

LOCATIONAL CHOICE CRITERIA OF PRIVATE THEATER SPACES:
THE CASE OF ANKARA

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THE CASE OF ANKARA**

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ABSTRACT

LOCATIONAL CHOICE CRITERIA OF PRIVATE THEATER SPACES: THE CASE OF ANKARA

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With the recognition of the importance of creative and cultural industries in the development of cities, studies on the location criteria of the creative class and indirectly related occupations have increased. However, both the creative industries and the creative class differ in terms of their motivations for location, so there is a need for studies based on the dynamics of different sectors and professions. Theaters show different characteristics within the cultural industries regarding their production process and relationship with space. Moreover, studies on cultural industries in Ankara, especially theaters, are limited. This study aims to identify the private theater venues in Ankara and assess their locational choice criteria based on their interaction with the social and physical characteristics of the urban space. For this purpose, semi-structured interviews were conducted with 25 of the 37 private theater venues identified in Ankara. As a result of the qualitative and quantitative analyses applied, site selection criteria were determined at city and neighborhood scales. The evaluation of the physical, economic, social, cultural, and institutional environment under the headings of hard locational factors, soft locational factors, market/audience, and governance/policy revealed that the most important factors for private theater spaces to choose a location in Ankara are soft locational factors such

as personal relationships, sense of belonging, theater environment, while at the neighborhood scale, classical/hard locational factors such as transportation networks, physical characteristics of the building, and the level of tolerance which is considered as a soft locational factor.

Keywords: Creative Industries, Culture Industries, Private Theaters, Locational Choice

ÖZ

ÖZEL TİYATRO MEKANLARININ YER SEÇİM KRİTERLERİ: ANKARA ÖRNEĞİ

Yazıcı, Tutku Gizem
Yüksek Lisans, Şehir Planlama, Şehir ve Bölge Planlama
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Yaratıcı ve kültürel endüstrilerin kentlerin kalkınmasındaki öneminin fark edilmesiyle beraber, yaratıcı sınıfın ve dolaylı olarak ilgili işi kollarının yer seçim kriterleriyle ilgili çalışmalar artmıştır. Ancak, hem yaratıcı endüstriler hem de yaratıcı sınıf kendi içinde yer seçimi motivasyonları açısından farklılıklar göstermektedir, bu nedenle farklı sektörlerin ve mesleklerin dinamiklerini esas alan çalışmalara ihtiyaç vardır. Tiyatrolar kültür endüstrileri içinde, üretim süreçleri ve mekanla kurdukları ilişkiler bağlamında farklı karakteristik özellikler göstermektedirler. Ayrıca, Ankara’da bulunan kültür endüstrileriyle, özellikle tiyatrolarla ilgili yapılan çalışmalar çok sınırlı sayıdadır. Bu çalışmanın amacı Ankara’da bulunan özel tiyatro mekânlarını tespit etmek ve bu mekânların kentsel alanın sosyal ve fiziksel özellikleri ile kurdukları etkileşim alanı üzerinden yer seçim kriterlerine ilişkin bir değerlendirme yapmaktır. Bu amaçla Ankara’da tespit edilen 37 özel tiyatro mekânınının 25 tanesiyle yarı yapılandırılmış görüşmeler gerçekleştirilmiş, uygulanan niteliksel ve niceliksel analizler sonucunda şehir ve mahalle ölçeklerinde yer seçim kriterleri belirlenmiştir. Klasik mekânsal faktörler (hard locational factors), “soft locational factors”, market/seyirci ve yönetim/politika başlıkları altında fiziksel, ekonomik, sosyal, kültürel ve kurumsal

çevreye ilişkin yapılan deęerlendirmede, özel tiyatro mekânlarının Ankara'da yer seçmelerinde en önemli faktörlerin kişisel ilişkiler, aidiyet hissi, tiyatro ortamı gibi “soft” mekânsal faktörler olduęu görünürken, mahalle ölçeğinde ulaşım bağlantıları, yapının fiziksel özellikleri gibi klasik mekânsal faktörler ile “soft” mekânsal faktör olarak deęerlendirilen “tölerans” seviyesi olduęu ortaya konmuştur.

Anahtar Kelimeler: Yaratıcı Endüstriler, Kültür Endüstrileri, Özel Tiyatrolar, Yer Seçimi

To Bomonti

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CHAPTER 1

INTRODUCTION

As the significant role of culture industries in urban economic growth, urban resilience and quality of life are recognized, the importance of attracting these industries to certain places was also realized. As production moved away from material resources and became knowledge-intensive and technologically advanced, the main factors of classical economics, such as proximity to raw materials and transportation cost, lost their influence, and the focus started to develop on the transmission of information (Leadbeater & London, 1999).

The fact that the industrial production of economically developed countries is knowledge and technology-intensive (Powell & Snellman, 2004) has begun to focus on the location of a new class that is instrumental in the formation of these industries based on creativity and knowledge flows. Richard Florida (2002) argued that the new economic system brings a new class system, and he created a new definition that includes the creative class, the working class, and the service class. In this definition, the creative class works in technology, entertainment, arts, finance, journalism, etc., and shares the common values of "creativity, individuality, difference, and merit".

In this context, it is argued that the presence of the creative class is the main factor in the economic development of cities, and the main "soft locational factors" that are effective in the location of the creative class are mentioned (Clark, 2003; Florida & Mellander, 2012; Florida 2002). As Dziembowska-Kowalska and Funck (2000) suggested, the distinction between these hard and soft locational factors is based on "the separation between direct and indirect effects on profitability factors". Thus, while the factors determined by market forces or intervention and have a direct

impact on the net profit rate are considered “hard locational factors”, all of the other factors which have an indirect influence and have “no visible impact on economic outcome” are regarded as “soft locational factors”.

Accordingly, the main factors that are effective in site selection can be listed as follows: quality of life (climate, environmental quality, variety of amenities, housing affordability, crime level, access to transportation, education and community facilities, leisure and cultural possibilities), urban diversity (diversity in ethnicity, gender, nationality, sexual orientation), social equity (reduced poverty and inequality, supported local people and businesses) and quality of place (as Florida (2002) describes, parks, bike trails, museums, art galleries, cafes, restaurants, a vibrant nightlife, tolerant and vibrant population); as Clark (2003) describes: and natural amenities: such as climate, moderate temperature, access to water, topographic variation, lack of humidity; and constructed amenities such as tattoo/piercing studios, yoga/meditation studios, coffee houses, bookstores, sidewalk cafes, liberal arts, opera, dance studios, universities, juice bars, bike lanes and trails, research libraries, gourmet restaurants).

Furthermore, studies on the location of creative industries have emphasized the basic concepts of infrastructure, soft infrastructure (Funck, 2010, p. 67), markets, and governance (Comunian et al., 2010). Social capital (networking and interactions) and human capital (talent, skills) are regarded as indirectly the primary sources of innovativeness (De Voldere, 2017; Lee, 2013).

Cultural industries started to be evaluated within the scope of urban policies after the 1980s (Hesmondhalgh, 2008). Studies discuss the role of cultural industries in cities within the concept of resilience, for example, through creating social inclusion and new local identity, increasing the adaptive capacity of the city (Martinián et al., 2020); in the context of cultural economy (Scott, 2000) and causing gentrification (Lloyd, 2002; Zukin, 2008).

Cultural industries differ from other creative industries in terms of their mode of production. The uniqueness of cultural production (Florida & Mellander, 2012) and

the vulnerability of labor in the production process to exploitation (Lee, 2013), as well as the value cycle specific to the mode of production, necessitate a separate positioning of the cultural industries. The value cycle of cultural production involves these steps: the creation of an idea followed by the production, participation, or consumption of a cultural product inspires the process of creation (UNESCO, 2009). Thus, the concepts of creativity, networks, entry barriers, and art scene come to the fore in studies on the location choices of cultural industries (Öztürk, 2009; Gibson et al., 2002; Florida & Jackson, 2010; Scott, 2000).

As a part of culture industries in cities, theaters significantly influence the social and cultural atmosphere in urban settlements. In terms of their production process, the aim of building interaction with the audience, and the need for a space of freedom to express and create, theater spaces show unique spatial needs.

In order to understand the spatial dynamics of the private theater space, which is the subject of this study, it is first necessary to look at the development processes of theaters in Turkey and the world, and the spatial and contextual changes they have shown against the current developments.

When we look at the history of the world, it is seen that theaters have evolved from the amphitheaters in ancient Greece to the Italian Stage with the Renaissance, and then, with the beginning of the differentiation of the relationship with the audience and the space according to the content of the plays, to the venues that seek different ways of communication and expression such as street theater, bar theater, black box stage (Hannah, 2003; Şener, 2010). The purpose of theater and the search for different physical spaces have greatly influenced where it will be located in the city.

Moreover, when we look at the history of theater in Turkey and Ankara, the theater, which had previously been active with the "Halkevleri", continued with the State Conservatory established in Ankara in 1938 and then with the state theaters. After the 1940s, many state theater stages were established in Ankara. In this period, the theater aimed to convey the ideology of the Republic to the public and to increase the people's cultural level (And, 1994, p.172-173). After the 1960s, many private

theaters were opened, and the theaters that were experiencing their golden age at that time had difficulty surviving due to political pressures and economic difficulties (Karagül, 2015, pp. 96-101). After the 1980s, when the state withdrew all aid from private theaters, theaters began to search for alternative venues. These compulsory decisions made to cope with economic impossibilities at that time later turned into aesthetic preferences brought about by the understanding of theater, and alternative stages began to increase over time (Karagül, 2015, pp. 101-120). Finally, the increase in the number of theaters from the beginning of the 2000s until the Covid-19 pandemic in 2020 decreased with the economic problems experienced during the pandemic period.

In conclusion, Ankara was conceived as a modern capital city with a leading role in developing culture; it had a significant share in artistic production and continues to play this role to some extent. Ankara's art scene is of great importance in this sense, and theaters have an indispensable place in this scene.

Theaters have an essential place in shaping the cultural and social environment of the city and are among the critical factors that increase the city's quality of life and attractiveness. Evaluating the factors that theaters pay attention to in their location choices, taking into account both the progress in the understanding of theater and the ever-changing impact of the city and the city center, is necessary for developing inclusive and location-specific cultural policies.

1.1 Purpose of the Study and Research Questions

Although it has been determined that certain criteria are of great importance in the location selection of cultural industries in general, it is necessary to consider the differences for various sectors and the location-specific changes of the factors affecting the location choices to identify these dynamics accurately. The study aims to determine the private theater spaces and their locational choice criteria in Ankara,

and to evaluate their relationship with the spatial, cultural, and social dimensions of the urban environment.

RQ1: Where are the private theater spaces in Ankara?

RQ2: Is there any spatial pattern of their geographical distribution?

RQ3: What are the factors of locational choice in the city scale for the private theater spaces in Ankara?

RQ4: What are the factors of locational choice in neighborhood scale for the private theater spaces in Ankara?

RQ5: What are the main problems affecting the continuity of private theater spaces in Ankara?

1.2 Limitations of the Study

The lack of accurate data about the location and function of theater spaces in Ankara between 1990 and 2022 is the study's main limitation. There is some research on culture industries located in İstanbul. Although Ankara is the second city regarding the number of stages, there has been no study or documentation about the present stages. Because of the legal infrastructure, which does not differentiate theaters from other entertainment areas, members of the Ankara Chamber of Commerce (Ankara Ticaret Odası – ATO) Committee of Culture and Art Activities are insufficient to give accurate and related data about the private theater spaces.

So, online research and interviews have been conducted to determine existing and active private theater spaces in Ankara.

Since the historical data about the establishment dates of the private theater spaces and their locations do not exist, historical change of the locations is limited by the theater spaces who participated in the study.

Moreover, in the interviews evaluated within the scope of the content analysis conducted using NVivo software, some of the answers to the researched question were unclear and contained irrelevant information.

In this context, an evaluation was made on the number of mentions based on the themes identified in the content analysis, and unrelated answers were not evaluated.

In addition, a qualitative analysis was also conducted on the table asked during the interviews to determine the factors influencing the choice of venue, so that a numerical data was obtained that would confirm the content analysis data on which factors were mentioned more, including the factors that were forgotten to be mentioned.

1.3 Literature Gap and the Contribution of the Study to the Literature

Although there are many studies on the locational choice of creative industries and culture industries regardless of the sectors, there is limited research on the locational choice of theater spaces. In terms of their production process, the importance given to the physical space in the context of the narrative, and the limitations of architectural necessities; theaters are unique forms of art spaces in urban areas. Also, since the study covers different types of theater spaces, classical and alternative stages, bar sages, and multifunctional stages, it will demonstrate the new trends in the relationship between the place and cultural production.

Understanding the dynamics of the relations between place and theaters and determining the importance and the role of hard and soft locational factors for theater spaces is crucial to develop inclusive cultural policies.

Moreover, the study shows the problems related to the current locations of the private theater spaces. Although they were located in some areas regarding some criteria about the physical, social, and cultural attributes of the environment, together with the observations of the theaters during the time they spent in their locations and the

impact of the changes in the city on them, this study provides data on the impact of space and reveals the effects of changes.

Finally, there is a lack of accurate data about the historical change and locations of private theater spaces in Ankara. This study represents the current data on the locations and physical and functional characteristics of the private theater stages in Ankara in 2022.

CHAPTER 2

LITERATURE REVIEW

The literature review consists of three main sections, creative industries, culture industries, and theaters. In the first part, the emergence of knowledge economies, the creative class thesis, creative city indexes, and the factors that affected the locational choice of the creative class and locational choice of creative industries are explained in detail.

In the second part, the origin of the term “culture industries,” its evaluation as a part of urban policies, the role of culture in cities in terms of resilience, cultural economy and gentrification, characteristics of cultural production, and value cycle of theater, and finally the locational choice of culture industries are described.

Finally, in the last part, the change of theater and theater spaces over time and their place in the urban context are historically reviewed and discussed.

2.1 Creative Industries

This section will give a detailed explanation of the emergence and the role of culture industries and the locational choice of the creative class and creative industries.

2.1.1 Emergence of Knowledge Economies

As the produced goods and services have become increasingly immaterial, knowledge-intensive, and technologically advanced, a flow of information and knowledge has become the critical factor of almost all industries (Figure 2.1) (Leadbeater & London, 1999).

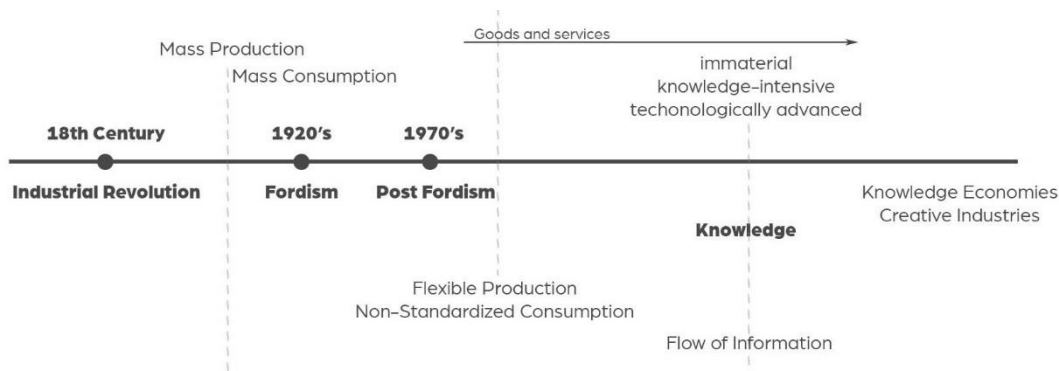


Figure 2.1 Emergence of Knowledge Economies

The leading sectors of the economy in developed countries have become the sectors driven by knowledge and technology in the last several decades of the 20th century. While the knowledge economy consists of services and production based on knowledge-intensive activities that contribute to technological advancements, it also covers all areas seeking innovation and new sources of competitive advantage (Powell & Snellman, 2004; Leadbeater & London, 1999). Therefore, the key components of a knowledge economy are: Intellectual capabilities and efforts to integrate improvements in every part of the generation process; R&D, production and marketing (Powell & Snellman, 2004).

2.1.2 Creative Industries and the Creative Class

Pratt (2004) defines creativity as “a process (requiring actants, knowledge, networks and technologies) that interconnects novel ideas and contexts”.

As creativity is the primary source of inventions and economic growth, Richard Florida (2002) claims that the centrality of creativity in the new economy has led to a new class system and accordingly divides occupations into three categories, the creative class works with knowledge, the working class which associated with physical work, service class performs routine service, and agriculture work in farming, fishing and forestry (Figure 2.2). Florida defines the “creative class” as a

“fastgrowing, highly educated, and well-paid segment of workforce”. This class, whose efforts are increasingly influential on economic growth, has members appearing in various industries such as; technology, entertainment, arts, finance, journalism, and high-end manufacturing. Although the creative class does not consider themselves as a class, they share an apparent common system of values; ”creativity, individuality, difference, and merit.” Florida claims that the situation with corporations is also implying in cities and regions, if they can attract and retain the creative class, they do not fail in economic race.

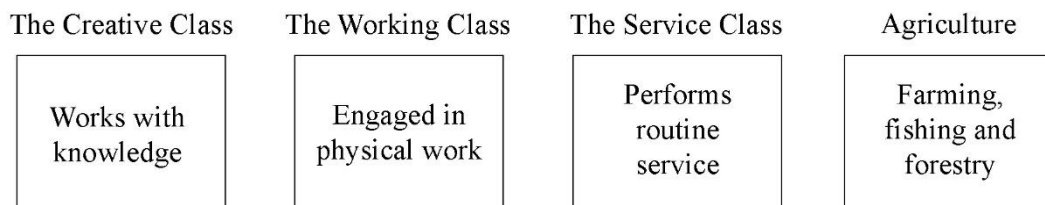


Figure 2.2 Classes based on Florida, 2012 p.9, pp.401-402 (2002 first edition)

The function of the creative class is to create meaningful new forms of designs that are ready to use and transferable, such as designing a product used and sold everywhere or composing a piece of music that can be performed over and over (Florida, 2002). This super-creative core of the class covers university professors, scientists, engineers, poets, novelists, artists, designers, architects, actors, nonfiction writers, editors, analysts, and cultural figures as thought leaders of society. Other than the core group of the creative class, there are creative professionals who apply standard procedures in a unique way to fit the situation and work in a knowledge-intensive industry, such as high-tech sectors, financial services, business management, and the legal and healthcare professions demonstrates occupational categories under these two groups of the creative class (Figure 2.3).

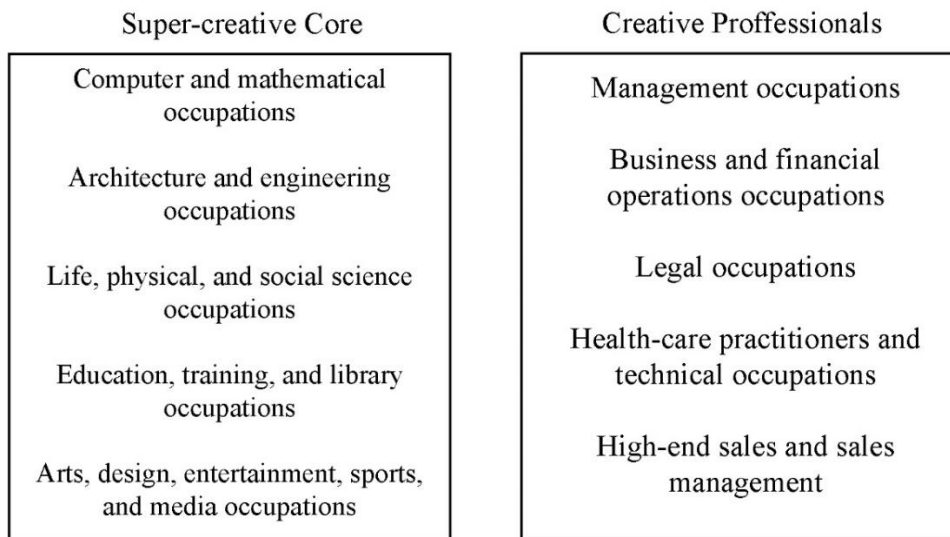


Figure 2.3 Two Components of the Creative Class (Florida, 2012, p. 38, pp.401-402)

In the leading centers of creativity, which include San Francisco, Austin, San Diego, Boston, Washington D.C., Seattle, New York, etc., the creative class takes up almost 35% of the workforce. Instead of the advantages of large regions, smaller regions, mostly college towns, have the highest concentration of the creative class in the US. These centers offer many employment opportunities as well as a great diversity of high-quality places and various amenities to fulfill people's lifestyle interests. Richard Florida and Gary Gates (2002) indicate the connection between the level of tolerance and the success in attracting talented people, mostly high technology workers, to metropolitan areas. They claim that the places known for open-mindedness and diversity of thought pull people into the technology business. So, being open to gays, immigrants, artists, and bohemians creates an environment where the creative class can choose to live, which is the key to success in the new technology. The analyses of the 50 most populated metropolitan areas in the US show correlations between the tolerance level and diversity and high technology success (Florida & Gates, 2002).

The creative class appreciates the availability of different kinds of music and food, nightlife that offers many options, neighborhood art galleries, performance spaces, and theaters. Also, the creative class value street-level culture, consisting of cafes, sidewalk musicians, bistros, and small galleries, and prefers places that provide a variety of active sports and active outdoor recreation. Authentic places and uniqueness are also pull factors for the creative class since they offer unique and original experiences (Florida, 2002).

Florida & Mellander point out that creative workers are both producers of high-value goods and consumers. Since knowledge production is sensitive to distance and connected to economic activities, the creative workers who demand luxury goods have been pulled into places that offer different options for consumption rather than only the necessary goods. As a result of these site selections, human capital has become unevenly distributed in time and concentrated in some certain places (Florida & Mellander, 2012).

2.1.2.1 Creative City

As globalization and new trends dramatically force the restructuring of cities worldwide, cities become participants in the global market and are seen as centers of entertainment (Clark et al., 2002).

Edward L. Glaeser, Jed Kolko and Albert Saiz (2000) interpret cities as a center of consumption in the article “Consumer City,” which claims that; there are four critical urban amenities to attract people; first, presence of a variety of services and consumer goods like cafes, restaurants, and live performance theaters; secondly, the aesthetic and physical setting of an urban area, in other words, architectural beauty and physical attributes which make life more pleasant; third, good public services such as educational opportunities and low crime rates; and finally the speed which refers to lower transportation cost for people, goods and ideas.

Glaeser et al. (2000) claim that the spatial concentration of economic actors is increasing productivity and the level of information flow. In other words, low transportation costs are increasing production by increasing the possibility of accessing better ideas and technology and by enabling people to get the most up-to-date news, which is vital for certain places such as Silicon Valley and Wall Street. In this perspective, urban density leads to face-to-face interactions, learning by seeing, and learning how to perform jobs by observation better, which all leads to a faster flow of ideas across workers. Rising incomes lead people to increasingly desire to live in attractive places so that, in the future while attractive places will thrive while unpleasant ones will decay. Also, the features of the goods matter; amenities that require high human capital workers – such as operas, live baseball games, etc. - can attract more people since it is harder to duplicate them. However, amenities that need low human capital to place - such as movie theaters and bowling alleys – are not associated with population growth in cities because those amenities have substitutes like video games, television, video players, etc.

Some indexes are created to assess the creative capacities of cities, regions, or countries (Florida & Tinagli, 2004; Ouf & El Azis, 2017). While the indicators of these indexes are critical elements for evaluating the level of creativity in cities, they also are the factors that make cities attractive for the creative class.

The Europe in Creative Age Report (2004) focuses on the comparative creative capacities of 14 European and Scandinavian countries. It compares them to the US regarding technology, talent, and tolerance using The Euro-Creative Class Index. The indicators of technology, talent, and tolerance are listed in Table 2.1.

Table 2.1 Indicators of Talent, Technology and Tolerance in The Euro-Creative Class Index (Based on Florida & Tinagli, 2004)

| <i>Index</i> | <i>Sub-Indexes</i> | <i>Brief Description</i> |
|--------------|-----------------------------|--|
| Talent | Creative Class | Employment in creative occupations |
| | Human Capital | Population with bachelor degree or above |
| | Scientific Talent | Researchers |
| Technology | Innovation Index | Patents applications |
| | Technology Innovation Index | High-tech patents |
| | R&D Index | R&D expenditure |
| Tolerance | Attitudes Index | Population that express tolerant attitudes toward minorities |
| | Values Index | Traditional values/Rational, secular values |
| | Self Expression Index | Recognition and acceptance of self expression values |

According to European Creativity Index (ECI), Landry's Creative City Index (LCCI), Creative Community Index (SVCI), Creative City Index by Beijing Research Centre for the Science of Science (BJSS) and Creative Space Index (CSI); there are twelve main headings of indicators as shown in table 2.2 (Ouf & El Azis, 2017).

Table 2.2 Concluded Dimensions of Creativity Indexes (Ouf & El Azis, 2017)

| | <i>Concluded dimensions</i> |
|----|--|
| 1 | Openness, diversity and tolerance |
| 2 | Connectedness, accessibility and networking |
| 3 | Talent development, arts and creative education |
| 4 | Public framework, policies, regulations and investments |
| 5 | Leadership, entrepreneurship and vision |
| 6 | Distinctiveness, cultural tourism and attractions |
| 7 | Human capital, the creative sector |
| 8 | Technology and innovation |
| 9 | Cultural environment: participation in cultural activities |
| 10 | Livability and well being |
| 11 | Aesthetics, place and place making |
| 12 | Creative outputs: creative industries scale and scope |

Based on existing indexes to assess creativity in cities, Ouf and El Azis (2017) states that to assess creativity in cities, five main environments should be evaluated: Built environment, cultural environment, social environment, institutional environment, and economic environment (Table 2.3).

