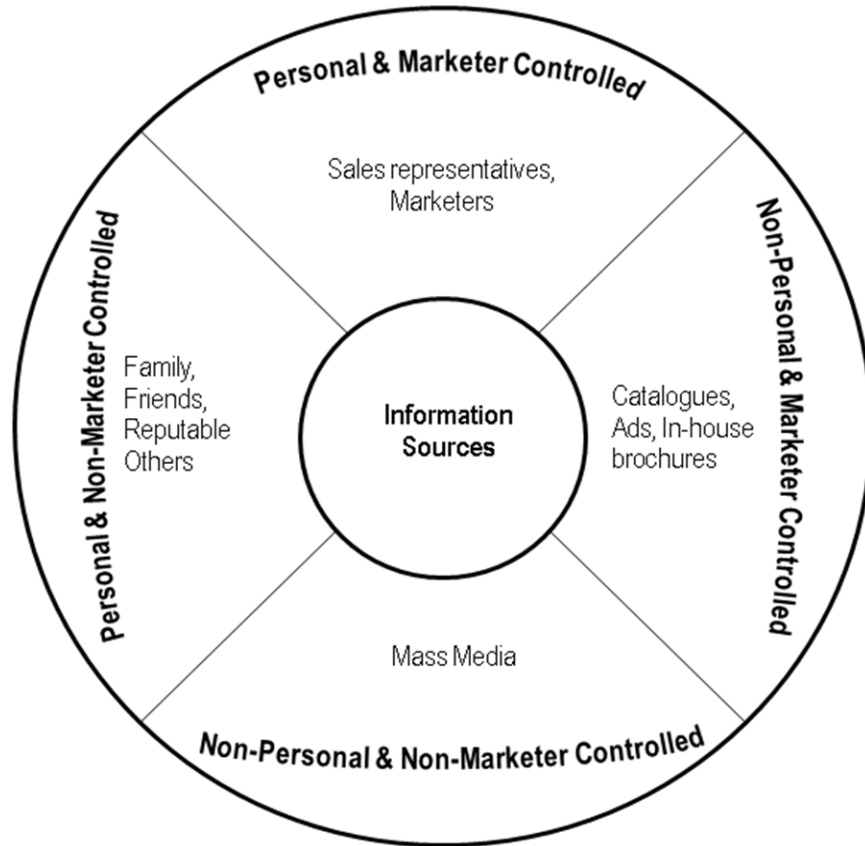
¹⁵⁴ Hill, E., O’Sullivan, C. and O’Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.36

¹⁵⁵ Kotler, N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass

¹⁵⁶ Kolb, B.M. (2005) **Marketing for Cultural Organisations**, Thomson, pp.101

Figure 7

Information Sources of Art Customers



Sources: Kotler, N.G, Kotler, P. Kotler, W.I. Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources, 2008

Evaluation of alternatives: After the information obtained, individual arrives to the phase of evaluating other available alternatives. Alternatives mentioned here might be different art museums and galleries or other leisure activities. What is crucial for customer is to get sufficient information on costs and benefits in order to make an informed decision on which choice to pursue¹⁵⁷.

¹⁵⁷ Ibid.

Purchase: The purchase decision is about “what to attend” and “when to attend”. In this case, the decision will be between which art museums or gallery to visit and when to make this visit. As the purchase decision is given, the potential art customer turns into art customer¹⁵⁸.

Post-purchase evaluation: The final step of art customer decision process is the post purchase evaluation where customers evaluate the experience whether it met with their expectations or not.¹⁵⁹ Customers can be highly satisfied, somewhat satisfied, indifferent, somewhat satisfied or highly dissatisfied¹⁶⁰. The results of this evaluation will be useful in the next information search¹⁶¹. Only if customer is satisfied with the experience, the initial need will be satisfied as well hence s/he will choose to repeat the experience in future¹⁶².

2.3.5 Categorization of Art Customer

Several classification criteria are found in literature survey. Art customers can be classified according to their attendance rate. Diggle suggests a ladder prepared according art customers attitudes. This ladder contains 4 steps¹⁶³.

On the top we have *attenders* who have positive attitudes towards the arts and they visit art museums and galleries on a regular basis.

Intenders are those who think art as a “good thing”, like the idea of attending but cannot find time.

¹⁵⁸ Hill,E., O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp.37

¹⁵⁹ Ibid.

¹⁶⁰ Kotler. N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass

¹⁶¹ Hill,E., O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp.38

¹⁶² Kolb,B.M. (2005) **Marketing for Cultural Organisations**, Thomson,pp.103

¹⁶³ Diggle, K. (1984) **Guide to Arts Marketing**, Rhinegold

Indifferent has neither strong opinion on the arts nor a strong desire to attend. *Hostile* are those who dislike the idea of arts and have no intention of attending¹⁶⁴.

Hood in her survey made through art museum visitors developed three categories according to the attendance rate. These are;

Frequent visitors who visit museums and galleries at least three time a year,

Occasional participant, on the other hand, is those who pay a visit once or twice a year and

Non-participants are people who do not visit at all¹⁶⁵.

Another classification is made according to the involvement level with art exhibits which puts art customers in five different groups.

Culture consumer has only a generalized interest in art and would visit a museum occasionally.

Fans visit museums more frequently especially to see a specific artists' works or school of arts.

Cultists are involved in highly specialized areas of art and read about it.

Enthusiast plan their social life around museum and gallery events, travel to other museums for exhibits.

Petty Producers collect art works; they can be either collectors or amateur artists¹⁶⁶.

¹⁶⁴ Hill,E., O'Sullivan,C. and O'Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp.43

¹⁶⁵ Hood, M.G. (1983) " Staying Away: Why People Choose Not to Visit Museums" **Museum News**, April

¹⁶⁶ Kolb,B.M. (2005) **Marketing for Cultural Organisations**, Thomson,pp.49

Members of a group of individuals may have different roles in the decision-making process. When it comes to the question of “who makes the choice?”, art marketers found following roles or in other words “decision making units”¹⁶⁷ which can be considered another type of categorization. Here art customers are categorized according to their position in decision making process.

Initiator is the person who suggests the idea of visiting an art museum or gallery.

Influencer is someone whose views or opinions are valued by other members of the group and has influence on the final decision.

Decider gives the final decision on to attend or not, where to go and when to go.

Buyer performs transaction.

User or *Attender* is anyone who consumes, experiences the artistic activity^{168, 169}.

These decisions can be given by only one person or can be divided by members of the group.

¹⁶⁷ Hill,E., O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp.39

¹⁶⁸ Kotler. N.G, Kotler, P. Kotler, W.I. (2008) **Museum Marketing and Strategy – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass

¹⁶⁹ Hill,E., O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp.39

2.4 Arts and Marketing: Defining Product, Price, Place and Promotion in Arts Marketing

Marketing is an interface between an organization and its customers and competitors in the marketplace¹⁷⁰ while marketing the arts is a process of linking the art with the audience through actions, communication, implementation and feedback¹⁷¹.

The history of marketing of visual arts goes back to the 16th century where the art market was shaped according to customers' wishes; the artist could either be employed or given commissions to produce what customers wanted. The *dealers* were acting as intermediaries and they could too employ or order from artists works which they believe that are saleable in the market¹⁷². But artists lived either in 16th or 20th century, faced now or then with the similar dilemma; they were not earning enough to live from their primary artistic activity; they would choose between following the monetary benefits from selling the market or to obtain non-financial outcomes following their own tastes in creating what they want¹⁷³. The period of Italian Renaissance is full of examples of entrepreneurial marketing practice, mostly carried out by entrepreneurial middlemen¹⁷⁴ which means "[entrepreneurial marketing] the overlapping aspects between entrepreneurship and marketing; therefore it is the behavior shown by any individual and/or organization that attempts to establish and promote market ideas, while developing new ones in order to create value"¹⁷⁵.

The concept of arts marketing though has been developing for only couple of years¹⁷⁶. Under this chapter the elements of marketing; product, price, place and promotion will be explained according to arts marketing perspective.

¹⁷⁰ Rentschler, R. (1999) **Innovative Arts Marketing**, Allen&Unwin, pp.6

¹⁷¹ Radbourne, J. (1996) **Arts Management: A Practical Guide**, Allen&Unwin

¹⁷² Ibid.

¹⁷³ Ibid.

¹⁷⁴ Fillis, I. (2002) "Creative marketing and the Art Organization: What Can the Artist Offer?", **International Journal of Nonprofit and Voluntary Sector Marketing**, Vol.7, Number.2, pp.131-145

¹⁷⁵ Bäckbro, J. and Nyström, H. **Entrepreneurial Marketing: Innovative value creation** Master's Thesis in Business Administration, Jönköping University, 2006

¹⁷⁶ Kerrigan, F. Fraser, P. and Ozbilgin, M. (2004) **Arts Marketing**, Elsevier Butterworth-Heinemann Publications, pp.122

In the following section, product is examined; since focus of this study is not on getting profit by selling art but rather on nonprofit organizations such as museums and galleries, product described here is not a tangible one as paintings or sculptures but it is an experience when audience lives through during a visit to museum or gallery.

Museums and galleries differ in the way they set admission fees¹⁷⁷. In the price section, different pricing strategies are examined from the art organizations' point of view.

In the third section, the distribution channels of arts experience are discussed. Production in the visual arts is done by the artist himself and distribution activity of the product is handled by galleries, museums¹⁷⁸, art fairs and festivals. Under these section museums, galleries, art fairs and festivals are analyzed and categorized.

Promotion, the last section of this chapter looks into the application of different promotional tools by the art organizations.

2.4.1 Product

Product is the goods and services a company offers to its target market¹⁷⁹. In this study product is analyzed from two perspectives; the experience that audience lives when s/he visits a museum or a gallery and the artist, which is the producer and falls into the *actual product* phase as brand of the artwork.

¹⁷⁷ Arrow, K.J and Intriligator M.D. (2006) **Handbook of the Economics of Art and Culture**, Elsevier, pp.561

¹⁷⁸ Heilbrun, J. and Gray, C.M. (2007) **The Economics of Art and Culture**, Cambridge University Press, pp.175

¹⁷⁹ Kotler, P. and Armstrong, G. (2006) **Principles of Marketing**, Prentice Hall, pp.50

2.4.1.1 The Work of Art

In arts marketing a product is the brainchild of the producer, artist¹⁸⁰. Brainchild can be described as a product of someone's thought, an original idea or invention, a product of creative thinking and work¹⁸¹. The art product is an experience; organizations and/or artists sell an experience because the consumption of the art work is quite different than other products¹⁸² even though individuals who consume art behave like any other customers of other goods and services¹⁸³. It would not be wrong to say that from an art organization point of view, whether if it is a gallery or a museum, what they offer to their audience is a service because what they are providing is an exhibition, while a painting or a sculpture - the art work itself, can also be discussed as a tangible product¹⁸⁴. However, for the sake of the subject in question of this study, the work of art will not be examined as product and service separately but merged into each other.

Considering the three levels of product; core benefit, actual and augmented product¹⁸⁵, the art piece offered to the customer is tangible; the intrinsic value of art is joy, beauty, color¹⁸⁶, stimulation and enlightenment¹⁸⁷, pleasure. This is in total an arts experience which an individual experiences during a visit to a museum or a gallery¹⁸⁸. But even tangible arts product like painting or a ceramic pot, its attributes to the market place lie in intangible benefits for the individual customer¹⁸⁹.

¹⁸⁰ Kerrigan, F. Fraser, P. and Ozbilgin, M. (2004) **Arts Marketing**, Elsevier Butterworth-Heinemann Publications, pp.195

¹⁸¹ <http://www.seslisozluk.com/?word=brainchild> 17.11.2008

¹⁸² Radbourne, J. (1996) **Arts Management: A Practical Guide**, Allen&Unwin

¹⁸³ Heilbrun, J. and Gray, C.M. (2007) **The Economics of Art and Culture**, Cambridge University Press, pp.177

¹⁸⁴ Hill, E., O'Sullivan, C. and O'Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.102

¹⁸⁵ Kotler, P. and Armstrong, G. (2006) **Principles of Marketing**, Prentice Hall, pp.234

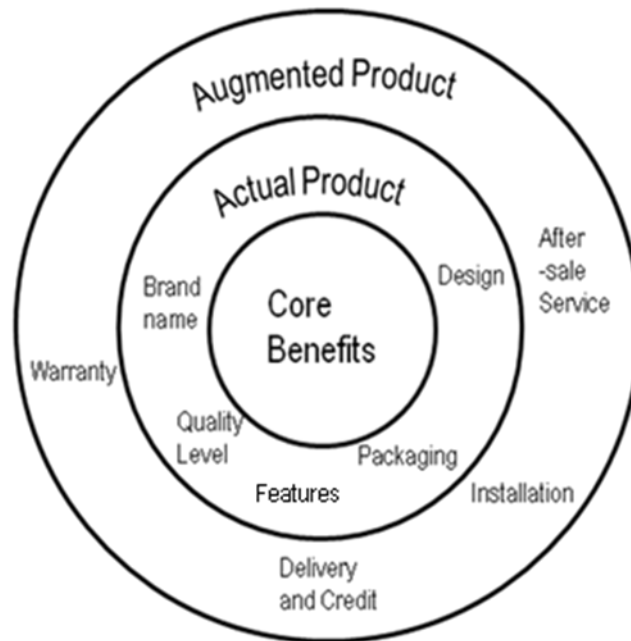
¹⁸⁶ Radbourne, J. (1996) **Arts Management: A Practical Guide**, Allen&Unwin

¹⁸⁷ Heilbrun, J. and Gray, C.M. (2007) **The Economics of Art and Culture**, Cambridge University Press, pp.226

¹⁸⁸ Ibid.

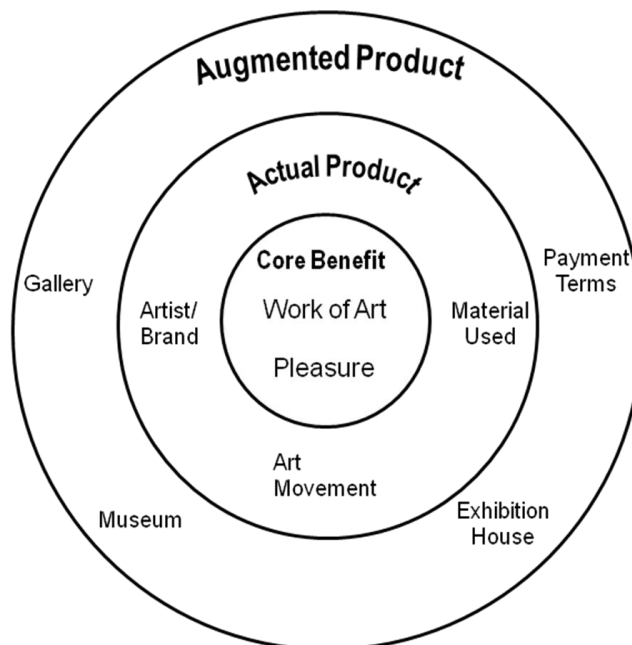
¹⁸⁹ Radbourne, J. (1996) **Arts Management: A Practical Guide**, Allen&Unwin

Figure 8
Three levels of product



Source: Kotler, P. and Armstrong ,G., Principles of Marketing, 2006

Figure 9
Three levels of art experience



Source:Adapted by researcher from Kotler, P. and Armstrong ,G., Principles of Marketing, 2006

Adapted from Kotler and Armstrong's *Levels of Product*, the core benefit of an art product is what customer is really buying and it can differ from person to person; for some, pleasure might be the core benefit provided by art experience while for others it can be the prestige, a social improvement they get. According to some marketers though, core benefit provided by museums and galleries, may vary from educational purposes to recreation and sociability depending on the needs and benefits sought by the consumers¹⁹⁰.

The actual product is the tangible artwork; who made it is the brand of the work, from what it made of as the materials used, shows the quality and even packaging maybe. Additional consumer services and benefits such as payment terms, the ambience of museum or gallery is the augmented product which helps to exceed the customer expectations^{191, 192}. The ambience or atmosphere of a museum and gallery is considered as an important aspect¹⁹³ and it is created by elements like *visual* as colour, brightness, cleanliness and even by staff, *aural* as background music, noises of other people and *olfactory* element as the scent in the place¹⁹⁴.

Inspired from Kotler and Andreasen (1991), Hill and O'Sullivan divide art experience from art customer perspective into 4 levels as follows.

¹⁹⁰ Kotler, N.G., Kotler, P. and Kotler, W.I. (2008) **Museum Marketing and Strategy-Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass

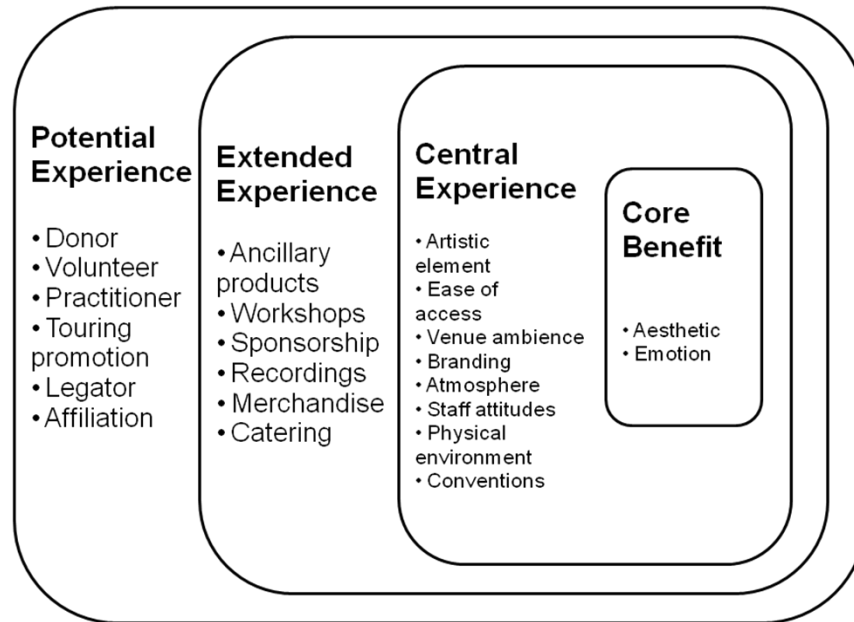
¹⁹¹ Kotler, P. and Armstrong, G. (2006) **Principles of Marketing**, Prentice Hall

¹⁹² Kotler, P. and Keller, K.L. (2006) **Marketing Management**, Prentice Hall

¹⁹³ Ambrose, T. and Paine, C. (2006) **Museum Basics**, Routledge, pp.232

¹⁹⁴ Zentes, J., Morschett, D. and Schram-Klein, H. (2007) **Strategic Retail Management-Text and International Cases**, Gabler, pp.209

Figure 10
Four levels of product in the arts experience



Source: Hill,E. , O’Sullivan,C. and O’Sullivan,T. Creative Arts Marketing, 2000

As in the latter example, we have in the center core benefits too which are aesthetic and/or emotional effects on the audience who visited the exhibition, gallery or museum. The core benefits are surrounded by the central experience; everything that the artistic elements can deliver – a physical manifestation including venue ambience, staff attitudes in addition to the art product. The extended experience covers other marketing mix elements such as payment or credit in terms of pricing or after sale services in terms of promotion. But when we talk about arts marketing and arts experience for that matter, by offering ancillary products, organizations can turn customers’ experience of art into a memorable one¹⁹⁵ like for instance, museums like Van Gogh in Amsterdam or Pera Museum in Istanbul, sell a variety of goods from diaries, calendars, key chains to umbrellas and earrings^{196, 197}. In the outer circle we have the potential experience. This underlines the importance of keeping products and services updated in order to meet with changing and developing needs of customers. In this sense, art organizations should

¹⁹⁵ Hill,E. , O’Sullivan,C. and O’Sullivan,T. (2000) **Creative Arts Marketing**, Butterworth Heinemann,pp.107

¹⁹⁶ <http://www.vangoghmuseumshop.com/Default.htm> 18.09.2008

¹⁹⁷ <http://www.peramuzesi.org.tr/parakende3.html> 18.09.2008

continuously analyze their external environment “in order to keep their provision relevant to new audiences, and to refresh it for their existing ones”¹⁹⁸. This level does not only deal with the organization but with individual art customer as well¹⁹⁹.

In addition to benefits mentioned above, arts marketing literature discusses another external benefit gained by customers during or after an art experience; the social improvement of arts customers²⁰⁰. There are however controversial opinions about it. It’s argued that an art experience makes people better human beings by stimulating their senses, sensibilities; the individual’s behavior is somehow improved during or after the art experience²⁰¹, participation to arts “improves the quality of citizens”²⁰². However there is no scientific evidence supporting this view²⁰³ and furthermore this view contains too much snobbism and supporting only this benefit of art may cause to forget the main function for the individual which is to provide aesthetic pleasure²⁰⁴.

There are though some writers like Leslie Singer who believes that a work of art have two main attributes; *decorativeness* including size, weight, medium, physical condition, subject matter and *intellectual appeal* which are art-historical significance, quality of work and artist reputation²⁰⁵.

¹⁹⁸ Hill, E., O’Sullivan, C. and O’Sullivan, T. (2000) **Creative Arts Marketing**, Butterworth Heinemann, pp.137

¹⁹⁹ Ibid.

²⁰⁰ Heilbrun, J. and Gray, C.M. (2007) **The Economics of Art and Culture**, Cambridge University Press, pp.54

²⁰¹ Ibid.

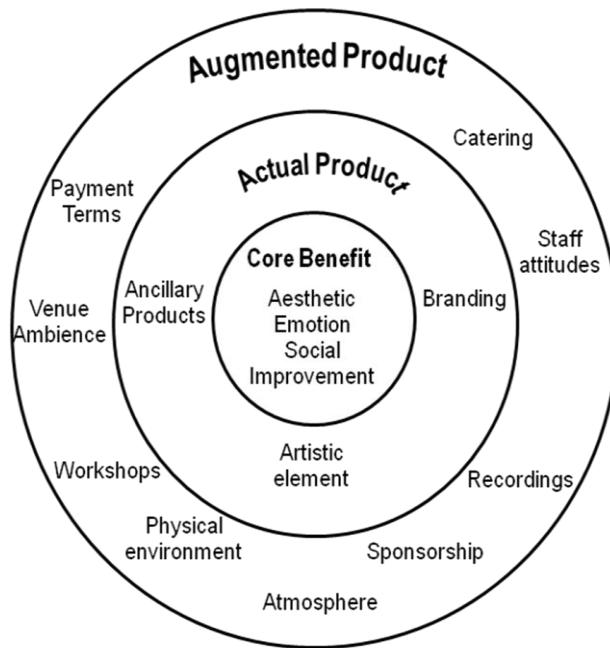
²⁰² Moore, T.G. (1968) **The Economics of the American Theater**, Duke University Press

²⁰³ Throsby, C.D. and Withers, G.A. (1979) **The Economics of Performing Arts**, St. Martin’s

²⁰⁴ Heilbrun, J. and Gray, C.M. (2007) **The Economics of Art and Culture**, Cambridge University Press, pp.41

²⁰⁵ Singer, L. (1978) “Microeconomics of the Art Market” **Journal of Cultural Economics**, Vol.2, No.1 pp.21-39

Figure 11
Three levels of Museum and Gallery Experience

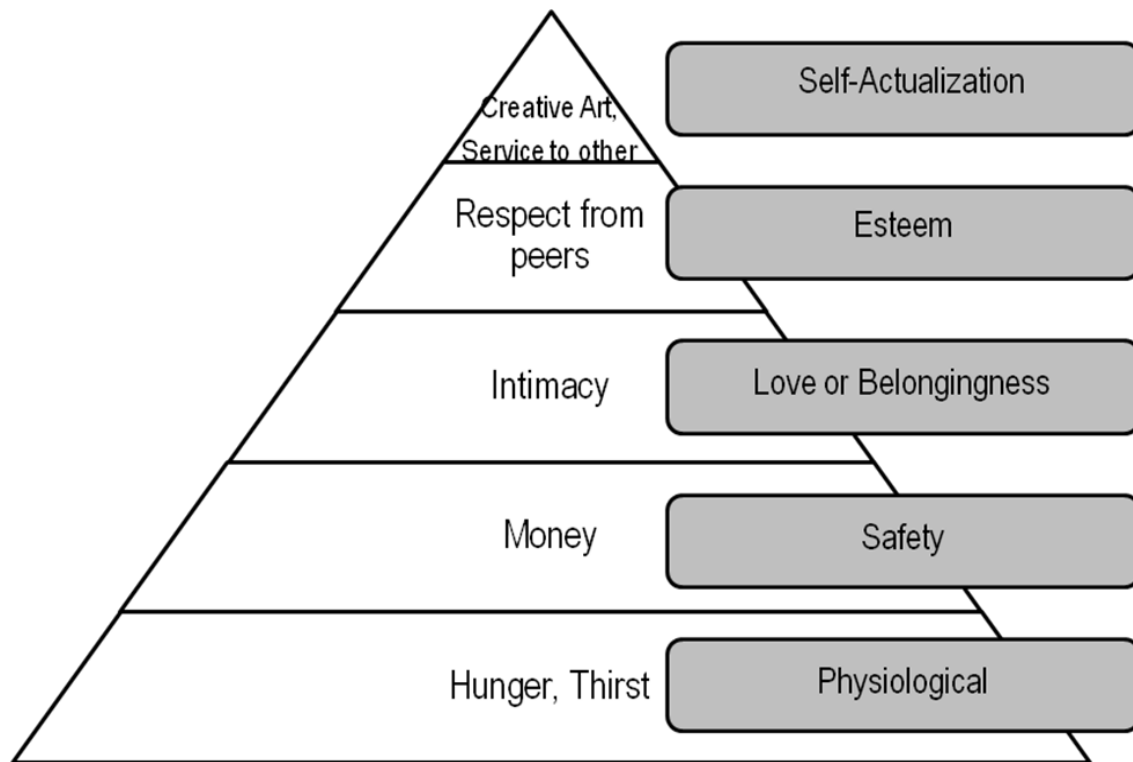


Source: Adapted by researcher from Kotler, P. and Armstrong, G., *Principles of Marketing*, 2006 and Hill, E., O'Sullivan, C. and O'Sullivan, T. *Creative Arts Marketing*, 2000

Art as a product may satisfy different needs. Arts marketing literature tells that art is an important element of self-actualization. This is the highest need that a human being tries to satisfy according to Abraham Maslow's "Hierarchy of Needs"²⁰⁶.