Table 2.3 Main Dimensions of Creativity in Cities (Based on Ouf ad El Azis, 2017)

| <i>Main Dimensions</i> | <i>Indicators</i> | <i>Sub-indicators</i> |
|------------------------|--------------------------------------|-------------------------|
| Built Environment | Quality of life and well being | Livability |
| | | Cultural facilities |
| | | Recreational facilities |
| | Place making | Aesthetics |
| | | Open spaces |
| | | Spatial diversity |
| Cultural Environment | Distinctiveness and cultural tourism | Authenticity |
| | | Cultural assets |
| | | Urban buzz |

Table 2.3 (continued)

| | | |
|-------------------------------------|---|--|
| | Atmosphere of cultural activities | Participation |
| | Cultural learning, arts and creative education | Arts and creative schools |
| | | Informal learning |
| | Technology and innovation | Technology usage in cultural industries |
| Technology outputs | | |
| Social Environment | Social cohesion | Diversity |
| | | Openness |
| | | Sense of belonging |
| | Empowerment and connectedness | Involvement |
| Connectedness and networking | | |
| Institutional Environment | Public framework, policies, regulations and investments | Flexibility and investments |
| | | Accessibility and freedom |
| | | Enabling and supporting strategies |
| | Leadership, entrepreneurship and vision | Leadership and entrepreneurship |
| | | Forward looking strategies |
| | Human capital and creative sector | Cultural employment and creative class |
| Cultural and creative organizations | | |
| Economic Environment | Creative outputs, creative industries scale and scope | Creative industries scale and investments |
| | | Diversity of cultural and creative outputs |

2.1.3 Locational Choice of the Creative Class

While classic factors of production; land, labor, capital and management are considered the primary source of economic growth, and therefore employment opportunities are expected to attract the population to cities in the traditional model of urban development, the human capital model considers human capital as the main

force behind urban development and economic and social growth. Although it explains how human capital affects urban growth, there is a need to explain where and why people prefer to stay in some specific places. In this sense, amenities theory plays a critical role in explaining these preferences and as a method for attracting talent to cities (Figure 2.4) (Clark, 2003).

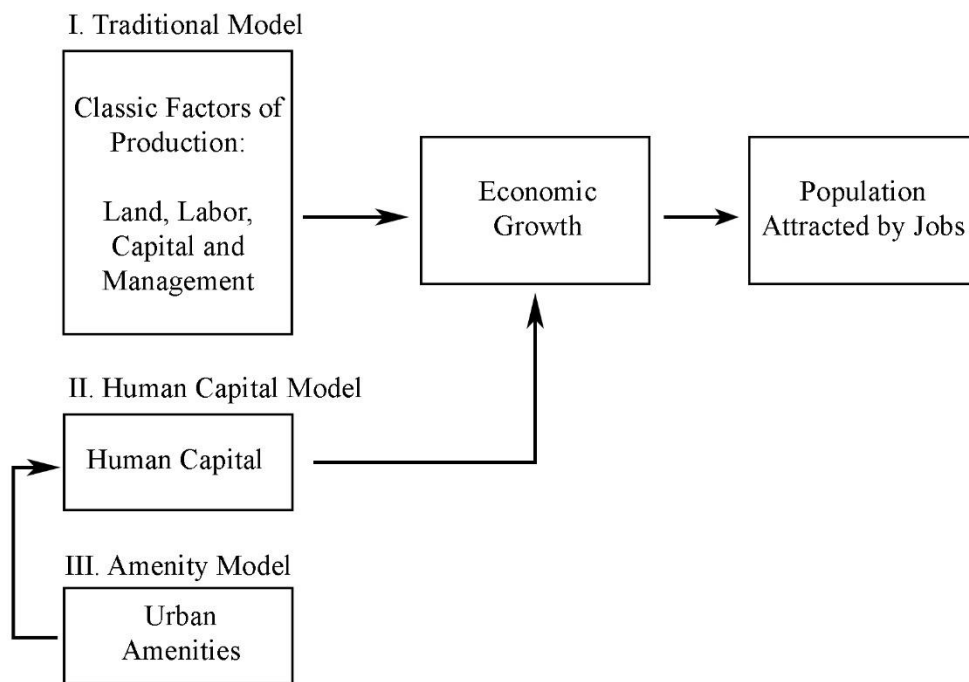


Figure 2.4 Three Successive Model of Urban Development (Based on Clark, 2003)

There is a significant body of literature that focuses on the subject of attracting creative workers to a certain place. Yiğitcanlar et al. underlines essential factors for attracting and retaining knowledge workers with four headings: quality of life (climate, environmental quality, variety of amenities, housing affordability, crime level, access to transportation, education and community facilities, leisure and cultural possibilities), urban diversity (diversity in ethnicity, gender, nationality, sexual orientation), social equity (reduced poverty and inequality, supported local

people and businesses) and quality of place (as Florida (2002) describes, parks, bike trails, museums, art galleries, cafes, restaurants, a vibrant nightlife, tolerant and vibrant population); as Clark (2003) describes: and natural amenities: such as climate, moderate temperature, access to water, topographic variation, lack of humidity; and constructed amenities such as tattoo/piercing studios, yoga/meditation studios, coffee houses, bookstores, sidewalk cafes, liberal arts, opera, dance studios, universities, juice bars, bike lanes and trails, research libraries, gourmet restaurants).

According to these headings and related studies, Yiğitcanlar et al. (2007) portray what knowledge workers want, which is shown in the list below:

“a retail-rich environment, the spectacle of professional sport/music, quality childcare services, private school education for the household children, access to private health care facilities, static and performance art spaces, “authentic” and “historical” places, affordable housing, particular for PhD students, post-docs; and an affluent retirement”

Quality of Place

Florida suggests that there are three dimensions of quality of place:

“What’s there: the combination of the built environment and the natural environment; a proper setting for pursuit of creative lives.

Who’s there: the diverse kinds of people, interacting and providing clues that anyone can make a life in that community.

What’s going on: the vibrancy of street life, café culture, arts, music, and people engaging in outdoor activities—altogether a lot of active, exciting, creative endeavors.”

These “interrelated set of experiences” are the critical determinants of the quality of place, considered an ongoing dynamic process. Successful places, in that sense, offer immense options for any kind of people at whichever part of their life cycle they are.

Lifestyle

Florida underlines that creative workers also consider lifestyle – the existence of various scenes such as art, technology, music, and outdoor sports - with employment opportunities while choosing where to live. Furthermore, some workers can change their locations just because of lifestyle reasons and even look for another job after they change their place.

As flexible and unpredictable work schedules scale up for creative workers, the need to access recreation at any time and therewithal expectations from a place where people live are increasing.

Nightlife: Late-night dining, small jazz and music clubs rather than large dance clubs or bars, symphony, theater, music venues, and small coffee shops are essential lifestyle components, especially for young creatives. In that sense, to increase the accessibility of these amenities, late-night transportation is considered one of the most desirable infrastructural elements for the cities.

Social life: the ability to make new friends and interact with others is another essential factor of locational choices for creative workers. “Third places” is described as a place that is not home or a workplace but where people get involved in the community, such as bookstores, cafes, and coffee shops, play critical roles in making a community and the place attractive.

According to Florida’s study, another component of social life, dating – meeting a compatible partner – is also an essential factor in locational decisions because the single population group is higher at some locations, and some places have more activities and amenities that bring simple people together.

Diversity: Diversity is considered one of the most important factors of locational decisions for creative workers. As a sign of open-mindedness, diversity of thought, openness to outsiders, source of excitement and energy; the existence of people of mixed age groups, different races and ethnic groups, people with alternative

appearances, and different sexual orientations are increasing the attractiveness of a place for the creative class.

Authenticity: Places also pull people because of their authenticity and uniqueness. Spatial attributes, such as established neighborhoods, historic buildings, and preserved historical character; cultural attributes, such as distinctive art scene – especially local music scene - genuine restaurants and stores; and social aspects, such as the experience of collective identity, longtime neighborhood characters are seen as the signs of uniqueness and authenticity of a place.

Scenes: Scenes are inseparable parts of inspirational and creative environments and the symbolic meaning of places. As scenes give meaning and value to a place, they are part of its authenticity.

Creative industries, especially the ones characterized by high levels of uncertainty, such as art, music, theater, and design, tend to form around clusters, local scenes, and agglomerations.

Scenes also significantly impact local economies as they are pioneers of new consumption styles and a key to attracting talent.

Identity: Living where they can establish their identity and build it in a way that reflects their identity is desirable for the creative class.

| Quality | Indicator |
|-----------------------------|---|
| Diversity | Functional diversity, distinctive neighborhoods, sufficient density |
| Specific amenities | Individual sports facilities, recreation areas and restaurants per capita; (semi-)public spaces for informal meetings (<i>third spaces</i>) |
| Liveliness; culture | Cultural and musical events; live performance venues per capita |
| Technology; innovativeness | Patents per capita; relative percentage of high-tech output |
| Talent | Percentage of people with a bachelor's degree and above |
| Creativity, bohemia | Percentage of artistically creative people |
| Tolerance; openness | Relative percentage of foreign-born people; <i>idem</i> gays |
| Aesthetics | Architecture; parks; urban heritage |
| Environment; sustainability | Natural environmental assets; environmental quality; reuse of older industrial sites |
| Safety | Crime figures |

Based on: Florida (2002a, 215 ff.; 252; 255–8; 331–4; 2005a, 37–41; 2005b, 57 ff.), Kloosterman (2001, 13–4), Glaeser et al. (2001, 35 ff.) and Gertler (2004, 7–10).

Figure 2.5 Main Elements of Quality of Place Suggested by Related Literature (Trip, 2007)

The main elements of quality of place (Figure 2.5); creativity and talent: human capital and employment, the size of creative class; diversity, tolerance, and safety: bohemian and gay scenes, the percentage of foreign-born people, perceived safety and crime rates; specific amenities: cultural and leisure amenities, nature and recreational areas) have been evaluated for Amsterdam and Rotterdam, with the data gathered from two main sources: Statistics Netherlands (CBS) and the study on 50 largest Dutch cities by Marlet and van Woekens (2004) (Trip, 2007).

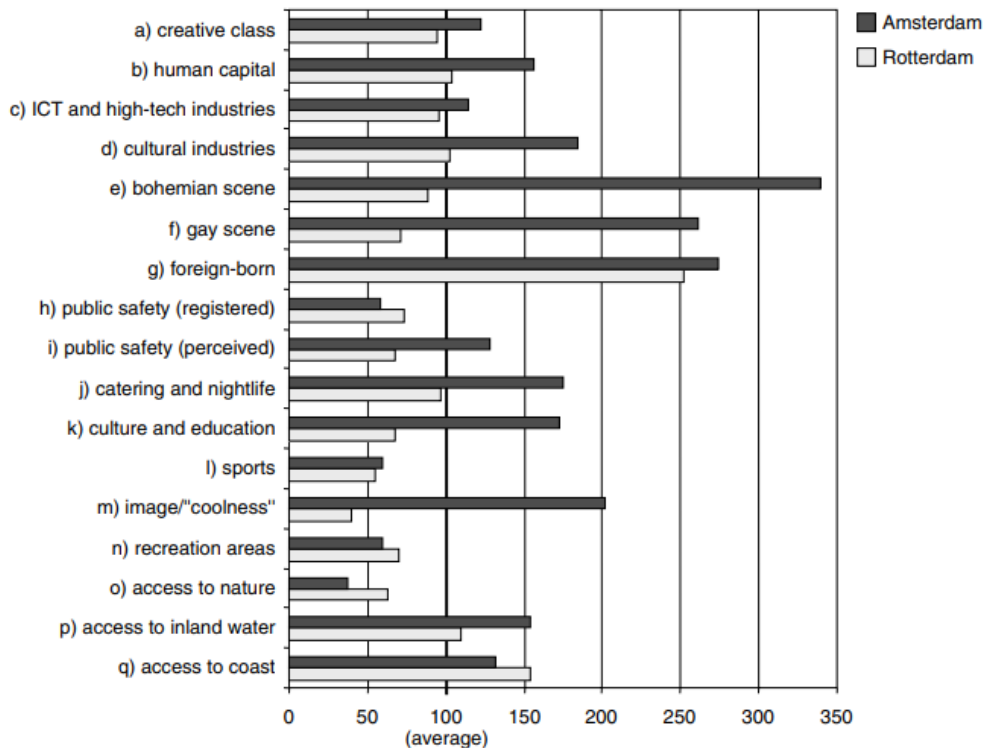


FIGURE 1

Amsterdam and Rotterdam Compared on a Number of Indicators of Quality of Place (Indices: Average is 100)

Top-down: (a) creative class as a percentage of the workforce; (b) percentage of the workforce with higher education (HBO/WO); (c) people working in ICT and high-tech industries as a percentage of the workforce; (d) employment in selected cultural industries as a percentage of total employment; (e) bohemians as a percentage of the population; (f) relative importance of the local gay scene; (g) foreign-born people as a percentage of the population; (h) reciprocal of total registered crimes per inhabitant; (i) percentage of the population feeling safe at all times in the city; (j) catering and nightlife amenities per inhabitant; (k) cultural amenities and institutions for higher education per inhabitant; (l) individual sports facilities per inhabitant; (m) image of cities among e-business companies; (n) size of recreation area per inhabitant; (o–q) indices of the access to nature areas, inland water and coast. Based on: (a), (c), (e), (f) and (o–q) Marlet and van Woerkens (2004b); (b), (g), (h) and (n) CBS (2003; 2004); (d) Kloosterman (2004) and CBS (2004); (i) O+S (2004); (j), (k) and (l) KPN (www.telefoongids.ptt-telecom.nl, 9 June 2004); (m) Healey and Baker, 2001, 25). Average is: for (a), (c), (e), (f) and (o–q) the fifty largest Dutch cities; for (b), (d), (g), (h), (j–l) and (n) the Netherlands; for (i) 31 selected European cities; for (m) 26 selected European cities.

Figure 2.6 Quality of Place in Amsterdam and Rotterdam (Trip, 2007)

As it is shown in Figure 2.6, according to the study, while the economies of these two cities are converging at a plodding pace, Amsterdam has some significant strengths, especially in the socio-cultural scene, such as cultural industries, bohemian and gay scenes, catering, nightlife, and image/coolness of the city (Trip, 2007).

Many studies have been practiced to understand the dynamics of locational preferences of the creative class in different scales and with different population groups.

A case study that includes a questionnaire survey and interviews with transnational migrant workers from different sectors, which focuses on the residential preferences of the creative class living in Dublin, Ireland, analyses the impacts of classic/hard factors such as housing cost, travel time and accessibility to working place, life-cycle changes, availability of job opportunities; and soft factors such as openness, tolerance, amenities, an active urban scene on residential preferences (Lawton et al., 2013). The study argues that while the soft factors are not dominant, the hard factors are significantly important for the residential choices of creative class workers and criticizes the lack of attention given to such factors as needs and movement throughout the life cycle, distance to work, etc.

A questionnaire survey of the study shows the most important and less important factors for residential decision-making (Figure 2.7). While the cost of dwelling, distance to work, and dwelling size are considered most important by the respondents, nearness to pubs/nightclubs, proximity to major roads/highways, and availability of Crèches are evaluated as less important.

| Very Important | Not Important |
|-----------------------------|--|
| 1: Cost of dwelling (55.4%) | 1: Nearness to Pubs/Nightclubs (42.3%) |
| 2: Distance to work (45.7%) | 2: Proximity to Major Roads/Highways (28.0%) |
| 3: Size of dwelling (39.4%) | 3: Availability of Crèches (24.0%) |

Figure 2.7 Important and Unimportant Factors of Residential Location in Dublin (Lawton et al., 2013)

| Item |
|---|
| <i>Work-related activities</i> |
| My work schedule allows me to dedicate time for leisure activities (R) |
| Promoting my career is currently the most important thing in my life |
| I participate in many conferences and professional courses |
| I have flexible work hours (R) |
| I work until late in the evening and also on weekends |
| I am highly available for my employer outside of my work hours |
| <i>Culture- and entertainment-related activities</i> |
| I frequently go to restaurants and coffee shops |
| I frequently hang out in discotheques, bars and clubs |
| I frequently go to the theatre and music shows |
| I frequently go to operas and concerts |
| I frequently go to museums, exhibitions and galleries |
| I frequently go to courses and seminars |
| I frequently go to the cinema |
| I enjoy living in an urban area that offers abundance of opportunities and population diversity |
| <i>Home-related activities</i> |
| I frequently gather with friends at home |
| I like to walk around the neighbourhood |
| I like to read, watch TV or listen to music quietly at home |
| I like to work in the garden, design the house or engage in other hobbies at home |
| I have social relations with people who live in my neighborhood |
| I am socially involved in my community |
| I prefer to live in a quiet neighbourhood |
| <i>Sport-related activities</i> |
| I frequently dedicate time to outdoor sport activities |
| I frequently jog or walk in parks and public open spaces |
| I frequently use sport facilities near my residence |
| I frequently engage in outdoor activities in parks, gardens and open spaces |
| I frequently engage in outdoor sport activities such as cycling |
| I frequently go to camping |

Figure 2.7 Activity Pattern Factors (Frenkel et al., 2013)

The importance of the availability of leisure facilities and satisfaction with cultural activities for workers residing in different parts of the city are also questioned, and the result of the study shows that the importance of the availability of leisure activities for a residential location (divided into three groups; central city, city outskirts, and periphery) is generally low, and there is no significant relation between the levels of satisfaction with cultural activities and residential location.

On the other hand, although it does not indicate the general locational preferences of the creative class, the younger population of the creative class workers tend to live in a central city.

While the creative class thesis (Florida, 2002) suggests that the workers in creative occupations congregate in the central area because of the availability of a variety of amenities which increases neighborhood quality of life satisfaction for the residents, the results of the study (Lawton et al., 2013) shows no significant relationship between the residential location and neighborhood quality of life satisfaction.

Frenkel et al. (2013) investigate the role of amenities, workplace and lifestyle in the residential location choice of knowledge workers in Tel-Aviv Metropolitan (TAM) region (Figure 2.8). The analysis of 833 questionnaires with knowledge workers shows that while the socioeconomic level and housing affordability are considered as most influential factors; travel time to CBD and commute travel time are evaluated as slightly less important; and urban density, cultural, and educational land use are considered as important factors. In contrast to Florida's (2002) assumptions about the insignificance of the cost of housing, the study shows that housing affordability is one of the two most important factors of locational decisions for knowledge workers. Overall, although the study supports that lifestyle and amenities are important, classical location factors are dominant factors for the locational decision of knowledge workers (Frenkel et al., 2013).

Frenkel et al. (2013) underline that knowledge workers cannot be seen as one homogenous group regarding their locational decision or activity patterns. Thus, the study groups the participants into four main groups based on their activity patterns: Work oriented, culture-oriented, home-oriented, and sports-oriented (Figure 2.9). While culture-oriented and sports-oriented groups prefer to live in the metropolitan core or inner ring, the home-oriented activity pattern group of knowledge workers prefer to live in the suburbs.

Another study about the leisure choices of the creative class tests the difference in leisure activities of the creative class, working class and service class. It assesses the factors which explain distinctness in leisure activities (Van Holm, 2014).

A combination of three years of data (2008-2010) was gathered from American Time Use Survey (ATUS) used for the study and analyzed the time spent on the activities for 18,386 respondents.

As five specific claims about preferred activities of the creative class thesis are tested: creative class is more likely to exercise, practice outdoor sports and eat out at night, and less likely to watch television and attend traditional performing arts; the findings of the study show limited support for Florida's claims about the difference of leisure choices of the creative class, and working and service class; while creative class is more likely to attend to traditional performing arts than the service and working class, the occupation did not make much difference in amenity preferences either for the multivariate and bivariate analyses.

Another study on the hard and soft factors affecting the locational choices of creative and knowledge-intensive workers in Poznan, Poland, and Birmingham, UK, aims to fill the lack of knowledge about the role of the 'quality of place' in attracting creative class in Central European cities (Brown & Meczynski, 2009).

Two hundred eighty-two questionnaire-based interviews were conducted with creative workers on their satisfaction with the defined quality of place factors, their reasons for moving to the city, and some specific aspects of the city in the scope of the research. The results of the questionnaires are related to five main elements of quality of place creativity and talent: the size of the creative class; diversity, tolerance and safety: social, sexual and religious diversity, acceptance of different lifestyle choices, percentage of foreign-born people, personal safety and crime-rates; environmental quality: noise and pollution levels, recycling, the existence of bicycle lanes, traffic congestion; aesthetics: architecture and monuments; amenities:

diversity and quality of leisure and recreational amenities, cultural and music venues and events) (Brown & Meczynski, 2009).

For Birmingham and Poznan, while openness and tolerance level, cultural diversity, and the diversity of cultural and entertainment facilities and built environment) are stated as less important factors in the attraction of the cities, the most important reasons for living in these cities for the respondents are contained both hard (employments, housing affordability, higher wages, good transport links) and soft factors mostly related with personal connection (friends and family, study or born in the city) (Brown & Meczynski, 2009).

The questionnaires used in the study included some statements about the city, and respondents were asked to agree or disagree with those statements about the city's aesthetic qualities, vibrancy and number of amenities, environmental quality, crime and safety, and tolerance level to indicate the quality of place elements in Birmingham and Poznan. While culture, recreation and lifestyle amenities, and diversity and tolerance levels in these cities are considered as sufficient by the respondents; crime and safety and environmental quality for both cities and aesthetics for Birmingham are challenges for the high level of quality of place (Figure 2.10) (Brown & Meczynski, 2009).

| <i>Quality of Place Indicator</i> | <i>Birmingham</i> | <i>Poznan</i> |
|---|-------------------|---------------|
| Creativity (employment in creative knowledge sectors) | + | + |
| Talent | - | ++ |
| Diversity and tolerance | ++ | + |
| Crime and safety | - | - |
| Environmental quality | - | - |
| Aesthetics | - | + |
| Culture, recreation & lifestyle amenities | ++ | ++ |

Figure 2.10 Quality of Place in Birmingham and Poznan (Brown & Meczynski, 2009)

List of soft and hard factors according to Brown and Meczynski (2009):

Soft infrastructure: (personal connection included) amenities, recreation facilities, consumption opportunities, environmental quality, community and social considerations (friends and family, borning there, studying there), look and feel (diversity of activities, diversity of built environment and cultural diversity), openness and tolerance (gay/lesbian friendliness, openness to different types of people).

Hard – labor market and economic factors: employment, transportation lings, housing affordability.

While there are many studies on locational choices of creative class regardless of the occupations they belong to, some studies focus on the different motivations for locational preferences of the artist.

As Zukin (2008) mention, nineteenth-century bohemians or artists living in spaces where they could get their artistic inspiration from marginalized groups or romantic image of lower-class urban life, performing a creative life and showing and living their difference. Also, bohemians tend to spend their time in bars, performance spaces, and art galleries, which they established, and they see these places as social spaces where they can get together and hang out in that intellectual atmosphere. Although the areas they choose to live in are not considered safe because of the high crime rates, they are safe spaces to be as different as possible because of the cultural atmosphere.

This trend of living a performative life and different lifestyle continues in the twentieth century, but gentrification comes along with the artistic transformation mostly brings a change in consumption spaces; authentic areas transform into commercial mainstream restaurants, bars, and cafes, which causes the place to lose its authenticity (Zukin, 2008).

Markusen (2006) criticizes "the creative class" thesis and emphasizes the complexity of the locational decisions, urban impacts, formation and politics of creative occupations, and the role of artists in social and urban transformation.

Boren and Young (2013) focus on the migration dynamics of the Creative Class in the study to understand the motivations for moving, factors that influence the locational choice, and mobility of artists who moved to Stockholm, Sweden. The study evaluates the efficacy of artists as a critical indicator of creative class mobility and conducts semi-structured, qualitative interviews with artists and urban authorities on the migration dynamics of artists in Stockholm, Sweden. The artists who participate in the study are de "social artists" which is defined as "their purpose in engaging with art is to create new material and symbolic spaces that encourage reflection on the nature of urban life to provoke new practices and ways of thinking.", so that they are dealing with the consequences of creative urban policy more in their practice; not producing art for sale but benefits from public and private grant support, occasionally social welfare payments, and also works in salaried positions or self-employed.

As a result of an in-depth qualitative analysis of participants' migration histories, while the attractiveness of Stockholm does not have any significant impact on their decision-making, there is a complex picture of migration dynamics, full of many pull and push factors whose significance changes across the life cycle. Another focus of the study, the occupational dynamics of artists, has shown the importance of networks for artists. For many, since there are entry barriers to enter local art scenes before the network has been set, it is difficult to migrate after they are embedded in their networks. In addition to that, the study shows the link between low entry barriers and openness and tolerance levels; although there are many foreign-born residents in Stockholm, because of the socioeconomic marginalization, not the tolerance level but the personal networks of artists are a key determinant for whether the entry barriers are high or low (Boren & Young, 2013).

Although there are many studies about the effect of diversity, as an indicator of tolerance level, on attracting creative workers, at the inter-metropolitan level, there is limited research about the role of diversity in the residential preferences of creative people at the neighborhood level.

Bereitschaft and Cammack (2015) test the relation between neighborhood diversity and the proportion of creative class workers from different creative occupations using demographic, socioeconomic, and occupational data from the U.S. Census Bureau within the City of Chicago. The results of the study show that although there is a positive relationship between income diversity and the proportion of gay households and the creative class, there is no significant relation between racial or linguistic diversity and the proportion of creative workers and the role of diversity in residential choices of the creative class is limited and varies by occupational grouping.

The study shows that the relationship between the proportion of arts, design and entertainment workers and the percentage of gay households is significant, and that might indicate that both gays and artists tend to choose open and tolerant districts to reside in (Bereitschaft & Cammack, 2015).

Pedrini et al. (2021) focus on the structure of relations between Bologna's music scene and the urban contexts from 1978 through 1992, using "Social Network Analysis". As a result of its multi-ethnic environment, proximity to major cultural hubs of Italy, such as Milan or Florence, and the presence of one of the largest universities in Italy, Bologna had the most dynamic cultural spaces since the new cycle of inner city-centered urban regeneration policies has started at the 1990s. Although, as a consequence of the social control of urban space, the active cultural scene of the city has been downsized.

The Social Network Analysis shows a remarkably cohesive music scene created and developed by the cooperative and generous attitude of some critical authors, singers, and pivotal Bologna musicians. This cohesiveness in the music scene contributes to

its major role as a hub of cultural exchange and creativity in the music industry (Pedrini et al., 2021)

The study focuses on the importance of amenity-related and economic factors in the spatial distribution of German artists into four groups: writers, musicians, performing artists, and visual artists, and shows how these factors differ among artist branches (Alfken et al., 2013). The research shows the relationship between regional characteristics and 412 regions of Germany and the growth of a decline in the artist populations in mentioned branches between 2007 and 2019.

Quantile regression and panel data used in the study indicate that, while amenity-related factors (determined using visitors to museums, theaters and concerts and the number of cinema screens in the studied regions) fail to explain the agglomeration of artists, economic factors (determined using a number of students and their share of the total population, number of graduates from arts and cultural disciplines, number of beds and overnight stays per tourist enterprise, unemployment rate, support of urban development and infrastructure, population growth) show high relevance with the agglomeration (Alfken et al., 2013). In the context of economic factors, population growth is one of the important factors for making a place attractive for artists since it is a sign of an increase in demand for artistic products and services. Moreover, the cost of living has adverse effects on artists because the income level of artists is generally lower and unsteady than the rest of the creative class, they tend to choose to live in places with affordable prices.