²⁰⁶ Schiffman, L. and Kanuk, L. (2007) *Consumer Behavior*, Prentice Hall, pp.97

Figure 12
Maslow's Hierarchy of Needs



Source: Westen, D. Psychology – Mind, Brain and Culture, 1999

Arts is a way to satisfy the highest human needs because they provide people with a superior experience²⁰⁷ and elevate the spirit, enlarge thoughts, feeling and imagination offering an enchanting experience²⁰⁸. Some writers, on the other hand, still suggest that arts experience offers satisfaction at lower level of human needs in addition to the need of self-realization²⁰⁹. Besides, the consumption of art is very subjective, although no physical changes happen, each time a painting is consumed by a different observer, a different subjective experience occurs because the meaning attached to the work of art by each and every audience changes²¹⁰. In this context, the goal of an arts marketer is to find customers who appreciate the product and develop

²⁰⁷ Lee, Hyu-K. (2005) "When Arts Met Marketing", *International Journal of Cultural Policy*, Vol.11, No.3, pp.290-305

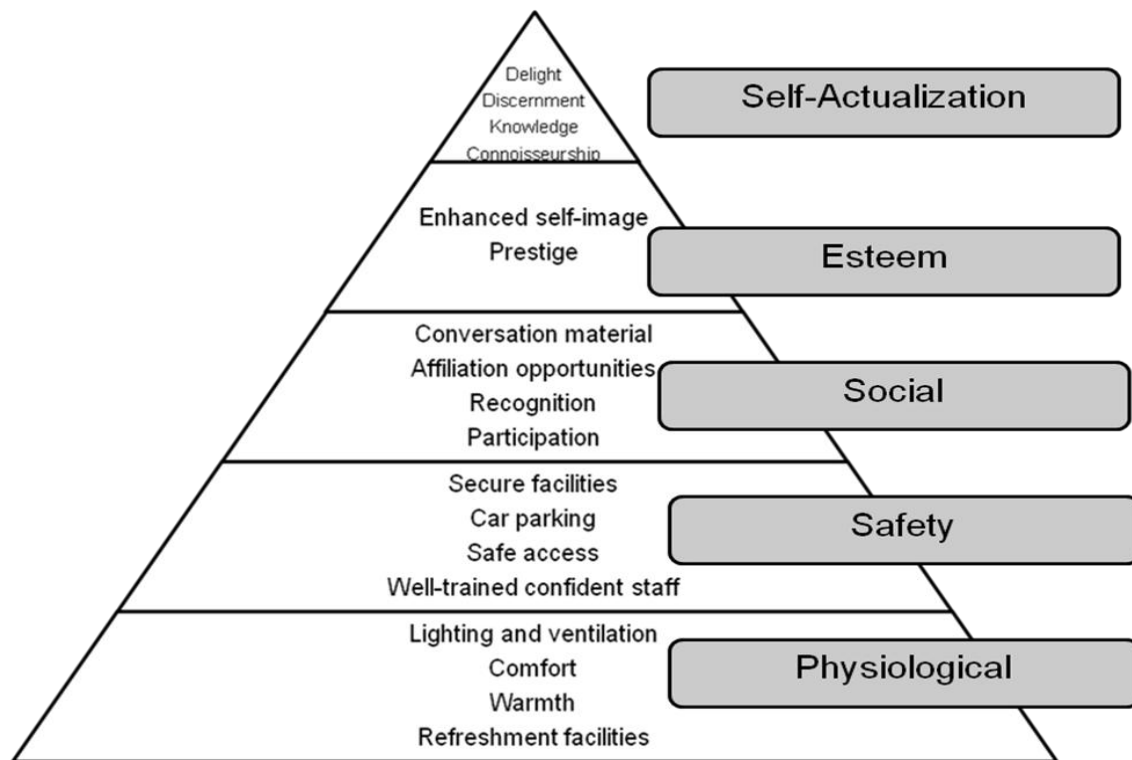
²⁰⁸ Kotler, N. and Kotler, P. (1998) *Museum Strategy and Marketing : Designing Missions, Building Audiences, Generating Revenue and Resources*, Jossey-Bass

²⁰⁹ Lee, Hyu-K. (2005) "When Arts Met Marketing", *International Journal of Cultural Policy*, Vol.11, No.3, pp.290-305

²¹⁰ Kerrigan, F. Fraser, P. and Ozbilgin, M. (2004) *Arts Marketing*, Elsevier Butterworth-Heinemann Publications, pp.127

good relationships with them in addition to find ways to attract people who are indifferent to arts to turn them arts consumer²¹¹.

Figure 13
Maslow's Hierarchy of need, adapted for the arts experience



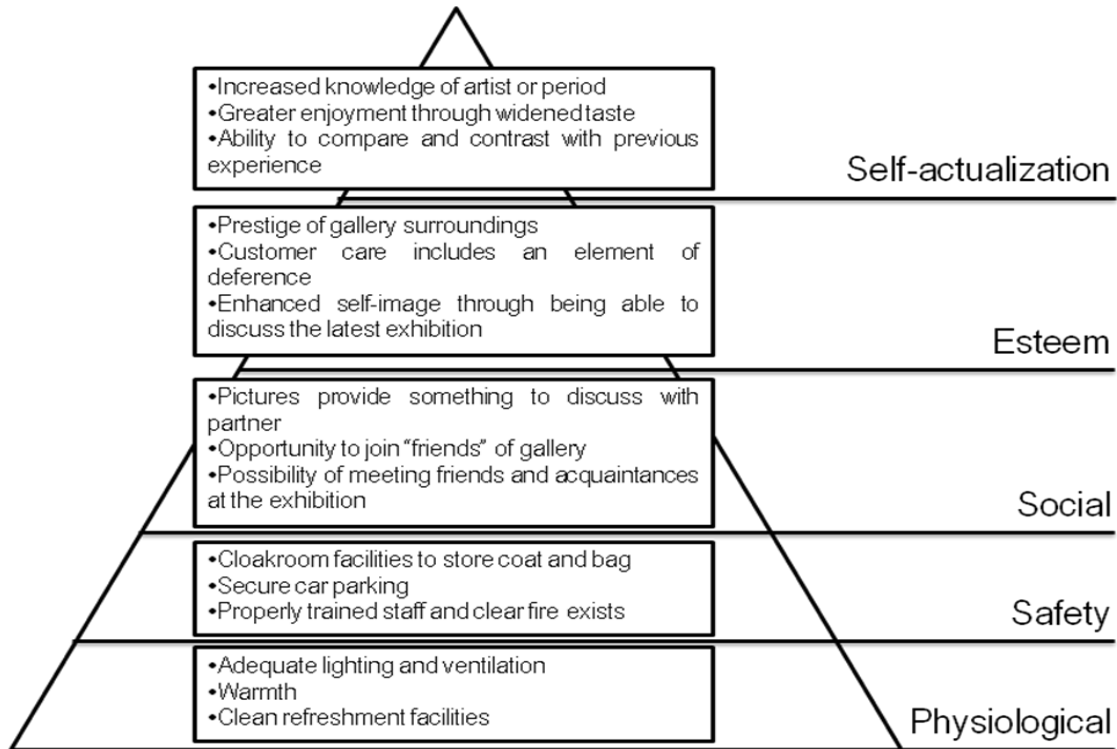
Source: Hill,E. , O'Sullivan,C. and O'Sullivan,T. Creative Arts Marketing, 2000

Another adaptation of Maslow's hierarchy of needs to arts experience is done by Hill and O'Sullivan who suggest that considering the benefits available during a visit made to an exhibition, experiencing arts is not only related to self-actualization but every level offers a different satisfaction to art customer. Indeed, customers may differ in what they are expecting from a museum or gallery; depending on the customer, art experience may offer to satisfy needs like learning, sociability, participation or recreation in addition to aesthetic needs²¹².

²¹¹ Lee, Hyu-K. (2005) "When Arts Met Marketing", *International Journal of Cultural Policy*, Vol.11, No.3, pp.290-305

²¹² Kotler,N.G., Kotler,P. and Kotler, W.I. (2008) *Museum Marketing and Strategy-Designing Missions, Building Audiences, Generating Revenue and Resources*, Jossey-Bass

Figure 14
Maslow's Hierarchy of Needs in the context of benefits available in an exhibition



Source: Hill,E. , O'Sullivan,C. and O'Sullivan,T. Creative Arts Marketing, 2000

However, authors also mention that as we go down through the hierarchy, individuals get more and more away from the actual experience of the artwork promised to give; a self actualization, self development by learning²¹³ which occurs in an exhibition. At the end of all though, “they are all related to the central experience of seeing the art objects in a given environment at a particular time”²¹⁴.

If we take one step back and try to combine figures 10–four levels of product in art experience and above figure 14- Maslow's hierarchy of need, adapted for the arts experience, we'd see that since the core benefit of an art work is to trigger aesthetic values and emotions

²¹³ Hill,E. , O'Sullivan,C. and O'Sullivan,T. (2003) **Creative Arts Marketing**, Butterworth Heinemann,pp.120

²¹⁴ Ibid.

through delighting the audience or as we call, art customer, they can be related to self-actualization; the desire of an individual, in this case the artist, to become everything s/he is capable of²¹⁵ or from art customer perspective, to improve him/herself through an art experience, esteem; the need for prestige or a good reputation in the society²¹⁶, and social needs.

One of the important reasons for an art work to be produced though is simply a matter of the artist's need for self-expression²¹⁷. Moreover, according to Sigmund Freud's studies made in 1930 and 1948, since human behavior is a result of unconscious needs and drives together with superego restraints and norms, the artist expresses his/her unconscious desires in the art work, however these desires are filtered and inhibited by the superego so in his work the artist shows his desires in symbolic forms²¹⁸.

2.4.1.2 Definition of Artist

As it was shown in the levels of art product, *artist* is considered as a part of actual product. In arts marketing, artist himself acts like a brand for the art product; represents the quality and adds value to the art work.

2.4.1.2.1 The Creator: Who is the Artist?

In simple words, artist is someone who produces art²¹⁹. Because of the several art forms, this definition covers a board range of activities like creating art, practicing art or demonstrating art²²⁰. Another way to describe who the artist is would be as “adults who have received training in an artistic discipline or tradition, define themselves professionally artists, and attempt to derive income from use of their expert artistic vocational skills in visual, literary, performing and media arts”²²¹.

²¹⁵ Schiffman, L.G. and Kanuk, L.L. (2007) **Consumer Behavior**, Prentice Hall,pp.97

²¹⁶ Ibid.

²¹⁷ Caplin, L.E. (1982) **The Business of Art**, Prentice Hall

²¹⁸ Kreitler, H. and Kreitler, S. (1972) **Psychology of the Art**, Duke University Press, pp.6

²¹⁹ Heikkinen, Merja (2005) “Administrative definitions of artists in the Nordic model of state support for artists”, **International Journal of Cultural Policy**, Vol.11,No.3, pp.325-340

²²⁰ <http://en.wikipedia.org/wiki/Artist> 16.09.2008

²²¹ Jackson,Maria-Rosario (2004) “Investing in Creativity: A study of the support structure for U.S. artists”, **The Journal of Arts Management, Law, and Society**, Vol.34, No.1, pp.43-57

According to another definition, an artist is an individual gifted genius, and can be described in a wider way as a practitioner in the arts²²² or a person creates art as an occupation. Art historians define artists as those who produce art within a recognized or recognizable discipline²²³.

In a statement made in 1980, UNESCO defined artist as following:

“‘Artist’ is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association²²⁴”.

The art council in Ireland on the other hand, defines artists as “any arts practitioner working in the arts”²²⁵. The mentioned art types in this definition include architecture, dance, drama, film, video and animation, literature, music and opera, visual arts and new media²²⁶.

In this paper, the term “artist” is used to define those who create activities of plastic arts – visual arts that involve the use of materials that can be modulated in some way, often in three dimensions like ceramics, glass art, sculpture and mosaic²²⁷ and those who create works in painting and drawing. At this point it would be correct to distinguish artist from craftsman.

A craftsman uses his knowledge and skill to produce useful objects according to the definitions of someone else’s who tells what is to be done. An artist on the other hand, is not bounded – or wishes not to be bounded – to fulfill others’ needs in the process of creating something²²⁸. Though it should not be forgotten that there is no sharp line between art and craft;

²²² <http://janus.state.me.us/legis/statutes/27/title27sec452.html> 09.04.2008

²²³ <http://en.wikipedia.org/wiki/Artist> 09.04.2008

²²⁴ *Defining Artists for Tax and Benefit Purposes* (March 2002), D’Art Report number 1, International Federation of Arts Councils and Culture Agencies

²²⁵ Ibid.

²²⁶ Ibid.

²²⁷ http://en.wikipedia.org/wiki/Plastic_arts 09.04.2008

²²⁸ Kerrigan, F. Fraser, P. and Ozbilgin, M. (2004) **Arts Marketing**, Elsevier Butterworth-Heinemann Publications, pp.121

a ceramic teapot may be for some an overpriced item while for another person it can be considered a beautiful clay sculpture²²⁹.

A work of art is a result of artist's creative ability²³⁰. Then what is creativity?

The word "creativity" comes from Latin word "*creatus, creare*" and means "to make, to produce"²³¹. In simple words creativity is "the ability to produce work that is novel-original, unexpected, and appropriate, useful"²³². Throughout the time people interested in creativity explained it differently. Plato, for instance saw creativity "as a mysterious, inspirational process similar to the divine act of creation itself"²³³. Sigmund Freud thought that "the sublimation of energy into acceptable and fruitful channels" is the source of creativity²³⁴. Mihayi Csikszentmihalyi suggested that "creativity is any act, idea, or product that changes an existing domain or that transforms an existing domain into a new one"²³⁵. Csikszentmihalyi here put an emphasis on the interaction of the individual, domain and the field²³⁶. Furthermore Csikszentmihalyi claims that, just like genetic changes are results of biological evolution, creativity too is the result of cultural evolution²³⁷. James, Clark and Cropamzano define creativity as "the generation and elaboration of ideas or products that are both novel and useful"²³⁸. As it can be seen, definition of creativity is related to new things, processes and ideas. Creativity is to bring life something new²³⁹.

When it comes to the process of the creative activity, there are four steps according to Wallas; *preparation, incubation, illumination* and *verification*. In the preparation phase, artist makes necessary things to get him/her ready by studying thinking or asking people. In the second

²²⁹ Plattner, S. (1996) **High Art Down Home – An Economic Ethnography of a Local Art Market**, The University of Chicago Press, pp.78

²³⁰ Şişman, A. (2006) **Sanata ve Sanat Kavramlarına Giriş**, Yaz Yayınları, pp.48

²³¹ Piirto, J. (2004) **Understanding Creativity**, Great Potential Press

²³² Sternberg, R.J. (2007) **Handbook of Creativity**, Cambridge University Press, pp.3

²³³ Maden, C. (2004) "Creativity and Arts Policy" **The Journal of Arts Management, Law and Society** Vol.34, No.2 pp.133-139

²³⁴ Piirto, J. (2004) **Understanding Creativity**, Great Potential Press

²³⁵ Ibid.

²³⁶ Sternberg, R.J. (2007) **Handbook of Creativity**, Cambridge University Press

²³⁷ Rudowicz, E. (2003) "Creativity and Culture: A Two Way Interaction", **Scandinavian Journal of Educational Research**, Vol.47, No.3, pp.273-290

²³⁸ Maden, C. (2004) "Creativity and Arts Policy" **The Journal of Arts Management, Law and Society** Vol.34, No.2 pp.134

²³⁹ Ibid.

phase, artist knows the problem and is working on it until s/he passes to the third phase in which the solution arises and the problem is solved. When the artist completes the problem the creativity process will be finalized²⁴⁰.

2.4.1.2.2 Psychological perspective to Artist: Impulse to create

As it has already been described in previous chapters, Abraham Maslow proposes in his hierarchy of needs which developed in 1943 published book of 'A Theory of Human Motivation', that self-actualization needs are the highest level needs which are the need to express oneself or to actualize one's potential²⁴¹.

All needs except self-actualization are deficiency needs. It means that, they are generated due to deprivation of something like food, shelter or the esteem of others. Self actualization needs on the other hand, are growth needs, "motives to expand and develop one's skill and abilities". According to Maslow, self-actualized people are free to follow moral and/or cultural concerns but only few people can reach this level²⁴².

In accordance with Maslow, Anderson states in his article that there are two reasons why people make art. The first one is because of the personal, psychological motivation; people who are called 'essentialists' create art for themselves, to pleasure themselves or to find out who they are²⁴³. The second reason why people make art is for the purpose of communicating something that they believe it is worth to tell others. This motivation is a social one, and artists who derive from it are called 'contextualists'²⁴⁴.

²⁴⁰ Piirto, J. (2004) **Understanding Creativity**, Great Potential Press

²⁴¹ Westen, D. (1999) **Psychology – Mind, Brain, and Culture**, John Wiley&Sons, Inc.

²⁴² Ibid.

²⁴³ Anderson, T. (2004) "Why and How We Make Art, with Implications for Art Education" **Arts Education Policy Review**, Vol.105, No.5, pp. 31-38

²⁴⁴ Ibid.

2.4.2 Price: Pricing the Priceless

Price is the amount of money charged for a good or service²⁴⁵ and it is the only element of marketing mix that creates revenue; product, place and promotion are all expenditures²⁴⁶.

Price is the numerical value that indicates a certain amount of money needed to be exchanged in order to acquire a particular good or service while pricing explains the behavior of sellers' decision about how much to charge for a good or service they provide²⁴⁷. In this study, pricing of museums and galleries are examined.

Price provides earnings needed by the organizations to cover production costs²⁴⁸. Although for museum and public galleries, there are sources other than audiences like government and foundations, revenue received from these two sources are stable and therefore pricing strategies gain importance for achieving organizational goals²⁴⁹ and communicating museum's positioning²⁵⁰.

In an organization, pricing decisions are affected by factors such as companies own pricing objectives, competition in the market, demand and even legal constraints²⁵¹. These factors are also valid for art organizations like museums and galleries. However, from the art customers' perspective there is an unclear relationship between price and quality where criteria are highly subjective and hence for museums and galleries pricing turns into a complex issue²⁵²; since most of the time it is either not possible or there is little information available for customers to compare the prices of similar products, price becomes an indicator of quality of the service²⁵³,²⁵⁴. Therefore management of art organizations must take into consideration what their

²⁴⁵ Kotler, P. and Armstrong, G. (2006) **Principles of Marketing**, Prentice Hall, pp.307

²⁴⁶ Gabor, A. (1977) **Pricing, Principles and Practices**, Heinmann Educational Books

²⁴⁷ O'Neil Katherine M. (2004) **Pricing Strategies for Embedded Transactions: The Case of Visual Art** Conference Papers American Sociology Association 2004 Annual Meeting San Francisco p/1-16

²⁴⁸ Greffe, X. (2002) **Arts and Artists from an Economic Perspective**, Unesco Publishing, pp.102

²⁴⁹ Rentschler, R., Hede, A.M. and White, T.R (2007) Museum Pricing: Challenges to Theory Development and Practice **International Journal of Nonprofit and Voluntary Sector Marketing** 12:163-173

²⁵⁰ Kotler, N.G., Kotler, P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.197

²⁵¹ O'Neil Katherine M. (2004) **Pricing Strategies for Embedded Transactions: The Case of Visual Art** Conference Papers American Sociology Association 2004 Annual Meeting San Francisco p/1-16

²⁵² Butler, P (2000) By Popular Demand: Marketing the Arts, **Journal of Marketing Management** May 2000 Vol.16 Issue 4, p343-364

²⁵³ Rentschler, R., Hede, A.M. and White, T.R (2007) Museum Pricing: Challenges to theory development and practice **International Journal of Nonprofit and Voluntary Sector Marketing** 12:163-173

customers will appreciate²⁵⁵, what customer thinks the product is worth²⁵⁶ and set the price accordingly. Many organizations underprice their services or even sometimes offer free admission²⁵⁷ as a result of the belief that devaluing arts products will increase the participation²⁵⁸. Although the economic theory suggests that when the price of a product or service increases the demand for it will decrease and vice versa²⁵⁹, lowering prices or free access does not always mean a larger audience hence the price should be what the market will bear because if visiting a museum or gallery is not a part of a person's life, no admission fee does not make any difference for that person²⁶⁰.

Another important point that must be underlined in pricing decisions of museums and galleries is that, due to the fact that these organizations are non-profit oriented, no matter how much revenue they gain by offering services, any extra money they get above the total cost, will be reinvested in order to accomplish missions of organization²⁶¹.

There are several strategies can be adapted by a museum or gallery.

²⁵⁴ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

²⁵⁵ Greffe, X. (2002) **Arts and Artists from an Economic Perspective**, Unesco Publishing

²⁵⁶ Radbourne, J. (1996) **Arts Management: A Practical Guide**, Allen&Unwin

²⁵⁷ Colbert, F. (2003) Entrepreneurship and Leadership in Marketing the Arts, **International Journal of Arts Management**, Vol.3, Number.1 p.30-39

²⁵⁸ Radbourne, J. (1996) **Arts Management: A Practical Guide**, Allen&Unwin

²⁵⁹ Hill, L., O'Sullivan, C. and O'Sullivan, T. (2003) **Creative Arts Marketing**, Butterworth Heinemann, pp.157

²⁶⁰ Colbert, F. (2003) Entrepreneurship and Leadership in Marketing the Arts, **International Journal of Arts Management**, Vol.3, Number.1 p.30-39

²⁶¹ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

Table 9
Different Pricing Strategies adapted by Museums and Galleries

Pricing Strategy	Explanation	Issues to consider
Cost	Fixed Cost + Variable Cost =Total Cost	Calculating Variable Cost is difficult
Competition	Using competitors' prices as a guide	Not only Competitors but also substitute activities must also be identified and took into consideration
Prestige	In case of a specialty art product, event	Setting prices low may discourage consumers to attend
Differential	Setting different prices for different events, groups, time, demand	Lowering the price helps organization to cover fixed costs

Source:Developed by researcher

Cost pricing

All organizations must set a sufficient price for their products or services in order to cover at least the costs²⁶². Calculating the cost of the service to determine the price is a production approach to pricing. For a tangible good, cost of a product is the accumulation of fixed and variable costs²⁶³. Fixed costs are the costs that would have been paid even if no product is produced like rent, equipments like computers, phone lines or salary of the administrative staff, fixed costs do not vary according to the volume of the activity²⁶⁴, while variable cost like lighting, or the cost of mounting a show, changes depending on how much or what type of product is produced²⁶⁵, variable costs are directly related to the volume of the sales²⁶⁶. However

²⁶² Hill,L. , O'Sullivan,C. and O'Sullivan,T. (2003) **Creative Arts Marketing**, Butterworth Heinemann,pp.165

²⁶³ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

²⁶⁴ Hill,L. , O'Sullivan,C. and O'Sullivan,T. (2003) **Creative Arts Marketing**, Butterworth Heinemann,pp.165

²⁶⁵ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

²⁶⁶ Hill,L. , O'Sullivan,C. and O'Sullivan,T. (2003) **Creative Arts Marketing**, Butterworth Heinemann,pp.166

calculating variable cost of a service is difficult²⁶⁷ and many art organizations find this pricing strategy as not a good starting point²⁶⁸.

Competition Pricing

Since, calculating cost of a service is highly problematic, another pricing strategy used by art organizations is taking competitors' prices as a guide²⁶⁹. When formulating a pricing strategy, it is crucial to know the competitors' prices as well²⁷⁰. However, organizations not only should take into consideration the prices of other art organizations but also activities that can be used by art customers as substitutes of their own service like going to cinema or theatre²⁷¹ or even watching television²⁷².

Prestige Pricing

When a special art product is in question and there is no or hard to find a substitute, museums and galleries may decide to set the price according to the benefits and quality will be received. Because art customers are well aware of the fact that what they will experience is rarely available, they are ready to pay whatever it is asked²⁷³.

Differential Pricing

Another approach is setting prices according to different groups, times, events or even based on demand. Between all pricing strategies differential pricing is the most popular one in the art markets²⁷⁴. Differential pricing, or as it is also used *price discrimination*, is simply selling products or services at two or more prices that do not reflect proportional differences at costs²⁷⁵. Discrimination may be done according to the characteristics of the art customer or the service²⁷⁶. This method is useful for covering fixed costs occurred as long as the museum or gallery remains open no matter how many people visit²⁷⁷.

²⁶⁷ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

²⁶⁸ Hill, L., O'Sullivan, C. and O'Sullivan, T. (2003) **Creative Arts Marketing**, Butterworth Heinemann, pp.166

²⁶⁹ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

²⁷⁰ Hill, L., O'Sullivan, C. and O'Sullivan, T. (2003) **Creative Arts Marketing**, Butterworth Heinemann, pp.166

²⁷¹ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

²⁷² Hill, L., O'Sullivan, C. and O'Sullivan, T. (2003) **Creative Arts Marketing**, Butterworth Heinemann, pp.164

²⁷³ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

²⁷⁴ Radbourne, J. (1996) **Arts Management: A Practical Guide**, Allen & Unwin

²⁷⁵ Kotler, P. and Keller, K. (2006) **Marketing Management**, Prentice Hall, pp.453

²⁷⁶ Radbourne, J. (1996) **Arts Management: A Practical Guide**, Allen & Unwin

²⁷⁷ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

Table 10
Differential Pricing examples from Turkish museums as of January 2009

Museum	Customer Group	Admission Fee	Condition
Pera Museum	Adults	7 tl	
	Group	5 tl	Groups of 10 or more
	Concessions	3 tl	Students over the age of 12, teacher and visitors aged 60 and over
	Free of Charge	-	Disabled visitors and one accompaying person and children of 12 or under
Sakıp Sabancı Museum	Adults	3 tl	
	Reduced	1 tl	Students 14 years and above, teachers and visitors over the age of 60
	Free of Charge	-	Children 14 years and under, one person accompanying children 14 years and under, disabled visitors, one person accompanying disbaled visitor
Rahmi M. Koç Museum	Adults	9 tl	
	Students	4.5 tl	
Çengelhan Rahmi M. Koç Museum	Adults	4 tl	
	Tourist	4 tl	
	Students	1.5 tl	
	Adults	3 tl	For groups of 10 or more
	Tourist	3 tl	For groups of 10 or more
	Students	1,25 tl	For groups of 10 or more
Istanbul Modern	Adults	7 tl	
	Concessions	3 tl	Students, teachers, groups of 20 or more, visitors over the age of 65
	Free of Charge	-	Children 12 years and under, disabled visitors
	Free of Charge	-	Thursdays

Source: Developed by researcher

Table 11
Differential Pricing examples from international museums as of March 2009

Museum	Customer Group	Admission Fee	Condition
Guggenheim Museum, Bilbao	Adults	13 €	
	Reduced Price	7.50 €	Senior Citizens and students under 26
	Free of Charge	-	Children and Museum members
	Groups	11 €	for groups of 20 or more
D'Orsay Museum, Paris	Full Rate	8 €	
	Reduced Price	5.50 €	For 18 to 30 year-olds, for everyone from 4.15 (except Thursdays), for everyone on Thursdays evenings, from 6pm
	Free of Charge	-	Under 18s, Carte Blanche and MuseO cardholders, disabled visitors, for everyone one the first Sunday of the month, job seekers, University and State school art students, persons receiving income support social security benefits, professional artists
British Museum, London	Adults	£ 12	
	Concessions	£ 10	Students, disabled people, unemployed and children 16-18 year olds
	Students	£ 12	Two tickets price only on Thursdays and Fridays from 18.00
	Family	£ 25	2 adults and up to 3 children under 18
	Groups	£ 9.50	8 to 53 people
	Senior Citizen	£ 12	£ 6 Between 10.00 and 12.00 Mondays
	Free of Charge	-	Only to museum members and children under 16
Metropolitan Museum of Art, New York	Adults	20 \$	
	Senior Citizen	15 \$	65 and older
	Students	10 \$	
	Free of Charge	-	Children under 12 and members only
Rijksmuseum Museum, Amsterdam	Adults	11 €	
	Free of Charge		18 and under
	Museumkaart holders	5.50 €	
	Groups	10 €	for groups of 15 or more
Uffizi Gallery, Florence	Full Price	9.45 €	
	Reduced Price	3.25 €	EU citizens aged between 18 to 25 and teachers
	Free of Charge	-	EU citizens under 18 and over 65

Source: Developed by researcher

Kotler on the other hand, in his book published in 2008 separates pricing decisions in a number of different areas of a museum like pricing for admission, for loaned objects and travelling exhibitions, for special exhibitions and events, for membership, for items in the shop, for rental of museum facilities and for donor support²⁷⁸. The Table 12 summarizes different pricing strategies with their objectives according to Kotler.

²⁷⁸ Kotler, N.G., Kotler, P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.428

Table 12
Pricing Decisions in different areas of a museum

Pricing for	Objective	Explanation
Admission	To set a price that will ensure financial survival, maximize current income, balance visitorship and cost and support a brand image	Museum can charge same price to every visitor, different prices to different visitors, establish a membership program, charge different rates for different seasons, day of the week, or time of day.
Loaned Objects and Travelling Exhibitions	To exhibit the collection and research	Loans create expenditures like extra staff time and in-house costs, loss and damage of rare and precious objects insurance, packing and shipping.
		Loans produce also revenues from catalogue sales, percentage admission fees to special exhibitions and sales of retail items themes to the exhibit
Special Exhibitions and Events		Fees vary based on the quality and prestige of the special exhibition or event. Market research may help to determine pricing structure.
Membership	To reach different segments with different benefit packages	Special exhibitions are best time to sell memberships.
Retail Shop Items	To offer souvenirs and mementos to visitors	Exclusive items are priced higher. Items commonly sold by several museums are priced at the same level of other museum. Items which can be found also in department stores are priced close to store price
Rental of Museum Facilities	To gain extra revenue	Renting create cost like extending museum hours require guard and maintenance services, heating, lighting, catering and cleanup costs and price should cover the variable costs.
Donor Support	To develop tiers of prices and tiers of benefits	Pricing donations and gifts from individuals and business should be based on segmentation, positioning and tailoring incentives to donations

Source: Adapted by researcher from Kotler, N.G., Kotler, P. and Kotler, W.I. Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 2008

2.4.3 Place: Where Art meets with its Customer

Kotler and Armstrong define distribution channels as “a set of independent organizations involved in the process of making a product or service available for use or consumption by the consumer”²⁷⁹. Therefore distribution channels like distributors, wholesalers, retailers and agents are used by the marketers to display, sell or deliver the product or service to the buyer or user²⁸⁰.

In this study, the art experience which is provided by museums and galleries is discussed, therefore these two places carry the role of distribution channel for the art experience; museums, galleries are the link between customers and arts works and their creators, the artists.

Considering that an auction is a process of buying and selling of²⁸¹ art works and to get profit by it²⁸², it is the trading aspect of arts marketing which is irrelevant to subject of art experience, hence auctions are not considered as a distribution channel in this study.

2.4.3.1 From Non Profit Organizations to the Profit Seekers: Museums and Galleries

There are 4 types of places where art can meet with its customer; museums, galleries, art fairs and auctions. Museums are non-profit organizations²⁸³ while galleries fall into two categories as nonprofit and commercial retail gallery²⁸⁴, while art fairs and festivals also may separated from each other in terms of commercialization; in art fairs trade occurs²⁸⁵ while art festivals aims a cultural enrichment²⁸⁶.

²⁷⁹ Kotler,P. and Armstrong, G. (2006) **Principles of Marketing**, Prentice Hall, pp.362

²⁸⁰ Kotler,P. and Keller, K.L. (2006) **Marketing Management**, Prentice Hall,pp.26

²⁸¹ <http://en.wikipedia.org/wiki/Auction> 01.05.2008

²⁸² Alles, A. (1973) **Exhibitions: Universal Marketing Tools** Cassel/Associated Business Programsmes Ltd., pp.71

²⁸³ Kerrigan,F. Fraser,P. and Ozbilgin,M. (2004) **Arts Marketing**, Elsevier Butterworth-Heinemann Publications,pp.142

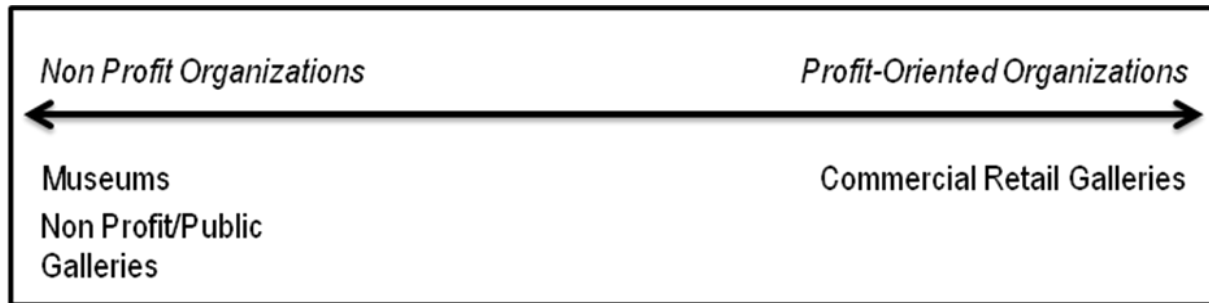
²⁸⁴ Fisher, J.F. (2007) “A Foot in the Door: Talking The Fear out of Approaching Galleries”, **Ceramics Monthly**, Vol.55, Issue

8

²⁸⁵ http://en.wikipedia.org/wiki/Art_fair 28.12.2008

²⁸⁶ <http://www.eaffoundation.org/> 28.12.2008

Figure 15
Non Profit and Profit Organizations Continuum



Source: Developed by researcher

2.4.3.1.1 Museums

Museums are the places where the memories of the world's people and their cultures are stored²⁸⁷.

The word “museum” comes from the Greek word, *mouseion* which means, the muses²⁸⁸ or the temple of the muses which in Greek mythology muses are the goddess of inspiration and learning and patrons of the arts²⁸⁹. Around 290 B.C. the ruler of now Egyptian back then Greek city named Alexandria founded a learning center dedicated to the muses²⁹⁰. The place acquired world-wide famous library, an astronomical observatory and facilities for research and for teaching. This was the very first museum world saw²⁹¹. Back in the ancient Greece, museums were a spot dedicated to the muses, but at the same time there were also places for study, contemplation and learning²⁹².

²⁸⁷ Ambrose, T. and Paine, C. (2006) **Museum Basics**, Taylor&Francis e-Library, pp.6

²⁸⁸ Mclean, F. (1995) “A Marketing Revolution in Museums?” **Journal of Marketing Management**, Vol.11, pp601-616

²⁸⁹ Kotler, N. and Kotler, P. (1998) **Museum Strategy and Marketing – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.11

²⁹⁰ Burcaw, G.E. (1997) **Introduction to Museum Work**, Altamira Press, pp.151

²⁹¹ Ibid.

²⁹² Mclean, F. (1995) “A Marketing Revolution in Museums?” **Journal of Marketing Management**, Vol.11, pp601-616

During the Middle Ages, the Roman Catholic Church became the predominant intellectual center and patron of the arts²⁹³. In Renaissance period, Italy turned into the home of big private collections, museum type of buildings that store botanical and zoological specimens, historical artifacts, skeletal remains, curios, shells, coins, bronzes, sculpture and paintings²⁹⁴ while private collecting of curiosities of art and nature became popular only in 17th and 18th centuries in Europe²⁹⁵. The words “museum” is used the very first time in English language in 1682 in order to describe collection of strange, rare and exotic things which were donated to University of Oxford by a gentleman named Elias Ashmole²⁹⁶.

Collections in Europe were gathered by royals, nobility, established churches and by wealthy merchants²⁹⁷. That is why most of the big art museums in Europe were in fact completely or partially, part of royal collections²⁹⁸.

Public museums on the other hand can only be traced back to the first half of the 19th century²⁹⁹. Although the Ashmolean Museum at Oxford University established in 1683 is accepted as the first museum, the first public museum is the British Museum which was created in 1759 when Sir Hans Sloane decided to gift his collection to nation³⁰⁰. The purpose of the public museums was to share the collections with the public, with everyone. However, since the owners of the collections and the curators of the museum belonged to high social classes, they had contempt for the masses. But when the world fairs, especially the Great Exhibition in 1851 attracted big number of people, governments began to see the museums as a tool for social utility

²⁹³ Kotler,N. and Kotler, P. (1998) **Museum Strategy and Marketing – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass,pp.11

²⁹⁴ Ibid.

²⁹⁵ Burcaw,G.E. (1997) **Introduction to Museum Work**, Altamira Press,pp.27

²⁹⁶ Ambrose,T. and Paine,C.(2006) **Museum Basics**, Taylor&Francis e-Library,pp.6

²⁹⁷ Kotler,N. and Kotler, P. (1998) **Museum Strategy and Marketing – Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass,pp.11

²⁹⁸ Burcaw,G.E. (1997) **Introduction to Museum Work**, Altamira Press,pp.26

²⁹⁹ Yorke,D.A. and Jones, R.R. (1984) “Marketing and Museums”, *European Journal of Marketing*, Vol.18 Issue 2, pp.90

³⁰⁰ Mclean,F. (1995) “ A Marketing Revolution in Museums?” **Journal of Marketing Management**, Vol.11, pp601-616

and social control where the people could spend their spare time by visiting museums and education themselves and hence become more civilized³⁰¹.

In today's world, the term "museum" has several different definitions. According to the International Council on Museums (ICOM) museum is a "non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment³⁰²". Museum Association in the U.K. on the other hand describes "[museum is] an institution where objects relating to the arts, science and human history are collected, adequately recorder, displayed. Stored and conserved and are made available for research and for the instruction and interest of the public"³⁰³.

Table 13
List of functions of museums through history

Century	Country	Function/Purpose	Example
290 B.C	Ancient Greece	Learning Center, place to study, contemplation and learning	Mouseion of Alexandria, Alexandria-Egypt
Renassaince	Italy	Storing botanical, zoological specimens, historical artifacts, sketal remains, curios, shells, sculpture, paintings	Uffizi Gallery, Florance-Italy
1682	England	Collecting strange, rare and exotic things	Ashmolean Museum of Art and Archeology, Oxford-England
17th and 18th centries	Europe	Collecting curiosities of art and nature	Vatican Museum, Vatican City-Italy
19th century	England	A tool for social utility and control, a way to educate and to become civilized	British Museum, London-England
20th and 21th centuries	World	Acquiring, conserving, researching, communicating and exhibiting tangible and intangible heritage of humanity (art, science and human history) for the purposes of education, study and enjoyment	Van Gogh Museum, Amsterdam-Netherlands

Source: Developed by researcher

³⁰¹ Mclean, F. (1995) "A Marketing Revolution in Museums?" **Journal of Marketing Management**, Vol.11, pp601-616

³⁰² http://icom.museum/hist_def_eng.html 11.12.2008

³⁰³ Yorke, D.A. and Jones, R.R. (1984) "Marketing and Museums", **European Journal of Marketing**, Vol.18 Issue 2, pp.90

Museums are categorized according to the kinds of objects they collect³⁰⁴. Table 14 shows different types of museum with their concentration and famous examples from world and Turkey.

Table 14
Museum Classification according to Collections

Museum Type		Objects Collected/Topic	Example
Art		Paintings, Sculptures, Drawings, Ceramics etc.	Metropolitan Museum of Art, New York-USA Istanbul Museum of Modern Art, Istanbul-Turkey
History		History of a certain Region	Croatian History Museum, Zagreb-Croatia Sakıp Sabancı Mardin City Museum, Mardin-Turkey
Science			
	Science and Industry	Automobiles, Computers etc.	Chicago Museum of Science and Industry, Chicago-USA Rahmi M. Koç Museum Istanbul-Turkey
	Natural History		American Museum of Natural History, New York-USA
	Zoology	Animals	University of Michigan Museum of Zoology, Michigan-USA Istanbul University Museum of Zoology, Istanbul-Turkey
	Botany	Plants	New York Botanical Garden, New York-USA Istanbul University Botanical Garden, Istanbul-Turkey
	Geology	Earth- rocks, minerals etc.	Geology Museum, Madison-USA Istanbul University Museum of Geology, Istanbul-Turkey
	Anthropology	The science of Man	Museum of Anthropology, Vancouver-Canada
Speciality		Concentrates on one topic i.e. clocks, ceramics etc.	Istanbul Toy Museum, Istanbul-Turkey
General		Embraces two or more fields i.e. art and history, art and science etc.	Rijksmuseum Museum of Art and History, Amsterdam-Netherlands Museum of History and Art, Izmir-Turkey
Encyclopedic		Incorporates fine, decorative, craft arts from different and many cultures and/or historical periods	Louvre Museum, Paris-France

Source: Developed by researcher from Burcaw, G.E. Introduction to Museum Work, 1997 and Kotler, N. and Kotler, P. Museum Strategy and Marketing – Designing Missions, Building Audiences, Generating Revenue and Resources, 1998

³⁰⁴ Burcaw, G.E. (1997) **Introduction to Museum Work**, Altamira Press, pp.37

History Museums collect objects made or used by the people of the interest. These types of museums may specialize in a certain period of time or a region³⁰⁵.

Science and Industry Museums aim to teach principles of physics, chemistry and mathematics by using pictures and models³⁰⁶.

Natural History Museums focus on the world of nature in fields of zoology, botany, geology and anthropology³⁰⁷.

Specialty Museums concentrate on one specific topic like Istanbul Toy Museum where different toys all around the world from different periods of time are gathered together³⁰⁸.

Art Museums collect the elite artistic productions like drawings, paintings, photographs, statues, sculptures, furniture, jewelry, textiles and ceramics³⁰⁹.

In addition to the above mentioned museums, there are also *General* and *Encyclopedic Museums*. General museums concentrate on two or more fields while encyclopedic museums collect several art forms like fine, craft and decorative from different cultures, civilizations and historical periods³¹⁰.

³⁰⁵ Burcaw, G.E. (1997) **Introduction to Museum Work**, Altamira Press, pp.38

³⁰⁶ Ibid. pp.39

³⁰⁷ Ibid. pp.40

³⁰⁸ <http://www.istanbuloyuncakmuzesi.com/tr/kurumsal.asp> 18.12.2008

³⁰⁹ Burcaw, G.E. (1997) **Introduction to Museum Work**, Altamira Press, pp.73

³¹⁰ Ibid. pp.43

Museums can also be classified according to the area and audience they serve, the way they exhibit their collections and by who runs them³¹¹.

Table 15
Museum Classification according different criteria

Classification by...

...who runs them	...the area they serve	...the audience they serve	...the way collection is exhibited
Government Museums	National Museums	General Public Museums	Traditional Museums
Municipal Museums	Regional Museums	Educational Museums	Historic House Museums
University Museums	City Museums	Specialist Museums	Open-Air Museums
Independent Museums	Local Museums		Interactive Museums
Army Museums			
Commercial Company Museums			
Private Museums			

Source: Ambrose,T. and Paine,C Museum Basic 2006

Ministry of Culture and Tourism of Turkey classifies museums differently than Table 15. Museums in Turkey are categorized as; *History and Art Museums, Archeology and Ethnographic Museums, Archeology Museums, Ethnographic Museums, Memorial Museums, Museum Houses, Museums of Revolution, Military Museums, Specialty Museums and Open Air Museums*³¹². Currently there are 98 museum managements related to Ministry of Culture and Tourism and 110 privately owned museums in Turkey³¹³.

³¹¹ Ambrose,T. and Paine,C.(2006) **Museum Basic**, Taylor&Francis e-Library,pp.6

³¹² <http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF7E7F2B691D9F0097E1D77730CC5A4452> 12.12.2008

³¹³ <http://kvmgm.kultur.gov.tr/BelgeGoster.aspx?F6E10F8892433CFF20F60137B44E34F598A1742808C63DE3> 12.12.2008

2.4.3.1.2 Galleries

A gallery, just like a museum, is a place to exhibit the work of arts mostly visual arts³¹⁴. “*Art gallery*” term used in today’s world derived from the long upper rooms hung with paintings in big houses which were used for promenading or for walking³¹⁵.

There are 2 types of galleries; the *nonprofit* which are also called as *public galleries*³¹⁶ have the aim of promoting the arts in the community³¹⁷ by displaying selected artworks³¹⁸. The Rules of the Public Galleries Association of Victoria in Australia defines a public gallery as “[a gallery that is] owned by or on behalf of the public; is a properly and legally constituted visual arts facility; is professionally and permanently staffed; has and maintains an on-going and regular program of exhibitions of visual arts material; is not for profit and does not engage in significant commercial activities; and meets a clear and identified needs within its community”³¹⁹. These galleries are publicly funded and they are not interested in vending, though still there are some public galleries that sell art works and gets commissions on these sales³²⁰.

The second type of gallery is *commercial retail galleries*³²¹ which are privately owned for the purpose of selling art³²². These operate differently than nonprofit galleries; when the artist is accepted as a “represented artist”, it is assumed that s/he made a commitment to provide art works to gallery on a regular basis. Meanwhile, gallery is also bound to promote and sell the artist’s work³²³ hence commercial galleries have the role to generate income for artists and facilitates the creation of art work³²⁴.

³¹⁴ http://en.wikipedia.org/wiki/Art_gallery 26.12.2008

³¹⁵ West, S. (1996) **The Bulfinch Guide to Art History**, Bloomsbury Publishing Plc

³¹⁶ http://en.wikipedia.org/wiki/Art_gallery 26.12.2008

³¹⁷ Fisher, F.J. (2007) “A Foot in the Door: Talking The Fear out of Approaching Galleries”, **Ceramics Monthly**, Vol.55, Issue 8

³¹⁸ http://en.wikipedia.org/wiki/Art_gallery 26.12.2008

³¹⁹ <http://www.acga.com.au/pdfs/SellingProtocol.pdf> 27.12.2008

³²⁰ Ibid.

³²¹ Fisher, F.J. (2007) “A Foot in the Door: Talking The Fear out of Approaching Galleries”, **Ceramics Monthly**, Vol.55, Issue 8

³²² http://en.wikipedia.org/wiki/Art_gallery 26.12.2008

³²³ Fisher, F.J. (2007) “A Foot in the Door: Talking The Fear out of Approaching Galleries”, **Ceramics Monthly**, Vol.55, Issue 8

³²⁴ <http://www.acga.com.au/pdfs/SellingProtocol.pdf> 27.12.2008

Table 16
Gallery Classification according different criteria

Gallery Type		Explanation	Example
Non Profit / Public Galleries			
	State Galleries	Funded by government	Istanbul State Gallery of Fine Arts, Istanbul-Turkey
	University Galleries	Funded by universities	Tufts University Art Gallery, Medford-USA Sabancı University Kasa Gallery, Istanbul-Turkey
Commercial Galleries			
	Contemporary Art Galleries	Privately owned-for-profit commercial galleries	The National Gallery, London-England Istanbul Modern Arts Gallery, Istanbul-Turkey
	Online Galleries	Owned by galleries or artist himself	National Gallery of Art - http://www.nga.gov/ Eczacıbaşı Virtual Museum - http://www.sanalmuze.org

Source: Developed by researcher

The Art Gallery Association of Turkey declared that they have around 100 members but it is also speculated that the exact number of art galleries in Turkey are more than 500³²⁵.

³²⁵ Kayhan,Z. (2008) **The International Art Markets: The Essential Guide for Collector and Investors**, Kogan Page, pp.324

2.4.4 Promotion

Promotion is the most visible element of the marketing mix³²⁶ and it serves to not only to attract existing and potential customers to arts events³²⁷ but promotional methods can also be used to attract funding³²⁸.

Art organizations aim to communicate messages about their product or their own image and to influence the decision makers through several promotional methods^{329, 330, 331}. The decision about which method is best to use, depends on the level of interest of the targeted customer as well as the end reaction wanted to be achieved, for instance separate promotional programs must be designed for culture enthusiasts and culture consumers who have different level of knowledge and interest about the product art organization offers but also, chosen method must be adequate with the message whether if it is just informative or persuasive³³². Hence, *the nature of the audience* and *the nature of the message* as well as *the size of the budget available* are three important factors that art organizations must consider on choosing the mean that will deliver the message³³³. The nature of the message can have three different tasks; *informative* as giving information about the features of the product, *persuasive* as encouraging the customers to attend, presents the benefits of attending, and *reminder* as informing customers when and where the event will be placed³³⁴.