The study indicates some significant differences between the four artist branches. Because visual artists are more dependent on local demand in advertising their products, there is a strong relation between population growth and the rate of visual artists in the region. On the other hand, musicians and performing artists who often go on tours outside are relatively unaffected by geographical distance. Furthermore, there is a relation between regions characterized by a student milieu and performing artist populations. Three probable reasons explain this phenomenon: because they are more immobile than the other branches, they prefer to stay in the regions where

they get their university degree; university students constitute a significant demand group; universities are indicators of a highly educated population, and they have a high demand for the products and services of performing artists (Alfken et al., 2015).

The term low entry barriers are described by Florida (2002) as “where newcomers are accepted quickly into all sorts of social and economic arrangements.”

Florida et al. (2010) claim that the high density of gay/lesbian, bohemian, and immigrant populations shows low entry barriers for human capital, increasing a city's ability to attract creative people. However, the characteristics of entry barriers change temporally and spatially (Hracs, 2010). The same city may show lower entry barriers during economic prosperity and high entry barriers during increased competition and economic crises.

2.1.4 Locational Choice of Creative Industries

As creative industries have become one of the main dimensions of local competitiveness in the 21st century, many studies have been conducted to understand the interaction between creative industries and their geographical context (Florida, 2002; Comunian et al., 2010).

Comunian et al. (2010) form an estimate of the factors affecting the locational choice of the creative class in four main dimensions: Infrastructure, governance, soft infrastructure, and markets (Figure 2.11).

Infrastructure: which refers to availability of place, the wealth of the local population, transport infrastructure, built environment, local economic conditions

Governance: which refers to policies and urban strategies, interactions between institutional and non-institutional actors, social inclusion, institutional frameworks

Soft Infrastructure: Networks, identity or image of a place, presence of traditions that support creative industries,

Markets: Local, national and international markets, audiences.

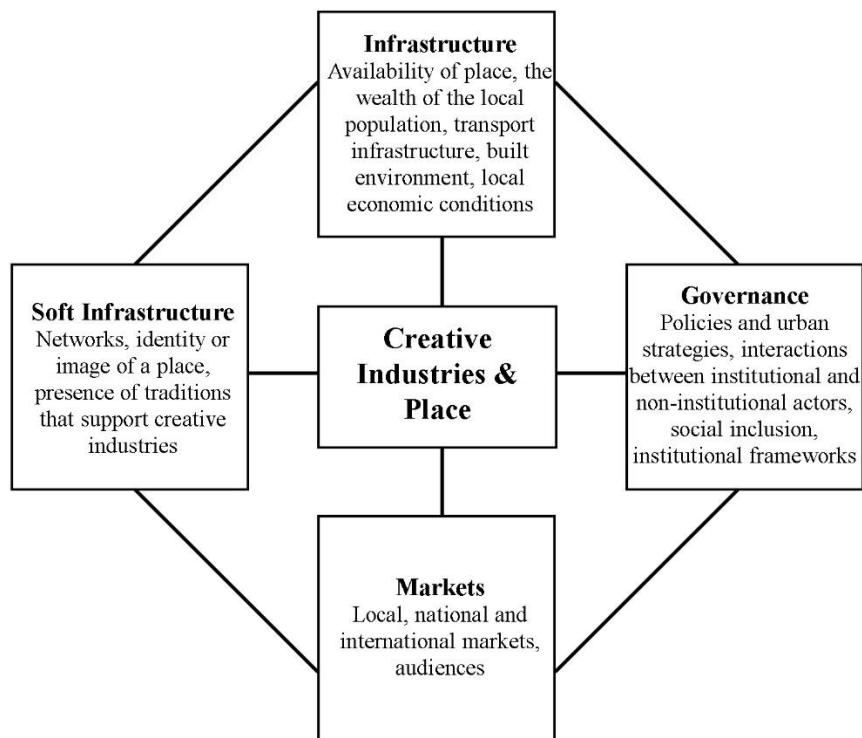


Figure 2.11 Interconnections Between Creative Industries and Place Related Factors (Comunian et al., 2010)

Brandellero et al. (2010) underline innovations' contingency to institutional frameworks, local context, and sectoral characteristics. These include the characteristics of the market (scope and size), the role of intermediaries (media, trendsetters, etc.), educational institutions, the role of the private sector (sponsorships etc.), Initiatives by semi-public institutions (foundations, lotteries), the role of individual artists (amateurs and professionals), national, regional and institutional frameworks.

Champion (2010) underlines the importance of proximity for the creative industries. Semi-structured interviews with 28 firms and policymakers related to the creative industry about the determinants affecting the locational decisions of firms have been analyzed in the scope of the study. The study shows that a history of creative

production and a cool urban image which is associated with the sides of counter-cultural consumption, aesthetic appeal and utility of the built environment, availability of low-cost space, and proximity to city center and key transport nodes are the main factors for locational choice for creative firms in Greater Manchester.

Networking

Social capital (networking and interactions) and human capital (talent, skills) are two primary sources of creativity and economic sustainability of creative and cultural industries (De Voldere, 2017; Lee, 2013). The creative labor market involves technologically intensified networking technologies that allow networked communication (Lee, 2013).

A study focuses on the role of underground scenes and networks in creative economic activities by demonstrating the relations with different types of creative sectors with relational mapping. The study underlines the importance of relations between different creative sectors and networking (Granger & Hamilton, 2010).

Funck (2010, pp. 67) emphasizes the change in the spatial framework of industries and the competitive role of their locations. While classical location theory stresses factors such as the cost of materials and intermediate products, transport cost, labor cost, etc., the influence of these factors is diminishing. On the other hand, “soft” factors such as the position of locations in the infrastructural networks, access to information, presence of a creative and impulse-giving sociocultural environment, interpersonal and cross-institutional networks, supply of highly qualified personnel have become increasingly relevant (Funck, 2010, p. 67).

“Among the soft location factors - culture and recreation, environment, creative climate, local identity - some others are considered as hard factors: access to certain infrastructure establishments, and their capacities and levels of quality.”

Funck (2010) categorizes classical/hard location factors as following:

- “1. geographic situation, topographic specifications,
2. position in the transport and communications networks,

3. tie-in with utility supply and disposal systems,
4. access to infrastructure establishments of various kinds (e.g. research and development, educational, cultural, health, jurisdictional, administrative institutions), their capacities and levels of quality,
5. capacity, level of quality, and degree of diversity of human resources (or: structure of labour market),
6. sectoral, size, and control structure of existing economic activities,
7. structure and levels of wages, prices etc.,
8. structure and levels of taxes, subsidies etc.” Fuck (2010)

On the other hand soft location factors are:

- “1. intensity, diversity, and level of quality of cultural activities, and recreational offers,
2. quality of natural and man-made environment,
3. creative climate (as expressed in the degree of multiplicity of political and intellectual discussion, participation of citizens in public affairs etc.),
4. identification of local citizens with their location - city or region - based on historical, and cultural motivation, and future aspirations,
5. conditions that result in external benefits and diseconomies,
6. conditions that result in internal benefits and diseconomies,
7. pecuniary external effects (market imperfections).” Fuck (2010)

Earle (2003) focuses on the effects of the physical environment on a company’s organizational culture, communication, innovation, and teamwork. Vibrant, interactive, and dynamic spaces are stimulators of creativity; therefore physical work environment creates a context for the flow of information and interaction among people.

Assink et al. (2009) emphasize the change in the importance of hard locational factors, which have been dominating factors since the 1950s, to “soft” tertiary factors become dominating factors of locational choice. The image of business locations, quality of life, and recreation environments are distinctive features for the attractiveness of a region for creative knowledge workers who are considered very important to the economy (Figure 2.12).

| Phase I Industrial revolution | Phase II 1950 onwards | Phase III 1990 onwards |
|--|--|---|
| <i>Primary factors</i> | <i>Secondary factors</i> | <i>Tertiary factors</i> |
| Transport costs vs. costs of commodities/ products Labour costs | Proximity to markets Proximity to suppliers/ service providers Other agglomeration factors | Government policies Level of “institutional thickness” Knowledge centres and ICT-infrastructure Quality/ mentality of workforce Environmental aspects (sustainable business zones) Representative business locations Quality of living/ recreational environments |
| <i>Neoclassical (least cost) location theory Regional concentrations</i> | <i>Growth-pole theory/ cumulative causation theory Urban agglomeration</i> | <i>Behavioural and institutional theories Spatial diffusion</i> |

Based on Louw et al., 2004 (adapted)

Figure 2.12 Changing Location Tendencies (Assink et al., 2009)

Assink (2009) also emphasizes the relationship between spatial quality and socio-economic development. The study highlights the shifting economic focal points and the factors that matter in a globalized world, the impact of face-to-face contact, the physical environment, the changing focus on amenities, and the importance of quality of place for the debate on creative economies.

The study on the migration of manufacturing firms in the Netherlands stresses the change of locational factors from hard to soft factors (Pellenbarg, 2005). According to the data from BCI, 1998, the most significant push factors for relocated firms are:

lack of space, business economic reasons, accessibility/location, Fusions/take-overs, non-functional housing, environmental policies, ownership form, cost of dwelling, representativeness, commuting distance, too spacious housing, and parking space. On the other hand, the most important pull factors are: lack of space/growth possibility, market location, accessibility, regional embeddedness, fusion / take-over / spin-off, quick availability, commuting distance, price/quality rate, representativeness, housing facilities, and other nearby locations (Pellenbarg, 2005).

Plaziak and Azymanska (2014) classify location factors as traditional (classical) and modern factors, and discusses the importance of the modern factors in the decision-making process of locational choice of firms.

The study on construction companies and architectural design studios on the factors of their locational decisions groups modern factors in seven sub-sections listed below.

1. ITC infrastructure
2. Capital market
3. Business supporting institutions
4. Academic basis of vocational educational institutions and R&D centers
5. Economic climate
6. Historical and cultural traditions
7. The level of quality of life (Plaziak and Azymanska, 2014)

The case study shows the relative importance of economic climate, ITC infrastructure, and quality of life for construction firms. On the other hand, for architectural studios, the factors with the highest importance are the economic climate, the level and quality of life, and historical and cultural traditions (Plaziak & Azymanska, 2014).

The study by Gregory and Rogerson (2018) focuses on the location choice of creative industries in Central Johannesburg, South Africa. According to the interviews with chosen creative entrepreneurs, the most mentioned motivations for starting a business in Central Johannesburg are: Passion (pursuing creative talent), identifying

the gap in the market, having innovative solutions to current gaps within market offering, a hobby turned business, opportunity (sponsorship and/or mentorship), inspiration from creative milieu (influence from other creative entrepreneurs). Moreover, the research reveals key location factors for creative industries; accessibility (to the suitable space to operate and to markets), diversity (diverse and democratic spaces), affordability (affordable rents or property prices), trendiness (being in a trendy area), safety (safe and secure working environment).

The results of the study also underline the advantages and disadvantages of operating in Central Johannesburg; while advantages are listed as pedestrian access, access to adequate space, affordable rent, accessibility of the city, access to public transport linkages, inspiring creative milieu, growing residential base and proximity to significant institutions; disadvantages of that particular location is mentioned as: safety and security, traffic congestion, lack of safe and clean public spaces, lack of parking areas, lack of collaborations between businesses and urban regeneration stakeholders, inadequacies of the public transport system, infrastructural problems, removed economic hub (Gregory & Rogerson, 2018).

There are several studies on the locational decisions or advantages of film clusters.

Vang and Chaminade (2007) underline the importance of global-local linkages for developing film clusters in Toronto and emphasize that clustering enhances localized learning and innovations through inclusive social capital.

Hanzawa stresses the change in the role of cultural agglomerations from efficiency to creativity (2008). The study on the locational distribution of production and distribution firms of the animation and gaming industry in Tokyo, Japan, reveals that, while the advantage of agglomeration for animation firms is based on efficiency, game firms' advantage is creativity. Furthermore, animation firms choose to cluster around the birthplace of industry because of the strength of inter-firm bonds and to recompensate their lack of production processes within the cluster. However, the game industry has fewer inter-film relations, and because workers in

the gaming industry, especially those in their mid-careers, prefer to work in central Tokyo, firms locate around central Tokyo (Hanzawa, 2008).

Grodach et al. (2014) underline the uniqueness of art clusters in terms of their scale and place-specific attributes. Art's role in developing metro economies must be more recognized and overgeneralized. As much other research indicates (Florida, 2002; Lloyd, 2010), neighborhoods with a strong artistic presence have some similar characteristics such as neighborhood aesthetics, affordable rents, characteristics of workspace and living; historic architecture with adaptable, open floor plans, walkable and mixed-use central city locations, “street level diversity”, high minority populations. Also, artistic industries tend to locate near concentrations of specialized institutions such as nightclubs, art spaces, design schools, or artistic venues to gain access to contact opportunities, their consumer base, and potential employment. The study conducted on art clusters based on 22 related industries in the USA reveals that while there are some important art centers such as Nashville, Santa Fe, New York, and Los Angeles, there are also some smaller neighborhoods and metros outside these hubs with many different characteristics. Therefore art policies should target place-specific attributions. Although the differences between these locations, there are some general findings of the study: except for the leading centers of the global economy, there is little association between the intensity of the arts and other creative industries. Moreover, while different arts clusters drawn into neighborhoods reveal different characteristics, the analysis shows that art clusters follow arts industry clusters, where they can rely on specialized expertise and knowledge pool instead of where artists live. So, art industries and workers prefer to locate in a larger urban milieu with density, amenities and diversity but also seek out more specific needs related to their type of cultural production (Grodach et al., 2014).

Since there are differences in the locational preferences among different types of cultural production, policymakers should consider a diverse set of place-specific local attributes to attract certain types of artistic production places (Grodach et al., 2014).

2.1.5 Conclusion

The flow of information, knowledge and technology are the critical factors of the new economy (Leadbeater and London, 1999; Powell & Snellman, 2004); a new focus has been directed to the creative class whose efforts are increasingly influential on economic growth (Florida, 2002). Creative capacities of the cities depend on primary factors of talent, technology, and tolerance (Florida & Tinagli, 2004), which mutually reinforce each other, and also many other factors which take place in the built environment, cultural environment, social environment, institutional environment and economic environment (Based on Ouf ad El Azis, 2017).

As the creative class thesis indicates, these knowledge workers have become the primary source of economic growth. Hard locational factors directly affect profitability, and soft locational factors have an indirect influence and have no visible impact on economic outcomes but are defined as key factors in attracting the creative class to certain places (Dziembowska-Kowalska and Funck, 2000).

In this chapter, these locational factors and their effect on attracting the creative class, and the different aspirations of employees in different fields of work (Alfken et al., 2013; Markusen, 2006) have been assessed.

In addition, the impact of hard and soft infrastructure, governance, and markets on the location choices of creative industries (Comunian et al., 2010), considering the requirements of different sectors (Grodach et al., 2014), is examined.

The factors identified in this chapter and those identified in the cultural industries by evaluating production processes and sectoral characteristics regarding neighborhood and metropolitan scales are evaluated and presented in the locational choice framework at the end of the next chapter.

2.2 Culture Industries

In this section, the origin of the term culture industries, urban policies regarding culture industries, the role of culture industries in urban development, its characteristics on production and value cycle, and the locational choice of culture industries have been evaluated.

2.2.1 The Origin of the Term “Culture Industries”: Adorno and Horkheimer

The term “culture industry” was used for the first time in the book “Dialectic of Enlightenment” by Frankfurt School philosophers Adorno and Horkheimer in 1947. In this critical approach to a mass culture which is defined as an enemy of culture, they claim that all mass culture is identical under monopoly; film and radio do not even need to present themselves as art anymore since they are not interested in the social necessity of their finished products. As a result, the business itself is used as an ideology to legitimize the trash they intentionally produce (Adorno, Horkheimer, 2002, p.95).

According to Adorno and Horkheimer (2002), while the culture industry is not concerned about the product's meaning and actual differences, the budgeted differences are what it offers, and the products of the culture industry can be alertly consumed even in a state of distraction. So, amusement becomes an ideal, replacing the higher values (p.97-102). Adorno and Rabinbach (1975) explain the term culture industry in detail in the article “Culture Industry Reconsidered”, and claim that because of its profit motive nature, the culture industry cannot exist without adapting to the masses. Adorno and Rabinbach remark that the expression “industry” refers to the standardization of the thing and the rationalization of distribution techniques, but not the production.

This theory has been criticized for its simplifications and failure to see how technological innovations changed artistic practice (Hesmondhalgh, 2008). Walter

Benjamin, -a member of the Frankfurt School- and Bernard Miège – a French Sociologist - have offered a more nuanced and positive interpretation of artistic production (Miège, 2011). With a broader understanding of the dynamics and complex structure of cultural and artistic production, the term “culture industries” has evolved into “cultural industries” (O’Connor, 2007). After the 2000s, the cultural industries approach developed in three directions: the distribution of cultural products, the distinction between the culture industries and other economic sectors, and a more general analysis of the knowledge economy and creative industries (Garnham, 2007).

2.2.2 Culture Industries as a Part of Urban Policies

The first mention of the idea of culture industries in public policy in UNESCO’s report “The Culture Industries” dates back to 1982. After that, In the UK, a public policy report, which saw public investment in the culture sector as a means to economic regeneration, was prepared by Greater London Council (GLC) in 1983, but it has never been implemented in London because the GLC was abolished in 1986. Nevertheless, the local cultural policy greatly impacted many other cities, and cultural industry policies have become a part of broader strategies for urban regeneration. Furthermore, increasing emphasis on entrepreneurialism with neoliberalism has been conducted to the rise of culture-led urban regeneration strategies (Hesmondhalgh, 2008), public-private partnerships, which is a way to attract sources of funding or direct investments or new employment sources, with all that the local state has become a facilitator for the interests of capitalist development (Harvey, 1989). Between 1980 and 1990, policies on culture industries were mainly aimed at attracting the audience. For this reason, strategies such as boosting tourism, mega projects, expensive flagship projects, and retail in the area had implemented. While focusing on the audience, the artist itself and the democratization of cultural vision are neglected (Hesmondhalgh, 2008).

In the 1990s, the concepts of “creative cities” and “creative clusters” began to grow, and creativity started to be represented as the key to urban regeneration in Europe. Landry and Bianchini have prepared many urban policies based on “The Creative City” approach (Hesmondhalgh, 2008), which values culture as a form of creative expression and source of creativity, and therefore urban development (Landry, 2008, p.173). With this policy shift from cultural industries to creative industries at the end of the 1990s, the culture and arts sectors began to understand as a significant component of the knowledge economy and started to be supported by state subsidies (O’Connor, 2007).

Creative clusters, influenced by the concept of "Business Clusters" from US economist Michael Porter, were more significant in local agendas as a means of composing a milieu for cultural production. While some cultural clusters were limited to only arts and culture-based activities, most included other leisure and entertainment facilities such as bars, restaurants, sports centers, etc. Although a significant number of culture-led policies have resulted in urban gentrification, some have taken place considering the social needs of various ethnic groups and social classes (Hesmondhalgh, 2008).

Although the term “cultural industries” has many definitions, in general, it refers to “institutions that are most directly involved in the production of social meaning.” (Hesmondhalgh, 2019).

UNCTAD’s concept of creative industries mostly covers cultural industries, UNCTAD (2010)’s definition of creative industries includes;

“the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;

constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;

comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;

stand at the crossroads of the artisan, services and industrial sectors;

and constitute a new dynamic sector in world trade.”

In that content, creative/cultural industries cover four main groups: heritage, arts, media and functional creations (Figure 2.13).

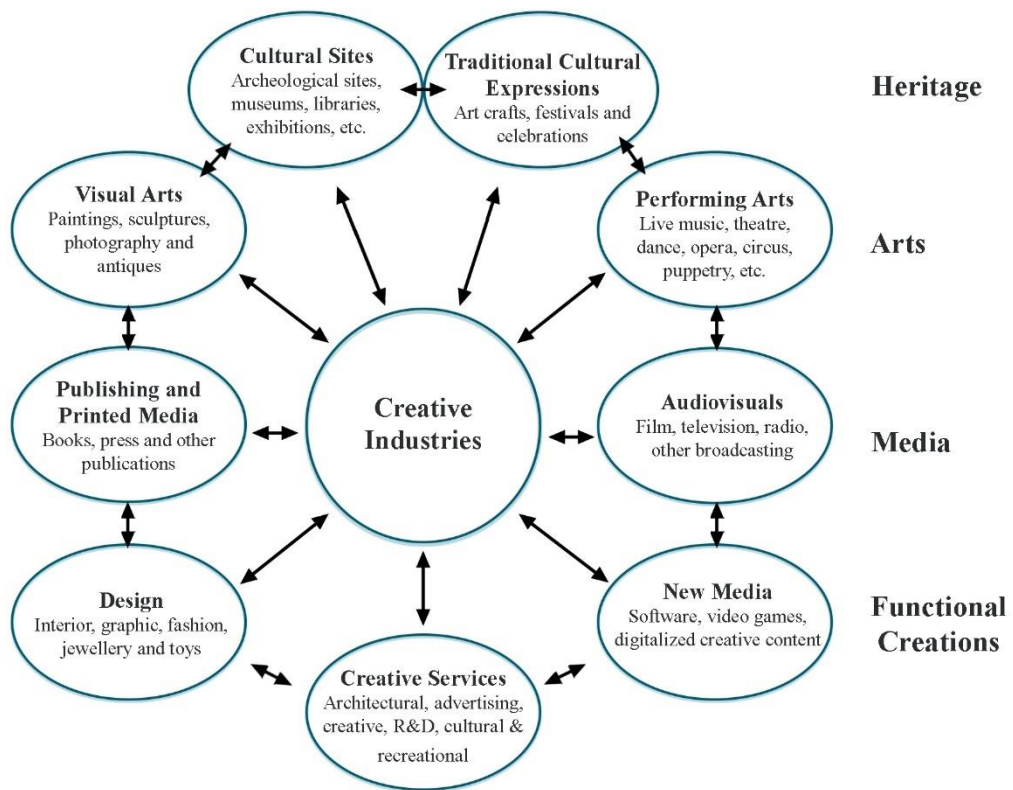


Figure 2.3 Classification of Creative Industries (UNCTAD, 2010)

Funck (2010, p80) states that governments are capable of choosing the right instrument within the given legal, institutional, and regulatory framework.

“The most important, and widely used instruments are:

1. providing or improving the availability of (hard and soft) location factors,
2. providing opportunities to locate in the micro sense (i e.: adapting zoning regulations to the competitive requirements, and offering appropriate real estate),
3. setting competitive prices for infrastructure services (where appropriate), and determining competitive levels for local taxation,
4. providing direct or indirect support to newly founded or newly relocating firms,
5. creating a socio-political local environment which smoothes the paths for businesses and citizens through the intricacies of the administrative system” (Funck, 2010, pp.80)

2.2.3 Role of Culture Industries in Cities

This section explains the role of culture industries in three major headings: resilience, economy, and gentrification. Although all of these elements do not positively impact cities, efficient culture-led policies can redirect the subsequences in a positive way (Hesmondhalgh, 2008).

2.2.3.1 Integrated with the Concept of Resilience

Resilience is a broad concept defined as “Capacity of individuals, communities, institutions, businesses and systems within a city to survive, adapt and grow no matter what kinds of chronic stresses and acute shocks they experience.” (NYU and 100RC, 2018). According to the City Resilience Framework created by 100 Resilient Cities, 12 drivers collectively generate urban resilience. Culture is a factor that increases the economic capacity of the city. Furthermore, “Promoting cohesive and engaged communities” is one of the drivers in this City Resilience Framework. Culture and arts are the critical constituent of social cohesion, defined as the strength of social relationships, trust, and participation in society (100RC, 2019).

Numerous studies show the relationship between arts and culture and resilience. Case studies in the City of Hong Kong show how ‘Urban Hacking’ - artistic and creative practices to reconstruct special politics in urban public space – with civic engagement enhances people to interact with each other and the city, and strengthen their sense of belonging (Waljakka, 2009).

The example of the transformation with culture-led urban regeneration, in Turin, Italy, shows how cultural, economic, and social variety enhance the adaptive capacity of the City (Venolo, 2015). Also, urban revitalization in Canido Neighborhood in Ferrol, Spain, indicates how the creation of urban spaces via art can become a source of social inclusion and creates a new local identity (Martinián et al., 2020).

2.2.3.2 Cultural Economy

Cities have always been significant sites of cultural and economic activity. In the late 20th century, with the growth in disposable consumer income and consumption and recreation-oriented modern culture, cultural sectors had become one of the most dynamic frontiers of capitalism.

Since the place is a focus of dense human interrelationships and culture has place-specific characteristics, culture significantly impacts the differentiation of a place. In that sense, local cultures also help shape the characteristics of intra-urban economic activities, and economic activity becomes a dynamic and major element of innovative and culture-generating capacities of a place. This connection between economy and innovative production is even more visible regarding cultural products. So, place, culture and economy are highly interconnected, and this connection expresses itself in cultural economies in key sites of urban areas (Scott, 2000). Each cultural center in the modern world has its own distinctiveness because of the uniqueness of the history of a place and human interactions.

Employment in cultural sectors is also unevenly distributed among the regions and even in the cities. Urban atmosphere -which refers to the conglomeration of cultural synergies, institutional infrastructures, and semiotic components of life- and cultural images of a place are influential in branding and connecting with the consumers. Table 2.4 shows the culture-related economic activities defined by Eurostat (2018).

Table 2.4 Culture-related Economic Activities (NACE Rev. 2 codes) (Eurostat, 2018)

| NACE Rev. 2 'cultural' codes | Description |
|---|--|
| C18 | Printing & reproduction of recorded media |
| C32.12 | Manufacture of jewellery & related articles |
| C32.2 | Manufacture of musical instruments |
| G47.61 | Retail sale of books in specialised stores |
| G47.62 | Retail sale of newspapers & stationery in specialised stores |
| G47.63 | Retail sale of music & video recordings in specialised stores |
| J58.11 | Book publishing |
| J58.13 | Publishing of newspapers |
| J58.14 | Publishing of journals & periodicals |
| J58.21 | Publishing of computer games |
| J59 | Motion picture, video & television programme production, sound recording & music publishing activities |
| J60 | Programming & broadcasting activities |
| J63.91 | News agency activities |
| M71.11 | Architectural activities |
| M74.1 | Specialised design activities |
| M74.2 | Photographic activities |
| M74.3 | Translation & interpretation activities |
| N77.22 | Renting of video tapes & disks |
| R90 | Creative, arts & entertainment activities |
| R91 | Libraries, archives, museums & other cultural activities |

Although the major code of R90 has shown in Table 2.5, R90 Creative, arts entertainment activities has some subcodes. Performing arts stands under the code R90, with R90.0.1.