³²⁶ Byrnes, W.J. (2003) **Management and the Arts**, Focal Press, pp.260

³²⁷ Pick, J. and Anderton, M. (1996) **Arts Administration**, Spon Press, pp.95

³²⁸ McLean, F. (1994) Services Marketing: The Case of Museums, **The Service Industries Journal**, Vol.14, No.2, pp.190-203

³²⁹ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

³³⁰ Robertson, I. and Chong, D (2008) **The Art Business**, Routledge

³³¹ Kotler, N.G., Kotler, P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.347

³³² Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

³³³ Hill, L., O'Sullivan, C. and O'Sullivan, T. (2003) **Creative Arts Marketing**, Butterworth Heinemann, pp.193

³³⁴ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

Table 17

Classification of the nature of the message according when and how to use

Task	Serves to...	It is necessary when...
Informative	To inform customers about the product features	Organization introduced a new product
Persuasive	To encourage costumers to attend	Organization aims to attarct customers who are not familiar with the product
Reminder	To remind customer when and where the product will be available	Organization want to inform cultural enthusiasts about the produt, date and time

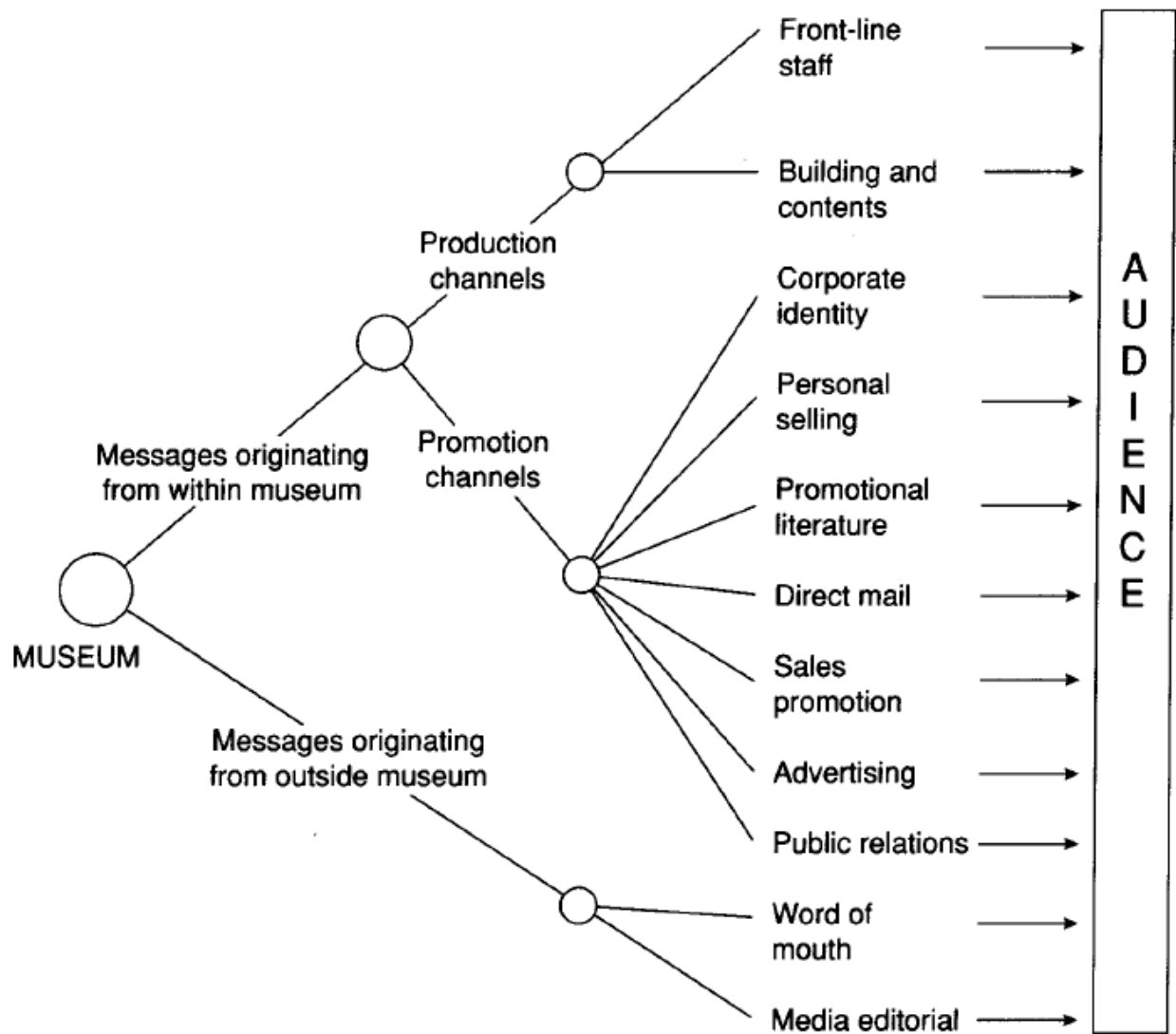
Source:Adapted by researcher from Kolb, B.M., Marketing for Cultural Organizations, 2005

The nature of the audience is already examined in the Art Customer: The Audience. Promotional methods differ from each other from their cost to the organization as well. Therefore, promotional budget is also a crucial factor when it comes to choosing the method³³⁵. Promotional methods, which are also referred as *communications mix*, are the channels that museums and galleries use to communicate with their target or potential audience³³⁶.

³³⁵ Hill,L. , O’Sullivan,C. and O’Sullivan,T. (2003) **Creative Arts Marketing**, Butterworth Heinemann,pp.192

³³⁶ McLean,F (1997) **Marketing the Museum**, Routhledge,pp.138

Figure 16
Communication channels for a museum



Source: McLean, F Marketing the Museum, 1997

As it is shown in Figure 16, Fiona Mclean (1997) determines two sources of communication; external and internal. Word of mouth and media editorial are considered as having high credibility and although museums, and at the same time galleries, cannot have control over them, they have possibility to influence them³³⁷. Similarly, an art organization's front-line staff, its building and content gives messages and ideas to audience about the

³³⁷ Ibid.

organization in which organization does not have a total control over them³³⁸. McLean adds 3 more promotional methods for museums in addition to 4 methods Hill, O'Sullivan and Terry O'Sullivan and G.Kotler, Kotler and I. Kotler had identified in their books. For the sake of a common literature, the methods examined in this study are *advertising*, *sales promotions*, *direct marketing* and *public relations* which art organizations can choose among to reach their audience are.

Table 18
Promotional methods

Advertising	Sales Promotion	Direct Marketing	Public Relations
Print ads:		Business-to-business marketing	Brand image:
magazines	Gifts and premiums	Database marketing	logo
journals	Exchange privileges	Direct mail (incl.magalogs)	tagline
newspapers	Discounts	Direct marketing Web sites (incl.blogs)	Radio
Display advertising	Tickets	Targeted e-mail marketing	Television
Television		Drip marketing: sending multiples by e-mail and regular mail	Press kits
Packaging	Gifts shop coupons		Speeches
Direct Mail	Rebates		Seminars
Catalogues:	Contets		Annual reports
newsletter		Direct response TV: commercials and infomercials	Sponsorships
brochures		Direct-response radio	Publications
booklets		Direct-response display ads	Community relations
Poster sites:		Promotional videos, DVDs	Lobbying
on buses		Telemarketing	Media relations
at airports		Viral marketing	Public service advertising
Posters and leaflets		Integrated direct marketing	Publicity
Directories			
Reprints of ads			
Billboards			
Display signs			
Point-of Purchase display			
Audivisual materials			
Symbols and logos			
Guidebooks			
Web sites, podcasts, blogs			
Web advertising:			
text ads			
interstitials			
opt-in mailing			
Ad partnerships			

Source: Kotler,N.G., Kotler,P. and Kotler, W.I. Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 2008

³³⁸ Ibid.

Advertising

Kotler defines advertising as “[advertising is] any paid form of nonpersonal presentation and promotion of products, services, ideas, persons or organizations by identified sponsor”³³⁹. Another explanation describes advertising as “paid-for media exposure to inform and/or persuade potential (and existing) customers of the benefits of [organizations’] offerings”³⁴⁰. This method is the noticeable one among others because it is widely broadcast³⁴¹. Advertising can be used by museums or galleries for creating and maintaining an art organization’s image, to buildup a specific exhibition or collection, to spread information of a particular event and to announce new membership drive³⁴².

Table 19
Classification of advertising types according to the focus of the message

Focus	Type of Advertising
Create and Maintain Image	Institutional Advertising
Buildup Exhibition/Collection	Product Advertising
Spread information about Events	Classified Advertising
Announce New Membership Drives	Promotional Advertising

Source: Adapted by researcher from Kotler, N.G., Kotler, P. and Kotler, W.I., *Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, 2008

Sales Promotion

Sales promotions can be defined as “a direct inducement that offers an extra value or incentive for the product to the sales force, distributors or the ultimate consumer with the primary objective of creating an immediate sale”³⁴³ and includes short-term incentives like coupons, discounts, exchange privileges, gifts and premiums with the aim of encouraging the

³³⁹ Kotler, N.G., Kotler, P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.349

³⁴⁰ Hill, L., O’Sullivan, C. and O’Sullivan, T. (2003) **Creative Arts Marketing**, Butterworth Heinemann, pp.195

³⁴¹ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

³⁴² Kotler, N.G., Kotler, P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp.350

³⁴³ Belch, G.E. and Belch, M.A. (2006) *Advertising and Promotion*, McGraw Hill, pp.495

purchase of a product or service³⁴⁴. Sales promotions are divided into two category in commercial sector as *value increasers* which alter the product/price equation by altering the product quantity or quality or decreasing price, and *value adders* leave product or price unchanged are but offers something extra, different like premiums, information or opportunities³⁴⁵. Museums and galleries can use sales promotions for attracting first-time visitors, attracting underserved segments, distributing audiences more evenly across high and low seasons which also helps to eliminate overcrowding, and encourage existing customers to expand their memberships³⁴⁶.

Table 20
A sales promotion typology as used in the commercial sector

Value increasing	Value adding
Discount pricing	Samples
Money-off coupons	Special features (limited editions)
Payment terms (interest-free credit)	Values packaging
Refunds	Product trial
Guarantees	In-pack gifts
Multipack or multi-buys	In-mail gifts
Quantity increase	Gift coupons
	Information (brochure, catalogue)
	Clubs or loyalty programmes
	Competitions/Prize draws

Source: Peattie,S. Applying Sales Promotion Competitions to Nonprofit Contexts,2002

Direct Marketing

Direct marketing is “a system of marketing by which organizations communicate directly with target customers to generate a response or transaction. This response may take form of an inquiry, a purchase or even a vote”³⁴⁷. Direct marketing seeks for a response; a behavior like test

³⁴⁴ Kotler,N.G., Kotler,P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp349

³⁴⁵ Peattie,S. Applying Sales Promotion Competitions to Nonprofit Contexts, **International Journal of Nonprofit and Voluntary Sector Marketing**, Vol.8 Nr.4, pp.349-362

³⁴⁶ Kotler,N.G., Kotler,P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp349

³⁴⁷ Belch,G.E. and Belch, M.A.(2006) Advertising and Promotion, McGraw Hill,pp.447

drive, contribution or sale³⁴⁸. Furthermore, another purpose of direct marketing is to keep database of target market in order to be make the future communications more focused on their needs³⁴⁹.

Direct mailing, telemarketing, e-communications and personal contact are methods used for direct marketing and they are very effective to get members, visitors and donors³⁵⁰.

Public Relations

Organizations used to use public relations as a reactive function when it is needed; fighting against an unfavorable publicity or rumors³⁵¹. Today, on the other hand, public relations personnel prepares actions and activities to get public understanding and acceptance³⁵², as well as these programs are also designed to promote and protect organizations' images³⁵³. PR is one of the most used promotional methods by museums and galleries due to the fact of being powerful and yet cheaper than advertising³⁵⁴.

³⁴⁸ Ibid.

³⁴⁹ Kolb, B.M. (2005) **Marketing for Cultural Organizations**, Thomson

³⁵⁰ Kotler, N.G., Kotler, P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp349

³⁵¹ Ibid.

³⁵² Belch, G.E. and Belch, M.A. (2006) **Advertising and Promotion**, McGraw Hill, pp.495

³⁵³ Kotler, N.G., Kotler, P. and Kotler, W.I. (2008) **Museum and Marketing Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources**, Jossey-Bass, pp349

³⁵⁴ Hill, L., O'Sullivan, C. and O'Sullivan, T. (2003) **Creative Arts Marketing**, Butterworth Heinemann, pp.206

2.5 Lifestyle Concept

Products and services customers' consume is a way of defining themselves; they create a social identity that individuals communicate to others. Our choices show others who we are, or in some cases who we want to be³⁵⁵. Today products and services are “lifestyle products”; they represent a style of life sought by potential customers³⁵⁶. A customer's lifestyle indicates how they live, what they think, how they spend their time and money.³⁵⁷

2.5.1 Definition of Lifestyle and Psychographics

Lifestyle has several definitions made by different authors. Solomon describes it as “a pattern of consumption that reflects a person's choices on how to spend her time and money”³⁵⁸ while Foxall, Goldsmith and Brown define it as “[Lifestyle] refers to unique patterns of activities, interests and opinions that characterize differences among consumers”³⁵⁹.

Table 21 shows different lifestyle definitions made in the last 30 years.

³⁵⁵ Solomon, M.R. (2009) **Consumer Behavior-Buying, Having and Being**, Prentice Hall

³⁵⁶ Loudon, D.L. and Della Bitta, A.J. (1988) **Consumer Behavior: Concepts and Applications**, McGraw Hill

³⁵⁷ Foxall, G., Goldsmith, R. and Brown, S. (1998) **Consumer Psychology for Marketing**, Thomson, pp.147

³⁵⁸ Solomon, M.R. (2009) **Consumer Behavior-Buying, Having and Being**, Prentice Hall

³⁵⁹ Foxall, G., Goldsmith, R. and Brown, S. (1998) **Consumer Psychology for Marketing**, Thomson, pp.147

Table 21
Different definitions of Lifestyle

Author	Definition	Year	Source
Engel, Blackwell and Kollat	"[Lifestyle is defined as] Patterns in which people live and spend time and money"	1978	Consumer Behavior , The Dryden Press
Hawkins, Best and Coney	"[Lifestyle is defined as] How one lives"	1986	Consumer Behavior-Implications for Marketing Strategy , Business Publications
Loudon and Della Bitta	"[Lifestyle can viewed as] A unique pattern of living which influences and is reflected by one's consumption behavior"	1988	Consumer Behavior: Concepts and Applications , McGraw Hill
Mowen	"[Lifestyle] Relates to how people live, how they spend their money and how they allocate their time"	1990	Consumer Behavior , Macmillan Publishing
Hoyer and MacInnis	"What one does in one's spare time is (...) a good indicator of one's lifestyle"	1997	Consumer Behavior , Houghton Mifflin
Foxall, Goldsmith and Brown	"[Lifestyle refers to] Unique patterns of activities, interests and opinions that characterize differences among consumers"	1998	Consumer Psychology for Marketing , Thomson
Solomon	"[Lifestyle defines] A pattern of consumption that reflects a person's choices on how to spend her time and money"	2009	Consumer Behavior-Buying, Having and Being , Prentice Hall

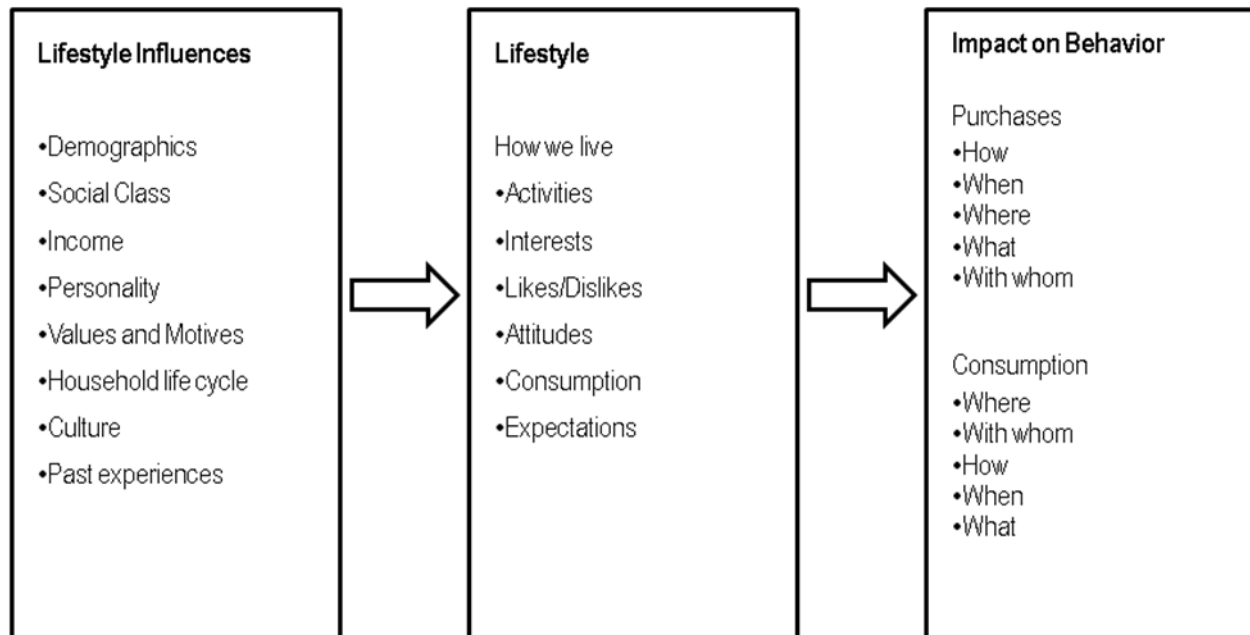
Source: Developed by the researcher

In the light of all these definitions, we can say that lifestyle is the pattern of consumption that reflects one's choices of how s/he spends time and money and "it also refers to the attitudes and values attached to these behavioral patterns"³⁶⁰.

³⁶⁰ Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K. (2006) **Consumer Behaviour-A European Perspective**, Prentice Hall

Lifestyle can be influenced by many factors such as demographics, social class, reference groups etc.³⁶¹, as the result of these influences, lifestyles are learned by individuals³⁶². Figure 17 illustrates the factors that lifestyle is affected and its influence on consumption.

Figure 17
Lifestyle impact on Consumer Behavior



Source: Hawkins,D.I., Best,R.J. and Coney,K.A. Consumer Behavior-Implications for Marketing Strategy, 1986

Lifestyle affects many needs and attitudes which in return influence purchase activities. In other words, “the need to make certain purchases arises from who we are and what we are”³⁶³. Most of the time customers choose products and services over others because they associate them with a certain lifestyle³⁶⁴. Lifestyle may change over time due to changes occur in individual, family or reference group or as a result of the consumer decision process; experiencing a product or a service may alter or reinforce lifestyles³⁶⁵.

³⁶¹ Hawkins,D.I., Best,R.J. and Coney,K.A. (1986) **Consumer Behavior-Implications for Marketing Strategy**, Business Publications

³⁶² Engel,J.F., Blackwell, R.D. and Kollat, D.T. (1978) **Consumer Behavior**, The Dryden Press

³⁶³ Hawkins,D.I., Best,R.J. and Coney,K.A. (1986) **Consumer Behavior-Implications for Marketing Strategy**, Business Publications

³⁶⁴ Solomon,M., Bamossy,G., Askegaard,S. and Hogg,M.K. (2006) **Consumer Behaviour-A European Perspective**, Prentice Hall

³⁶⁵ Hawkins,D.I., Best,R.J. and Coney,K.A. (1986) **Consumer Behavior-Implications for Marketing Strategy**, Business Publications

In order to turn lifestyle in a useful tool for marketers, *psychographics* are used.

Psychographics is a combination of personality variables and lifestyle preferences of consumers³⁶⁶. In other words, “the study of consumers’ lifestyle is called psychographics”³⁶⁷

Psychographics involves “the use of psychological, sociological and anthropological factors ... to determine how the market is segmented by the propensity of groups within the market – and their reasons - to make a particular decision about a product, person, and ideology or otherwise hold an attitude or use a medium”³⁶⁸.

Psychographics are a way to measure lifestyle of a consumer or a consumer group using quantitative research³⁶⁹ and helps to describe consumer(s) psychological and social psychological factors like values, beliefs and attitudes³⁷⁰.

Before psychographic research developed in 1960s, there were 2 consumer research techniques; motivational and quantitative survey. Motivational research was made through intensive personal interviews and projective tests. Data gathered was very rich but at the same time it was idiosyncratic, and unreliable. Quantitative survey on the other hand, could gather only a little information³⁷¹. Psychographics developed to overcome problems of these 2 research techniques.

Psychographics focus on individual’s activities, interests and opinions, but several other dimensions are also added when developing psychographic profiles such as demographics,

³⁶⁶ Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K. (2006) **Consumer Behaviour-A European Perspective**, Prentice Hall, pp.562

³⁶⁷ Mowen, J.C. (1990) **Consumer Behavior**, Macmillan Publishing, pp. 198

³⁶⁸ Solomon, M.R. (2009) **Consumer Behavior-Buying, Having and Being**, Prentice Hall

³⁶⁹ Hawkins, D.I., Best, R.J. and Coney, K.A. (1986) **Consumer Behavior-Implications for Marketing Strategy**, Business Publications

³⁷⁰ Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K. (2006) **Consumer Behaviour-A European Perspective**, Prentice Hall, pp.562

³⁷¹ Ibid. pp.563

attitudes, values, activities and interests³⁷². All by itself demographics help us to understand *who buys*, psychographics on the other hand tells *why they buy*³⁷³. Demographic and psychographic lifestyles are complimentary where demographics help to locate target market and psychographics provide insight by taking activities, interests and opinions of the target into consideration³⁷⁴.

2.5.2 Lifestyle Measuring Scales

Stating that psychographic is “a method defining lifestyles in measurable terms”³⁷⁵, in this chapter commonly used techniques will be presented.

Table 22
History of scales used for measuring lifestyles 1970-2009

Measuring Scale		Focus	Basis	Developed by	Year
AIO	Activities	What customers do, what they buy, how they spend their time		Williams D. Wells	1971
	Interests	What are the costumers' preferences and priorities			
	Opinions	What are the customers' views and feelings			
VALS	Value and Lifestyles	What are the costumers' buying patterns, relationships between customer attitudes and purchase behavior	Maslow's Hierarchy of Needs	SRI International	1970
RVS	Rokeach Value Survey	What are the customers' values and attitudes	Beliefs, attitudes, and values: A theory of organization and change	Milton Rokeach	1973
LOV	List of Values	What are the dominant values of a person	Maslow's Hierarchy of Needs - Rokeach Value Survey	Lynn R.Kahle, Patricia Kennedy	1985

Source: Developed by researcher

³⁷² Hawkins,D.I., Best,R.J. and Coney,K.A. (1986) **Consumer Behavior-Implications for Marketing Strategy**, Business Publications

³⁷³ Solomon, M.R. (2009) **Consumer Behavior-Buying, Having and Being**, Prentice Hall

³⁷⁴ Khan, M (2007) **Consumer Behavior and Advertising Management**, New Age Publications,pp.15

³⁷⁵ Loudon, D.L. and Della Bitta, A.J. (1988) **Consumer Behavior: Concepts and Applications**, McGraw Hill

2.5.2.1 AIO - Activities, Interests and Opinions

With the help of lifestyle research, marketers can measure;

- How people spend their time in activities; what they do, what they buy.
- What mostly interest them in their surroundings; what are the consumer's preferences and priorities.
- Their opinions about themselves and the world; consumer's view and feelings^{376, 377}

These three areas are also known as *Activities*, *Interests* and *Opinions* or just simply *AIOs*.

Table 23
Lifestyle dimensions according to AIO

Activities	Interests	Opinions	Demographics
Work	Family	Themselves	Age
Hobbies	Home	Social issues	Education
Social events	Job	Politics	Income
Holiday	Community	Business	Occupation
Entertainment	Recreation	Economics	Family size
Club membership	Fashion	Education	Dwelling
Community	Food	products	Geography
Shopping	Media	Future	City size
Sports	Achievements	Culture	Stage in life cycle

Source: William D. Wells and Douglas J. Tigerts "Activities, interests and opinions" Journal of Advertising Research (Aug 1971) pg. 27-35

³⁷⁶ Ibid.

³⁷⁷ Mowen, J.C. (1990) **Consumer Behavior**, Macmillan Publishing

A list of statements which can be general and specific and are presented with Likert scale, is given to respondents and they are asked whether they strongly agree, agree, neutral, disagree or strongly disagree^{378, 379}. These statements may be *generic* focusing on general ways of living³⁸⁰ and *specific* which can be product or brand specific³⁸¹. Using these data researcher can profile customers who resemble each other in terms of activities and patterns of product/brand usage^{382, 383}.