Table 2.5 NACE Rev. 2 R-Arts, Entertainment and Recreation Codes

| Codes | NACE Rev. 2 |
|---------|---|
| R | Arts, entertainment and recreation |
| R90 | Creative, arts and entertainment activities |
| R90.0 | Creative, arts and entertainment activities |
| R90.0.1 | Performing arts |
| R90.0.2 | Support activities to performing arts |
| R90.0.3 | Artistic creation |
| R90.0.4 | Operation of arts facilities |

According to UNCTAD (2022), in 2018, copyright-based industries contributed to 2.9% of the GDP and employed over 1.2 million persons, equal to 4.3% of the total workforce. On the other hand, according to the Creative Cultural Industries Inventory of Turkey, 2019, the share of creative culture industry enterprises in all the enterprises has increased from 3.28 to 3.42 between 2015-2019, and 1.14% of the total turnover in Turkey in 2019 was produced in these industries. Moreover, the share of total wages in creative culture industry workers is 2.87% of the total wages in Turkey (TOSYÖV, 2021).

As seen in Table 2.4, while 79.47% of the creative culture industry enterprises in Turkey were concentrated in 5 major cities in 2019, Ankara ranks second with 13.48% of total enterprises. Between 2015 and 2019, these enterprises increased from 5,124 to 6,476 in Ankara (TOSYÖV, 2021).

In addition, the turnover totals of the two provinces are approximately equal to 89.57% of the turnover of Turkey. 75.31% of it was produced in Istanbul and 14.26% in Ankara In 2019. Moreover, İstanbul corresponds to 65.93%, and Ankara constitutes 13,33% of total creative culture industry employment in Turkey (TOSYÖV, 2021).

Table 2.6 Number of Creative Culture Industry Enterprises at the Provincial Level by Years (based on TOSYÖV, 2021)*

| <i>Name of the City</i> | <i>2015</i> | <i>2016</i> | <i>2017</i> | <i>2018</i> | <i>2019</i> |
|--|-------------|-------------|-------------|-------------|-------------|
| İstanbul | 20,730 | 22,224 | 23,801 | 25,289 | 26,255 |
| Ankara | 5,124 | 5,480 | 5,980 | 6,315 | 6,476 |
| İzmir | 1,942 | 2,120 | 2,253 | 2,451 | 2,604 |
| Antalya | 1,242 | 1,290 | 1,348 | 1,449 | 1,509 |
| Bursa | 979 | 1,083 | 1,153 | 1,308 | 1,334 |
| Total Number of Creative Enterprises in Turkey | 37,689 | 40,347 | 43,325 | 46,369 | 48,038 |
| Average | 465 | 498 | 535 | 572 | 593 |

2.2.3.3 Neighborhood Gentrification

Neo-bohemian neighborhoods help artists be in contact with entertainment provisions that offer employment opportunities so they can subsidize their creative pursuits. However, this local creative activity is more beneficial to others, especially in a financial way; as property entrepreneurs use the potential to extract rent and local entertainment providers benefit more and more affluent patrons drawn to the neighborhood (Lloyd, 2004). Gentrification comes along with the artistic transformation mostly brings a change in consumption spaces; authentic areas transform into mainstream commercial restaurants, bars, and cafes, cosmopolitan consumption spaces (Shaw, 2002), which causes the place to lose its authenticity (Zukin, 2008), also residential gentrification with the displacement of older economic functions with the reconfiguration effect of the artist reside in the area (Lloyd, 2002).

Furthermore, Champion (2010) for the creative industries have clustered in the areas that experience decline, in nearby inner city areas or the city center fringe; commonly, these affordable and convenient spaces witness gentrification, the rise of property prices, and displacement. However, although a significant number of

culture-led policies have resulted in urban gentrification, some have taken place considering the social needs of various ethnic groups and social classes (Hesmondhalgh, 2008).

2.2.4 Cultural Production

This section explains the process and characteristics of cultural production.

Production relations in cultural industries

Scott suggests that as cultural production contains flexible specialization and vertically-disintegrated production processes, there are five main technological and organizational elements that underline collective character of cultural production:

- a considerable amount of human handiwork (e.g., textile industries) and increasing degree of advanced computer technologies (e.g., multimedia, gaming industry)
- dense networks of small and medium-sized establishments and strongly dependent firms for specialized outputs
- a requirement of various worker skills, intermittent employment, and frequent job search. As the size of the local production complex increases, risks regarding employment conditions decrease.
- Agglomeration creates a mutual learning environment and cultural synergy between many agents.
- Different kinds of institutional infrastructures -which come along with the agglomeration- facilitate flows of information, promote cooperation and trust between interlinked producers, and requirement of efficient strategic planning (Scott, 2000).

2.2.4.1 Cultural Labor

Flexible Accumulation – Flexible Employment

While earlier studies on industrial production mainly focused on the location and the firms' site selections, those studies had little inclination to examine the role of human capital or occupations because the jobs were mainly standardized. The change from an industrial to a post-industrial economy - a knowledge economy – created a new class structure based on engineers, managers, administrators, and scientists. A new system of industrial production and a broader societal change based on creativity, communication, culture, and knowledge had created the need for knowledgeable and intelligent workers (Florida & Mellander, 2012).

Cultural labor has been studied with four different main concepts of labor, which indicate different aspects of cultural work and cultural products.

Precarious work is a concept that leads to vulnerable employees who have insecure employment conditions and few entitlements to economic support when a person is unemployed (Olsthoorn, 2014). In other words, precarity refers to different forms of “flexible exploitation,” including seasonal, temporary, and illegal employment, subcontracting, home-working, freelancing, and self-employment. The term has been used to describe various kinds of “flexible labor”. However, it is more noticeable in culture industries because creative labor is more visible than other kinds of work in precarious labor. Even so, creative industries policies ignore this precarity, including insecure and precarious working conditions and complexity and arbitrariness of networks in cultural production (Hesmondhalgh, 2008).

The term “immaterial labor,” which describes increasingly influential and knowledge-based labor, has also been used while understanding the dynamics of creative work, especially in culture industries, since cultural products and knowledge are immaterial goods produced by immaterial goods by immaterial labor. Finally, “emotional labor” refers to involving personal lives in a work process. So, it requires a severe amount of management control over the personal parts of life (Lee, 2013).

As Hochschild states (1983), emotion management occurs when the work expects the employee to control their feelings in a way that the employer defined, and those who perform emotional labor are more sensitive to identity-based issues related to their psychological well-being.

In Turkey, these precarious labor conditions also match the conditions of theater workers; many theater workers face low wages or non-wages and a lack of social security. Moreover, because of the lack of adequate job opportunities and unofficial work arrangements, many prefer to stay silent when they face any injustice in their workplace. Although economic insecurity leads artists to prefer state theaters, many continue their production in private theaters since they think the goals of state theaters will restrict their artistic pursuits. Moreover, many artists prefer to live in places with other employment opportunities for economic reasons (Ünal & Koçancı, 2020).

2.2.4.2 Cultural Production

Flexible Production

As a result of decentralization in the production process because of increasing labor unrest, the impact of technological developments on the efficiency of small firms, and the changing nature of market demand -increasing competition and consumers' diverse tastes-the concept of production has shifted from mass production to flexible production. The concept of flexible specialization includes adaptable machinery and workforce, product variety, information-intensive inputs, open-ended tasks, closer integration of manual and mental tasks, new core-periphery structure, flatter hierarchies, decentralized production networks, and innovative processes.

On the one hand, the optimistic view of flexible specialization contains positive features for capital and labor, as in the example of Third Italy, which host small innovative firms being very successful in economic growth, export performance,

income, and employment. On the other hand, another view focuses on intensifying labor processes, poor working conditions, and low job security (Phillimore, 1989)

This transformation to flexible specialization since mid-20th century also impacted cultural production. The old image of an artist who owns and operates a studio has turned into a more flexible form of occupation in project-based labor markets (Lloyd, 2004).

Cultural Production

Although there are many explanations of cultural production, the process certainly involves translating sensational experiences into a form to communicate to others. Lash and Urry (1993) define cultural production as a process of creating, transforming, and distributing cultural products, including any art forms, experimental objects, artifacts, etc. (as cited in Venkatesh & Meamber, 2006).

The process of cultural production includes three main actors: producers, intermediaries (involved in the process of communication and distribution), and consumers (transform the cultural product into meaningful experiences) (Venkatesh, A., & Meamber, L. A. 2006).

Furthermore, the process of cultural production includes some main activities. These activities are categorized into five stages in the cultural cycle in the 2009 UNESCO Framework for Cultural Statistics. In this sense, *creation* includes generating an idea and content; *production* contains the process of creating reproducible cultural forms; infrastructure for the production; *dissemination* refers to the marketing and distribution; *exhibition/reception/transmission* includes the cultural activity places where the product meets the audience, provision of cultural goods, and transfer of knowledge; *consumption/participation* refers to the cultural activities and experiences (De Voldere, 2017). The culture cycle (Figure 2.18) demonstrates the interrelations between the activities; while the creation of an idea followed by the production, participation, or consumption of a cultural product inspires the creative process. Moreover, the cycle may contain many actors involved in different stages

of production; while a playwright can play a significant role in creation and production, the role can start at the production part, and stages may involve the cycle at the exhibition part (UNESCO, 2009).

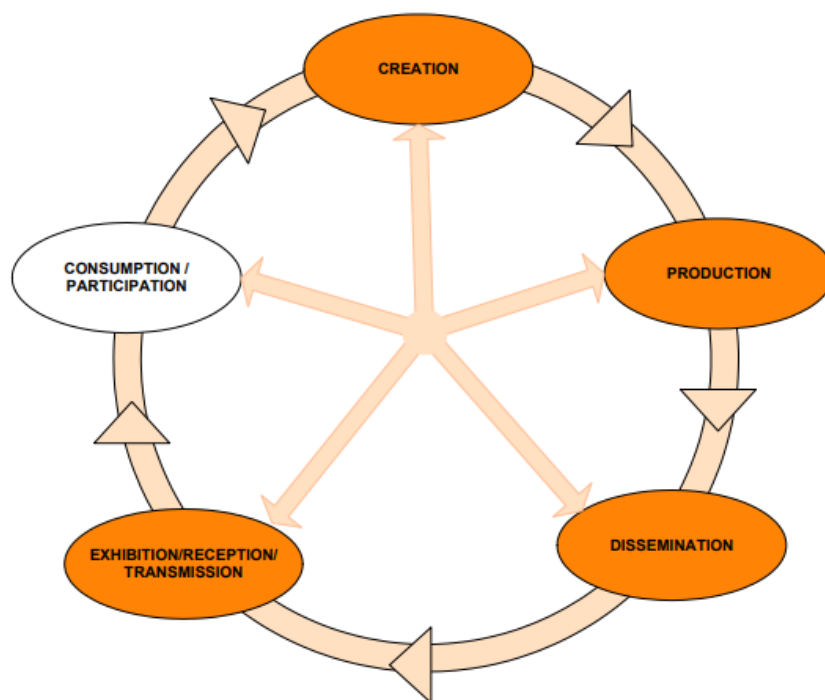


Figure 2.8 Culture Cycle (UNESCO, 2009)

In addition to these core activities, UNESCO (2009) defines three additional domains supporting production; Education and training, archiving and preservation, and equipment and supporting materials. According to these main and related activities, the value cycle can be grouped into two main headings: Core functions (creating, production/publishing, dissemination/trade) and support functions (preservation, education, management/regulation) (De Voldere, 2017).

Nevertheless, for each sector under culture industries, the value cycle varies. Performing art, which is defined as "the presentation of live art to a live audience," includes "theater, theatrical performances, dance, cabaret, puppetry and object theater, circus, sand up, ventriloquists, jugglers" and also some contemporary forms

of performance which impress on artists' physical presence (De Voldere, 2017). In terms of theater, while creation contains the creation of the idea of performance itself, production and exhibition contain rehearsals, performing in theaters, and commercializing. Based on the value cycle of performing arts, the value cycle of theater and related activities is shown in Figure 2.9.

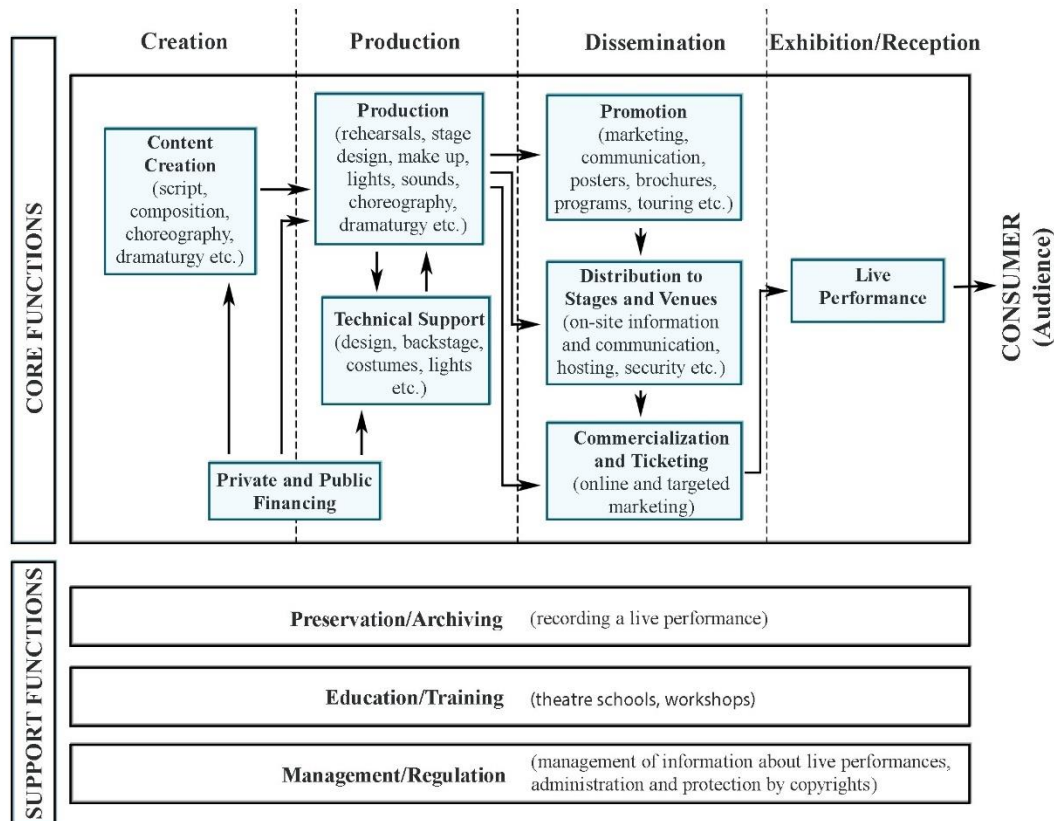


Figure 2.9 Value Chain for Theater (based on De Voldere, 2017).

A theater play is considered a “complex good,” which requires coordination between various actors, and an “experience good,” which describes that the evaluation of performance can only be possible after the experience (De Voldere, 2017).

Although the creative and cultural industries mostly need low physical capital intensity, theater stages’ requirement of a physical space often makes them vulnerable to financial problems (De Voldere, 2017).

Brandellero differentiates three types of innovation in the context of cultural production: product innovation, process innovation, and experience innovation (2010). As seen in Figure 2.10, these forms of innovation covers; Creative process (original production), organizational arrangements (production), distribution, and consumption.

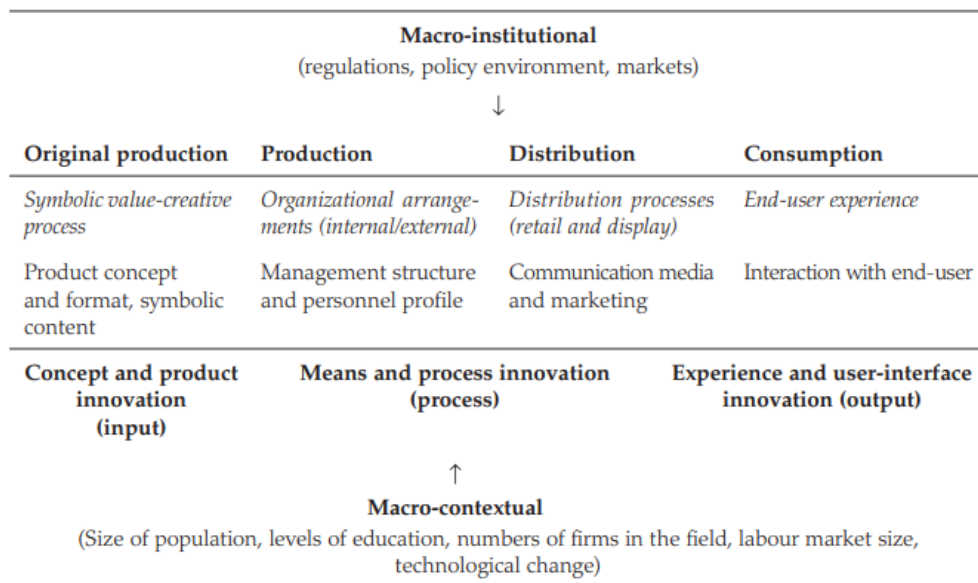


Figure 2.10 Value Chain of Culture Industries (Brandellero et al., 2010)

2.2.5 Locational Choice of Culture Industries

While traditional economic theory suggests that business firms' locational decisions are based on maximizing their profits, the optimal location is determined by considering the cost of each input (raw materials, labor, physical and financial capital, transport costs) and the cost of bringing goods to the market. In this sense, quality of life factors (recreational and cultural amenities, regional climate, environmental quality) are considered indirect cost factors along with community attitudes toward business, availability of good infrastructure, government services, and educational institutions (Salvesen, 2003).

As new methods of production emerged with the development of new technologies, the importance of the cost of inputs in locational decisions decreased after the late 1960s. Moreover, improvements in information technologies led to new ways of interaction between firms and workers, such as e-mails, video conferences, and so on (Salvesen, 2003). Although the cost of these technologies is considerably low compared to face-to-face interaction, which requires transportation and coordination, face-to-face interaction is still seen as the most efficient form of communication since it offers direct, most intense, high-quality, and enjoyable interactions (Scott, 2006).

Quality of life is considered one of the most important factors for firms that have less dependent on access to raw materials, cost of transport, and land but greater reliance on employees (Malecki & Bradbury, 1992). Thus, knowledge-intensive firms make their locational decisions to access skilled labor pools assuming knowledge workers choose to reside in areas with rich cultural and recreational amenities, low crime rates, high-quality educational institutions, and high environmental quality. As a result of this link between attracting human capital and quality of life, to make their

location attractive, quality of life is used by cities as a promotion tool (Rogerson, 1999; McCann, 2004).

Yiğitcanlar (2010) underlines that there are some characteristics that cities need to ensure for successful knowledge-based urban development: knowledge base (educational institutions and R&D activities), industrial infrastructure, quality of life, place and urban amenities (to attract knowledge workers, including sustainable transportation, affordable housing, availability of the affordable rental, cost of living, safety), urban diversity and cultural mix (to encourage creativity), accessibility (for the movement of people, goods, services, and knowledge), social equity and inclusion (to minimize negative tensions and social disparity), the scale of the city (to offer a greater knowledge pool, diversity and options for businesses and knowledge workers).

Creative Clustering /Creativity

Durmaz et al. (2010) focus on the film industry's role in the economic and spatial development of cities in their study. The case study on film industry clusters in Beyoğlu, İstanbul, and Soho, London, examines the effects of these clusters on tourism and placemaking and the relationship between creativity, culture, tourism, and the film industry. The results of observations, questionnaires conducted with freelance employees, semi-structural interviews conducted with executive managers of chosen film companies, and content analysis show that the companies in Soho are chosen to locate in the area mainly because it is the historic center of film production and the place is full of opportunities for face to face interactions and socializing (Durmaz et al., 2010). While Soho seems advantageous in terms of diversity, proximity, and being a 24/7 city, congestion, high rents, transportation, parking, and accommodation issues such as ventilation, heating, inflexibility, and inadequate spaces are disadvantages of Soho, according to the participants. Furthermore, Beyoğlu has similar qualities. While its tolerant atmosphere, historic, authentic and cosmopolitan structure, good accommodation opportunities and vibrant nightlife, proximity to commercial and cultural centers and other creative industries, colorful,

compact, and accessible district, and rich social life are mentioned as advantages of the area, narrow streets which cause traffic problems and difficulties in film shooting, lack of parking spaces, inadequate space for storage, security problems and high rents are mentioned as disadvantages (Durmaz et al., 2010).

Another study on neo-bohemia and post-Fordist urban development focuses on how smaller-scale cultural offerings and street-level culture are important for neighborhood development (Lloyd, 2002) in the case of Wicker Park neighborhood, Chicago and underlines the importance of cosmopolitanism and creative environment both for the artists and other creative workers. As neo-bohemia suggests, instead of viewing consumption as a productive practice, there is a need to focus on “the new intersections of consumption and production in urban space”, and to consider the role of such amenities with other signature forms of cultural amenities such as museums, theater districts, etc. Wicker Park neighborhood, as an exemplary spatial reflection of that intersection of consumption and productive experience, became a cultural hub and thriving art scene in the 1990s; with the high population of artists residing in the neighborhood was a scene of residential gentrification, displacement of older economic functions with the reconfiguration effect of the artist reside in the area. As a result of on-site observations, open-ended interviews with local artists, designers, service workers, and entrepreneurs of approximately 30 informants conducted to understand the dynamics of this neo-bohemian neighborhood, the article emphasizes the lower living cost in Chicago in comparison to New York City, which it makes the city suitable for the artists who are at the beginning of their artistic careers; street level diversity in terms of ethnicity and cultural production as another aspect for participants to locate in the neighborhood and inspirational nature of that diversity that fosters creativity (Lloyd, 2002).

Gibson et al. (2002) show the characteristics of the locations of cultural production and the links between the cultural economy and urban-regional growth in Sydney, Australia. According to the occupational classifications according to standard industry codes (ANZSIC codes) and locational data gathered from ABS (Australian Bureau of Statistics), the composition of agglomeration in cultural industries has

been evaluated in the study. The data shows that Sydney is the main city of cultural industry activities, with over 30% employment of all the cultural industry employees in Australia. Also, both core creative and related firms in large cities tend to agglomerate in particular locations, which are connected to key sites of consumption, nightlife, producer services, and entertainment and places where they can take advantage of proximity to inner city entertainment and retail districts and transportation linkages. In Sydney, agglomeration also occurs within the city in particular locations.

The study states that those cultural workers also tend to live in the same area as they work; lifestyle, employment, access to audiences, and infrastructures for productions are key determinants of locational choice. These tendencies have significantly impacted increasing mixed land uses and residential densities in inner-city districts since the 1970s in Sydney (Gibson et al., 2002).

Another characteristic of the artists held in the study is that; because of the high level of risk and variability of income streams, even artistic creation is a central part of their life. Most of them also work in another job and earn most of their income through other means. So, the availability of flexible, reasonably stable, and part-time work opportunities and their limits are essential for the time spent on cultural production. Also, many of the careers of these artists begin with a hobby and continue involving an educational system such as art schools, music institutes, and drama schools. Although such factors are influential on the spatial dynamics of the cultural economy in Sydney, the dynamics of urban housing markets undoubtedly have primary importance (Gibson et al., 2002).

Such neighborhoods where the concentration of cultural amenities is high are also desired places for creative firms to locate since they consider collaborative and interactive environments and where creative individuals want to work (Lloyd, 2002).

The study on the culture industries located around Beyoğlu, İstanbul shows the locational choice criteria of these industries, the relation between the historic and urban environment and the creative class, and the relation between the urban

environment and creativity (Öztürk, 2009). As a result of 28 face-to-face interviews with professional and executives of chosen firms shows; how creative workers define “creativity”, how they have been affected by the physical, social, and cultural environment which surrounds their workplace and residential location, factors that affect their productivity at work, and the reasons of locating at Beyoğlu.

The evaluation of the interviews indicates that; transportation linkages, accessibility, public transportation networks; cultural amenities such as cinemas, art galleries, concerts, and exhibitions; being in the city center; working relations: proximity to related firms; creative workforce; urban atmosphere, heterogeneity of social structure; social diversity are affecting locational choice of cultural/creative industries located in Beyoğlu.

While understanding of the term “creativity” differs from sector to sector, many interviewees state no direct relation between place and creativity or productivity, but creativity and cultural capital that the individual has personal experiences and the use of talent.

While proximity to the firms which studied similar firms around, although they have close work relations, is stated as unimportant or undesired; the social and intellectual environment created by related creative sectors has a positive effect on studied firms and emerges as a pull factor Beyoğlu for creative sectors.

Moreover, while productivity at work has not directly affected by environmental conditions and production can be done anywhere, locating in the city center affects firms' image and the individual.

The outcomes of the evaluations of the answers on the factors affecting the locational choice, use of place, and relation between creativity and place show that the formation of these industries is similar to the clusters in other countries in different economic, geographic, social, and economic contexts (Öztürk, 2009).

Another study focuses on the cultural clusters in Barcelona and differentiates various cultural clusters according to interaction dynamics and the type of social ties among

various agents. The study underlines the role of cultural clusters in redesigning and redefining the identity of cities. Three main types of clusters are mentioned in the study; the first is institutional clusters, which are considered an efficient tool to attract human capital and redefine the area. Second, association clusters created by the market itself without sectoral coordination show medium-level performance in terms of productivity. Moreover, there are Artistic Clusters, described as “truly productive spaces on a cultural level” because of their capacity to generate new forms of expression in artistic ways (Zarlenga et al., 2016).

Music Industry

As unique actors in terms of not being dependent on their locations for physical resources, the music industry and musicians have little reason to concentrate on specific locations with the increase of digital production and distribution technologies. However, some opposing forces cause the music industry and musicians to cluster at some central locations of cultural production. Audience size, diversity and attractiveness of musical scene, inspirational environments, and mutual learning are some of the main reasons for their concentration (Florida & Jackson, 2010).

Florida & Jackson (2010) focus on the location and concentration of music establishments and musicians in 31 major metropolitan areas in the U.S. from 1970 to 2004. Results of the study show that: the music industry is spatially concentrated, and this concentration has increased over time. While some traditional music centers such as New Orleans or Memphis are facing relative stagnation in terms of musical employment, New York, Los Angeles, and Nashville are the three main locations of the concentration of music industry and musical employment. Half of all working musicians in the U.S. live in just 50 of more than 3.100 U.S. counties. Another study finding suggests that some touristic vacation destinations, such as Las Vegas and Honolulu, also have high amounts of musical artists and groups because of entertainment-focused employment opportunities. Also, there are some smaller locations where the musical activity has concentrated, such as Santa Fe and New

Mexico. These locations mainly benefit from digital production and distribution technology, which allows musicians to locate outside major centers (Florida & Jackson, 2010).

Another study about the U.S. recorded music industry shows locational characteristics, main centers of production in the recorded music industry, and the system's complex social division of labor (Scott, 1999).

While large corporate entities mainly hold the recorded music industry, many independent ones only employ small numbers of people. Because of the unpredictability and instability of the market, especially when entry and exit barriers are low, there is also rapid major turnover among smaller music recording studios (Scott, 1999). With all that, there is strong networking between major companies and smaller enterprises among all the related firms and sectors: financing, distribution, record pressing, and arrangements. According to the data gathered from the U.S. Census of Population, 144.020 professional composers and musicians in the country are, while distributed among the country, mainly concentrated in major metropolitan areas except for Nashville, which has the highest ratio of these professionals in the U.S., although it had only about one million inhabitants in 1990. The study also shows that major and independent recording companies are accumulated in metropolitan areas, especially in New York (particularly in central and southern Manhattan), Los Angeles (particularly around Hollywood), and Nashville. The reason for accumulations is mainly because of favorable historical conditions; while for New York and Los Angeles, present motion picture and broadcasting industries provide a symbiotic context and infrastructure for the music industry, Nashville attracts recording companies since the city is a hub for country music and entertainment since 1929's. Agglomeration provides a sense of social insurance for all the participants of the industry in terms of the high probability of finding the right kind of input and employment easily (Scott, 1999).

The study also focuses on the relationship between these agglomerations and creativity; the quantitative research on Billboard's Hot 1000 charts and a number of

companies in defined areas show that effective commercial forms of creativity are positively related to the agglomerations in the recorded music industry (Scott, 1999).

Another study on recording studios and the changing relations between music, musicians, and space reveals the evolution of technology, aesthetic trends, and musical labor. Gibson (2005) underlines many examples of recording studios with a global reputation in the U.S. and Europe, which are famed for their acoustic properties and became critical points in the formation of famous music scenes. Also, some recording studios have different functions in the music scene, such as being spaces for socialization and experimentation.

As Gibson (2005) states, while there was no clear pattern of locations of early recording studios, their fame, acoustic properties, and technologies are key determinants for their attraction, with the development of digital manipulation technologies and decreasing need for physical attributes of a place, home studios had become more common in time. Built environments and landscapes around studios had become attraction points for the musicians, and that relationship with the city had become more dominant in the reputation of the studios, studios showed their influence in reshaping the cities. In this interrelation between the cities and music studios, the role of cities is to host and provide a cosmopolitan and stimulating environment for the musicians.

According to the study, musicians choose particular studios because of various reasons: while for lesser-known artists, proximity to a residential location, available facilities, and price of hire are important, for more famous ones, reputations and mythology of the cities, urban landscapes where the studios are located, surrounded street life and wider art scenes are notable (Gibson, 2005). While there are some common factors in choosing recording studios for musicians, their motivations vary from city to city. For example, in Berlin, the uniqueness of the city and a famous studio are pulling factors in an inspirational way for musicians (Gibson, 2005).

Although there is no reconciliation about the definition of entrepreneurialism in the field of creative industries, few opportunities for salaried positions of employment

and the need for freedom and self-fulfillment are considered factors that increase entrepreneurial tendencies. While an artist driven by internal motivation triggered by inspiration or desire to express, one who also uses the commercial value of a cultural product can be considered a cultural entrepreneurial activity. There are two main approaches to entrepreneurship; the first is entrepreneurship as establishing a new commercial enterprise, and the second is entrepreneurship. Entrepreneurship is a form of behavior, recognizing opportunities and being innovative. In that sense, the second approach allows to development of an idea of entrepreneurship for artists, which is not directly focused on material consequences but on the realm of assertiveness (Demir, 2021).

The creative cultural industries also are driving forces of technological development in innovative ecosystems and innovation strategies of countries (Demir, 2021). Within the scope of the study, the working mechanisms of these centers were examined, and 29 semi-structured interviews with people who are successful in the field of creative cultural industries and with people who work in related NGOs were conducted. Since incubation centers are mainly focused on technological innovation, except for related fields such as virtual reality, new communication technologies, interactive entertainment software, etc., it seems complicated for the other fields of creative cultural industries to benefit from the opportunities of such incubation centers. As a result of extensive studies, a model proposal was developed for the incubation centers to be established for the cultural industries in Turkey. The requirements of these centers for different areas of the cultural industries were determined (Demir, 2021).

In the study on the impact of quality of place on the location choices of architecture firms in Istanbul, 133 surveys and 20 in-depth interviews were conducted. As a result of the analysis, it was seen that the most important factors were social factors, transportation, cultural factors, economic factors, land use, and natural factors, respectively. Among these, image, transportation, and car parking are the most mentioned factors. It was also found that firms are generally clustered in the city center, and the reasons for this are land-use diversity, historical background,

architecture, and social and cultural diversity. However, those that choose to locate in the periphery are also located there for reasons such as transportation opportunities, affordable land values, and environmental quality (Ronael, 2019).

Theaters

Özgür and Bengü (2022) typologically review alternative stages in Kadıköy and evaluates the interaction between the stages and public space.

The study identifies four main types of configurations in terms of building entrances, the floor occupied by the theaters, and public spaces. According to the research, many of the alternative stages in Kadıköy are located on the basement floor.

The study underlines the importance of the relationships and the unity of theaters with the street and their contribution to public space and the public sphere. Cultural production places have a high potential to transform streets into places of social interaction. Considering pedestrian access and the policies regarding pedestrianization and traffic reduction along with the theaters, are highly important to support the social and spatial dynamism of these public spaces (Özgür and Bengü, 2022).

In the study conducted with 22 theaters in Kadıköy, Istanbul, the continuity of the theaters in the temporal process and their contexts was mentioned. The changes were tried to be identified together with their driving forces. In this study, the impact of the closure of pre-existing theater venues on urban users, the functions of theaters as memory carriers, the awareness of the clustering in Kadikoy regarding users, and the effects of political and social ruptures on theaters were mentioned. In this context, it has been observed that the alternative stages, which have continued from the 1990s to the present day, have become the dominant spatial configuration in Kadıköy.

In addition, studies on the spatial distribution of theaters have shown that theaters are concentrated in areas where the commercial and residential fabric has begun to diverge from each other, an evaluation has been made in terms of their proximity to

public transportation stops, and an analysis of the past functions and physical structures of the theaters has also been made.

Finally, Karagül (2015) underlines the relational dynamics of theater spaces. The study states that the geographical location of the theater space indicates a certain type of lifestyle. An identity of a place and its perception as a cultural center, other familiar locations which the audience can go after the play, and accessibility are effective on the audience's choice of theater places.

2.2.6 Conclusion and Framework of Locational Choice Private Theater Spaces

The framework of locational choice created as a result of an extensive literature review is shown in the table below.

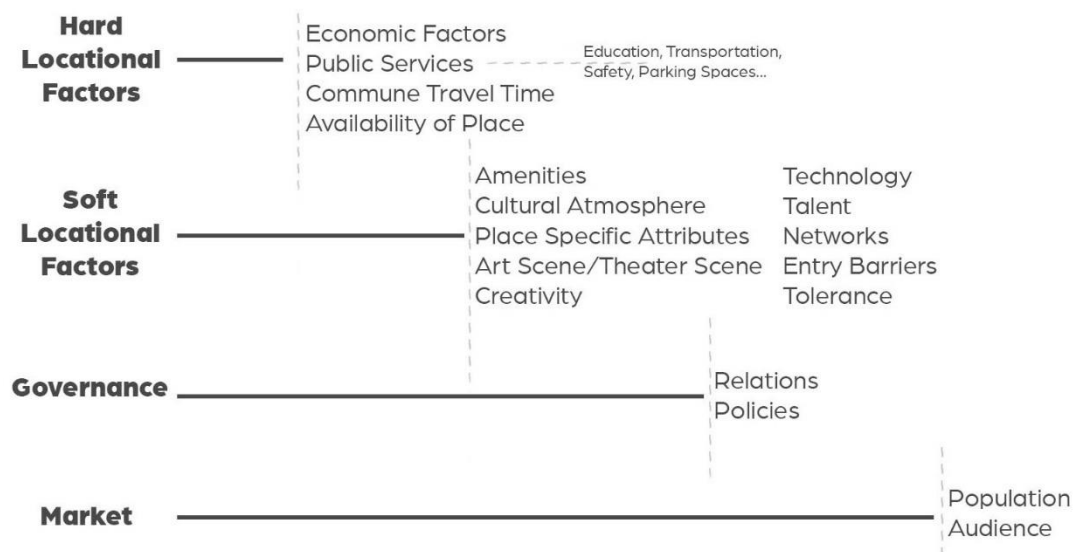


Figure 2.11 Main Factors of Locational Choice for Private Theater Spaces

The role of cultural industries in urban development is becoming more widely recognized, both in terms of the sector's economic impact, the city's attractiveness, and urban resilience. In this context, determining the criteria that cultural industries,

which significantly impact both neighborhoods and cities, pay attention to in their location choices is of great importance for the guidance of these industries and the development of location-specific cultural policies.

Cultural industries differ both within themselves and with other creative industries in terms of production and labor relations. Also, private theater spaces differ from other cultural industries in terms of the vulnerability of both the enterprise and the employees, and the time and space dependency of the stage, which is the only place where production is exhibited and meets the audience.

This study will evaluate the factors affecting location choice under four main headings within five main environments (figure son). Within these factors, the importance of economic factors, public services, commute travel time, and availability of place in hard locational factors, primary factors evaluated for creative industries in soft locational factors (amenities, cultural atmosphere, technology, talent, tolerance, creativity), as well as other factors that may be critical for theaters (art scene/theater scene, networks, entry barriers,) are emphasized. In addition, the influence of governance, current cultural policies, and the audience on site selection were evaluated (Figure, 2.11). As a result of these evaluations, the framework to be used in the case study was determined (Table 2.7).

| | | | |
|--------------------------------|----------------------------------|--|--|
| Hard Locational Factors | Economic Environment | Economic Factors | Cost, economic level |
| | Physical Environment | Public Services | Education, Health, Transportation, Parking spaces, Security-Safety, Environmental Quality, Accessibility |
| | | Commune Travel Time | Commune distance |
| Soft Locational Factors | Physical Environment | | Facilities (café, bar, night club, restaurant, etc.) |
| | | Amenities | Open spaces (Parks and Plazas), Walkability |
| Governance | Institutional Environment | Relations | Relations with other businesses |
| | | Governance/Policy | Culture Policies, Public and Private sector Relations |
| Soft Locational Factors | Cultural Environment | Cultural atmosphere | Cultural events, Awareness and participation of cultural activities |
| | | Place specific attributes | Authenticity, aesthetic, hictoric buildings, hictorical heritage, universities, image of the city |
| | | Art Scene/Theatre Scene | Vibrancy of an art scene |
| | | Creativity | Level of interactions, innovations |
| | | Technology | Technology |
| | Social Environment | Talent | Creative Class - bohemia - population of theatre artists |
| | | Network | Theatre artists, other networks |
| Low Entry Barriers | | For the artists and for the businesses | |
| Diversity/Tolerance | | Level of diversity and openmindedness | |
| Market | Audience/Market | Sociodemographic structure of the neighborhood, Audience of Ankara | |
| | Population | Population, population density | |

Figure 2.1 Locational Choice Framework (based on Comunian at al., 2010, Comunian at al., 2010, Florida, 2002, and the related literature)

Table 2.7 Locational Choice Framework (based on Comunian et al., 2010, Comunian et al., 2010, Florida, 2002, and the related literature)

| | | | | |
|--------------------------------|----------------------------------|---|---|--|
| Hard Locational Factors | Economic Environment | Economic Factors | Cost, economic level Education, Health, Transportation, parking spaces, Security-Safety, Environmental Quality, Accessibility | Uf and El Azis, 2017, Yigitcanlar et al., 2007, Lawton et al., 2013, Frenkel et al., 2013, Comunian et al., 2010, Funck, 2010, pp.69, Pellenberg, 2005, Plaziak and Azymska, 2014, Grodach et al., 2014, Gregory and Rogerson, 2018. |
| | Physical Environment | Public Services Commune Travel Time | Commune distance Facilities (café, bar, night club, restaurant, etc.) | Edward L. Glaeser, Jed Kolko and Albert Saiz 2000, Ouf and El Azis, 2017, Yigitcanlar et al., 2007, Florida, 2002, Trip, 2007, Lawton et al., 2013, Frenkel et al., 2013, Brown and Mieczynski, 2009, Afken et al., 2013, Malecki and Bradbury, 1991, Yigitcanlar 2010, Gibson et al., 2002, Öztürk, 2009, Gibson 2005, Comunian et al., 2010, Funck, 2010, pp.69, Assink et al., 2009, Plaziak and Azymska, 2014, Gregory and Rogerson, 2018. |
| Soft Locational Factors | Institutional Environment | Amenities | Open spaces (Parks and Plazas), Walkability | Edward L. Glaeser, Jed Kolko and Albert Saiz 2000, Ouf and El Azis, 2017, Yigitcanlar et al., 2007, Florida, 2002, Trip, 2007, Lawton et al., 2013, Frenkel et al., 2013, Brown and Mieczynski, 2009, Afken et al., 2013, Malecki and Bradbury, 1991, Yigitcanlar 2010, Gibson et al., 2002, Öztürk, 2009, Gibson 2005, Comunian et al., 2010, Assink et al., 2009, Plaziak and Azymska, 2014, Grodach et al., 2014, Gregory and Rogerson, 2018. |
| | | Relations Governance/Policy | Relations with other businesses Culture Policies, Public and Private sector Relations | Yigitcanlar 2010, Durmaz et al., 2010, Lloyd, 2002, Öztürk, 2009, Florida and Jackson, 2010, Comunian et al., 2010, Granger and Hamilton, 2010, Funck, 2010, pp.69, Plaziak and Azymska, 2014, Vang and Chaminate 2007, Hanzawa, 2008, Grodach et al., 2014. |
| Governance | Cultural Environment | Cultural atmosphere | Cultural events, Awareness and participation of cultural activities | Ouf and El Azis, 2017, Yigitcanlar et al., 2007, Afken et al., 2013, Plaziak and Azymska, 2014, Florida, 2002, Öztürk, 2009, Brandellero et al., 2010, Funck, 2010, pp.69, Assink et al., 2009, Plaziak and Azymska, 2014, Grodach et al., 2014. |
| | | Place specific attributes Art Scene/Theatre Scene | Authenticity, aesthetic, historic buildings, historical heritage, universities, image of the city Vibrancy of an art scene | Edward L. Glaeser, Jed Kolko and Albert Saiz 2000, Ouf and El Azis, 2017, Yigitcanlar et al., 2007, Florida, 2002, Trip, 2007, Lawton et al., 2013, Frenkel et al., 2013, Brown and Mieczynski, 2009, Yigitcanlar 2010, Gibson et al., 2002, Gibson 2005, Comunian et al., 2010, Funck, 2010, pp.69, Assink et al., 2009, Plaziak and Azymska, 2014, Grodach et al., 2014. |
| Soft Locational Factors | Social Environment | Creativity Technology | Level of interactions, innovations Technology | Florida, 2002, Florida and Jackson, 2010, Gibson 2005, Grodach et al., 2014. Edward L. Glaeser, Jed Kolko and Albert Saiz 2000, Ouf and El Azis, 2017, Florida, 2002, Durmaz et al., 2010, Lloyd, 2002, Florida and Jackson, 2010, Funck, 2010, pp.69, Assink et al., 2009, Vang and Chaminate 2007, Hanzawa, 2008, Grodach et al., 2014. |
| | | Talent Network Low Entry Barriers | Creative Class - bohemia - population of theatre artists Theatre artists, other networks For the artists and for the businesses | Florida and Tinagli, 2004, Ouf and El Azis, 2017, Trip, 2007. Ouf and El Azis, 2017, Yigitcanlar et al., 2007, Florida, 2002, Trip, 2007, Brown and Mieczynski, 2009, Afken et al., 2013, Yigitcanlar et al., 2014, Gregory and Rogerson, 2018. 2010, Lloyd, 2002, Öztürk, 2009, Florida and Jackson, 2010, Brandellero et al., 2010, Funck, 2010, pp.69, Vang and Chaminate 2007, Hanzawa, 2008, Grodach et al., 2014. |
| Market | Social Environment | Diversity/Tolerance | Level of diversity and openmindedness | Florida and Tinagli, 2004, Ouf and El Azis, 2017, Yigitcanlar et al., 2007, Florida, 2002, Trip, 2007, Lawton et al., 2013, Brown and Mieczynski, 2009, Beretschaft and Cammack 2015, Yigitcanlar 2010, Öztürk, 2009, Grodach et al., 2014, Gregory and Rogerson, 2018. |
| | | Audience/Market Population | Sociodemographic structure of the neighborhood, Audience of Ankara Population, population density | Ouf and El Azis, 2017, Frenkel et al., 2013, Gibson et al., 2002, Florida and Jackson, 2010, Comunian et al., 2010, Brandellero et al., 2010, Pellenberg, 2005, Grodach et al., 2014. |

2.3 Theaters

This section explains the change in the theater scene and theater spaces depending on historical developments in the world and Turkey. The differentiation and different perception of the theater space over time is emphasized.

2.3.1 Historical Review of Theater Spaces

In this section, the change of theaters and theater spaces over time will be examined under the headings of the world and Turkey. Although political and economic changes in Turkey have significantly impacted the theater scene and theater spaces, these changes are mainly in parallel with the developments in world theaters.

2.3.1.1 Worlds History of Theater

The first institutional views on theater emerged in Ancient Greece, and theater significantly impacted societies. Later in Rome, the theater was understood in different ways, and theater continued in various forms until the banning of theater in the Middle Ages. With the Renaissance, the theater began to be defended against the church, and the educational role of the theater was emphasized. Stage forms such as the framed Italian Renaissance theater emerged during this period. In the 17th and 18th centuries, with the classical movement that dominated the European theater, some rules of form were universally accepted in the theater, which was shaped primarily for the taste of the palace circle, and the emphasis was on the benefit and pleasure of art (Şener, 2001, pp. 15-114)

After the 18th century, new tendencies began to emerge in the theater due to the changes in society, and the inability of classical plays to meet the audience's expectations. Daily events, ordinary people, and family relationships began to be included in the theater, and the importance of emotion was emphasized. In the late 18th century, with the romantic movement, an understanding of theater independent

of classical rules developed, and freedom was given to imagination, and in this respect, the building blocks of modern theater began to be built (Şener, 2010, pp. 115-162)

As of the second half of the 19th century, with the realist movement that emerged, a theater in which essence and narrative came to the forefront more than form, daily spoken language was included in the theater, and relations between people were handled with their social dimensions. In order to portray the necessity in the plays as if it were real, importance was given to the elements that nourish this in stage equipment and the narrative. Today, it is still a widespread understanding of contemporary western theater (Şener, 2010, p. 163, 218). However, counter-realist movements have also emerged, new interpretations have been brought to the relationship between the audience and the actor, an atmosphere has been created that will make the audience intuit superior realities, and in this sense, elements such as light and décor have been used usefully. In the 20th century, the influence of many pioneering and experimental movements can be seen in the theater. In this period, the relationship between the stage and the audience was reevaluated, and the audience became important not only as a receiver of what was given to them on the stage but also as an active force that reacted (Şener, 2010, pp. 220-254)

With the increase in the public's interest in political issues after the First World War, the theater began to focus on political issues, and concepts such as political theater and epic theater were developed. With Bertolt Brecht's epic dialectic theory, stage practices evolved within themselves, traditional theatrical patterns were revised, and new suggestions were made. In this period, all the elements on the stage were thought in a way to provide a dialectical relationship with the audience, and there was an increase in the use of technological tools on the stage (Şener, 2010, pp. 254-296). After the Second World War, with the absurd theater, many stereotypes of the western theater tradition were destroyed, and there were changes in the perspective on the function of theater (Şener, 2010, p.297-307).

When it comes to today's theater, many issues related to it are recognized and defined from the beginning. In this context, in contemporary theater, theater's function, form, and relationship with the audience are questioned, and efforts are made to bring life and theater closer together. Among the movements that emerged in this period, "theater of happening" opposes the view that theater is an imitation and aims to eliminate the separation between life and play, while "total theater" eliminates the boundary between the play and the audience and aims to integrate the audience and the actor. In contemporary theater, the aim is to surprise the audience and for this purpose, striking images, sounds and stylized movements are used (Şener, 2010, pp. 307-312).

While some classical stage formats are shown in Figure 2.12, along with the changes in the understanding of theater, physical attributes are also transformed.

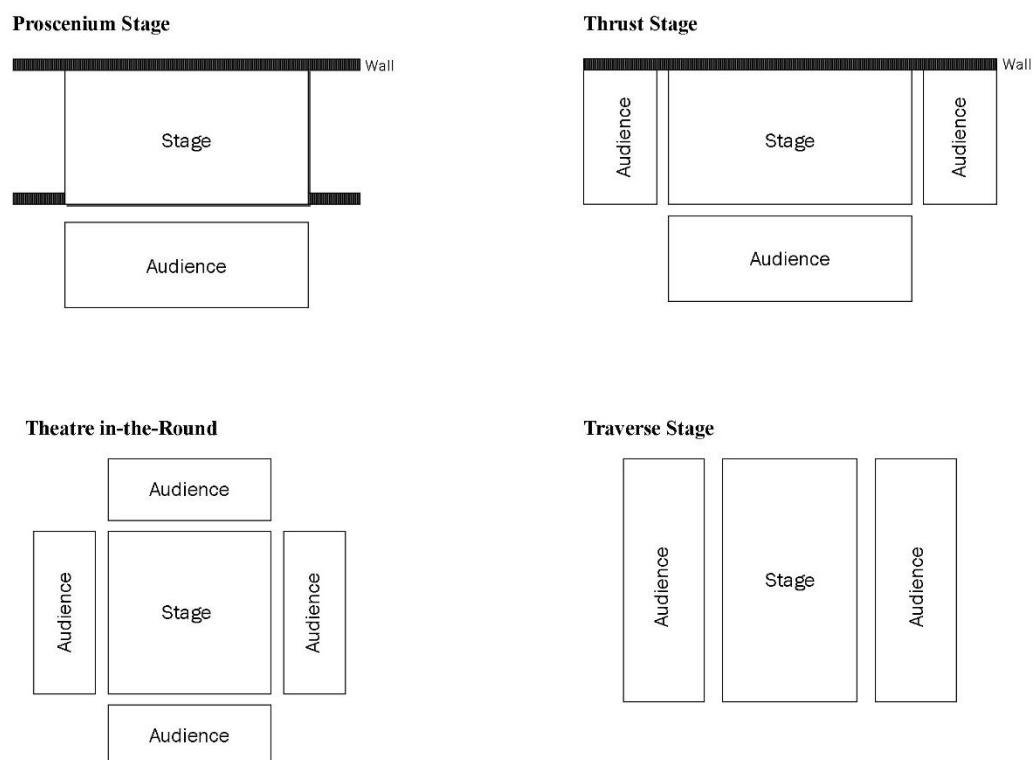


Figure 2.12 Different Types of the Stages

In the 20th century, some "theatricians", such as Meyerhold, Artaud, Brecht, Piscator, Schlemmer, Reinhardt and Grotowski" led to the change of physical space by removing the "proscenium arch," which separates the stage from the auditorium, to break the boundaries between the audience and actor, interior and exterior, and street and stage to intensify the experience (Hannah, 2003). On the other hand, Peter Brook focuses on the audience and mentions that today's theater audience goes to the theater only out of habit and underlines the necessity of reinterpreting the form, space and relationships for the theater to regain its former functionality. Brook claims that you can take any empty space and call it a stage, that a theatrical act can occur when one man walks across this empty space, and another watches him with his eyes (Şener, 2010, p.316).

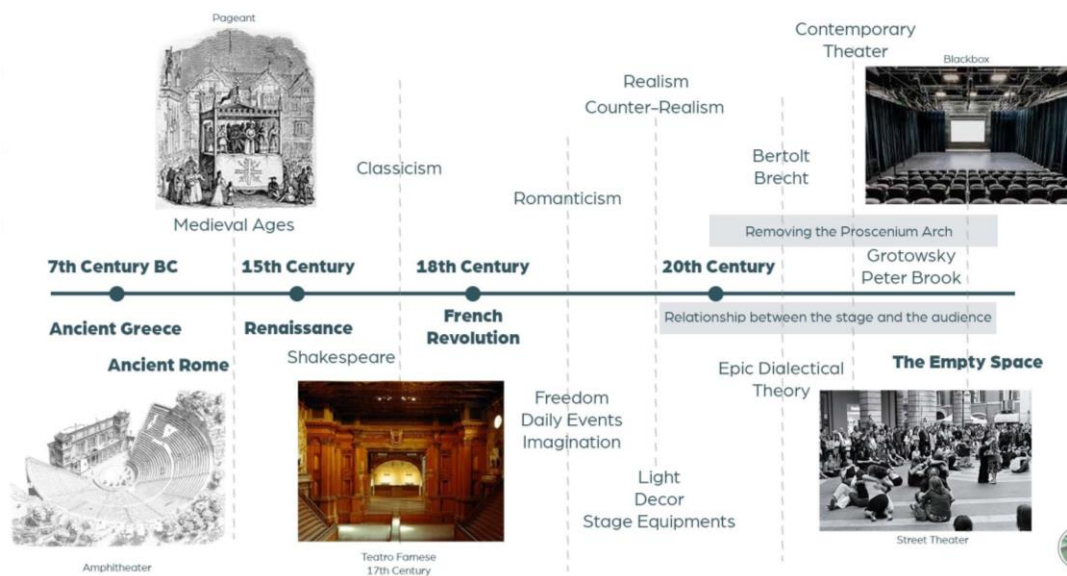


Figure 2.13 An Overview on the Relationship between World Theater History and Space

All of these changes reflect on the theater stage as the elimination of many architectural elements, such as galleries, décor, auditorium, chandeliers, the format of seating, and finally, the building itself (Figure 2.13). Thus, the absence of a

material form, which is referred to as "the empty space," had become a scene for limitless opportunities "regarding the body in space" (Hannah, 2003).