2.5.2.2 VALS – Values and Lifestyles Survey

As a widely used lifestyle segmentation scale developed by SRI-Stanford Research Institute, VALS stands for Values and Lifestyles Surveys. The first VALS survey is constituted in 1970s for American consumers. Later in the late 1980s original survey became outdated due to changing social values and it was unable to predict the behavior hence SRI developed and launched VALS2 in 1989 to respond the need^{384, 385}.

VALS system categorizes customers into eight distinct types. Figure 18 illustrates these eight types in addition to two important concepts which help to understand consumers; primary motivation and resources; primary motivations explain consumer attitudes while resources show customer's tendency to consume products and services extends beyond age, income and education. The combination of these two determines how customer will express himself in the marketplace³⁸⁶. Figure 18 illustrates the VALS framework.

³⁷⁸ Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K. (2006) **Consumer Behaviour-A European Perspective**, Prentice Hall

³⁷⁹ Engel, J.F., Blackwell, R.D. and Miniard, P.W. (1990) **Consumer Behavior**, The Dryden Press

³⁸⁰ Hawkins, D.I., Best, R.J. and Coney, K.A. (1986) **Consumer Behavior-Implications for Marketing Strategy**, Business Publications

³⁸¹ Engel, J.F., Blackwell, R.D. and Miniard, P.W. (1990) **Consumer Behavior**, The Dryden Press

³⁸² Boote, A.S. (1980) "Psychographics: Mind over matter" **American Demographics**, pp.26-9

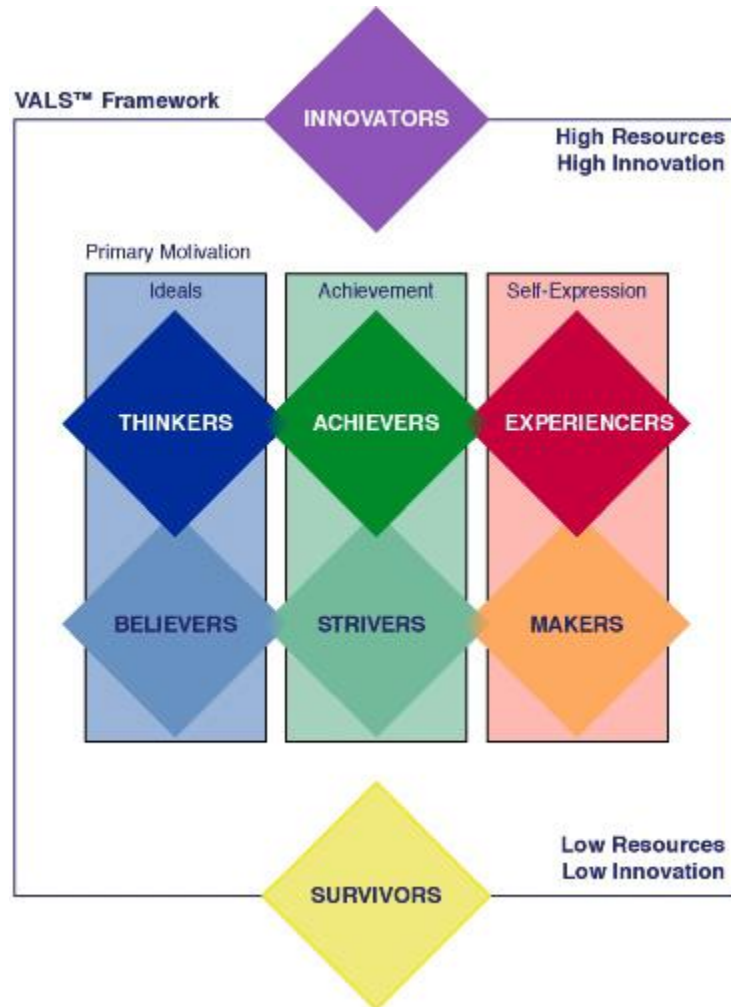
³⁸³ Wells, W.D. (1975) "Psychographics: A Critical Review" **Journal of Marketing Research**, 12, pp.196-213

³⁸⁴ Hoyer, W.D. and MacInnis, D.J. (1997) **Consumer Behavior**, Houghton Mifflin Company

³⁸⁵ <http://www.strategicbusinessinsights.com/vals/about.shtml> 01.12.2009

³⁸⁶ Ibid.

Figure 18
VALS framework



Source: SRI Consulting Business Intelligence <http://www.strategicbusinessinsights.com/vals/about.shtml>
01.12.2009

2.5.2.3 LOV – List of Values

List of Values scale is developed to correct some of the problems of VALS in 1985³⁸⁷. In this scale, participants are presented with nine primary values³⁸⁸. These are;

- Self-respect
- Warm relationship with others
- Sense of accomplishment
- Self-fulfillment
- Fun en enjoyment in life
- Excitement
- Sense of belonging
- Being well respected
- Security

Customers are asked either to pick the two most important values or to rank them according to their importance³⁸⁹. The first six items represents individual's internal nature hence they are *internal values* while the remaining three are *external values* because they focus on external world³⁹⁰. Mowen though classify these nine values different; according to him the first four items are individual values, the next three represent external world and the last two questions reflects interpersonal orientation³⁹¹.

³⁸⁷ Mowen, J.C. (1990) **Consumer Behavior**, Macmillan Publishing

³⁸⁸ Hoyer, W.D. and MacInnis, D.J. (1997) **Consumer Behavior**, Houghton Mifflin Company

³⁸⁹ Ibid.

³⁹⁰ Ibid.

³⁹¹ Mowen, J.C. (1990) **Consumer Behavior**, Macmillan Publishing

2.5.2.4 RVS – Rokeach Value Survey

Rokeach Value survey is developed in 1970s in order to reveal the importance of the values to customers. These values are classified as instrumental and terminal.

Figure 19
Terminal and Instrumental Values used in RVS

		○ Terminal Values	❖ Instrumental Values
MATURITY	SECURITY		
○ Mature love	○ National security		
○ True friendship	○ Freedom		
○ Wisdom	○ Inner harmony		
○ A world of beauty	○ Family security		
❖ Courageous	○ A world at peace		
SELF-DIRECTION	PROSOCIAL		
○ Sense of accomplishment	○ Equality		
○ Self-respect	○ Salvation		
❖ Imaginative	❖ Forgiving		
❖ Independent	❖ Helpful		
❖ Broadminded	❖ Belief in God		
❖ Intellectual	❖ Honest		
❖ Logical	❖ Loving		
ACHIEVEMENT	RESTRICTIVE CONFIRMITY		
○ Social recognition	❖ Obedient		
○ An exciting life	❖ Polite		
❖ Ambitious	❖ Self-controlled		
❖ Capable	❖ Clean		
ENJOYMENT			
○ Comfortable life			
○ Pleasure			
○ Happiness			
❖ cheerful			

Source: Schwartz, S.H. and Bilsky, W. "Toward a universal psychological structure of human values", Journal of Personality and Social Psychology, 1987, 53, pp. 550-562

Although, VALS is the most used segmentation system in United States of America, literature survey showed that AIOs are preferred by most contemporary psychographic researches³⁹². In this study, selected AIO statements are used in cluster analysis.

³⁹² Solomon, M., Bamossy, G., Askegaard, S. and Hogg, M.K. (2006) **Consumer Behaviour-A European Perspective**, Prentice Hall

3. METHODOLOGY

In this chapter, in addition to research objective, design and methodology of the research and data collection is presented.

3.1 Objective of the Research

For non-profit art museum and gallery managements, uncovering their markets beyond demographic characteristics is important to understand their customers better³⁹³. In order to increase participation in any art event, management has to target market segments that will react homogenously to the implemented marketing strategy³⁹⁴. Lifestyle variables help to give improved insights about customers which in return, allow developing more effective communication and marketing programs³⁹⁵.

Research objective of this study is to reveal Turkish university students' perception towards visual arts and art museums and galleries according to their lifestyles. Although literature survey says that age is not significant determinant to participate art events, it is also found that higher education means higher involvement rate therefore population is limited with university students only; the highest educational level in Turkey.

The key objectives of this research are as following:

- Segmenting and profiling university students according to lifestyle variables,
- Presenting demographic characteristics of each cluster,
- Presenting perceived barriers to participation of the non-attendees and benefits gained by participating to art museums and galleries of the attendees,

³⁹³ Todd,S. and Lawson,R. (2001) “*Lifestyle Segmentation and Museum/Gallery Visiting Behaviour*”, **International Journal of Nonprofit and Voluntary Sector Marketing**, Vol.6 Number.3, pp. 269-277

³⁹⁴ Tajtakova,M. and Arias—Aranda,D. (2008) “Targeting University Students in Audience Development Strategies for Opera and Ballet” *The Service Industries Journal*, 1743-9507, Vol. 28, Issue 2, pp.179-191

³⁹⁵ Lawson,R., Tidwell,P., Rainbird,P.Loudon,D. and Della Bitta, A. (1996) **Consumer Behavior in Australia and New Zealand**, McGraw Hill

- Analysis of the link between the effect of attitude, reference group, motivation, awareness and perception to involvement to art events,
- Analysis of the cluster's attitude to art events,
- Analysis of visiting behavior to art museums and galleries between female and male respondents.

3.2 Research Design

This study is constituted by both exploratory and descriptive dimensions.

Exploratory research is conducted when the researcher needs to gain ideas and insights about the problem³⁹⁶. As the exploratory dimension of the study, to identify variables to be used in the descriptive research, a literature survey has been conducted. After revealing the variables, a questionnaire has been prepared and a pilot study for questionnaire has been made which is the exploratory dimension of this study.

After the revisions, questionnaires are distributed which is the descriptive part of the research. Descriptive research is used when researcher needs facts to describe the research question. The descriptive research is always quantitative and provides answers to questions like who, what, where and how many³⁹⁷.

3.3 Data Collection Instruments and Sampling Design Process

Primary and secondary sources have been used in this research for collecting data.

Secondary data is obtained by various books, periodicals, journals and theses from the libraries of Marmara University, Yeditepe University, Bilgi University, Sabanci University, Bahcesehir

³⁹⁶ Malhotra, N.K. and Peterson, M. (2006) **Basic Marketing Research – A Decision Making Approach**, Prentice Hall, pp.72

³⁹⁷ Kolb, B. (2008) **Marketing Research for Non-Profit Community and Creative Organizations**, Butterworth-Heinemann, pp.28

University, Beykent University and Istanbul Commerce University and the internet for literature survey.

In order to collect primary data, a questionnaire has been prepared where multiple-choice, dichotomous, scaled and open-ended questions are asked based on literature survey. Nominal, Ordinal and Interval scales are used. Answers to open ended question were edited, categorized and then coded.

Before distributing the questionnaire, a pilot study has been made with 15 university students chosen by convenience sampling in order to improve wording of the questions and preventing any misunderstandings. Questionnaires of this pilot survey had been distributed in Microsoft Word format via internet and feedbacks are received via e-mails. Accordingly, questionnaire has been found too long especially the AIO questions which were 75, hence according to the feedback received, some of these questions had been cut and reduced to 27. After necessary amendments have been made, questionnaire has been distributed.

In this research convenience sampling and snowball sampling of nonprobability sampling technique have been followed. Convenience sampling is “obtaining a sample of elements based on the convenience of the researcher”³⁹⁸. Questionnaires are distributed among Marmara University, Bahcesehir University and Yeditepe University students after the class dismissed or before it started. In snowball sampling on the other hand, an initial groups of respondents is selected and after they responded to questionnaire, they are asked to send the questionnaire to others from the same interested target population³⁹⁹. Due to the easiness of distributing and filling, internet has been used for reaching target population. The questionnaire is uploaded to <http://freeonlinesurveys.com/rendersurvey.asp?sid=kqw9q4ckgjm6cuv737211> web page and this link has been sent via mail to 26 university students asking them to distribute the link among their friends who are still studying in an university, either via mail or posting in the link on their Facebook group pages. Distribution and collection of questionnaires took a period from 1st of March to 30th of April 2010.

³⁹⁸ Malhotra, N.K. and Peterson, M. (2006) **Basic Marketing Research – A Decision Making Approach**, Prentice Hall, pp330

³⁹⁹ Ibid.

Target population of this study is constituted by male and female university students from all levels of associate degree, undergraduate, graduate and postgraduate degrees, currently studying in Istanbul in both public and foundation universities. In total, 428 questionnaires are received however only 419 of them are found to be appropriate for analyzing; 5 out of 9 were incomplete and 4 questionnaires had double marked answers.

3.4 Questionnaire and Research Variables

In the questionnaire 22 questions were asked in order to measure 143 variables. The questionnaire is a combination of nominal, ordinal and interval scaled of measurements with two open-ended questions.

The questionnaire distributed to respondents (Appendix 2) starts with a brief explanation of the study later followed by five set of questions.

In the first part, questions are asked to determine attitude, participation and interest to several artistic activities including visiting art museums and galleries, and painting, sculpturing and pottery. The last question of this part aims to determine the reason behind not being involved in painting, sculpturing and/or pottery.

The second part of the questionnaire has 30 questions and respondents are asked to mark the best answer within six-point Likert scale on how much they agree to the given statements. The intention of these questions is to find out respondents' attitude, motivation and perception towards arts and effect of reference group on them.

Third part questions are specifically about art museums and galleries. The first question of this section is a filter question about art museum and gallery visitation. Second question is to be answered only by the respondents who never visited an art museum and gallery before and aims to discover the underlying reason. Following two questions seek the benefits respondents

think they gain by visiting art museums and galleries and top-three media they get the information about exhibitions.

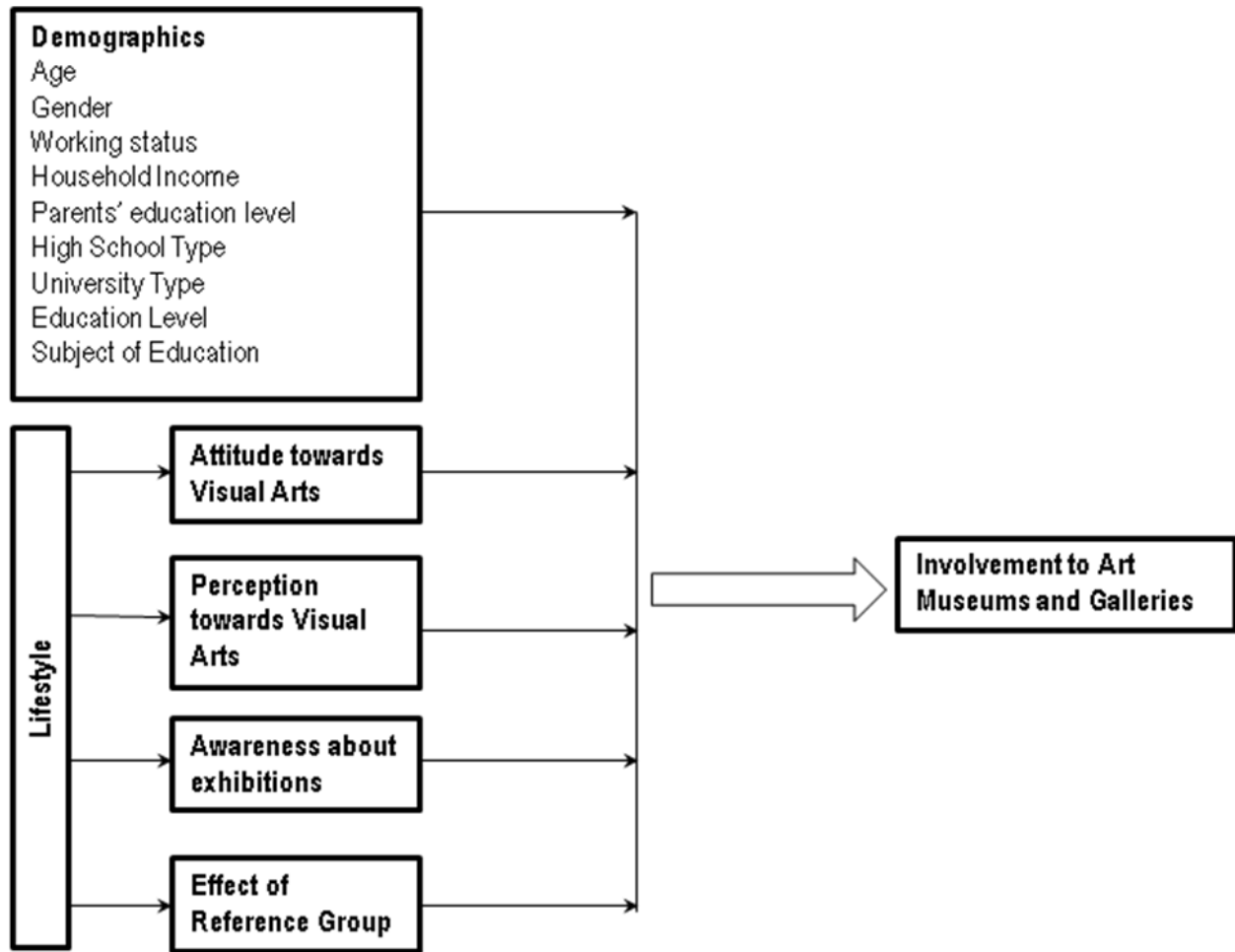
Fourth part contains selected AIO questions in order to determine lifestyles of respondents who are asked to mark the best answer within five-point Likert scale on how much they agree to given statement.

The fifth and last part consists demographic questions including parents' education level, type of respondent's graduated high school, type of university, level of education and subject they are currently studying. Appendix 1 shows variables classified according to their dependency.

3.5 Conceptual Model between Independent and Dependent Variables

Conceptual model has been developed after reviewing literature survey on arts marketing and lifestyle segmentation. This model helps to examine the relationship between independent and dependent variables of concern. Independent variables are demographics, attitude, motivation, perception, awareness, reference group and lifestyle and dependent variable is the involvement level to art museums and galleries.

Figure 20
Conceptual Model of Independent and Dependent Variables of the Research



Source: Developed by the researcher

Accordingly, the hypothesis of this study is that, as a result of having different demographic and lifestyle characteristics, university students differ in terms of involvement to art museums and galleries and their perception towards visual arts.

3.6 Methods of Data Analysis

The questionnaire was administered through advanced data analysis utilities of SPSS 15.0 for Windows. Analysis of the data started with reliability analysis of the question numbered 6 taken Cronbach's Alpha to have a value of 0.70 to be found acceptable. As for descriptive analysis, frequencies were used for nominal and ordinal variable while descriptive were used for interval variables. After that, factor analysis was made and reliability analysis made once more for each and every factor. After eliminating factors that remained below 0.70 limit of Cronbach's Alpha, K-means Cluster Analysis was run. In the final part, Independent Samples T-Test and ANOVA analyses are conducted to test if there is a significant difference in visiting art museums and galleries between gender and among students from different education levels.

4. RESEARCH FINDINGS

In this chapter of the study results of the statistical analyses are given. As it was mentioned before, frequency distributions, descriptive analysis, factor and reliability analysis and K-means cluster analysis are done and explained in details.

4.1 Descriptive Statistics

Descriptive statistics provide a broaden understanding of the participants, in other words, is a numerical summary of the dataset. Before passing the first step of descriptive analysis which is frequency analysis, a Reliability test was conducted to the questionnaire. The Alpha value is expected to close to 1. In this case, this value is .804 which means that questionnaire's reliability is good.

Reliability Statistics	
Cronbach's Alpha	N of Items
.804	57

4.1.1 Frequency Analyses

In order to explain the distribution of respondents in terms of numbers and related percentages, frequency analyses are conducted to nominal and demographic variables of the questionnaire. The objective of the frequency analysis is “to obtain a count of the number of responses associated with different values of the variable. The relative occurrence, or frequency, of different values of the variable is expressed in percentages. A frequency distribution for a variable produces a table of frequency counts, percentages and cumulative percentages for all the values associated with that variable”⁴⁰⁰.

Starting with Demographic variables, following tables show in details, frequencies of related questions together with brief explanations.

Table 24
Question 12 - Age distribution of respondents

	Frequency	Percentage
18	11	2,6
19	18	4,3
20	77	18,4
21	59	14,1
22	53	12,6
23	54	12,9
24	48	11,5
25	33	7,9
26	19	4,5
27	8	1,9
28	7	1,7
29	7	1,7
30 +	25	5,8
Total	419	100,0

⁴⁰⁰ Malhotra, N.K. (2007) **Marketing Research – An Applied Orientation**, Prentice Hall, pp.458

Age was an open-ended question and respondents were asked to write their age. The age band of the respondents is between 18 and 48. The majority is 20 years old with 18,4% followed by 21 years old with 14,1% which is an expected results since the biggest part of the questionnaire is field by the undergraduate students. It should not come as a surprise to find out respondents above 30 years old constituting 5,8% of total since, as it was stated before, target group contains students from all university grades.

Table 25

Question 13 - Gender distribution of respondents

	Frequency	Percentage
Female	220	52,5
Male	199	47,5
Total	419	100,0

Table 26

Question 14 - Working status of respondents

	Frequency	Percentage
Yes, Full time	74	17,7
Yes, Part time	69	16,5
No	276	65,9
Total	419	100,0

Table 27

Question 15 - Monthly household income of respondents

	Frequency	Percentage
500 TL or below	6	1,4
501-1.000 TL	14	3,3
1.001-2.500 TL	94	22,4
2.501-4.000 TL	117	27,9
4.001 TL or above	188	44,9
Total	419	100,0

Frequency analysis shows that 52,5% of the respondents were female and 47,5% were male, more than half of the respondents -65,9%- had the working status of “not working” and 44,9% had monthly household income level of above 4.001 TL while 1,4% had only 500 TL and below.

Table 28

Question 16 – Education Level of respondent’s mother

	Frequency	Percentage
Elementary School	66	15,8
Secondary School	51	12,2
High School	154	36,8
Upper School	44	10,5
University or above	104	24,8
Total	419	100,0

Table 29

Question 17 – Education Level of respondent's father

	Frequency	Percentage
Elementary School	29	6,9
Secondary School	25	6,0
High School	117	27,9
Upper School	54	12,9
University or above	194	46,3
Total	419	100,0

These questions were asked because education level is one of the determining factors of an individual to participate art events. Since target group are constituted by university students, parents' education level is asked instead.

Table 30

Question 18 – Type of place lived most

	Frequency	Percentage
Big city (Istanbul, Ankara, Izmir)	295	70,4
City	109	26,0
Town and Village	15	3,6
Total	419	100,0

70,4% of the respondents spent their lives in one of the big cities of Turkey; Istanbul, Ankara or Izmir. Due to the low percentage of Town and Village which is only 3,6%, frequencies of these two variable are combined and presented in the table.

Table 31
Question 19 – Type of high school graduated

	Frequency	Percentage
Public High School	129	30,8
Private High School	102	24,3
Anatolian High School	134	32,0
Science High School	23	5,5
Vocational and Technical High Schools	10	2,4
Vocational Religious High School	2	,5
Military High School	2	,5
Other - Foreign Language Intensive High School	17	4,1
Total	419	100,0

More than half of the respondents graduated from Public and Anatolian High Schools; 32,0% from Anatolian High School and 30,8% from Public High Schools. “Other” option of this question was open-ended and all given answers was for Foreign Language Intensive High School. There was no Social Science, Fine Arts or Open High School graduates among the respondents.

Table 32

Question 20 – Type of university currently studying

	Frequency	Percentage
State University	238	56,8
Foundation University	181	43,2
Total	419	100,0

Table 33

Question 21 – Education level

	Frequency	Percent
Associate Degree	5	1,2
Undergraduate	325	77,6
Graduate+Postgraduate	89	21,2
Total	419	100,0

In accordance to the findings in Question 12 – Determination of Age, more than three quarters of the respondents (77.6%) are studying at undergraduate programs while only 1,2% are from Upper School.

Table 34**Question 22a – Subject of Education – Upper School**

	Frequency	Percentage
School of Applied Disciplines	4	1,0
School of Tourism and Hotel Management	1	,2
Total	5	1,2
Total number of students who go to Faculties and Institutes	414	98,8
	419	100,0

Table 35**Question 22b – Subject of Education – Faculty**

	Frequency	Percentage
Faculty of Economics and Administrative Sciences	214	51,1
Faculty of Engineering	38	9,1
Faculty of Science and Letters	28	6,7
Faculty of Education	3	,7
Faculty of Communication	22	5,3
Faculty of Fine Arts	7	1,7
Faculty of Dentistry	2	,5
Faculty of Architecture	3	,7
Faculty of Forestry	1	,2
Faculty of Health Sciences	1	,2
Faculty of Political Sciences	1	,2
Faculty of Commercial Sciences	5	1,2
Total	325	77,6
Total number of students who go to Upper Schools and Institutes	94	22,4
	419	100,0

Table 36
Question 22c – Subject of Education – Institute

	Frequency	Percentage
Institute of Social Sciences	49	11,7
Institute of Educational Sciences	3	,7
Institute of Pure and Applied Sciences	35	8,4
Institute of Fine Arts	2	,5
Total	89	21,2
Total number of students who go to Upper Schools and Faculties	330	78,8
	419	100,0

There were only two types of Upper school students among the respondents whom in total constitutes only 1,2%, and 1,0% of them are from School of Applied Disciplines. As it was determined before, the majority of the respondents are from undergraduate degree and 51,1% of all respondents are students of Faculty of Economics and Administrative Sciences followed by Faculty of Engineering students with 9,1%. Graduate and Postgraduate students constitute 21,2% of total of which 11,7% are from Institute of Social Sciences.