2.3.1.2 Turkey's History of Theater

The history of Turkish theater dates back centuries before the adoption of Western theater. Two of the traditions that existed in this period have survived until today: the tradition of peasant theater (köylü tiyatrosu geleneği) (such as animal parables, dances, puppetry) and the tradition of folk theater (halk tiyatrosu) (such as puppetry, karagöz ortaoyunu). (And, 1994, p.11)

Apart from traditional theater, western theater is examined in 3 main periods, the Tanzimat Period Theater between 1839-1908, the Constitutional Monarchy Theater between 1908-1923, and the Republican Theater from 1923 to the present day. The theater changed depending on political and constitutional changes; in 1834, 4 theaters were opened in Istanbul, and in 1908, with the idea of freedom, theater activities, which had been declining, increased (And, 1994, p.67-68).

In the first years of the Republic, art was seen as an ideological and functional tool in the cultural policy shaped with the aim of forming a common perception and culture and spreading the republican ideology. As the primary focus was to raise the cultural level and understanding of the people, western understanding of Theater has been seen as the most important source for that goal (Akgül, 2015).

With Halkevleri, plays were exhibited in different parts of the country. Halkevleri was an institution that paved the way for many young people to meet art at that time, but it was later closed down. Yıldız Kenter talks about the Halkevleri as follows:

"... Do you want to sing? Go to Halkevi. Do you want to do sports? Go to Halkevi. Do you want to listen to poetry? Go to Halkevi... They could not make such a beneficial educational institution live. They broke the system. Children who have economic difficulties, as I do, were going there. Teachers took care of us wholeheartedly. Instead of playing with a ball in the neighborhood, we were both playing and learning things there. ... It was like a conservatory. I grew up there. A lot of people grew up/trained there." (Gürün, 2022, p.34)

In these years, since theater was seen as a public service, it was protected and supported by the governments (And, 1994, p.156-158). In this period, Darülbedayi, founded in 1914 in Istanbul to become a theater school and later transformed into a theater troupe, showed a positive development in this period with political approaches that supported the arts (Nutku, 2018, pp. 53-57).

In addition, the State Conservatory was established in Ankara in 1936 with the significant contributions of Carl Ebert. Accordingly, in 1938, the Tatbikat Sahnesi, the practice and rehearsal space of the State Conservatory, was established in Ankara, where performances continued until 1948 (Anda, 1994, pp. 172-173). There were many State Theater stages in Ankara during this period: Küçük Tiyatro (1947), Büyük Tiyatro (1948), Üçüncü Tiyatro (1956), Oda Tiyatro (1956), Yeni Sahne (1960) and Altındağ Tiyatrosu (1964) (Tonga, 2019, p.365). With many changes until today, many stages have been established in the State Theaters in Turkey.

With the arrival of Muhsin Ertuğrul, who left the State Theaters Directorate, to Istanbul, a private theater named Küçük Sahne was established in Istanbul in 1951. Along with the Dormen Theater, which opened in 1955, and the city actors founded by Müşfik Kenter and Yıldız Kenter, Oraloğlu Theater, Arena Theater, and many other private theaters were established (Nutku, 2018, pp. 76-77). Again in this period, the construction of new theater buildings was completed (Karagül, 2015, p.88).

In the late 1950s and early 1960s, political changes in the country and decreasing state support made the theaters economically fragile, but at the same time, a new era began for the theater, which was freed from state patronage, accompanied by a young generation with cultural capital and knowledge of theater, and the establishment of many new private theater groups (Karagül, 2015, p.90).

With the 1961 constitution's rights and freedoms, "the golden age of theater" began, and alternative venues and staging techniques began to be discussed along with new theater concepts. As a result of economic difficulties, apartment floors, bars, nightclubs, and shops began to be transformed into theaters, and alternative solutions

were produced. Along with these changes that developed a new theater audience and a new aesthetic understanding, alternative movements such as street theater also emerged in this period (Karagül, 2015, pp. 96-101).

The first private theater in Ankara was Meydan Sahnesi, founded by Çetin Koroğlu in 1959. However, theaters such as Ankara Sanat Tiyatrosu in 1963, Halk Oyuncuları in 1867, Yenişehir Tiyatrosu in 1968, then Küçük Komedi Tiyatrosu, Başkent Tiyatrosu, Ankara Birliği Sahnesi were opened (Nutku, 2018, pp. 78-80). The number of plays is higher than today; for example, in the weekly program of the Ankara Art Theater in the 64-65 season, 12-14 plays were performed per week, while today, this number is much lower for many theaters (Sav, 2018, p.43). At that time, since the state theater stages could not be used by private theaters and the number of theater stages was limited, some venues such as Büyük Sinema, were used as theater stages (Sav, 2018, p. 35). 35) In the 1970s, Çağdaş Sahne was established in today's Sinasi Sahnesi building. In the 1980s, private theater companies named Ankara Komedi Sahnesi, Çan Tiyatro, Ekin Tiyatro, Ankara Halk Oyuncuları Tiyatro, Oluşum Tiyatro, Sahne, Ankara Yeni Tiyatro, Ankara Halk Tiyatrosu, Ankara Yeni Meydan Sahnesi, Ankara Sanatevi, Ankara Deneme Sahnesi, Çevre Çocuk Tiyatro, Ankara Çocuk Gençlik Tiyatrosu were established (Nutku, 2018, pp. 78-80).

Private theaters have never received the same support as the State Theater and have experienced economic problems such as building problems, taxes, withholding taxes, and artist fees. After 1982, private theaters started to receive state support, and the degree and adequacy of this support, which has continued in various forms until today, is still debated (Nutku. 2018, p. 80; And, 1994, p.176).

Nutku (1985, p. 349) mentions the problems faced by the theaters as follows; the steps taken at the beginning of the republic regarding the theater were left as they were at the time, a successful art policy could not be followed, and it was not understood that economic development was dependent on cultural development. In addition, most of the private theaters opened and closed continuously due to

negligence and incompetence. Various troupes that had been active for many years went bankrupt, could not pay their debts, and disbanded.

In the 1970s, private theaters struggled economically due to austerity and crises and restrictions on freedom of expression in the late 1970s. With the neoliberal policies implemented after the 1980s, the state withdrew all kinds of support from private theaters, the actors turned to different/additional jobs to generate income, the content of the plays changed, and the consumption preferences of the audience changed with the developments in the TV world (Karagül, 2015, pp. 101-120). In 1990, Nuri Göktaşan, the General Artistic Director of Yeni Tiyatro, expressed the inadequacy of the existing policies and the difficulties with the decrease in the number of stages as follows:

"In many of our cities, halls are being converted into workplaces because they bring more profit. We see this as a massacre of art. The decrease in the number of stages day by day increases the dimensions of our already existing stage problem." (Ünal, 1997, p.167)

With the 1990s, theater venues with an audience capacity of about 100 people, which were previously primarily a practical way of overcoming economic problems, have now become an aesthetic choice that corresponds to the alternative stage understanding (Karagül, 2015, pp. 101-120).

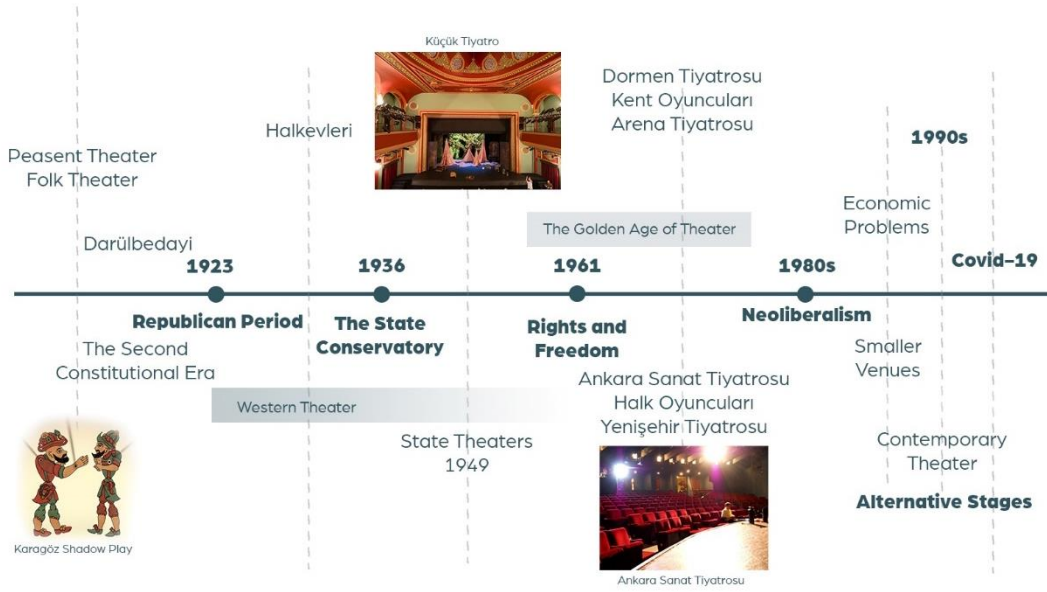


Figure 2.14 An Overview on the Relationship between Turkey’s Theater History and Space

Finally, as with almost all culture and arts venues, the increasing economic vulnerability of private theater spaces due to the inadequacy of holistic culture and arts policies makes the continuity of these venues difficult. However, although private theaters have experienced many challenges and their number has decreased with the closures and economic difficulties during the pandemic (TÜİK, 2022), the number of private theater spaces is increasing and trying to adapt to economic and social circumstances today.

CHAPTER 3

METHODOLOGY

3.1 Research Methods

This research includes two main parts: determination of the private theater spaces and semi-structured interviews with the sample group.

First, a detailed investigation of Ankara's existing private theater spaces to determine their total number and location.

To determine the existing and active private theater spaces in Ankara; the websites of Biletix, Biletiva, and Tiyatrolar; social media pages of theaters; the lists of funded theaters in between by the Ministry of Culture and Tourism, and Ankara Chamber of Commerce (Ankara Ticaret Odası – ATO) Committee of Culture and Art Activities; member theaters of Ankara Tiyatro Kooperatifi and Ankara Tiyatro Yapımcıları Derneği (ANTİYAP) have been reviewed. Also, participants were asked about the existing private theater spaces in Ankara, and the list has been reviewed accordingly.

Second, semi-structured interviews with the sample group. The snowball method has been used for the sampling method because of the lack of data on detecting the private theater spaces in Ankara. This sampling strategy is often used for “hard-to-recruit populations” and is challenging to identify. For the private theaters, because the total number is continuously changing each year, and the unavailability of information about new ones (Bernt, 2020), each participant also asked about the other private theater spaces to discover the ones identified before. The ones without any contact information in online sources are contacted via other participants. Out of 37 determined private theater places, all have been connected. The sample group of

25 participants has been composed of the ones who agreed to interview; semi-structured interviews have been conducted.

Before the semi-structured interview was conducted with the participants, a pilot interview was conducted with one of the private theater scenes to control the validity. The relevance of the questions and the questions were restructured according to pilot interviews. After the participants have been contacted via telephone or e-mail, the date for the face-to-face interviews has been set. The interviews were practiced face-to-face in the location of the participant's private theater, and only one of the interviews was practiced online via Zoom. The photographs of the selected areas have taken during the interview. For some of the private theater spaces, participants were asked the send relevant photographs of the stage and the outside view of the theater.

Voice recordings were taken with the permission of the participants during the interviews and then transcribed using the Microsoft One Note program; the transcriptions were later checked and corrected.

To see the diversity of views and their relations, the integration of qualitative and quantitative methods has been used for the analysis of the data. Thus, while uncovering the relationship between variables with quantitative research, a detailed exploration of the meaning of these variables for the participants has been revealed by using the qualitative method (Brynman, 2006).

For the quantitative research, a table including the factors affecting locational decision-making was represented to the participants, and they were asked to choose the most relevant factors regarding the locational choice in Ankara and their present neighborhoods. The most mentioned factors regarding their locations have been analyzed and determined using the Microsoft Excel program.

For the qualitative analysis, the NVivo program has been used.

NVivo is a software tool used for qualitative data analysis. Using NVivo content analysis methods enables practical analysis of qualitative data, facilitates meaningful

interpretation of data, increases researchers' understanding of data, and helps researchers interpret the data accurately.

In the content of this research, the subtype of thematic analysis has been used to interpret the data correctly. Thematic analysis allows researchers to correctly identify the themes and subthemes (Guest et al., 2011, pp.9-11).

After the transcriptions of 25 interviews are transferred into the program, major and child codes about the created framework of locational choice have been formed, and relevant answers are used to identify the key themes and transferred into codes. Thus, the information about the table has been checked, and the detailed answers about the related factors could be analyzed.

3.2 Research Design

The first step in this study is the collection of quantitative and spatial data on private theater venues and evaluation of this data.

In the second step, semi-structured interviews were conducted with 25 of the 37 existing private theater venues determined by the snowball method, and the data obtained from these interviews were evaluated at neighborhood and city scales through spatial analysis in mapping, quantitative analysis in Excel program and content analysis with Nvivo program.

Research Methodology

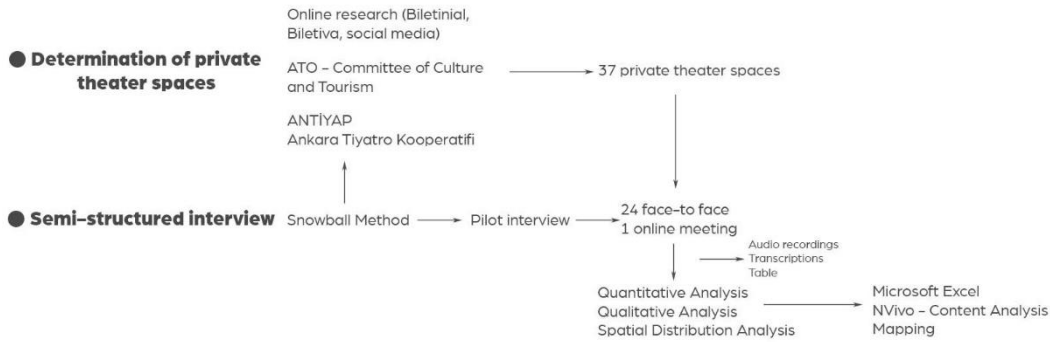


Figure 3.1 Research Methodology

3.3 Data Collection

Data collection was conducted in two main areas: identification of specific theater spaces and semi-structured interviews.

3.3.1 Private Theater Spaces in Ankara

Theater Spaces in Ankara belong to two main categories; publicly funded theaters (state theater and city theater, and theater halls subsidized by local governments) and private theater stages.

In the scope of this study, the term “private theater spaces” has been used to describe the places managed by individual/individuals and where private theater plays are exhibited. So, bars, art centers, and private theater spaces in which private theater plays are exhibited periodically, whether the places are founded by a private theater or not, are included in this study.

In the first stage of the study, a detailed investigation of private theaters had been conducted through online research and within the process of interviews.

Table 3.1 Number of Theater Stages between 2000-2021 in Turkey (TÜİK, 2022)

| <i>Year/Province</i> | <i>İstanbul</i> | <i>İzmir</i> | <i>Ankara</i> | <i>Antalya</i> | <i>Denizli</i> | <i>Bursa</i> | <i>Total</i> |
|----------------------|-----------------|--------------|---------------|----------------|----------------|--------------|--------------|
| 2000 | 35 | 10 | 18 | 2 | 0 | 4 | 108 |
| 2001 | 32 | 9 | 16 | 4 | 0 | 5 | 99 |
| 2002 | 32 | 10 | 15 | 2 | 0 | 6 | 102 |
| 2003 | 33 | 9 | 15 | 2 | 0 | 2 | 97 |
| 2004 | 27 | 10 | 24 | 3 | 0 | 8 | 115 |
| 2005 | 26 | 9 | 27 | 3 | 0 | 6 | 123 |
| 2006 | 21 | 7 | 28 | 3 | 0 | 5 | 112 |
| 2007 | 21 | 11 | 29 | 7 | 0 | 8 | 130 |
| 2008 | 69 | 26 | 27 | 5 | 0 | 9 | 204 |
| 2009 | 71 | 27 | 26 | 2 | 0 | 9 | 201 |
| 2010 | 137 | 57 | 30 | 6 | 5 | 11 | 430 |
| 2011 | 147 | 64 | 28 | 8 | 11 | 10 | 511 |
| 2012 | 159 | 65 | 29 | 9 | 9 | 18 | 606 |
| 2013 | 189 | 60 | 36 | 10 | 8 | 16 | 678 |
| 2014 | 178 | 56 | 44 | 9 | 6 | 15 | 611 |
| 2015 | 224 | 62 | 44 | 14 | 4 | 16 | 719 |
| 2016 | 201 | 62 | 58 | 12 | 7 | 15 | 721 |
| 2017 | 227 | 69 | 68 | 14 | 7 | 14 | 783 |
| 2018 | 245 | 77 | 68 | 16 | 9 | 15 | 848 |
| 2019 | 247 | 82 | 69 | 19 | 13 | 16 | 901 |
| 2020 | 218 | 67 | 46 | 18 | 10 | 17 | 720 |
| 2021 | 110 | 34 | 19 | 16 | 12 | 11 | 400 |

As locational choices of individuals who own and manage the theaters have been questioned in the research, the focus of the study has been limited to private theaters, which are owned and managed by individual/s.

To determine the existing and active private theater spaces in Ankara, the websites of Biletix, Biletiva, Tiyatrolar, Tiyatro.co; social media pages of theaters; the lists of funded theaters in between by the Ministry of Culture and Tourism, and Ankara Chamber of Commerce (Ankara Ticaret Odası – ATO) Committee of Culture and Art Activities; member theaters of Ankara Tiyatro Kooperatifi and Ankara Tiyatro Yapımcıları Derneği (ANTIYAP) have been reviewed.

Thirty-seven private theater spaces and their locations have been determined in Ankara (Appendix A, B, C).

Besides, the location of 16 State Theater Stages, nine other stages funded by municipalities or other foundations, and three universities that contain theater departments are illustrated in Figure 3.1. (Appendix A, B, C)

Also, Figure 3.2 illustrates the locations of theater spaces in and around the city center on a bigger scale.

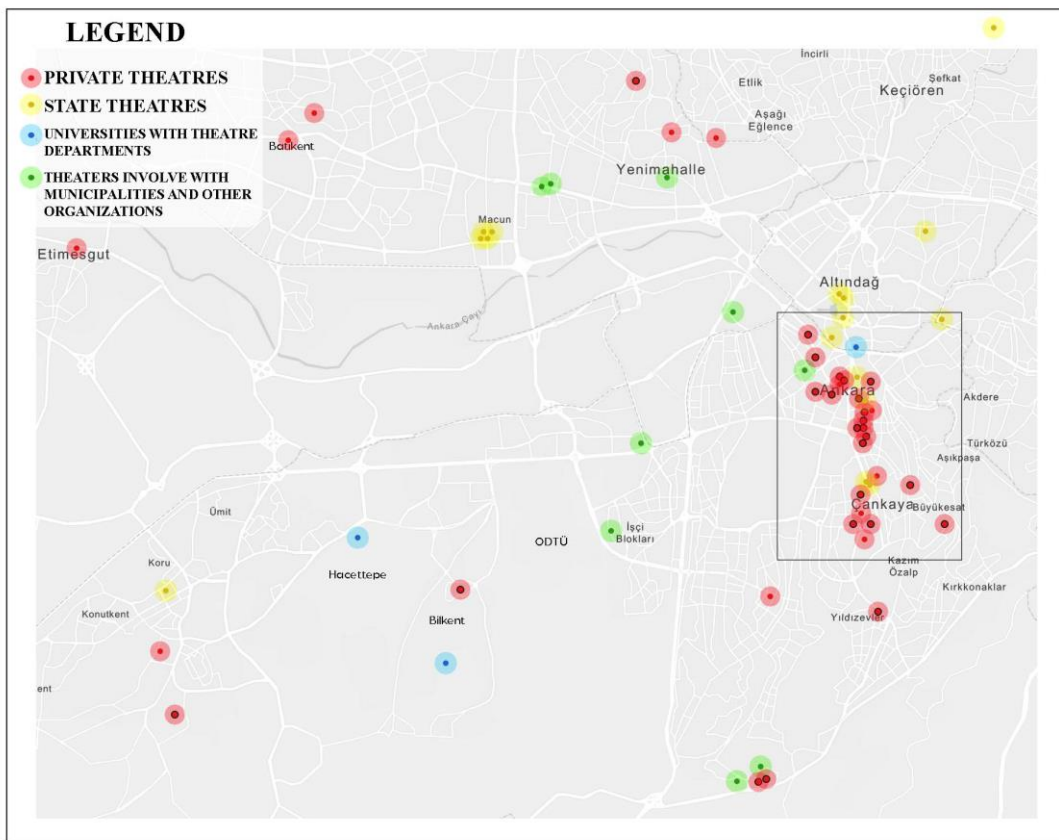


Figure 3.2 Theater Spaces in Ankara

While Figure 3.2 represent the spatial distribution of all theater spaces in Ankara, Figure 3.3 shows a closer look at the city center and inner periphery, where most of the theater spaces have clustered.

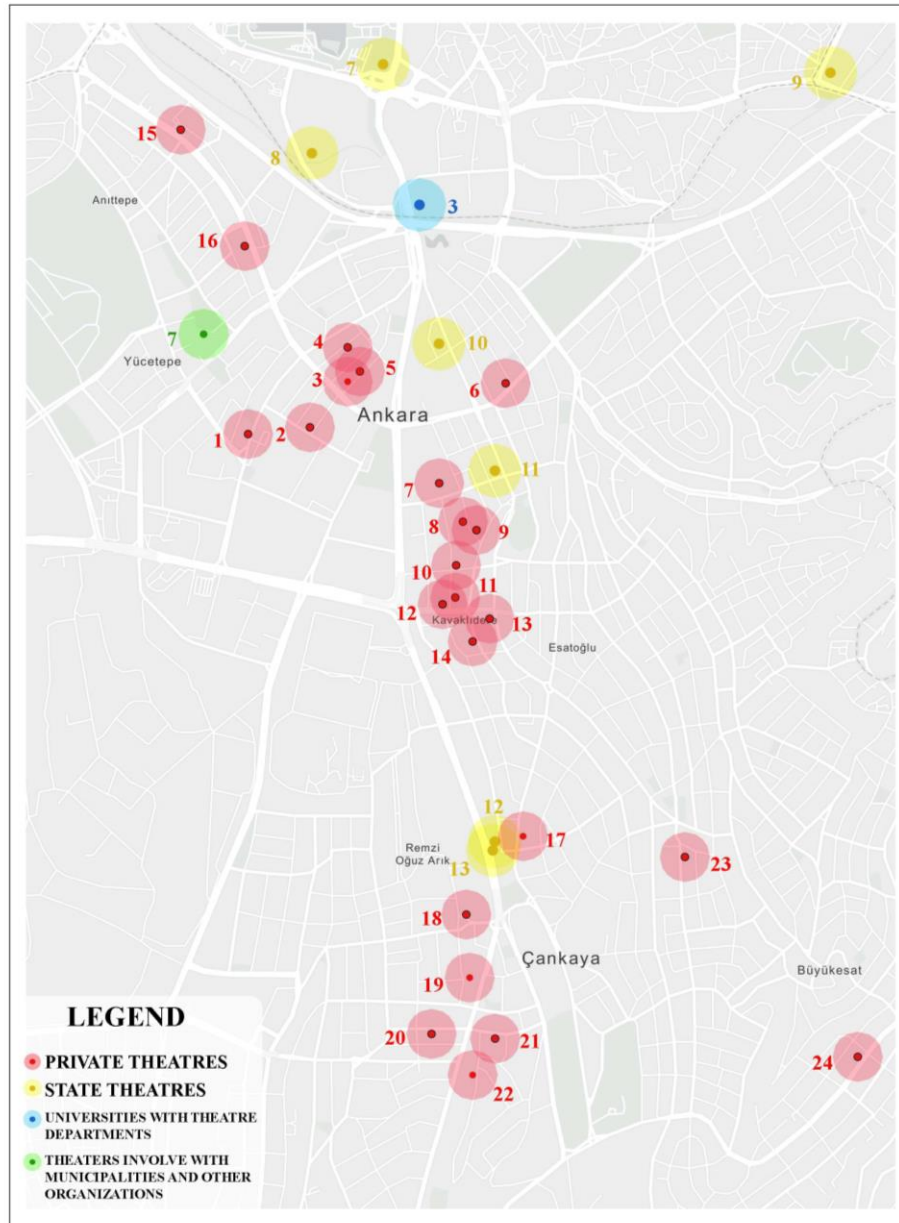


Figure 3.3 Theater Spaces in Ankara

Among all the private theater spaces which have been contacted, semi-structured interviews have been conducted with 25 of them (Table 3.2).

Table 3.2 Sample Group - Private Theater Spaces

| Interviewed Private Theater Spaces | | |
|------------------------------------|--------|--|
| Area | Number | Name |
| Core Area | 1 | Yakin Tiyatro |
| | 2 | Bambu Sahne |
| | 3 | Ankara Ortaoyuncuları Tiyatrosu Ünal Çeken Sahnesi |
| | 4 | Ankara Yeni Sahne |
| | 5 | Timiyatro |
| | 6 | Tiyatro Ankara Yeni Meydan Sahnesi |
| | 7 | Route |
| | 8 | Grandma Pub |
| | 9 | Haymatlos Mekân |
| | 10 | Düşkapanı Sanat Merkezi – Necdet Ersan sahnesi |
| | 11 | Aralık Sahne |
| | 12 | Tiyatro Pembe Kurbağa |
| Inner Urban Area | 13 | Tiyatro Tempo |
| | 14 | Şato Yazar Sahne |
| | 15 | Çankaya Sahne |
| | 16 | Fade Stage ad Coffee |
| | 17 | Farabi Sahnesi |
| | 18 | Sahne İkarus |
| | 19 | Luu Sahne |
| | 20 | Gülüm Pekcan Dans Okulu |
| Periphery | 21 | Actor Studio |
| | 22 | Panora Sanat Merkezi |
| | 23 | Ankara Sanat Tiyatrosu (AST) Bilkent Sahne |
| | 24 | Ankara - Birinci Peron Tiyatro Garaj Sahne |
| | 25 | KSM(Karadavut Sanat Merkezi) |
| | 26 | Antares Sanat Merkezi |

The location of all the theaters, private theaters and the sample group with the locational grouping of the core area, inner urban area and periphery has shown in Figure 3.4, Figure 3.5, and Figure 3.6 in order.

While the core area contains the area mainly covers Kızılay and is limited to Celal Bayar Boulevard on the northern side, it is limited to Akay street on the southern side and contains the area in between and around Atatürk Boulevard; the inner urban area covers the area outside of the defined core area, Gazi Mustafa Kemal Boulevard, limits with Talatbaşa Boulevard at the northern side, and Çankaya Street and Uğur Mumcu Street at the southern side; periphery covers rest of the area outside of the inner urban area which includes Yenimahalle, Batıkent, Bilkent, Çayyolu.