Table 37

Question 3 – Activities that are desired to be participated more often

	No	Yes	
		Frequency	Percentage
Classical Music Concert	294	125	10,7
Theatre	117	302	25,9
Art Museum and Gallery	255	164	14,1
Cinema	153	266	22,9
Opera	345	74	6,4
Modern Dance Performance	259	160	13,8
Ballet	347	72	6,2
Total			100,0

In Question number 3, respondents were asked to mark the activities that they would like to participate more often if it would have been possible. Going to Theatre and Cinema are two top activities chosen by 302 and 266 people respectively.

Table 38**Question 5 –Reasons and/or barriers in not being part of a visual art activity**

	Yes	No	
		Frequency	Percentage
I have no time		68	24
I am not interested		84	29,6
I have no financial power		23	8,1
I have no talent		69	24,3
Nobody directed me towards it		38	13,4
Other		2	0,6
Total of non participants		284	100,0
I participated in visual arts in the last two years	135		

Table 39**Question 4 –Being a part of a visual art activity in the last two years**

	No	Yes	
		Frequency	Percentage
Drawing	293	126	81,8
Sculpturing	408	11	7,1
Pottery	402	17	11,1

30,1% of the respondents were involved in drawing during the past 2 years while, people who did not involve any of visual art activities mentioned in Question.4, identify the reason behind it as “lack of interest”.

Table 40**Question 7 –Visiting an Art Museum and/or Gallery before**

	Frequency	Percentage
Yes	357	85,2
No, I did not	62	14,8
Total	419	100,0

Table 41**Question 8 – Determination of the reason for not visiting an Art Museum and/or Gallery**

	Yes	No	
		Frequency	Percentage
I have no time		6	9,7
I am not interested		28	45,2
I have no financial power		7	11,2
Nobody directed me towards it		8	13
I do not receive information on time		1	1,6
I prefer to do other leisure time activities		11	17,7
I cannot find anyone to join me		1	1,6
Total of non visitors		62	100,0
I visited an Art Museum and/or Gallery before	357		

Results show that 85,2% of respondents visited an art museum and/or gallery before they took this questionnaire. 6,7% of people who never visited an art museum and/or gallery before says the “lack of interest” is the underlying reason.

Table 42**Question 9 –Benefits gained by visiting art museums and galleries**

	No	Yes	
		Frequency	Percentage
Get information	118	301	18,3
Enjoyment	154	265	16,0
Social improvement	164	255	15,5
Satisfying aesthetic feelings	183	236	14,3
Improvement of personal image	320	99	6,0
Trying new things	277	142	8,6
Improvement of artistic creativeness	287	132	8,0
Prestige improvement	368	51	3,1
Socializing	251	168	10,2
			100,0

Among the respondents who visited an art museum and gallery before, the benefit that is gained mostly by visiting these institutions is “to get information” while the least gained benefit is the “improvement of personal prestige”.

Table 43**Question 10 – Channel(s) used to be informed about art events**

	No	Yes	
		Frequency	Percentage
News papers	240	179	14,0
Magazines	336	83	6,5
Television	293	126	9,8
Radio	382	37	2,9
Internet/News Websites	189	230	18,0
Word of Mouth	234	185	14,5
Poster-Billboard	218	201	15,7
Arts & Culture Guides	335	84	6,6
Internet/ Art museums and galleries web pages	123	123	9,5
Art museums and galleries mail listings	387	32	2,5
			100,0

News websites are the biggest information source used by the respondents closely followed by Poster-Banner-Billboards and Word-of-Mouth.

4.1.2 Descriptive Analyses

Descriptive analyses are conducted on dependent and independent variables of the research in order to explain the mean and standard deviation of the variables.

Table 44
Question 1 – Satisfaction level the way the spare times are spent

	N	Mean	Std. Deviation
Reading Books	407	3.6708	1.22563
Going to see Opera, Ballet, Modern Dance performances	295	2.6203	1.14802
Visiting Art Museums and Galleries	350	3.0229	1.08363
Going to Theatre	379	3.3852	1.22987
Valid N (listwise)	278		

The first descriptive analysis was conducted to question 1 where respondents were asked their satisfaction level of the time they spend to several cultural activities during their spare time on a 6-point scale. The highest score “6” implied “Very Satisfied” and “2” implied “Very Dissatisfied” while “1” is “Not Applicable/Not Interested”. “Reading Books” received the highest mean score of 3.6708 meaning participants are happy with the time they spend for reading. “Going to see Opera, Ballet, and Modern Dance Performances” on the other hand got the lowest mean with 2.6203. However, the activity that received the lowest standard deviation is “Visiting Art Museums and Galleries” with 1.08363.

Table 45

Question 2 – Number of attendance to cultural activities in the past twelve months

	N	Mean	Std. Deviation
Theatre	301	4.3688	4.54095
Opera	73	2.5479	4.79016
Ballet	57	2.3333	2.22272
Classical Music Concert	92	2.7500	3.84772
Art Gallery	199	3.6382	4.10589
Modern Dance Performance	116	1.9741	1.67572
Museum	270	3.7481	3.47849
None of the Above	52	1.0000	.00000

In Question.2 respondents were asked to write down the number of attendance to the listed cultural activities in the past twelve months. Mean score here shows the average attendance rate for each cultural activity. 301 people out of 419 went to see a play within the last 12 months while the second most attended cultural activity is museum visiting. Respondents went to theatres 4,3 times in average. 52 students did not attend any of the mentioned activities for the past 12 months.

Table 46

Question 6 –Perception, motivation, attitudes towards visual arts, awareness about visual arts and influence of reference group on individual towards visual arts

	N	Mean	Std. Deviation
Visual Art education in schools are as important as other courses	411	4.1557	1.05926
Not enough importance is given to visual arts education in elementary and high schools	413	4.2179	.91161
Visual Art education in schools are important to develop interest to the arts	414	4.3140	.92475
Family members' support and interests are influential for a person to develop interest in the arts	418	4.4498	.74500
Friends' support and interest are influential for a person to develop an interest in the arts	419	4.0835	.88051
Cultural activities cover an important part of my life	415	3.2795	1.10070
I go to museums and galleries because my parents encourage me to go	407	2.2826	1.02494
I go to museums and galleries because my friends encourage me to go	410	2.6195	1.06586
I encourage my parents go to museums and galleries	409	2.8753	1.13828
I encourage my friends go to museums and galleries	410	3.3244	1.11651
I go museums and galleries all by myself and have no problem with it	406	2.5148	1.14116
If transportation was easy, I would visit museums and galleries more often	412	3.2718	1.18132
If transportation was cheap, I would visit museums and galleries more often	412	2.8714	1.25776
If admissions fees were cheap, I would visit museums and galleries more often	414	3.4251	1.18422
If I had time, I would visit museums and galleries more often	414	3.6594	1.07015
I am interested in visiting museums and galleries *	410	3.7756	1.17571
I believe visual arts are for people with high income	411	2.7202	1.26184
I can be informed about the events in museums and galleries on time	409	2.7433	1.04324
Not enough announcements are made about the events in museums and galleries	411	3.6667	.92306
I enjoy visiting museums and galleries *	408	3.6054	1.07629
I understand the reason behind creating visual arts *	408	4.0686	.93008
I do not believe enough importance is given to arts in Turkey	416	3.9615	1.05669
I want my child to be an artist *	406	3.7094	1.11964
Admission fees to art museums, galleries and fairs are expensive	411	2.9830	1.03226
Visual arts are for everyone from all income levels	415	3.4699	1.14775
My friends opinions are influential on my decision to visit an art museum or gallery	415	2.8217	1.12160
I believe art museums and galleries are important for society's well being	418	4.1938	.86679
When I visit other cities I visit famous art museums and/or galleries	416	3.6827	1.17413
I travel to visit art museum, gallery or exhibition	411	2.5353	1.12861
I do not feel comfortable in an art museum and gallery	408	3.7990	1.07635
Valid N (listwise)	351		
* These statements had been recoded			

Respondents were asked their level of agreement or disagreement to the given statements on a 6-point scale. These statements were aimed to obtain data about participant's perception, motivation and attitude towards visual arts and influence of reference group on individual. The highest score "6" implied total agreement and "2" implied total disagreement while "1" implied "I do not know". The negative statements' answers were recoded to obtain positive statements. The range of responses' mean values vary between 2,28 and 4,44. The statements "Family members' support and interests are influential for a person to develop interest in the arts" and "Visual Art education in schools are important to develop interest to the arts" are the two highest mean scored statements with 4.4498 and 4.3140 respectively. The first statement got the lowest standard deviation as well (0,74500) which implies that respondents agreed upon this statement.

Table 47
Question 11 – Lifestyle statements

	N	Mean	Std. Deviation
I like to shop for special price	419	3.9833	.92401
I'd like to spend a year abroad	419	4.3604	.79258
I am a homebody	419	3.6396	1.11168
I am more independent than my friends	419	3.7542	.87178
I have one or more outfits that are the latest fashion	419	3.3031	1.09425
I like to lead people	419	3.9117	.88276
I buy new brands/products before my friends do	419	2.7661	1.03420
I would rather spend a quiet evening at home than to go out a party	419	3.1814	1.14312
I influence what my friends what to buy	419	3.3747	.91266
I follow advertisements/brochures for sales	419	3.4630	1.04008
I am a member of one or more social organization	419	3.5823	1.01415
I'd like to take a world trip	419	4.6253	.65288
I like to watch football or basketball games	419	3.7494	1.24382
I like to try new things	419	4.4177	.67758
My friends come to me more than I go to them for information about brands/ products	419	3.2912	1.01246
I would rather go to a party than a sporting event	419	3.1575	1.05314
I like to bargain	419	3.1599	1.10921
I think I am talented	419	3.9690	.77737
When I must choose between the two, I dress for fashion not for comfort	419	2.8950	1.18945
My friends come to me for advice	419	3.7017	.82385
I would rather go to a sporting event than a party with friends	419	2.8687	1.08025
I enjoy conversations about sports	419	3.2291	1.22573
I seek out the advice of my friends regarding which brand/product to buy	419	3.0239	.93287
I seek out the advice of my family regarding which brand/product to buy	419	2.7924	1.00351
Dressing for fashion is important for me	419	2.9499	1.04669
I check the prices even for the small items	419	3.7804	1.02107
I do volunteer work in one or more organization	419	2.9189	1.14211
Valid N (listwise)	419		

Statements in Question 11 aim to clarify participants' lifestyle characteristics. Respondents were asked their level of agreement or disagreement on a 5-point scale where "5" implies total agreement and "1" implies total disagreement. In order to force participant to choose his/her agreement level, "Not Applicable/I do not know" option was not added. The range of responses' mean values vary between 2,76 and 4,62. Statement "I'd like to take a world trip" got the highest mean score (4,62) and lowest standard deviation (0,65).

4.2 Factor and Reliability Analyses

The aim of the factor analysis is to discover simple patterns in the patterns of relationship among the variables. In other words, factor analysis tries to discover of the observed variables can be explained on largely or entirely in terms of a much smaller number of variables called “factors”. This analysis groups variables with similar characteristics together so that number of variables can be reduced.

Factor analysis in this research was conducted to question numbered 6.

In the analysis of Question 6, 7 factors emerged by eliminating 7 variables; these are V30, V31, V32, V40, V44, V46 and V56. Since 5 variables had negative statements, coding has been reversed. These variables are V45, V49, V50, V52 and V59.

Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy is .746 which falls in the acceptable range (>0.60). The reliability of the scale is .765 (cronbach alpha) which is again above the acceptable level of 0.60. Reliability analysis is also conducted to each and factor.

Table 48
Question 6 – KMO value $> .60$

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.746
Bartlett's Test of Sphericity	Approx.	2527.643
	Chi-Square	
	df	253
	Sig.	.000

Table 49
Question 6 –Cronbach Alpha value $> .60$

Reliability Statistics	
Cronbach's Alpha	N of Items
.765	23

For each and every factor obtained from the factor analysis, reliability analysis was conducted. In the end, factors 7 and 4 were excluded for further analysis since their cronbach alpha values remained below 0,60.

Table 50
Question 6 – Factor Analysis and Reliability

Item Labels	Factor Loadings	Cronbach Alpha	Number of Items
Factor 1 Cognitive and Affective Attitude		0.815	5
I get bored when I visit museums and galleries	0.787		
I do not understand the reason behind creating visual arts	0.777		
I don't want my child to be an artist	0.731		
I do not feel comfortable in an art museum and gallery	0.717		
I am not interested in visiting museums and galleries	0.633		
Factor 2 Conative Attitude		0.769	6
I travel to visit art museum, gallery or exhibition	0.748		
I encourage my friends go to museums and galleries	0.716		
I encourage my parents go to museums and galleries	0.656		
Cultural activities cover an important part of my life	0.643		
When I visit other cities I visit famous art museums and/or	0.639		
I can be informed about the events in museums and galleries on time	0.518		
Factor 3 Encouragement of Reference Group		0.712	3
I go to museums and galleries because my friends encourage me to go	0.877		
My friends opinions are influential on my decision to visit an art museum or gallery	0.74		
I go to museums and galleries because my parents encourage me to go	0.665		
Factor 4 Reach		0.568	3
If transportation was cheap, I would visit museums and galleries more often	0.761		
If transportation was easy, I would visit museums and galleries more often	0.743		
Visual arts are for everyone from all income levels	0.563		
Factor 5 Price		0.605	2
Admission fees to art museums, galleries and fairs are expensive	0.791		
If admissions fees were cheap, I would visit museums and galleries more often	0.769		
Factor 6 Support of Reference Group		0.726	2
Family members' support and interests are influential for a person to develop interest in the arts	0.851		
Friends' support and interest are influential for a person to develop an interest in the arts	0.826		
Factor 7 Microenvironment		0.411	2
Not enough announcements are made about the events in museums and galleries	0.82		
I do not believe enough importance is given to arts in Turkey	0.647		

A second factor analysis was conducted for lifestyle characteristics statements since it was needed for Cluster Analysis.

Table 51
Question 11 – KMO value > .60

KMO and Bartlett's Test

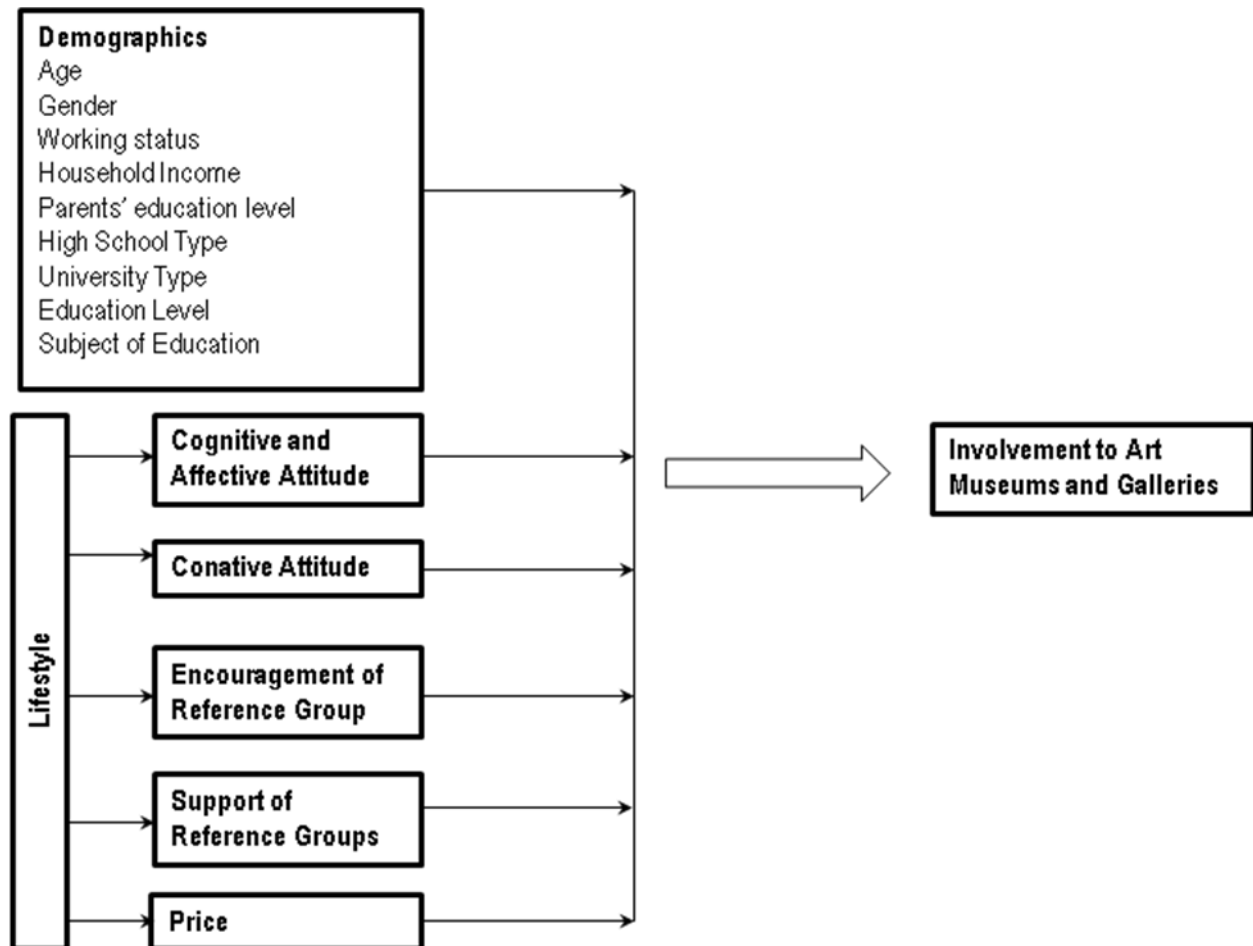
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.687
Bartlett's Test of Sphericity	Approx. Chi-Square	2253.493
	df	210
	Sig.	.000

Table 52
Question 11– Factor Analysis

	Factor
Fashion Conscious	
When I must choose between the two, I dress for fashion not for comfort	0.779
Dressing for fashion is important for me	0.738
I have one or more outfits that are the latest fashion	0.645
I buy new brands/products before my friends do	0.631
Sports Spectator	
I enjoy conversations about sports	0.888
I like to watch football or basketball games	0.869
I would rather go to a sporting event than a party with friends	0.778
Self Designated Opinion Leader	
I influence what my friends what to buy	0.83
My friends come to me more than I go to them for information about brands/products	0.689
My friends come to me for advice	0.526
Homebody	
I would rather spend a quiet evening at home than to go out a party	0.836
I am a homebody	0.805
Wide Horizons	
I'd like to take a world trip	0.787
I'd like to spend a year abroad	0.746
I like to try new things	0.57
Information Seeker	
I seek out the advice of my friends regarding which brand/product to buy	0.814
I seek out the advice of my family regarding which brand/product to buy	0.74
Community Minded	
I do volunteer work in one or more organization	0.838
I am a member of one or more social organization	0.832
Self Confident	
I like to bargain	0.746
I think I am talented	0.653

The revised model of the study after factor and reliability analyses is shown in Figure 21.

Figure 21
Conceptual Model of Independent and Dependent Variables of the Research (Revised)



Source: Developed by the researcher

4.3 Cluster Analysis

Cluster analysis is used to “group variables, objects or individuals into clusters based on commonalities”⁴⁰¹. Variables are classified so that each object is similar to the other objects in the cluster with respect to some criteria⁴⁰². There are two types of cluster analysis; hierarchical and K-means. In this research, K-means cluster analysis was conducted.

This analysis starts with defining number of clusters. Four separate analyses were conducted to Lifestyle Statements, setting 2, 3, 4 and 5 clusters. According to the results, analysis with 3 clusters was found the most meaningful one. K-means cluster analysis was run as Maximum Iterations: 10 and Convergence Criterion: 0,20.

Table 53
Cluster Analysis

Number of Cases in each Cluster		
Cluster	1	126.000
	2	139.000
	3	154.000
Valid		419.000
Missing		.000

Lifestyle statements and demographic characteristics of the participants are given in the following tables.

⁴⁰¹ Craig,C.S. and Douglas,S.P **International Marketing Research**, John Wiley&Sons,Ltd, 2005,pp.390

⁴⁰² Proctor,T. **Essentials of Marketing Research**, Prentice Hall, 2005,pp.304

Table 54
Cluster Analysis – All variables

	C1	C2	C3
	Mean	Mean	Mean
Wide Horizons			
I'd like to spend a year abroad	4.48	4.52	4.12
I'd like to take a world trip	4.78	4.61	4.51
I like to try new things	4.71	4.30	4.28
Homebody			
I am a homebody	3.21	3.62	4.01
I would rather spend a quiet evening at home than to go out a party	2.52	3.12	3.78
Community Minded			
I am a member of one or more social organization	3.91	3.41	3.47
I do volunteer work in one or more organization	3.16	2.86	2.78
Sports Spectator			
I like to watch football or basketball games	4.34	2.50	4.40
I would rather go to a sporting event than a party with friends	3.00	2.09	3.46
I enjoy conversations about sports	3.87	1.96	3.85
Information Seeker			
I seek out the advice of my friends regarding which brand/product to buy	3.43	2.78	2.92
I seek out the advice of my family regarding which brand/product to buy	3.17	2.53	2.72
Self Confident			
I like to bargain	3.51	2.91	3.10
I think I am talented	4.21	3.97	3.77
Self Designated Opinion Leader			
I influence what my friends what to buy	3.83	3.30	3.06
My friends come to me more than I go to them for information about brands/products	3.85	3.15	2.96
My friends come to me for advice	4.17	3.64	3.37
Fashion Conscious			
I have one or more outfits that are the latest fashion	3.95	3.32	2.75
I buy new brands/products before my friends do	3.41	2.56	2.42
When I must choose between the two, I dress for fashion not for comfort	3.43	2.83	2.52
Dressing for fashion is important for me	3.71	2.73	2.53

		Cluster Number of Case		
		C1	C2	C3
		Count	Count	Count
Gender	Female	72	92	56
	Male	54	47	98
Working Status	Full time	23	24	27
	Part time	23	25	21
	Not working	80	90	106
Annual household income	500TL or below	2	1	3
	501 – 1000 TL	0	4	10
	1001 – 2500 TL	25	35	34
	2501 – 4000 TL	32	37	48
	4001 TL or above	67	62	59
Education level of mother	Elementary School	17	19	30
	Secondary School	19	15	17
	High School	50	51	53
	Upper School	16	9	19
	University or above	24	45	35
Education level of father	Elementary School	11	9	9
	Secondary School	9	8	8
	High School	38	33	46
	Upper School	17	8	29
	University or above	51	81	62
Type of placed lived most	Big City (Istanbul, Ankara, Izmir)	91	90	114
	City	33	44	32
	Town and Village	2	5	8
Type of High School graduated	Public High School	40	30	59
	Private High School	33	42	27
	Social Science High School	0	0	0
	Anatolian High School	34	50	50
	Fine Arts High School	0	0	0
	Science High School	8	7	8
	Vocational and Technical High Schools	2	3	5
	Vocational Religious High School	0	2	0
	Open High School	0	0	0
	Military High School	1	1	0
	Other - Foreign Language Intensive High School	8	4	5
Type of University currently studying	State University	68	94	76
	Foundation University	58	45	78
Education Level	Associate Degree	0	3	2
	Undergraduate	100	107	118
	Graduate	24	24	30
	Postgraduate	2	5	4