The total number of private theater spaces in the core area is 14, and the sample group contains 12 of them; in the inner urban area, there are 10 private theater spaces, and the sample group covers 8 of them; and in the periphery area there 13 private theater spaces and the sample covers 5 of them. The map illustrates the location of all of the theater spaces in Ankara, as shown in Figure 3.3, the map illustrates the location of private theater spaces, as shown in Figure 3.4, and the map illustrates the distribution of the sample group, as shown in Figure 3.5, with the locational grouping of the core area, inner urban area and periphery.

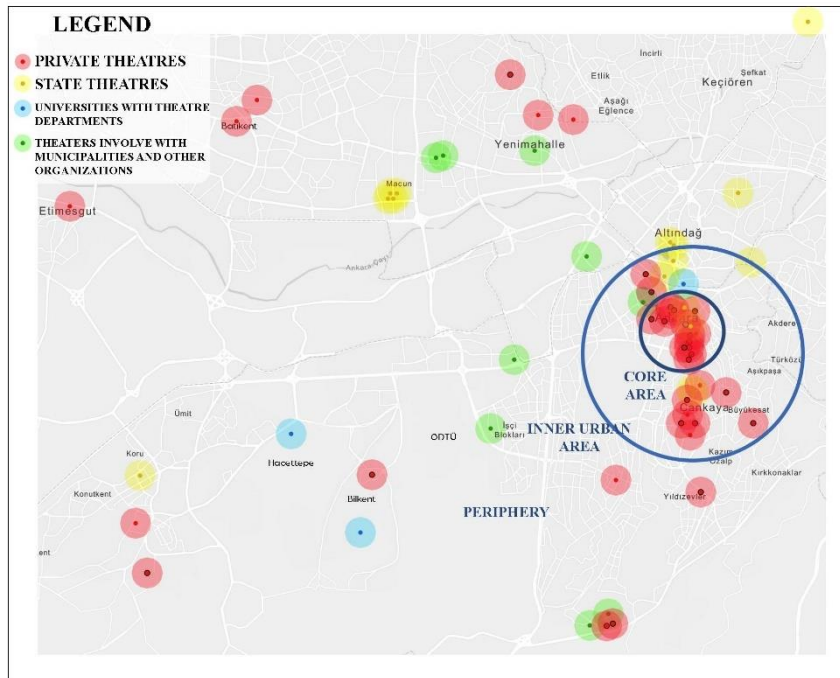


Figure 3.4 Spatial Distribution of the Theater Spaces

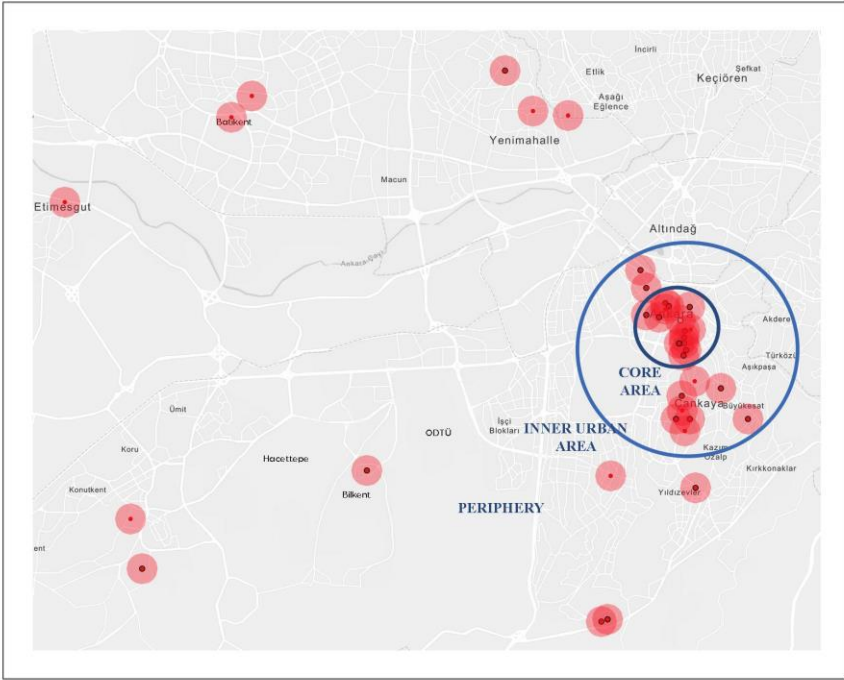


Figure 3.5 Spatial Distribution of the Private Theater Spaces

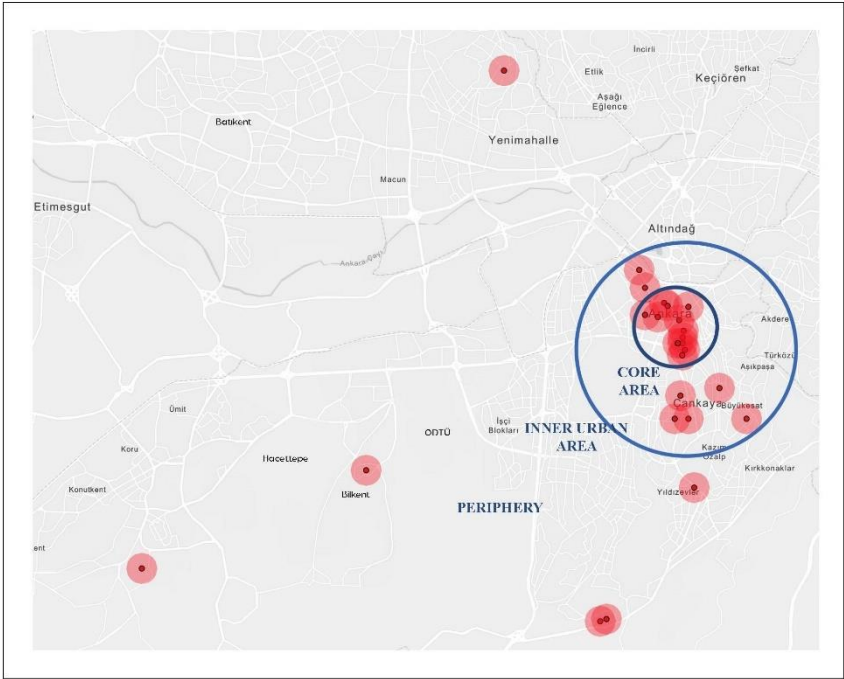


Figure 3.6 Spatial Distribution of the Sample Group

3.3.2 Semi-structured Interviews

Semi-structured interviews had been conducted with 25 participants with different demographics. Participant informations are given in Figure 3.7, Figure 3.8, Figure 3.9 and Figure 3.10.

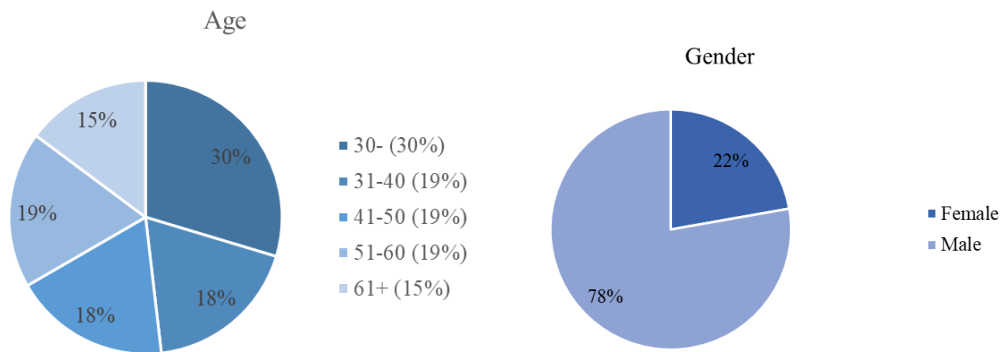


Figure 3.7 Age and Gender of Participants

Although participants were from different age groups, 30% were under 30. Of these participants, 78% identified their gender as male, while 22% identified their gender as female.

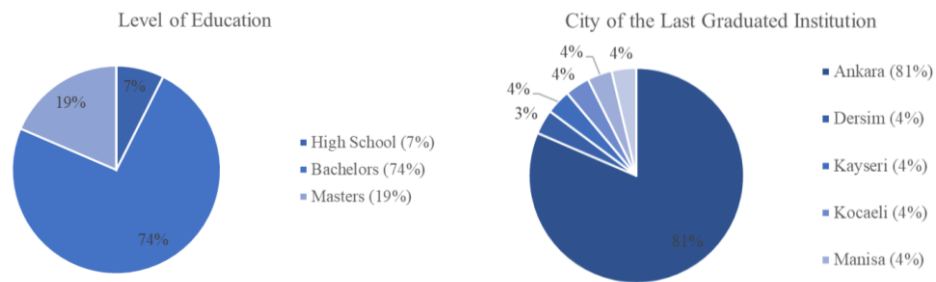


Figure 3.8 Participants' Level of Education and the City Where the Last Graduated Institution is Located

74% of the participants are university graduates, 19% have completed their master's degree, and 7% are high school graduates. Moreover, 84% of the participants' most recent educational institution is located in Ankara.

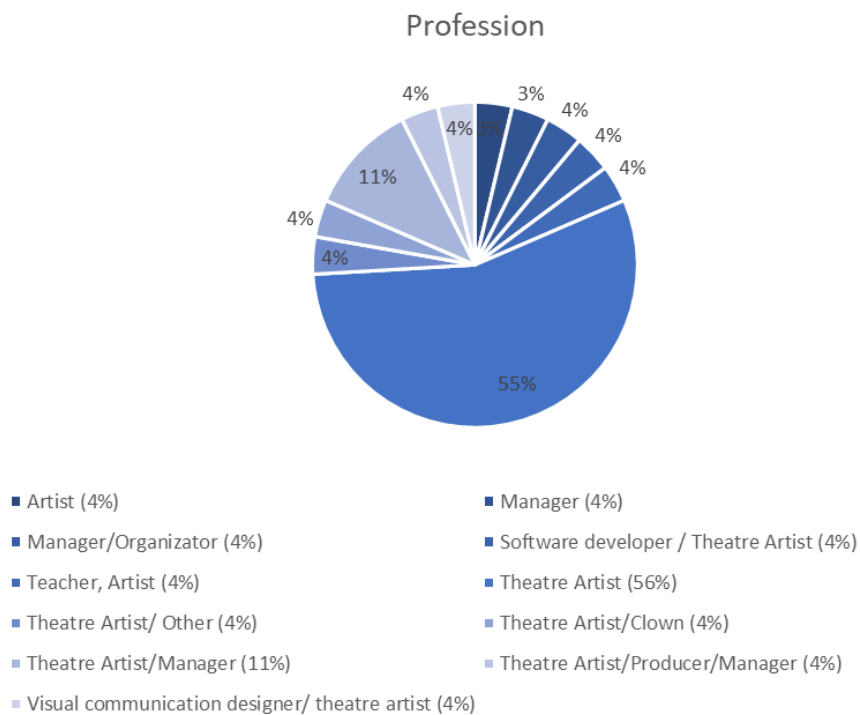


Figure 3.9 Professions of the Participants

While 84% of the participants defined themselves as theater artists, 30% of them stated that they were engaged in other professions besides theater, including theater management.

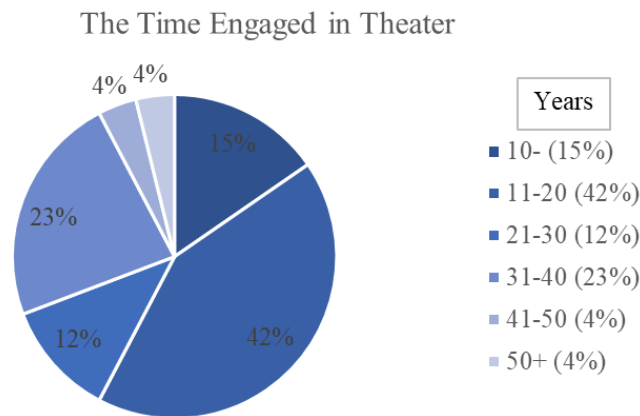


Figure 3.10 The Time in Which the Participants were Engaged in Theater (in years)

42% of the participants stated that the duration of their engagement in theater was between 11-20 years. In addition, 23% stated that they had been engaged in theater for 31-40 years, and 15% for less than 10 years.

The interviews with the identified theaters lasted approximately one hour and were recorded, transcribed, and analyzed. The table of most mentioned factors of locational choice and its relation to the major framework of locational choice is shown in Appendix F. The questions of the semi-structured interview and their relationship with the literature are shown below.

Hard Factors

Public Services

1. What is the impact of urban infrastructure, public services and physical factors related to the built environment on your choice of location (for Ankara and neighborhood)?

(transportation, health, education, security, housing, climate, environmental characteristics, job opportunities, current economic activities, population, population density, rental affordability, parking, economic factors)

Physical Factors

2. What is the effect of the building's relationship with the built environment on your choice of this place (facing the main street, its relationship with the street-public space)?

3. What is the influence of the architectural features of the building/structure on your choice of this location (ceiling height, façade, garden, etc.)?

Commute Distance

4. Which neighborhood do you live in? If close, what is the impact of its proximity to your residence on your choice?

Soft Factors

Cultural Environment

5. What is the impact of the cultural environment on your choice of location (for Ankara and neighborhood)?

(Authenticity, place-specificity, being a capital city, historical buildings, local businesses, architectural and aesthetic features, familiar faces and characters, cultural heritage areas, diversity of cultural activities, high participation and awareness in cultural activities, formal and informal institutions providing art-related education, high number of original artistic productions, qualified art environment, qualified theater environment, lively streets with different cultural social activities, sense of belonging)

Amenities

6. What is the impact of the social and cultural opportunities of the built environment on your choice of location? (For Ankara and neighborhood)

(quality public open spaces, mixed uses (spatial diversity), cafes, night clubs, restaurants, bars, concert halls, museums, natural areas, parks, sports centers, libraries, theaters, etc.)

Talent

7. What is the impact of the population working in creative jobs (such as engineering, architecture, design, computer games, sports, media, science, art, etc.) on your choice of location? (For Ankara and neighborhood)
8. Do you think Ankara is a attraction for the creative class (in what way)?Do you think the theater environment plays a role in this?
9. What is the influence of the population engaged in theater on your choice of location? (For Ankara and neighborhood)

Theater Scene

10. What is the impact of the theater environment on your choice of location? (For Ankara and neighborhood)

Innovativeness

11. Do you think that Ankara or your neighborhood is an environment where original artistic production takes place?
What is the influence of original artistic production on your choice of location?

Networks

12. What is the effect of the relationships you established within the theater community on your choice of Ankara?

Entry Barriers

13. Would you say that joining the Ankara theater scene is easy for new artists or businesses?

Relations with Other Businesses

14. What other businesses do you have close relations with? What kind of relationship do you have with them? (for the neighborhood) (*tailors, cafés, other theaters, other culture and arts businesses - art galleries, concert halls, etc.*) What is the effect of this relations on your locational choice.

Diversity/Tolerance

15. Do you think that there is an inclusive, tolerant and open-minded social environment towards people of various economic groups, age groups, ethnic groups, sexual orientation, lifestyle and appearance? (For Ankara and Neighborhood) What is the impact of this on your choice of location?

Creativity

16. What is the impact of the location of the stage on the artists (and on you) in terms of creativity and motivation (Ankara and neighborhood)?

Technology

17. What is the impact of technology on your choice of venue? (*communication technologies, social media, stage equipment, etc.*)

Markets

Audience

18. What is the impact of the sociodemographic structure of the population on your choice of location (for Ankara and neighborhood) (Gender, age, income, marital status, education level, etc.)
19. What is the influence of the Ankara audience on your choice of location?
20. What is the influence of the audience in your immediate surroundings on your choice of location?

Governance

Governance/Policy

21. 8. What is the impact of existing cultural policies, association, foundation or private sector support (for Ankara and neighborhood)?

Motivation, Trends and Major Problems

Motivation

22. What is your motivation for opening this scene?

Trends

23. In your opinion, how has the theater scene in Ankara changed over time?

Major Problems

24. What are the most important problems that stages face in their sustainability? How do these problems affect the stages?

CHAPTER 4

THE RESULTS AND DISCUSSIONS

This chapter consist of three main sections: results where the analysis of the study have been discussed, conclusion and further studies.

4.1 Results

In this chapter, results of the quantitative and qualitative analysis of the answers of the 25 semi-structured interviews will be discussed, in the context of hard locational factors, soft locational factors, market/audience and governanve/policy Also, spatial distribution of private state spaces regarding their date of establishment and their physical attributes will be illustrated.

4.1.1 Locational Choice in City Scale: Ankara

Quantitative analyses and NVivo content analyses have been used to understand the dynamics of locational decision-making on the city scale. First, the responses of the table of factors of locational choice Ankara is evaluated, and the five most mentioned factors of locational choice have been listed. Then, according to the answers of 25 respondents, content analysis was performed. In this way, not only the consistency between these two analyses was checked, but also an examination of how the factors influencing the choice of location were determined.

4.1.1.1 Quantitative Analysis

According to the results of the qualitative analysis based on the responses to the question of the table of the most mentioned factors in the choice of location in Ankara, ten of the most mentioned factors in the choice of location were ranked according to the choices of the participants (Table 4.1).

Table 4.1 The Most Mentioned Factors in Locational Choice in Ankara

| | | |
|----|--|---|
| 1 | Sense of Belonging | 9 |
| 2 | Personal Relationships | 9 |
| 3 | Transportation Linkages, Accessibility, Public Transport | 8 |
| 4 | Awareness of cultural activities | 8 |
| 5 | Characteristics of the Theatre Scene | 8 |
| 6 | Cultural Facilities (Cinema, Art Galleries, Concerts, Exhibitions, Theatres) | 7 |
| 7 | Social Diversity | 5 |
| 8 | Physical/Architectural Features of the Building | 5 |
| 9 | Population of Artists | 5 |
| 10 | Real Estate Rents | 4 |

Accordingly, it is revealed that the two most mentioned in the choice of location in Ankara are the personal relationships of the participants and their sense of belonging to the city, which is evaluated in soft locational factors. Eight participants mentioned

that transportation linkages, accessibility, and transportation, which are evaluated in hard locational factors, are effective in locational choice. Apart from this, awareness of cultural activities and characteristics of the theater scene, which are among the soft locational factors related to the cultural environment, were evaluated as influential by eight participants each, and cultural facilities, which are also among the soft locational factors related to the cultural environment, were stated to be influential on locational choice by seven participants. Social diversity, physical/architectural features of the building, population of artists, and real estate rents were also mentioned.

In the evaluation of all the factors identified by the participants as influential in the choice of the location under the main headings of hard locational factors, soft locational factors, market, and governance, it is seen that soft locational factors are most marked in the table (Table 4.2).

Table 4.2 Distribution of Hard and Soft Locational Factors, Market and Governance in Locational Choice in Ankara

| Ankara | | | | | |
|--------------------------------|----|--------------------------------|----|---------------|-------------------|
| Hard Locational Factors | | Soft Locational Factors | | Market | Governance |
| 15 | | 69 | | 4 | 4 |
| Physical | 11 | Social | 32 | | |
| Economic | 4 | Cultural | 34 | | |
| | | Physical | 3 | | |

According to Table 4.2, while soft locational factors are dominant in locational choice, it is followed by hard locational factors, market, and governance in the city scale.

4.1.1.2 Content Analysis

According to the main framework of locational choice, major and minor headings about the factors have been created in the NVivo program. In this section, locational choice criteria of private theater spaces will be examined in two main scales, the city, and the neighborhood scales. Although the main literature on locational choice primarily concentrates on the city scale, the analysis shows that; while most of the participants stay in Ankara mainly because of their connection with the city (such as living there, being born and growing up in the city) or because of their personal connections. On the other hand, some detailed answers to the questions about locational choice concentrate on the neighborhood scale.

Nvivo analysis shows that, while soft locational factors significantly impact locational choice on a city scale, the audience has some effect, and hard locational factors and governance have less impact on locational choice.

Hard Locational Factors

Hard locational factors contain public services such as education, health, transportation, security, and the factors related to the economic environment, such as rents and economic level (Ouf & El Azis, 2017; Yiğitcanlar et al., 2007; Lawton et al., 2013; Gregory and Rogerson, 2018).

Among the hard factors of locational choice, one participant mentioned transportation linkages in Ankara. Due to the intensity of tours abroad and outside the city, easy transportation to everywhere is an influential factor in the choice of location at the city scale.

Some participants underline that they do not have much choice in terms of establishing a new theater space because of the limitations of finding an active theater scene. İstanbul and Ankara are seen as two significant places which are suitable for establishing a private theater.

"...so, you don't have many options anyway. If you are in Turkey, you will either do it in Istanbul or Ankara. There is no (stage and audience) in İzmir either, so we can't really think about which city we should do it in, we don't really ask the question." (P11, Aralık Sahne, Core Area, 2023, translated by the author)

Five of the participants specifically mentioned why they chose to live in Ankara compared to living in İstanbul. The main reasons for preferring Ankara over Istanbul are that Istanbul is seen as a very disorganized city, that it is chaotic or confusing, and that life flows very fast.

Soft Locational Factors

Alongside hard locational factors, many studies emphasize the effect of soft locational factors such as amenities (Florida, 2002; Öztürk, 2009; Gibson, 2005; Comunian et al., 2010; Assink et al., 2009), cultural environment (Brown & Meczynski, 2009), art scene ((Florida & Jackson, 2010), Gibson (2005), (Grodach et al., 2014), creativity (Hanzawa, 2008), entry barriers (Florida, Mellander and Stolarick, 2010), and networks (Boren & Young, 2013) on locational choice.

Personal connections and a sense of belonging are the primary reason for locating in Ankara. Twenty-one of the participants mentioned the related personal factors such as: being born or growing up in Ankara, being from Ankara, seeing Ankara as home, loving Ankara; and factors related to personal relations such as having a family in Ankara, a family member working in Ankara, friends in Ankara, etc.

"...Since I came to Turkey, this has been my favorite city. When I came here I didn't know anyone and my Turkish was very bad, but when I was here I felt like I came home emotionally. I felt this way towards two cities: the city where I lived in the country I came from, and Ankara. Ankara does not have such a specialty, but the atmosphere of Ankara is different, it is a good city." (P13, Tiyatro Tempo, Inner Urban Area, 2023, translated by the author)

While personal connections, life-cycle-related factors, and a sense of belonging is the primary factor of locational choice in Ankara, 13 of the participants mentioned

the factors regarding cultural infrastructure, art scene, audience profile, and cultural history in Ankara.

Ankara's deep-rooted theater history and the existing theater scene itself are among the reasons why the participants wanted to be in Ankara and open a stage there. Although not the main reason for opening a stage in Ankara, seven participants mentioned the importance of the theater culture in Ankara and the richness of the theater environment in Ankara as one of the reasons.

"...since Ankara is the center of theater, I wouldn't want to leave from that point of view. Ankara is the place where theater, me, my professors, our professors' professors, everyone grew up. I am from DTCTF (Ankara University - Language and History-Geography Faculty), where the theater institute was founded. The places where we study theater theories today, the same desks, the same halls with the professors whose books we read... I have an incredible eternal peace of mind to produce in this city." (P2, Bambu Sahne, Core Area, 2022, translated by the author)

"Ankara is very special for me and it is the city where I was born and raised. I think there is a very good artistic chemistry in Ankara and I think there is a very good audience, I think there are people of ideas, so in that sense I have a belief in Ankara." (P19, Luu Sahne, Inner Urban Area, 2022, translated by the author)

However, due to the influence of this cultural background and a sense of belonging, the idea of contributing to Ankara's cultural production and offering something to the city is one of the factors that influenced the participants to stay in Ankara.

Creativity

The cultural infrastructure and vibrant, interactive, and dynamic spaces are seen as significant sources of creativity (Hanwaza, 2008; Earle, 2003; Landry, 2008, p.173). In order to assess the relationship between the physical and social dimensions of the place and creativity, participants asked about the effect of the city and the place itself on creativity. While seven of the respondents mentioned that Ankara influences their creativity and productivity, nine stated no relation between the city and creativity.

For most participants who relate the city with their creativity, Ankara is seen as a center of interactions and exchange of ideas.

"For me, the relationship between Ankara and art is always at the forefront compared to other cities, and I am a person who travels a lot. I get a lot of inspiration from every city; I enjoy the things I experience there. Since my search is also about ideas, I value Ankara very much in terms of ideas and conversation. In that sense, being in Ankara is very valuable for me." (P19, Luu Sahne, Inner Urban Area, 2022, translated by the author)

Also, three respondents mention the sculptures, monumental buildings, and Ankara's history of arts and resistance as a source of inspiration.

"One of the things that attracts me the most is the human rights monument. If I don't see it, I can't start the day well. It is a very good friend to me and we have conversations with it every day. Those textures are very important to me. Ankara castle is very important for me. ... Whenever I see the Ankara castle, my happiness increases, my productive side increases, my writer side increases. Ankara is a different texture for me. I love Ankara in general." (P6, Tiyatro Ankara Yeni Meydan Sahnesi, Core Area, 2023, translated by the author)

On the other hand, according to half of the respondents, the stage itself is seen as a major source of creativity since having their own spaces, physical attributes of the place, and the interactions that occur inside the building is a source of inspiration.

"I mean, in our theater, there are so many people, so many areas where we can chat, where we can spend time. This doesn't exist in most theaters anyway. We talk about ideas, rehearsals, business development, etc. in our theater." (P21, Actor Studio, Periphery, 2022, translated by the author)

Besides, when respondents were asked about the level of creativity and innovativeness in arts in Ankara; thirteen of the respondents stated that the theater scene in Ankara is not much innovative mainly because the audience is not open to new things and trying more unexpected and innovative productions are economically risky, and there are not much alternative stages and interactions yet.

"One of the biggest criticisms I can make of Ankara is that the Ankara market is a lazy market, just like its civil servants. For example, we have seen the play "Kanlı Nigar" thousands of times in Ankara. This is not the case in Istanbul, the same play is considered meaningless and absurd in other places. Even now, "Diary of a Madman" is being performed

by five different teams in Ankara. This is both unethical professionally and meaningless as an artistic creation process." (P5, Timiyatro, Core Area, 2023, translated by the author)

On the other hand, eleven respondents mentioned the innovative theater scene or the progress in creativity or innovation. While seven participants describe their theater as innovative, some state that they are willing to host alternative and new things. Four participants also mentioned the role of universities and young people in innovativeness.