		C1	C2	C3
		Mean	Mean	Mean
Age		22.98	22.93	23.23
Subject of Education - Upper School	School of Applied Disciplines	0	2	2
	School of Tourism and Hotel Management	0	1	0
Subject of Education - Faculty	Faculty of Economics and Administrative Sciences	76	59	79
	Faculty of Engineering	11	9	18
	Faculty of Science and Letters	3	16	9
	Faculty of Education	2	1	0
	Faculty of Communication	4	12	6
	Faculty of Fine Arts	0	4	3
	Faculty of Dentistry	0	2	0
	Faculty of Architecture	2	1	0
	Faculty of Forestry	0	0	1
	Faculty of Health Sciences	0	0	1
	Faculty of Political Sciences	0	1	0
	Faculty of Commercial Sciences	2	2	1
Subject of Education - Institute	Institute of Social Sciences	13	15	21
	Institute of Educational Sciences	1	2	0
	Institute of Pure and Applied Sciences	11	11	13
	Institute of Fine Arts	1	1	0
Satisfaction level the way the spare times are spent	Reading Books	3.75	3.67	3.61
	Going to see Opera, Ballet, Modern Dance performances	2.81	2.48	2.59
	Visiting Art Museums and Galleries	3.35	2.85	2.93
	Going to Theatre	3.55	3.24	3.38
Number of attendance to cultural activities in the past twelve months	Theatre	4.03	5.02	3.99
	Opera	5.35	1.97	1.38
	Ballet	3.27	2.45	1.50
	Classical Music Concert	3.48	3.03	1.91
	Art Gallery	3.50	4.36	2.83
	Modern Dance Performance	1.98	2.03	1.93
	Museum	3.28	4.35	3.51
	None of the Above	1.00	1.00	1.00
Activities that are desired to be participated more often	Classical Music Concert	32	45	48
	Theatre	89	95	118
	Art Museum and Gallery	48	64	52
	Cinema	81	79	106
	Opera	21	34	19
	Modern Dance Performance	46	55	59
	Ballet	19	35	18
Being a part of a visual art activity in the past two years	Drawing	32	47	47
	Sculpturing	3	5	3
	Pottery	0	10	7
Reasons and/or barriers in being part of a visual art activity	I have no time	22	26	20
	I am not interested	30	19	35
	I have no financial power	1	15	7
	I have no talent	19	22	28
	No one directed me towards it	18	6	14
	Other	2	0	0
Have you ever visited an Art museum and/or Gallery	Yes	105	122	130
	No	21	17	24

Main reason for not visiting an Art Museum and/or Gallery	I have no time	3	2	1
	I am not interested	11	7	10
	I have no financial power	0	3	4
	No one directed me towards it	2	1	5
	I do not receive information on time	0	1	0
	I prefer to do other leisure time activities	4	3	4
	I cannot find anyone to join me	1	0	0
	Other	0	0	0
Benefits gained by visiting art museums and galleries	Be informed	100	88	113
	Enjoyment	80	98	87
	Social improvement	84	79	92
	Satisfying aesthetic feelings	64	90	82
	Improvement of personal image	33	36	30
	Trying new things	43	46	53
	Improvement of artistic creativeness	39	48	45
	Prestige improvement	26	9	16
	Socializing	61	43	64
Channel(s) used to be informed about art events	News papers	60	54	65
	Magazines	26	24	33
	Television	42	42	42
	Radio	14	7	16
	Internet/News Websites	71	72	87
	Word-of-Mouth	59	74	52
	Poster-Billboard	54	76	71
	Arts & Culture Guides	24	39	21
	Art museums and galleries mail listings	7	15	10
	Internet/ Art museums and galleries web pages	26	43	54

	C1	C2	C3
	Mean	Mean	Mean
Factor 1 Cognitive and Affective Attitude			
I am not interested in visiting museums and galleries	3.56	3.96	3.79
I get bored when I visit museums and galleries	3.48	3.68	3.65
I do not understand the reason behind creating visual arts	3.88	4.15	4.15
I don't want my child to be an artist	3.50	3.73	3.86
I do not feel comfortable in an art museum and gallery	3.60	3.92	3.86
Factor 2 Conative Attitude			
Cultural activities cover an important part of my life	3.31	3.38	3.16
I encourage my parents go to museums and galleries	2.95	2.96	2.73
I encourage my friends go to museums and galleries	3.40	3.49	3.11
I can be informed about the events in museums and galleries on time	2.94	2.75	2.57
When I visit other cities I visit famous art museums and/or galleries	3.94	3.86	3.31
I travel to visit art museum, gallery or exhibition	2.73	2.49	2.42
Factor 3 Encouragement of Reference Group			
I go to museums and galleries because my parents encourage me to go	2.50	2.31	2.08
I go to museums and galleries because my friends encourage me to go	2.84	2.52	2.53
My friends opinions are influential on my decision to visit an art museum or gallery	2.99	2.74	2.76
Factor 5 Price			
Admission fees to art museums, galleries and fairs are expensive	2.98	2.93	3.03
If admission fees were cheap, I would visit museums and galleries more often	3.50	3.41	3.38
Factor 6 Support of Reference group			
Family members' support and interests are influential for a person to develop interest in the arts	4.51	4.55	4.31
Friends' support and interest are influential for a person to develop an interest in the arts	4.14	4.17	3.96

4.4 Hypothesis Analyses

After factor and cluster analyses, hypothesis for difference tests are revised. In order to analyze if variables differ between various groups, Independent t-test and ANOVA are used.

4.5.1 Independent Samples T-Test for Research Variable based on Genders

In order to understand if there is a significant difference in visiting art museums and galleries between male and female respondents, Independent Samples T-Tests are applied.

H₀: There is no statistically significant difference in visiting art museums and galleries between male and female respondents.

H₁: There is statistically significant difference in visiting art museums and galleries between male and female respondents.

Table 55
Group Statistics for Hypothesis 1

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Visiting an Art Museums and/or Gallery before	Femal	220	1,1091	,31246	,02107
	Male	199	1,1910	,39404	,02793

Table 56
Independent T-Test between Female and Male Respondents

		Independent Samples Test								
		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
Visiting and Art Museums and/or Gallery before	Equal variances assumed	23,061	,000	-2,367	417	,018	-,08186	,03459	-,14985	-,01388
	Equal variances not assumed			-2,340	377,017	,020	-,08186	,03499	-,15066	-,01307

The result of the t-test shows that Levene's Test for equality of variances; $F=23,061$ and $p=.000$, and $p=0,020$ according to t-test for Equality of Means, therefore the null hypothesis is rejected. There is a significant difference in visiting art museums and galleries between female and male respondents.

4.5.2 ANOVA for Research Variable based on Education Level

In order to analyze if there is a significant difference in visiting art museums and galleries between participants from different education levels, ANOVA analysis is used.

H2₀: There is no statistically significant difference in visiting art museums and galleries among respondents of different education levels.

H2₁: There is statistically significant difference in visiting art museums and galleries among respondents of different education levels.

Table 57
ANOVA for Hypothesis 2

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.382	3	.461	3.715	.012
Within Groups	51.444	415	.124		
Total	52.826	418			

Table 58
Multiple Comparisons between Education Levels

	Education Level of the Respondent	Education Level of the Respondent	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Tukey HSD	Associate Degree	Undergraduate	-.17846	.15866	.674	-.5877	.2308
		Graduate	-.05128	.16242	.989	-.4703	.3677
		Postgraduate	.00000	.18990	1.000	-.4898	.4898
	Undergraduate	Associate Degree	.17846	.15866	.674	-.2308	.5877
		Graduate	.12718	.04439	.023	.0127	.2417
		Postgraduate	.17846	.10794	.350	-.1000	.4569
	Graduate	Associate Degree	.05128	.16242	.989	-.3677	.4703
		Undergraduate	-.12718	.04439	.023	-.2417	-.0127
		Postgraduate	.05128	.11340	.969	-.2412	.3438
	Postgraduate	Associate Degree	.00000	.18990	1.000	-.4898	.4898
		Undergraduate	-.17846	.10794	.350	-.4569	.1000
		Graduate	-.05128	.11340	.969	-.3438	.2412

Results of ANOVA analysis indicates that $p=0.012$ and it is below 0,05; there is a significant difference in visiting art museums and galleries among students from different education levels. Therefore hypothesis H2₁ is accepted. When multiple comparisons table is analyzed, it is seen that the significant difference exists only between graduate and undergraduate students.

5. RESULTS, DISCUSSION, LIMITATION, RECOMMENDATIONS AND CONCLUSION

In this chapter, results of the analyses are summarized together with comments and discussion, followed by limitations of the study and suggestions made for further researches and will end with conclusion and implications of the study.

5.1 Results and Discussion

As it was already mentioned, majority of the respondents are from undergraduate students and more specifically students of Faculty of Economics and Administrative Sciences. Due to that, 18,4% of the respondents are 20 years old and unemployed.

Participants are satisfied with the time they spare for reading books followed by theatre, art museums and galleries and in the last place, opera. However, when they are asked which cultural activity they would like to participate more often, theatre gains the first place while ballet and opera remain in the bottom spots. In other words, even though students are unhappy with the time they spare for opera, they have no desire to go opera performances more often. Interestingly enough, when they have been asked to specify their number of attendance to several cultural activity in the past twelve months, theatre turns out to be the most participated activity with 4,3 average. Furthermore, visiting art galleries and museum are the following most participated activities among the respondents. If we consider the fact that theatre and cinema are two top activities students would like to attend more often, it would not be wrong to claim that respondents have a tendency towards activities guarantee entertainment without putting any effort. One should not forget that though, some numbers of attendances given by the participants can be questionable. Is it real or people said it because they want to be appreciated or they think it is the number that should be; this study cannot give any answer.

People who were not involved in drawing, sculpture or pottery in the last two years gave the reason of “not being interested”. The same reason is also valid for people who have never

visited and art museum and gallery in their entire life. Second most voted reason is that they prefer to spend their leisure time with another activity.

Respondents who visit art museum and galleries believe that the most important benefit they gain by doing that is getting information followed by enjoyment. An important number of people also think that they are socializing. Accordingly, art museum and galleries have not only scholastic purposes but also are placed where people meet with their friends and get interact with each other.

An interesting fact this study showed is that students do not use only one channel to get information about exhibitions. As the internet usage became widespread among students, newspaper web sites became the most used channel where people are informed about exhibitions closely followed by poster/billboards and newspapers.

In accordance with literature, respondents agreed on positive influential effect of family members' support and interests towards visual arts on individual. Similarly, respondents think that visual art education in schools would be important for individual to develop an interest towards visual arts however, people also state that visual art education in Turkish schools is not at the level it should be.

Although participants indicate how influential family's support can be, they do not think family members' encouragement is important. Therefore we can say that people believe that an interest towards visual arts can be developed in the early ages of childhood and cannot be imposed to grownups if they are not interested in.

As it was said before, art museums and galleries are placed where young people socialize. Accordingly, participants do not prefer to pay visits alone. Art museums and galleries are placed they get information but at the same time it is social gathering as well.

Although respondents showed little interest to travel for the purpose of visiting an art museum and/or gallery, they do go to art museums and galleries when they travel to other cities.

Respondents are clustered according to their lifestyle. Three clusters are found and they have been named as following.

Table 59
Cluster groups

C1	Extroverted
C2	Introverted
C3	Sports fans

Extroverted: People in this group are enthusiastic about trying new things. They would like to have a world trip someday. They are also people who are a member of one or more social organizations and do volunteer works. They have no problem with asking advice of friends or family members for which product or brand to choose but at the same time they see themselves as opinion leaders; they give advices to their friends about products and brands also they believe they are influential on their friends on what to buy. They do not like to stay at home, likes going parties, and conversations about sports. They have self confident; they like to bargain if it is necessary. Dressing for fashion is highly important for members of this group. As a matter of fact, women constitute the majority. Mother is high school graduate while father is university graduate. Students are mostly from state university with public high school background.

The most attended cultural activity in the last twelve months is Opera followed by Theatre and Art Galleries. Considering this, member of this group is mostly performance arts customers.

People who are not involved in drawing, sculpture or pottery give the reason of “lack of interest”. Same reason is also valid for people of this group who have never visited an art museum or gallery before.

Members of this group find “getting information” and “social improvement” are two important benefits they get by visiting art museum and/or gallery. In accordance with the general results, news websites are the most popular channel to be informed on time about exhibitions followed by newspapers and word of mouth. They pay visits to art museums and galleries when they travel and they do travel to see exhibitions.

Encouragement of the reference group is important and people in this group are influenced by their friends on their decision to go to art museums and galleries. Members of this groups also express that if the admission fees were cheaper, they would go to art museums and galleries more often.

Introverted: Members of this group are people who would like to live abroad for a while. They have the lowest interest in sports among other two groups. They do not like to ask their family or friends' advice on what to buy.

The majority of this group is women, education level of the mother is high school and father is university degree. They are currently studying in state universities with Anatolian High School background.

Although theatre is the most attended cultural activity in the last twelve months, this group has the highest mean score for visiting art galleries and museums between all three clusters. Therefore it would not be wrong to say that members of this group are mostly visual arts customers. As a matter of fact, people of this group who were not involved in drawing, sculpture and/or pottery in the last two years indicate the reason behind it as "lack of time".

This is the only group who find "enjoyment" the top benefit gained by visiting art museum and gallery. These places also satisfy aesthetic feelings of members of this group.

Poster-Billboards and word of mouth are two important information sources.

One can say that people of this group are interested in art museums and galleries, they enjoy visiting them, they do understand why art has been made, the reasons behind its creation. Hence they are very comfortable in these places and spend a significant time for cultural activities.

They encourage their friends to go art museums and galleries and naturally, these people are the least encouraged ones by their friends since they are not needed to be. Similarly, friend's opinions are not influential on their decision.

The importance of family members and friends' supports on an individuals' interest towards visual arts are comprehended by this group.

Sports fans: People of this group are conservative comparing other two clusters; they do not like trying new things, do not want to live abroad and do not even like the idea of having a world trip.

They are homebody; they prefer to stay at home and have a quiet night instead of going out with friends and socialize. They do like sports however, they like to watch football and basketball games, and watch sport games rather than going out with friends.

Comparing other two groups, members of this group show the lowest interest in fashion. As a matter of fact, men constitute the majority part of the group. Education level of the mother is high school and father is university. People are mostly graduated from public high schools while currently studying in foundation universities.

The most participated cultural activity in the last twelve months is theatre however, when the mean scores of all activities are compared with the other clusters, it is seen that people of this group has the lowest frequencies for all activities but museum.

Art museums and galleries are places where they can get information as well as socialize. Members of this group who have never visited an art museums and gallery before identify the reason of “lack of interest”.

Information sources for this group to reach exhibitions news are news websites and poster/billboards.

Even though people in this group seem like having a low interest in visual arts, they claim they understand the reason behind creating visual arts. Also, they are fine with the idea of their children to become an artist. On the other hand, they spend relatively a small amount of time for cultural activities comparing to other clusters. When they travel, visiting art museums and galleries are not a priority for these people. They find admission fees of art museums and galleries expensive however, interestingly enough, they have no desire to attend more often to these art events if admission fees were cheaper.

Friends’ encouragement and opinions are influential on their decision to go these places. Interestingly, they give less importance to family’s and friends’ influence on an individual to develop interest towards visual arts.

5.2 Limitations and Recommendations for Further Research

In this chapter limitations of the study are given and suggestions made for further researches.

One of the limitations of this study was sampling size and technique. Due to convenience sampling, majority of the respondents are from undergraduate students of Faculty of Economics and Business Administration hence distributions of education level and subject of education cannot dissolved naturally. Also, due to financial restrictions, questionnaires conducted only in Istanbul. Since the target group of this study was “Turkish university students”, it would be wrong to claim that the results are representative for all university students in Turkey.

Another limitation was the length of questionnaire. In order to cluster respondents according to lifestyle, AIO (Activities, Interests and Opinions) questions developed by Wells and Tigerts in 1971. However, due to the high number of questions, only some of them were used. This naturally reduced the depth of insight hence study could only focus a few lifestyle factors.

Again, for the same reason, respondents could only be asked about visual arts. Questions related performing arts were highly limited hence study cannot give any insight about respondents’ attitude to performing arts.

Researchers are recommended to compare profiles of art museums and galleries customers with non-customers. This study was an attempt to profile general university students where students from faculty of fine arts constitute only 1,7% of all respondents. For a further research, same questionnaire can be conducted to only faculty of fine arts students and a comparison can be made with the general profile.

Another suggestion for further research would be to classify art museums and galleries customers according to their involvement level and/ or attitude. Furthermore, in order to find the answer for being reluctant to go, in other words in order to clarify the reasons for not-attending, another study can be conducted to the people who do not visit art museums and galleries. As it was expressed before, this study was a first attempt in Turkey therefore it helped to identify affective factors in art consuming. For further researches, factors like awareness and motivation is suggested to be analyzed deeply.

5.3 Conclusion and Implications

Although we have no socio-demographic data of the respondents, results of the survey done by Turkish Statistical Institute in 2006 indicates that museum visiting is one the least favorite leisure time activities among the Turks.

The starting point of this study was to explore university students' perception, motivation and attitude towards visual arts focusing particularly on art museums and galleries. Reason behind limiting population by only university students was the fact found in studies made abroad. Accordingly, as the education level of an individual increases, so does the attendance rate to high art. Hence, the assumption in the beginning was that university students is the main target population of art museums and galleries.

In order to catch a particular groups' interest, organizations need to know their customers better. Therefore, cluster analysis is conducted in this study to profile university students. This way, art museums and galleries can adjust their messages understanding perception and expectation of their customers and non-customers better.

Cluster analysis gave 3 segments; *extroverted*, *introverted* and *sport fans*.

People in extroverted group go theatres and operas more often than any other given artistic activities and more than other two clusters. This group also gives higher importance to socializing. In order to turn them into customers, state-owned art museums and galleries may go for discounted entry fees for people who has tickets from Turkish State Theatres and/or Turkish State Opera and Ballet performances. Since socializing is important, it is also possible to offer discounted or free drink at museums and galleries' coffee shops or souvenir shops to customers who have tickets from these institutions. Another way to attract this group passes through organizing tours under the name of "Socializing Tours"; agreements can be made with restaurants or other places where individuals can find a chance to gather with their friends or to meet with new people. With the help of these agreements, museums can offer tickets who do not only allow people to enter the museum or gallery but let the ticket owner to have discounted lunches/dinners in the collaborated restaurants, coffee shops etc. Since encouragement of

reference group to visit art museums and galleries is important for the members of this group and the most popular information source is news websites and newspapers, art organizations may use columnists as opinion leaders to promote their exhibitions. These writers might be chosen though through columnists/opinion leaders who got awarded by university students as “the most successful columnist of the year” like, Hincal Uluc⁴⁰³, Hakki Devrim⁴⁰⁴, Bekir Coskun⁴⁰⁵ etc.

Members of introverted group are already involved in visual arts either by participating or by taking a part of cultural activity. Since “enjoyment” is the top benefit gained by visiting art museums and galleries, art organizations may organize art-making workshops where individuals would both visit exhibitions and be a part of artistic process. It would not be wrong to claim that this is the most artistic cluster among the others. Hence, membership programs will be more effective throughout the members of this group. “Art tours” can be organized which buying one ticket will allow customer to visit more than one art museum and gallery. And, as the most popular medium used as information source is Poster and Billboards, art organizations need to put extra effort to make them prepared as creative as it can be in order to attract attention of this segment.

The third cluster is sport fans. They are homebodies so the struggle starts with making these people to go out from their home and when they go out, they do not prefer to go alone therefore they see art museums and galleries as places they can be socialize with other people. As a result, in order to turn this group into art customer, group discounts should be run; “buy 1, get 1 free” type of programs will be effective. This group has the lowest involvement in visual arts. Another way to attract them may pass through sponsorship where art museums and galleries can promote their exhibitions and gain attention by sponsoring sports events.

⁴⁰³ http://www.sabah.com.tr/Yazarlar/uluc/2010/03/14/galatasaray_universitesinin_gencleriyle 18.07.2010

⁴⁰⁴ http://www.dha.com.tr/n.php?n=4a5cfd55-2010_03_22 18.07.2010

⁴⁰⁵ <http://www.gazete5.com/haber/bekir-coskun-odul-19379.htm> 18.07.2010

Overall, results indicate one important fact: high rate of internet usage as an information source. In fact, surveys show that 16,4% of all Turkish internet users are between ages of 18-24⁴⁰⁶. It would not be wrong to say that internet is the final technologic advance in the context of communication⁴⁰⁷. Art museums and galleries therefore, must adapt to this changing environment. In addition to use news websites as places they can advertise upcoming or ongoing exhibitions by banners, as many other organizations do nowadays⁴⁰⁸, social networks like Facebook and Twitter will be useful tools not only serving to inform customers but also to be in touch on a daily basis with their target group, promote their services, show their offerings besides the exhibitions and receive feedbacks, suggestions and to be updated about customer complaints. Social networks will be an important touch points for art museums and galleries.

Art organizations can create fan pages in Facebook where public can find out about what is happening at the venues; upcoming exhibitions, current exhibitions, workshop announcements and goods at museum shop. Furthermore, these fan pages can be an important medium for market researching by asking questions about which exhibitions people would like to see, or what kind of workshops they would like to attend and what type of promotional products they would like to buy from art museum and gallery shops. Facebook gives administrators of fan pages free statistics called “*Insights*” which contains demographic data of fans like age, sex etc. Also, with an additional tool called “*Fan Page Analytics*” developed by Pete Worden⁴⁰⁹, fan page administrators can analyze their fans not only geo-demographic basis but this program allows to see other pages that organizations’ fans like including theatres, festivals, other museums and even restaurants. This way, art museums and galleries can work with these institutions to cross promote what they offer or stock leaflets in the restaurants or other possible places which their fans like to go. Another way to use Facebook is creating competitions which would be a great way to encourage fans keep coming back and prize can be offering a free ticket or free products from art museum and gallery’s souvenir shop. Also, by encouraging fans to post

⁴⁰⁶ Ipsos KMG “**İnternet Kullanım Alışkanlıkları Raporu**”, Mayıs 2009

⁴⁰⁷ Kır, G. İnternet ve Genç Kimliği Master’s Thesis in Institute of Social Sciences, Kocaeli University, 2008

⁴⁰⁸ <http://www.hurriyet.com.tr/yazarlar/15395335.asp?yazarid=356&gid=61> 23.07.2010

⁴⁰⁹ <http://rudymedia.com/?p=375> 01.07.2010

art museum and gallery's link in their Facebook wall or tweet their messages in Twitter, will be another way to create word-of-mouth.

In accordance with literature survey, participants agreed on how influential are family's support and interest for an individual to develop interest in arts. Similarly, participants expressed that visual art education in schools are important for children to develop interest to the arts however they also believe that not enough importance is given to visual arts education in Turkish elementary and high schools. What art museums and galleries should do, is to develop children and youth programs like drawing classes where kids, teens and youth can learn how to draw right in the museum and gallery surrounded by genuine art works, or art classes programs like listening the stories behind every paint or sculpture, artist or an era. In order to encourage participants to finish these courses, successful attenders can be awarded. What the state needs to do at this point is to make visual art lessons obligatory for all students but these lessons should cover inclass education as well as field trips to art museums and galleries where students can develop interest at an early age.

As an attempt to bring more people to museums, Ministry of Culture and Tourism created *MüzeKart* which can be bought at a certain fee and allows card holders to visit state-owned museums and historical sites free of charge for twelve months after the purchase⁴¹⁰. However, this card does not cover any state owned art museums and galleries and no discount is applied to children or youth⁴¹¹. Hence, as an important action to attract young people to art museums and galleries, discounted cards may be sold and most importantly, validity of the card can be enhanced to cover art museums and galleries in Turkey.

⁴¹⁰ <https://satis.muzekart.com/index.html> 15.07.2010

⁴¹¹ <https://satis.muzekart.com/muzeler.pdf> 15.07.2010

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APPENDIX 1 - Variable List

Question No	Variable No	Variable name	Variable Explanation	Variable Dependency	Source
Q1	V1 V2 V3 V4	1.1 1.2 1.3 1.4 Attitudes	Satisfaction level the way the spare times are spent	Dependent	Developed by researcher
Q2	V5 V6 V7 V8 V9 V10 V11 V12	2.1 2.2 2.3 2.4 2.5 2.6 2.7 2.8 Participation	Determining of and frequency of attendancy to cultural activities in last 12 months	Dependent	Eurobarometer 56.0 August-September 2001 Basic English Questionnaire European Opinion Research Group
Q3	V13 V14 V15 V16 V17 V18 V19	3.1 3.2 3.3 3.4 3.5 3.6 3.7 Participation	Determining activities that are desired to be participated more often	Dependent	2002 Survey of Public Participation in Arts, National Endowment for the Arts
Q4	V20 V21 V22	4.1 4.2 4.3 Participation	Taken/being a part of a visual art activity during past 2 years	Dependent	Developed by researcher
Q5	V23 V24 V25 V26 V27 V28 V29	5.1 5.2 5.3 5.4 5.5 5.6 5.7 Participation	Diffulties and barriers in taken/being part of an art acitivity	Dependent	Demir,C. And Demir, N. (2006) <i>Bireylerin boş zaman faaliyetlerine katılmalarını etkileyen faktörler ile cinsiyet arasındaki ilişki: lisans öğrencilerine yönelik bir uygulama</i> , Ege Academic Review , Vol.6, issue 1 pp.39-51 Süzer,M <i>Üniversite öğrencilerinin boş zamanlarını değerlendirme alışkanlıkları</i> , Pamukkale Üniversitesi Eğitim Fakültesi Dergileri , 8.sayı
Q6	V30	6.1 Motivation	Visual Art education in schools are as important as other courses	Independent	The public and the Arts 2006, Executive Summary, TheArts Council of Ireland

Q6	V31	6.2	Attitudes	Not enough importance is given to visual arts education in elementary and high schools	Independent	The public and the Arts 2006, Executive Summary, TheArts Council of Ireland
Q6	V32	6.3	Attitudes	Visual Art education in schools are important to develop interest to the arts	Independent	The public and the Arts 2006, Executive Summary, TheArts Council of Ireland
Q6	V33	6.4	Reference Group	Family members' support and interests are influential for a person to develop interest in the arts	Independent	Hendon,W.S. (1990) <i>The General Public's Participation in Art Museums: Visitors differ from Non-Visitors, but Not as Markedly as Case Studies Have indicated</i> American Journal of Economics and Sociology Vol.49, No4 pp439-458
Q6	V34	6.5	Reference Group	Friends' support and interest are influential for a person to develop an interest in the arts	Independent	Hendon,W.S. (1990) <i>The General Public's Participation in Art Museums: Visitors differ from Non-Visitors, but Not as Markedly as Case Studies Have indicated</i> American Journal of Economics and Sociology Vol.49, No4 pp439-459
Q6	V35	6.6	Attitudes	Cultural activities cover an important part of my life	Independent	Hendon,W.S., Costa,F and Rosenbrg, R.A. (1989) <i>The general public and the Art Museum: Case studies of visitors to several institutions identify characteristics of their publics</i> American Journal of Economics and Sociology , Vol48 No.2 pp.231-243
Q6	V36	6.7	Motivation	I go to museums and galleries because my parents take me there	Independent	Jun,J, Kyle,G.T and O'Leary J.T. (2008) <i>Constraints to Art Museums Attendance</i> Journal of Park and Recreation Adminitstration
Q6	V37	6.8	Motivation	I go to museums and galleries because my friends take me there	Independent	Jun,J, Kyle,G.T and O'Leary J.T. (2008) <i>Constraints to Art Museums Attendance</i> Journal of Park and Recreation Adminitstration

Q6	V38	6.9	Motivation	I make my parents go to museums and galleries	Independent	Jun,J, Kyle,G.T and O'Leary J.T. (2008) <i>Constraints to Art Museums Attendance</i> Journal of Park and Recreation Adminitstration
Q6	V39	6.10	Motivation	I make my friends go to museums and galleries	Independent	Jun,J, Kyle,G.T and O'Leary J.T. (2008) <i>Constraints to Art Museums Attendance</i> Journal of Park and Recreation Adminitstration
Q6	V40	6.11	Motivation	I go museums and galleries all by myself and have no problem with it	Independent	Jun,J, Kyle,G.T and O'Leary J.T. (2008) <i>Constraints to Art Museums Attendance</i> Journal of Park and Recreation Adminitstration
Q6	V41	6.12	Motivation	If transportation was easy, I would visit museums and galleries more often	Independent	Jun,J, Kyle,G.T and O'Leary J.T. (2008) <i>Constraints to Art Museums Attendance</i> Journal of Park and Recreation Adminitstration
Q6	V42	6.13	Motivation	If transportation was cheap, I would visit museums and galleries more often	Independent	Jun,J, Kyle,G.T and O'Leary J.T. (2008) <i>Constraints to Art Museums Attendance</i> Journal of Park and Recreation Adminitstration
Q6	V43	6.14	Motivation	If admissions fees were cheap, I would visit museums and galleries more often	Independent	Developed by researcher
Q6	V44	6.15	Motivation	If I had time, I would visit museums and galleries more often	Independent	Developed by researcher
Q6	V45	6.16	Motivation	I am not interested in visiting museums and galleries	Independent	Developed by researcher

Q6	V46	6.17	Perception	I believe visual arts are for people with high income	Independent	Centres for Social Change: Museums Galleries and Archives For All May 2000, Policy guidance on social inclusion for DCMS funded and local authority museums, galleries and archives in England, Department for Culture, Media and Sport of England Moore, J. (1998) <i>Poverty and Access to the Arts: Inequalities in the arts attendance</i>, Cultural Trends 31, pp.53-70
Q6	V47	6.18	Awareness	I can be informed about the events in museums and galleries on time	Independent	<i>The arts Debate findings of research among the general public</i>, Arts Council England, February 2007 <i>Public Attitudes to the Arts</i>, Australia, Australian Bureau of Statistics, November 1997
Q6	V48	6.19	Awareness	Not enough announcements are made about the events in museums and galleries	Independent	<i>The arts Debate findings of research among the general public</i>, Arts Council England, February 2007 <i>Public Attitudes to the Arts</i>, Australia, Australian Bureau of Statistics, November 1997
Q6	V49	6.20	Perception	I get bored when I visit museums and galleries	Independent	Developed by researcher
Q6	V50	6.21	Perception	I do not understand the reason behind creating visual arts	Independent	Moore, J. (1998) <i>Poverty and Access to the Arts: Inequalities in the arts attendance</i>, Cultural Trends 31, pp.53-70
Q6	V51	6.22	Perception	I do not believe enough importance is given to arts in Turkey	Independent	Developed by researcher

Q6	V52	6.23	Motivation	I don't want my child to be an artist	Independent	Developed by researcher
Q6	V53	6.24	Pricing	Admission fees to art museums, galleries and fairs are expensive	Independent	Developed by researcher
Q6	V54	6.25	Pricing	Visual arts are for everyone from all income levels	Independent	<i>Centres for Social Change: Museums Galleries and Archives For All May 2000, Policy guidance on social inclusion for DCMS funded and local authority museums, galleries and archives in England</i>, Department for Culture, Media and Sport of England Moore, J. (1998) Poverty and Access to the Arts: Inequalities in the arts attendance, <i>Cultural Trends</i> 31, pp.53-70
Q6	V55	6.26	Motivation	My friends opinions are influential on my decision to visit an art museum or gallery	Independent	Developed by researcher
Q6	V56	6.27	Perception	I believe art museums and galleries are important for society's well being	Independent	<i>Public Attitudes to the Arts</i> , Australia, Australian Bureau of Statistics, November 1997
Q6	V57	6.28	Attitudes	When I visit other cities I visit famous art museums and/or galleries	Independent	<i>Visual Arts Audiences in Scotland current profile and barriers to attendance</i> , Scottish Art Council, August 2005
Q6	V58	6.29	Attitudes	I travel to visit art museum, gallery or exhibition	Independent	<i>Visual Arts Audiences in Scotland current profile and barriers to attendance</i> , Scottish Art Council, August 2005
Q6	V59	6.30	Perception	I do not feel comfortable in an art museum and gallery	Independent	Developed by researcher

Q7	V60		Participation	Determining of visiting an art museum, gallery -ever	Dependent	Developed by researcher
Q8	V61 V62 V63 V64 V65 V66 V67 V68 V69	8.1 8.2 8.3 8.4 8.5 8.6 8.7 8.8 8.9	Motivation	Determining the reason of not visiting an art museum or gallery	Dependent	Demir,C. And Demir, N. <i>Bireylerin boş zaman faaliyetlerine katılmalarını etkileyen faktörler ile cinsiyet arasındaki ilişki: lisans öğrencilerine yönelik bir uygulama</i>, Ege Academic Review, 2006 Vol.6, issue 1 pp.39-51 Süzer,M <i>Üniversite öğrencilerinin boş zamanlarını değerlendirme alışkanlıkları</i>, Pamukkale Üniversitesi Eğitim Fakültesi Dergileri, 8.sayı Moore,J. (1998) <i>Poverty and Access to the Arts: inequalities in arts attendance</i>, Cultural Trends 31
Q9	V70 V71 V72 V73 V74 V75 V76 V77 V78	9.1 9.2 9.3 9.4 9.5 9.6 9.7 9.8 9.9	Perception	Benefits gained by visiting art museums and galleries	Dependent	Kotler,N.G., Kotler,P. and Kotler,W.I.(2008) Museum Marketing and Strategy-Designing mission, Building audiences, Generating revenue and Resources, Jossey-Bass Hill,E., O'Sullivan,C and O'Sullivan T. (2000) Creative Arts Marketing, Butterworth Heinemann Heilbrun,J and Gray,C.M. (2007) The Economics of Art and Culture, Cambridge University Press Dean,D. (2002) Museum Exhibition-Theory and Practice, Taylor & Francis

Q10	V79		Awareness	Channel used to be informed about art events	Dependent	<i>The public and the Arts 2006</i>, Executive Summary, The Arts Council of Ireland <i>Public Attitudes to the Arts</i>, Australia, Australian Bureau of Statistics, November 1998
Q11	V80	11.1	Lifestyle (AIO)	I like to shop for special price	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V81	11.2	Lifestyle (AIO)	I'd like to spend a year abroad	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V82	11.3	Lifestyle (AIO)	I am a homebody	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V83	11.4	Lifestyle (AIO)	I am more independent than my friends	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V84	11.5	Lifestyle (AIO)	I have one or more outfits that are the latest fashion	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V85	11.6	Lifestyle (AIO)	I like to lead people	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V86	11.7	Lifestyle (AIO)	I buy new brands/products before my friends do	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35

Q11	V87	11.8	Lifestyle (AIO)	I would rather spend a quiet evening at home than to go out a party	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V88	11.9	Lifestyle (AIO)	I influence what my friends what to buy	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V89	11.10	Lifestyle (AIO)	I follow advertisements/brochures for sales	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V90	11.11	Lifestyle (AIO)	I am a member of one or more social organization	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V91	11.12	Lifestyle (AIO)	I'd like to take a world trip	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V92	11.13	Lifestyle (AIO)	I like to watch football or basketball games	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V93	11.14	Lifestyle (AIO)	I like to try new things	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V94	11.15	Lifestyle (AIO)	My friends come to me more than I go to them for information about brands/products	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35

Q11	V95	11.16	Lifestyle (AIO)	I would rather go to a party than a sporting event	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V96	11.17	Lifestyle (AIO)	I like to bargain	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V97	11.18	Lifestyle (AIO)	I think I am talented	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V98	11.19	Lifestyle (AIO)	When I must choose between the two, I dress for fashion not for comfort	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V99	11.20	Lifestyle (AIO)	My friends come to me for advice	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V100	11.21	Lifestyle (AIO)	I would rather go to a sporting event than a party with friends	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V101	11.22	Lifestyle (AIO)	I enjoy conversations about sports	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V102	11.23	Lifestyle (AIO)	I seek out the advise of my friends regarding which brand/product to buy	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35

Q11	V103	11.24	Lifestyle (AIO)	I seek out the advise of my family regarding which brand/product to buy	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V104	11.25	Lifestyle (AIO)	Dressing for fashion is important for me	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V105	11.26	Lifestyle (AIO)	I check the prices even for the small items	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q11	V106	11.27	Lifestyle (AIO)	I do volunteer work in one or more organization	Independent	Wells,W.D and Tigert, D.J. , <i>Activities, Interests and Opinions</i> , Journal of Advertising Research , 1971, Vol.11, Nr.4, pp.27-35
Q12	V107		Demographic	Age	Independent	Developed by researcher
Q13	V108		Demographic	Gender	Independent	Developed by researcher
Q14	V109 V110 V111	14.1 14.2 14.3	Demographic	Working status	Independent	Developed by researcher
Q15	V112 V113 V114 V115 V116	15.1 15.2 15.3 15.4 15.5	Demographic	Household Income	Independent	Moore,J. (1998) <i>Poverty and Access to the Arts:Inequalities in the arts attendance</i> , Cultural Trends 31, pp.53-70
Q16	V117 V118 V119 V120 V121	17.1 17.2 17.3 17.4 17.5	Demographic	Parents' education level - Mother	Independent	Heilburn,J and Gray C.M.(2001) The Economics of Art and Culture , Cambridge University Press

Q17	V122 V123V124 V125 V126	18.1 18.2 18.3 18.4 18.5	Demographic	Parents' education level - Father	Independent	Heilburn,J and Gray C.M.(2001) The Economics of Art and Culture , Cambridge University Press
Q18	V127		Demographic	City lived most	Independent	Developed by researcher
Q19	V128 V129 V130 V131 V132 V133 V134 V135 V136 V137	20.1 20.2 20.3 20.4 20.5 20.6 20.7 20.8 20.9 20.10	Demographic	Type of the graduated highschool	Independent	Developed by researcher
Q20	V138		Demographic	Type of the current university	Independent	Birgonovi,F. (2004) <i>Performing arts attendance: an economis approach</i> Applied Economics , 36, pp.1871-1885
Q21	V139 V140 V141 V142	22.1 22.2 22.3 22.4	Demographic	Education level	Independent	Developed by researcher
Q22	V143		Demographic	Subject of the university education	Independent	Developed by researcher

APPENDIX 2 – QUESTIONNAIRE

Bu anket, MARMARA ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ ÜRETİM YÖNETİMİ VE PAZARLAMA BÖLÜMÜ yüksek lisans öğrencisi tarafından YÜKSEK LİSANS TEZİ kapsamında yapılan araştırma için kullanılacaktır. Lütfen soruları dikkatlice okuyup, size göre en uygun olan seçeneği işaretleyiniz.

1- Boş zamanlarınızı aşağıdaki aktivitelerle değerlendirme sürenizden ne kadar memnunsunuz?

	Çok Memnunum	Memnunum	Ne memnunum ne memnun değilim	Memnun değilim	Hiç memnun değilim		İlgilenmiyorum
1.1 Kitap okumak							
1.2 Opera, Bale, Modern dans gösterilerine gitmek							
1.3 Müze ve sanat galerilerini ziyaret etmek							
1.4 Tiyatroya gitmek							

2- Geçtiğimiz sene içinde aşağıdaki kültürel aktivitelerden hangilerine, ne sıklıkta katıldınız?

- 2.1____Tiyatro..... defa 2.2____Opera.....defa
2.3____Bale.....defa 2.4____Klasik Müzik Konseri.....defa
2.5____Sanat galerisi.....defa 2.6____Modern Dans Gösterisi.....defa
2.7____Müze.....defa 2.8____Hiçbiri

3- Aşağıdaki aktivitelere daha sık katılma şansınız olsaydı, hangisi veya hangilerine daha çok katılmayı tercih ederiniz? (Birden fazla seçenek işaretleyebilirsiniz)

- 3.1____Klasik Müzik Konseri 3.2____Tiyatro 3.3____Sanat Müze ve Galerisi
3.4____Sinema 3.5____Opera 3.6____Modern Dans Gösterisi
3.7____Bale

4- Aşağıdaki sanatsal faaliyetlerden son 2 sene içinde yaptığınız varsa lütfen işaretleyin.

- 4.1____Resim yapmak 4.2____Heykel yapmak 4.3____Seramik yapmak

5- Eğer 4üncü soruyu boş bıraktıysanız, aşağıdakilerden hangisi sanatsal faaliyetlere aktif olarak katılmamanızın sebebidir? (Lütfen sizin için en geçerli olan sebebi işaretleyin)

- 5.1____Zamanım yok 5.2____İlgimi çekmiyor 5.3____Ekonomik gücüm yok
5.4____Ailem izin vermiyor 5.5____Yeteneğim yok 5.6____Yönlendiren kimse olmadı
5.7____Diğer.....

Aşağıdaki soruda yazan ifadelerde bahsi geçen sanat dalları, görsel sanatlar olarak tanımlanan Resim, Heykel, Seramik ve Cam alanlarını kapsamaktadır. Lütfen cevaplarınızı sanatın bu 4 dalını ve onların sergilendiği sanat müzesi, galeriler ve sanat festivallerini düşünerek verin.

6- Lütfen aşağıdaki ifadelere ne kadar katıldığınızı belirtin.

	Kesinlikle katılıyorum	Katılıyorum	Ne katılıyorum ne katılmıyorum	Katılmıyorum	Kesinlikle katılmıyorum	Bilmiyorum- Fikrim yok
6.1 İlk ve Orta öğretimde sanat eğitimi diğer dersler kadar önemlidir						
6.2 İlk ve Orta öğretimde sanat eğitimine önem verilmemektedir						
6.3 İlk ve Orta öğretimde verilen sanat eğitimi bireyin sanata olan ilgisini geliştirir						
6.4 Ailenin desteği ve ilgisi bireyin sanata karşı ilgi göstermesini sağlar						
6.5 Arkadaşların desteği ve ilgisi bireyin sanata karşı ilgi göstermesini sağlar						
6.6 Sanatsal aktiviteler hayatımda önemli bir yer kaplamaktadır						
6.7 Sanat müzesi ve galerilere ailem teşvik ettiği için giderim						
6.8 Sanat müzesi ve galerilere arkadaşlarım teşvik ettiği için giderim						
6.9 Sanat müzesi ve galerilere gitmek için ailemi teşvik ederim						
6.10 Sanat müzesi ve galerilere gitmek için arkadaşlarımı teşvik ederim						
6.11 Sanat müzesi ve galerilere tek başıma giderim						
6.12 Ulaşım kolay olsa daha sık müze ve galeriye giderdim						
6.13 Ulaşım ucuz olsa daha sık müze ve galeriye giderdim						
6.14 Giriş ücretleri ucuz olsa daha sık müze ve galeriye giderdim						
6.15 Gidecek zaman bulabilsem daha sık müze ve galeriye giderdim						
6.16 Sanat müzeleri ve galeriler ilgimi çekmiyor						
6.17 Görsel sanatların toplumun üst gelir grubuna hitap ettiğini düşünüyorum						
6.18 Sanat müzesi ve galerilerde gerçekleştirilen sergiler ile ilgili bilgiyi zamanında alabiliyorum						

	Kesinlikle katılıyorum	Katılıyorum	Ne katılıyorum ne katılmıyorum	Katılmıyorum	Kesinlikle katılmıyorum		Bilmiyorum-Fikrim yok
6.19 Sanat müzesi ve galerilerde gerçekleştirilen sergiler yeteri kadar duyurulmuyor							
6.20 Sanat müzesi ve galerilerini gezerken sıkılıyorum							
6.21 Görsel sanatların yapılış amacını anlamıyorum							
6.22 Türkiye’de sanata yeteri kadar önem verildiğini düşünmüyorum							
6.23 Çocuğumun sanatçı olmasını istemem							
6.24 Müze, galeri ve sanat fuarlarına girişler karşılayabileceğimden pahalı							
6.25 Görsel sanatlar toplumun her kesimine hitap eder							
6.26 Arkadaşlarımla müze ve/veya galeriye gitme kararında etkisi büyüktür							
6.27 Sanat müzeleri ve sanat galerilerinin toplumun gelişimi için önemli olduklarını düşünüyorum							
6.28 Yaşadığım şehir dışında bir yere gittiğimde mutlaka ünlü müze ve/veya galeriye giderim							
6.29 Sanat müzesi, galeri veya sergi görmek için seyahat ederim							
6.30 Sanat müzesi ve galerilerinde kendimi rahat hissetmiyorum							

Sanat müzeleri ve sanat galerileri, başta resim ve heykel olmak üzere görsel sanatlar alanında yapılmış işlerin sergilendiği yerlerdir.

7- Daha önce hiç sanat müzesi veya sanat galerisine gittiniz mi?

___Evet ___Hayır, daha önce gitmedim

8- Eğer daha önce hiç sanat müzesi veya galerisine gitmediyseniz, aşağıdakilerden hangisi ziyaret etmemenizin en önemli sebebidir? (Lütfen sizin için en geçerli olan sebebi işaretleyin)

- 8.1___Zamanım yok 8.2___İlgimi çekmiyor 8.3___Ekonomik gücüm yok
8.4___Ailem izin vermiyor 8.5___Yönlendiren kimse olmadı 8.6___Haberim olmuyor
8.7___Boş vakitlerimi başka şekilde değerlendiriyorum 8.8___Beraber gidecek kimseyi bulamıyorum
8.9___Diğer.....

9- Sanat müzesi veya galeriyi ziyaret ettiğinizde elde ettiğinizi düşündüğünüz fayda(lar)ı lütfen işaretleyiniz.

- 9.1___ Bilgi edinirim 9.2___ Keyif alırım
9.3___ Sosyal açıdan geliştiğimi hissederim 9.4___ Estetik duygumu tatmin eder
9.5___ Kişisel imajımı destekler 9.6___ Yeni şeyler denemekten hoşlanırım
9.7___ Sanatsal yaratıcılığımı artırır 9.8___ Prestijimi artırır
9.9___ Sosyalleşirim

10- Sanat müzesi ve galerilerindeki sergi haberlerini nereden öğreniyorsunuz? (Lütfen en sık yararlandığınızı 3 mecrayı seçin)

- ___ Gazete ___ Dergi ___ Televizyon
___ Radyo ___ İnternet/Haber Siteleri ___ Kulaktan kulağa/Arkadaş tavsiyesi
___ Poster-Afiş-Billboard ___ Kültür-Sanat rehberleri ___ Muze-Galerilerin mail listeleri
___ İnternet/Müze-Galeri web sayfaları

11- Lütfen aşağıdaki ifadelere ne kadar katıldığınızı belirtin.

	Kesinlikle katılıyorum	Katılıyorum	Ne katılıyorum ne katılmıyorum	Katılmıyorum	Kesinlikle katılmıyorum
11.1 İndirimler başladığında alışveriş yapmayı tercih ederim					
11.2 Bir süre yurtdışında yaşamak isterim					
11.3 Evcimen bir insanım					
11.4 Arkadaşlarıma nazaran bağımsız biriyim					
11.5 Gardırobumda birden fazla son moda kıyafet bulunur					
11.6 Liderlik yapmayı severim					
11.7 Yeni bir marka/ürünü arkadaşlarımdan önce ben alırım					
11.8 Partiye gitmektense evde oturup sakin bir akşam geçirmeyi tercih ederim					
11.9 Arkadaşlarımı ne alacakları konusunda yönlendiririm					
11.10 İndirimlerle ilgili reklam/broşür v s takip ederim					
11.11 Bir veya birden fazla sosyal gruba üyeyim					

	Kesinlikle katılıyorum	Katılıyorum	Ne katılıyorum ne katılmıyorum	Katılmıyorum	Kesinlikle katılmıyorum
11.12 Dünya turu yapmak isterim					
11.13 Futbol, basketbol v.b. karşılaşmaları izlemeyi severim					
11.14 Yeni şeyler yapmayı severim					
11.15 Benim arkadaşlarıma danıştığımdan çok onlar bana markalar ve ürünlerle ilgili bilgi edinmek için gelirler					
11.16 Spor karşılaşmasına gitmektense arkadaşlarımla partiye gitmeyi tercih ederim					
11.17 Alışveriş yaparken pazarlık yapmaktan hoşlanırım					
11.18 Becerikli biri olduğumu düşünüyorum					
11.19 Seçmem gerektiğinde son moda kıyafetleri, rahat kıyafetlere tercih ederim					
11.20 Arkadaşlarım akıl danışmak için bana gelirler					
11.21 Arkadaşlarımla partiye gitmektense spor karşılaşması izlemeyi tercih ederim					
11.22 Sporla ilgili konuşmayı severim					
11.23 Hangi markayı/ürünü alacağıma dair arkadaşlarıma danışırım					
11.24 Hangi markayı/ürünü alacağıma dair aileme danışırım					
11.25 Modaya uygun giyinmek benim için önemlidir					
11.26 En küçük alışverişimde bile fiyatı kontrol edip öyle alırım					
11.27 Bir veya birden fazla organizasyonda gönüllü olarak çalışıyorum					

12- Yaşınız.....

13- Cinsiyetiniz ____Kadın ____Erkek

14- Çalışıyor musunuz?

14.1____Evet, tam zamanlı 14.2____Evet, yarı zamanlı 14.3____Hayır

15- Aylık hane geliriniz nedir?

15.1____500 TL veya altı 15.2____501-1.000TL arası 15.3____1.001-2.500TL arası
15.4____2.501-4.000TL arası 15.5____4.001 TL veya üstü

16- Annenizin eğitim düzeyi nedir?

16.1__İlköğretim 16.2__Ortaokul 16.3__Lise 16.4__Yüksekokul 16.5__Üniversite ve üstü

17- Babanızın eğitim düzeyi nedir?

17.1__İlköğretim 17.2__Ortaokul 17.3__Lise 17.4__Yüksekokul 17.5__Üniversite ve üstü

18- Yaşamınızın büyük çoğunluğunu geçirdiğiniz yer neresidir?

____Büyükşehir (İstanbul, İzmir, Ankara) ____Şehir ____Kasaba ____Köy

19- Mezun olduğunuz lise türü aşağıdakilerden hangisidir?

19.1____Genel Lise 19.2____Özel Lise 19.3____Sosyal Bilimler Lisesi
19.4____Anadolu Lisesi 19.5____Güzel Sanatlar Lisesi 19.6____Fen Lisesi
19.7____Meslek ve Teknik liseler 19.8____İmam Hatip Lisesi 19.9____Açıköğretim Lisesi
19.10____Diğer.....

20- Okumakta olduğunuz üniversite türü aşağıdakilerden hangisidir?

____Devlet Üniversitesi ____Vakıf Üniversitesi

21- Eğitim aldığınız derece hangisidir?

21.1____Yüksekokul 21.2____Üniversite 21.3____Master 21.4____Doktora

22- Eğitim almakta olduğunuz bölümü lütfen bağlı olduğu akademik birimin yanına yazın.

____Yüksekokul

____Fakülte.....

____Enstitü.....

Ankete katıldığınız için teşekkür ederim.