"Universities are of course very important in making Ankara such a cultured city. It feeds art directly energetically. Ankara is also a center where there are a lot of young people who want to live and move, who have ideas, who want to express themselves, who are looking for platforms to express themselves and who want to be active, who want to learn, who come from all over Turkey or who are directly from Ankara; this should not be ignored." (P19, Luu Sahne, Urban Area, 2022, translated by the author)

Networks

Networks are one of the binding factors in locational choice, relationships in the current location are crucial for the artist's continued presence there, while at the same time, it can be more difficult for the ones who are embedded in their networks to relocate (Boren & Young, 2013). According to the analysis, networks have shown great importance in locational choice. While more than half of the participants mention the importance of networks in their theater group, four underline the importance of networks with other artists in terms of interaction and collaboration in their creative processes.

"The presence of other theater artists is definitely very advantageous in this respect, I see this when I go to other cities, when I go to theater camps. When I produce a play, there are a million people I can consult, but other people don't have such a chance. So, this is a huge advantage. I can get opinions from many people during rehearsal time, before writing the work, while creating the work. I mean, when you perform a play, a critic can come and write an article and we can be more visible, and this audience exists in Ankara. It is a great advantage to have people who can have an opinion about the play and criticize it." (P11, Aralık Sahne, Core Area, 2023, translated by the author)

Another dimension of the soft locational factors is that although the theater scene has no significant effect on locational choice, seven respondents underline the importance of seeing each others plays to expand themselves. While nine of the respondents mention some level of interaction between the theater artists, seven of the respondent claim there are no or not enough interaction among theater artists.

"Theater people are angels who cannot be side by side with each other. For example, a theater group cannot be side by side with another theater group. We are all people who know too much. We are all people with damaged souls, especially directors. This is a very barefaced observation, but that's how it is." (P3, Ankara Ortaoyuncuları Tiyatrosu Ünal Çeken Sahnesi, Core Area, 2022, translated by the author)

Entry Barriers

Low entry barriers are described as a quick acceptance of newcomers into all sorts of social and economic arrangements (Florida, 2002), and low entry barriers are considered one of the major factors for attracting artists to certain locations (Boren & Young, 2013; Florida, 2002). When participants were asked whether the acceptance of new-coming theater artists or new businesses as private theater spaces, fifteen of the participants stated that it is challenging to survive as a theater under these economic conditions, it is difficult to find an audience, it is difficult to find a suitable venue that provides the necessary physical conditions. Even if it is easy to participate, the difficulties of sustaining the existence of a theater were mentioned.

On the other hand, four participants, although economic difficulties, mentioned low entry barriers for the private theaters.

"...I mean, we would take them in, but I don't know about the others. I would be very excited about such a thing, I would tell many of my friends in Istanbul "Your place is Ankara, move to Ankara" and I think they would be comfortable here." (P11, Aralık Sahne, Core Area, 2023, translated by the author)

While there are high entry barriers for businesses in terms of a private theater, eleven of the participant state that it is easier for theater artists to join the art scene in Ankara.

The reason for low entry barriers is stated as a limited number of productions, the need for stage actors for new productions, and not being a close society. Moreover, six participants state it is hard to survive because of economic factors, and three of the participants state that it depends from person to person.

"There is a shortage of players in Ankara right now, no one can find players. That's why we attack when a new player comes in, if he is good, if he is talented, we try to do something with him immediately. For example, we adapted "Notes from Underground" and played it last year, but this year it's a bit more crowded. We wanted to do it with three people, but we can't find actors, there are no actors." (P4, Ankara Yeni Sahne, Core Area, 2022, translated by the author)

Technology

Florida (2002) talks about the link between technology, talent and tolerance, in this context the impact of technology on site selection was questioned in the interviews.

Almost all respondents mentioned that technology does not have a direct impact on site selection.

However, global technological developments do have some impact on theaters: easier advertising through the use of social media, the chance to see some international plays through online screenings and theaters recording their own plays, the use of stage equipment in more innovative ways with technological developments and in ways that strengthen the narrative.

"The light and sound system you see is technological for us. We want to do more technological things, we want to read more technology, for example there is a system called 3D mapping, you upload images on the walls, you animate them... We want to do that on stage, of course it is an expensive system, we haven't done it yet but we want to do it. The goal is to completely remove the decor and solve it with technology." (P24, Ankara - Birinci Peron Tiyatro Garaj Sahne, Periphery, 2022, translated by the author)

Three participants stated that another benefit of technology is that it makes it easier to promote plays in other cities and go on tour through advertisements on social media.

More than half of the participants mentioned recording and broadcasting some of their plays during the pandemic. While only a few of them stated that they wished to continue online plays along with the regular, “face-to-face” ones, most of the participants stated that they had no intention of continuing these digitally broadcasted plays, that this was a result of the conditions at the time, and that they did not prefer to do so due to both technical inadequacies and the fact that theater is a form of art that prioritizes communication with the audience.

"Theater doesn't have the same feeling when it's not a live performance and people have looked at a lot of this online stuff in the last two years. It really has no flavor. There is cinema for that, and cinema is at a very good point. So, there's no point in doing theater in the same way because when you don't give the same effects it's not the same. It will be at a very different point from live performance. If it's only online, theater can completely lose itself."
(P13, Tiyatro Tempo, Inner Urban Area, 2023, translated by the author)

Market, Audience

Characteristics of a market in terms of its scope and size, are one of the four main elements of locational choice (Comunian et al., 2010). In the scope of the study, market is mentioned as the audience.

It was observed that Ankara's large audience and the quality of the audience were also influential in the participants' establishment of their private theater venue in Ankara. While seven participants mentioned that the audience in Ankara was influential in the choice of the venue, the audience in Ankara was described as following the arts, appreciating the works of labor, hard-affected, respectable and open to the messages given, and the change in the audience in Ankara over time due to economic and political conditions were mentioned. This change has reflections such as the fact that the theater audience now has difficulty going to the theater

economically, that the existing theater etiquette cannot be established due to the inability to transfer the culture and that the audience habits have changed.

"Ankara audience is a very special audience. Ankara audience doesn't like everything easily, but they are very tolerant, they recognize works that have been well-worked, well-cared for, and their applause is real applause, and this motivates me." (P20, Gülüm Pekcan Dans Okulu, Periphery, 2022, translated by the author)

"There is such a legend, but I don't think it is something like that at all, I don't think it is very effective. It has nothing to do with the audience of 15, 20, 30 years ago. It used to be a city of civil servants, but now there is really nothing like that. There are some people who still go to the state theater, they are serious regulars of the state theater, and the elderly are seriously advanced in the main theater audience. They will not be theater audiences in 35 years. They were especially affected by the pandemic, they were afraid to leave the house, they may have sulked. They may not be going to theaters because of such theaters. Right now, we can say that they are a little more middle-aged, between the ages of 30 and 40, who have just got a job, who have a little bit of money, I can't say white-collar. Students can't come because the theaters are a bit expensive." (P4, Ankara Yeni Sahne, Core Area, 2022, translated by the author)

At the same time, the effects of the State Theaters in Ankara on audience expectations were mentioned. This expectation covers both the physical characteristics of the venue and the content of the play. Having opened its first stage in Ankara and having a deep-rooted tradition, State Theaters' stages are very popular among the audience. It has been stated that private theaters in Ankara cannot reach the audience density of the State Theaters due to the fact that private and alternative stages are not as common in Ankara as in Istanbul, the differences between the ticket prices of private theaters (60-150 TL on average) and State Theaters (39-50 TL on average), and the fact that private theaters offer a different level of comfort than private theaters and architectural features beyond expectations.

"The audience wants a certain comfort, a certain image, a certain perspective, and one of the issues we lack is the elevation part. The audience wants to see the elevation of Cüneyt Gökçer here as well. In fact, we have the same slope as the small theater, but the audience wants to see the comfort in the seat here. Sometimes the audience doesn't care that this is a private theater, how high quality the plays are, how much effort people put into it. You can't

break the expectations about building and architecture of the audience. Because there are not many examples here. There are not many places in Ankara that would allow for experimental works. The audience wants comfort, but there is no suitable space for it anyway." (P15, Çankaya Sahne, Inner Urban Area, 2022, translated by the author)

"Actually, there were no stages that audiences had the habit of going to, that's why they compare everything with the State Theater. Think about how this stage compares to a state theater stage, we used to hear people saying, for example, at first, a man comes in and says "this is not much like a stage, what are you doing here, I love theater". But it's actually a stage, it's only a stage for 70 people and in some ways it's a stage where you can have an experience that you wouldn't have on a big stage: in terms of factors such as closeness to the actors." (P16, Fade Stage ad Coffee, Inner Urban Area, 2022, translated by the author)

Governance and Policy / Institutional Environment

According to the analysis of the interviews, none of the respondents mentioned the effect of cultural policies on locational choice. While eleven of the participants stated that there was not enough support, ten claimed that there was no support for private theaters from any public or private institutions. Therewithal, the economic difficulties caused by the lack of subsidies impact their choice of location in favor of more economical alternatives.

On the other hand, almost half of the respondents mentioned that they get funding for private theaters from the Ministry of Culture and Tourism in the relevant year. However, some of the participants mention the problems with the control of subsidies in terms of whom these funds are given.

Also, five respondents mentioned that during the covid 19 pandemic, municipalities and various organizations bought plays from them for online screenings, providing them with a foothold, albeit not enough, under difficult circumstances.

"...it has an impact, but we can discuss how much it is enough. It is given once a year and this year it was between 40000 and 200000 and it was said that it would be distributed in this way, so it was distributed to private theaters. This is a support that is given once a year, but every theater has to pay VAT income tax and withholding tax. Although you are a cultural

enterprise, you are not exempt from these taxes of the state, being a cultural place has no advantage in this respect." (P1, Yakin Tiyatro, Core Area, 2022, translated by the author)

In Ankara, there are two main organizations where private theaters are organized: AnTiYap (Ankara Theater Producers Association) and Ankara Theaters Cooperative. These two organizations play a role in communicating with local and central governments and developing a dialogue on the demands and problems of the theaters.

Founded in 2020, AnTiYap defines its purpose as follows.

"As AnTiYap - Ankara Theater Producers Association, our first goal was to find solutions to our economic problems together in this difficult period.

For this purpose, we started to search for a solution by coming together with the local forces in Ankara.

While providing lifeblood to the member theaters of the association, on the other hand, we took action by planning that our capital city Ankara will regain its days full of art.

But in the long run, our aim is to contribute to the artistic structure of our country and especially our capital Ankara by raising the quality of the theaters within AnTiYap and to develop qualified theater." (ANTİYAP web page, received at 13.01.2022)

"There are 45 theater producers here, not all of them have halls, but when there are so many of them together, there is a serious migration. That's why local governments had to see you, both the municipality and the metropolitan. They had to provide support, even if it was not very big support. organization is important." (P12, Tiyatro Pembe Kurbağa, Core Area, 2022, translated by the author)

Ankara Theater Cooperative was established in 2021 with the aim of creating a "unity of power in art" and explains its purpose as "for the establishment of theaters, the exhibition of their works, their meeting with the audience, the establishment of stages, and the creation of an art life intertwined with the city". (Ankara Tiyatro Kooperatifi social media page, received on 13.01.2022)

In addition, it was stated that one of the biggest contributions of these formations for theaters is to provide an environment of communication and interaction.

Talent

While participants were asked if Ankara is a city that pulls creative people, ten out of the relevant seventeen responses disagreed, six of them agreed, and one of the statements claimed that it depends. While primary reasons for disagreement with the statement are shown as: lack of cultural spaces, lack of theater stages, lack of job opportunities and economic problems, the ones who agree claim easier living conditions compared to other big cities, and an intellectual population and an environment of artistic interaction are factors that pull people.

"...no, not at the moment, unfortunately. The environments and opportunities in Ankara where people can discover the creativity of the artist and present creative works have unfortunately decreased. These culture and art environments, culture and art spaces, architectural textures, or social and cultural events have decreased compared to the past, and I think that these no longer bring those old creative minds. I think it has decreased a lot. The motivation of the individual and the motivation of the artist are different, but in general, I think that there is no longer a creative city, or a city that supports creativity. But as I said, the motivation of the artist is very different, it is just Eymir and all, or a park and garden, or a special architectural perception and interest, etc. They may find motivation elsewhere, but I think that in general it is not as much as it used to be." (P22, Panora Sanat Merkezi, Periphery, 2022, translated by the author)

"...being a metropolitan city, it is easier, more comfortable, cheaper than Istanbul, people can hold on more easily here, the conditions of struggle for life are easier than in Istanbul, it is easier to stay at home and produce here. It is easier than in big world cities like Rome, London, New York." (P9, Haymatlos Mekan, Core Area, 2022, translated by the author)

4.1.1.3 Discussion

Most of the literature on creative classroom site selection has focused on the provincial scale (Brown & Meczynski, 2009; Frenkel et al., 2013; Lawton et al., 2013). In addition, although much of the literature also emphasizes amenities (Frenkel et al., 2013; Salvesen, 2003) and tolerance (Florida, 2002; Florida & Tinagli, 2004; Grodach et al., 2014), personal relationships and a sense of belonging

seem to be the most important factors in site selection for participants representing private theater space.

In this study, amenities and level of tolerance were not considered important factors at the urban scale, but were found to be more critical at the neighborhood scale, as will be seen later in the study.

In addition, the importance of innovation for the creative class has been mentioned in various studies (Hanwaza, 2008; Earle, 2003; Landry, 2008, p.173). In this context, although only one-third of the participants mentioned the impact of Ankara on the participants of creativity, it was emphasized that the private theater space itself is effective in terms of creativity due to the fact that it is a place that provides social interaction and exchange of ideas. In addition, almost half of the participants found Ankara theater scene to be innovative. Characteristics of theater scenes also appear to be one of the important criteria of locational choice.

In the literature, the importance of low entry barriers, especially for artists, is mentioned (Boren & Young, 2013; Florida et al., 2010). In this study, it was shown that participating in the theater scene in Ankara is generally difficult due to economic conditions, especially in terms of theater spaces, but low entry barriers for theater artists.

In addition, the results of the content analysis revealed that the audience in Ankara is also an important factor in site selection, demonstrating the importance of the market for theaters as well as other businesses (Brandellero et al., 2010; Pellenbarg, 2005). Also, according to the quantitative analyses, awareness of cultural activities has shown importance in locational choice. Since it both represents the factors about cultural environment and the attitude of the audience, this criterion can also be evaluated in the market heading.

The importance of governance, cultural policies and public and private support also considered influential on locational choice (Comunian et al., 2010; Brandellero et al., 2010; Funck, 2010, p. 69). However, it is not possible to talk about the impact of

governance and cultural policies in Ankara, except for the dialogue with local and central governments established by the two organizations of theaters in Ankara after 2020. On the contrary, the insufficiency of cultural policies and support is seen as one of the biggest problems of theaters.

4.1.2 Locational Choice in Neighborhood Scale

Neighborhood scale quantitative analysis of the Semi-structured interviews has been performed based on the locational grouping of the core area, inner urban area and periphery. Therefore, the characteristics of the city center, the characteristics of the area around the city center and the characteristics of all neighborhoods on the periphery of the city were evaluated together in terms of locational choice criteria.

In addition, the differences in the factors affecting the locational choice for the core area, inner urban area and periphery according to different neighborhoods are discussed in the NVivo content analysis section. Also, with the content analysis, how the mentioned criteria are effective in locational choice, and the factors that provide advantages and disadvantages for theaters, even if they did not previously constitute a criterion for site selection, were examined in detail.

4.1.2.1 Analysis on the distribution of Private Theater Spaces

After spatially dividing the private theater spaces in Ankara into three main groups core area, inner urban area and periphery, the distribution of the twenty-five theaters constituting the sample group on the map is shown based on their establishment dates and spatial characteristics (See also Appendix E).

Figure 4.1 illustrates the location of the private theater spaces according to their establishment dates. While four theaters were established between 2006 and 2013, six were established between 2014 and 2016, seven were established between 2017 and 2019, and nine were established between 2020 and 2022. Locational distribution

of theaters according to their establishment date shows that, while most of the private theater spaces established before 2016 are located in the core area, eleven of the private theater spaces established after 2017 out of fifteen are located in the inner urban area or periphery.

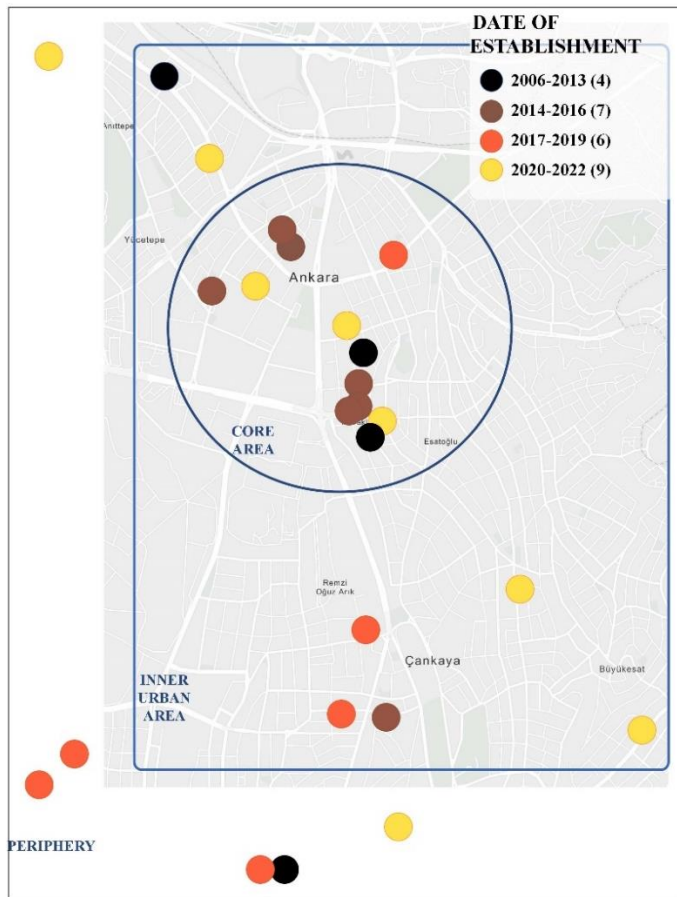


Figure 4.1 Locational Distribution of Private Theater Spaces According to Their Date of Establishment

Moreover, the locational distribution of the private theater stages according to their number of seats has shown in Figure 4.2. There are twelve stages with 0-80 seats, eight stages with 81-180 seats, and five stages with 181-600 seats. The illustration shows that most of the stages with the highest number of seats are outside the core area.

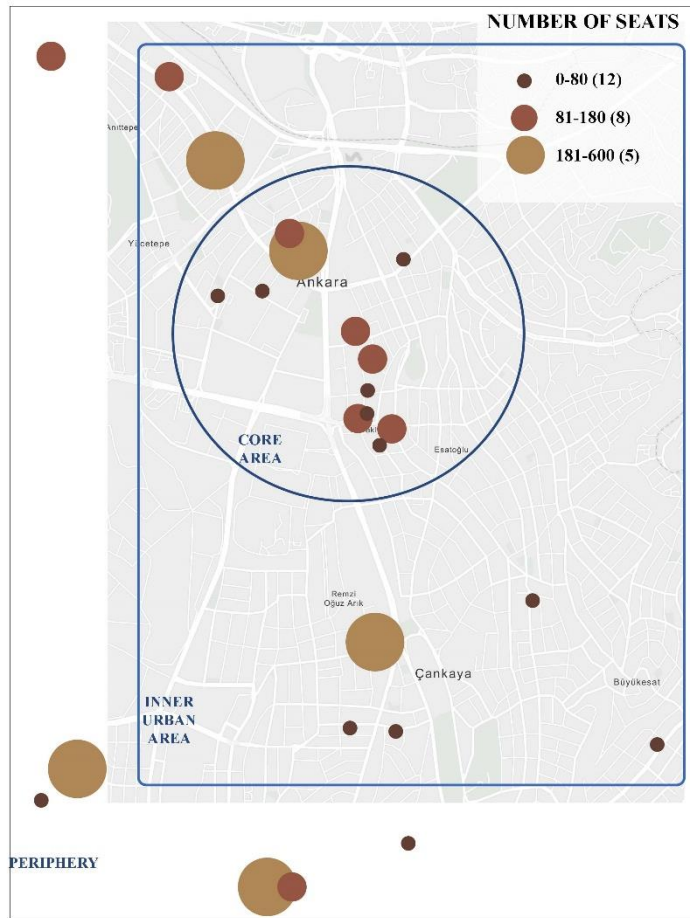


Figure 4.2 Locational Distribution of Private Theater Spaces According to Their Number of Seats

Also, Figure 4.3 represents the locational distribution of private theater spaces according to their type of stage. There are 12 private theater spaces with proscenium stage, four of them have a flexible stage, four of them have black box stage (Figure 4.3, Figure 4.4), and there are two bar stages, two amphitheatres and one small-size arena stage. So, although most of the private theater spaces have a proscenium stage (Figure 4.5), there is variety of stages in Ankara.



Figure 4.4 Black Box Stage (Yakîn Tiyatro)



Figure 4.3 Black Box Stage (Sahne İkarus)

While flexible and black box stages represent an alternative form of a stage in terms of the use of the space, there are also stages designed for specific needs and in the limitation of physical attributes of the buildings. For example, a small size arena stage is designed specifically for babies and children (Figure 4.6).



Figure 4.6 Small Size Arena Stage (Tiyatro Pembe Kurbağa)



Figure 4.5 Proscenium Stage / Italian Frame Stage (Düşkapanı Sanat Merkezi – Necdet Ersan Sahnesi)

In addition, as an example of the different types and locations of theater spaces, four stages were located on floors other than the ground floor of apartment buildings, and one was built by converting the garage of a villa into a stage (Figure 4.7).



Figure 4.7 Birinci Peron Garaj Sahne (From the author's personal archive)

There are no significant difference changes with locational grouping in the locational distribution (Figure 4.8).

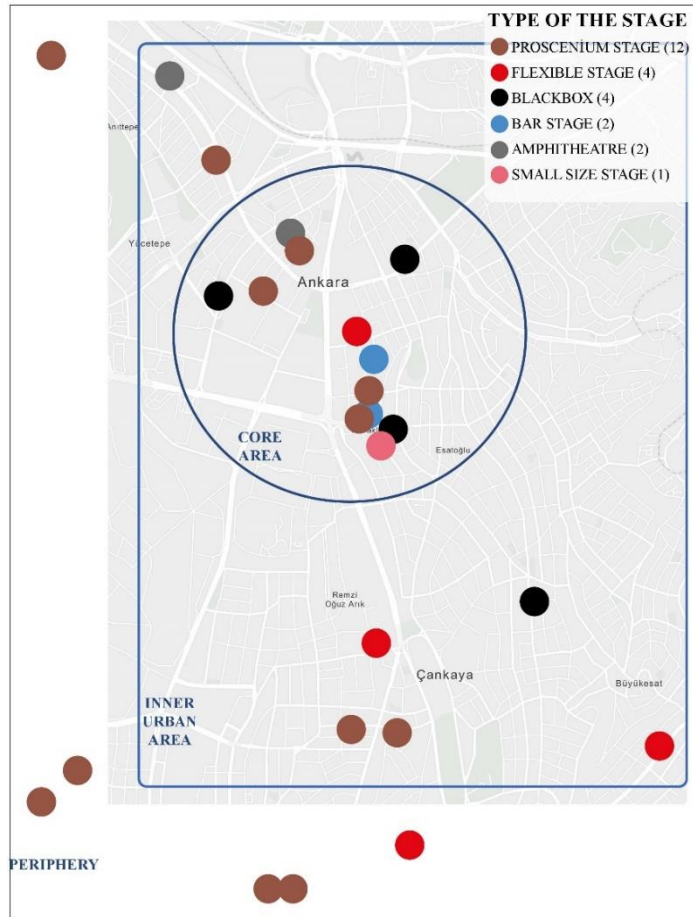


Figure 4.8 Locational Distribution of Private Theater Spaces According to Type of Their Stages

4.1.2.2 Quantitative Analysis

According to the results of the qualitative analysis based on the responses to the question of the table of the most important factors in the choice of location in the neighborhood, ten of the most marked important factors in the choice of location were ranked according to the choices of the participants (Table 4.3). While the column named as sum represents the total of theaters located in the core area, inner urban area and periphery; other columns represent the number of mentions of the important factors of locational choice for the theaters located in specified areas.

Table 4.3 Most Mentioned Factors in Locational Choice in the Neighborhood Scale

| NEIGHBORHOOD SCALE | | | | | | | |
|--|----|--|---|--|---|--|---|
| Sum | | Core Area | | Urban Area | | Periphery | |
| Transportation Linkages, Accessibility, Public Transport | 12 | Transportation Linkages, Accessibility, Public Transport | 9 | Tolerant and Open-minded Social Environment | 4 | Physical/Architectural Features of the Building | 4 |
| Tolerant and Open-minded Social Environment | 12 | Being in the City Center | 7 | Environmental Features (such as parks, natural areas) | 3 | Tolerant and Open-minded Social Environment | 2 |
| Physical/Architectural Features of the Building | 11 | Tolerant and Open-minded Social Environment | 6 | Security | 3 | Security | 2 |
| Being in the City Center | 9 | Walkability | 6 | Transportation Linkages, Accessibility, Public Transport | 2 | Commute Travel Time | 2 |
| Walkability | 7 | Physical/Architectural Features of the Building | 5 | Being in the City Center | 2 | Architectural and Aesthetic Features of the Built Environment | 2 |
| Awareness of cultural activities | 7 | Awareness of cultural activities | 5 | Physical/Architectural Features of the Building | 2 | Environmental Features (such as parks, natural areas) | 1 |
| Environmental Features (such as parks, natural areas) | 6 | Real Estate Rents | 4 | Nightlife, Entertainment | 2 | Transportation Linkages, Accessibility, Public Transport | 1 |
| Real Estate Rents | 6 | Cultural Facilities (Cinema, Art Galleries, Concerts, Exhibitions, Theatres) | 4 | Commute Travel Time | 2 | Nightlife, Entertainment | 1 |
| Security | 6 | Real Estate Prices | 4 | Places that Provide Social Interaction (Cafe, Restaurant, Bar, etc.) | 2 | Places that Provide Social Interaction (Cafe, Restaurant, Bar, etc.) | 1 |
| Commute Travel Time | 6 | Nightlife, Entertainment | 3 | Walkability | 1 | Awareness of cultural activities | 1 |

While the most marked two factors are transportation linkages, accessibility, public transportation, and tolerant and openminded social environment; physical/architectural features of the building have been stated as almost equally important for the locational choice in terms of the number of mentions. While the analysis of the most marked factors in the city scale has shown locational choice in Ankara is mainly related with soft locational factors about the social environment, such as personal relations or sense of belonging; in the neighborhood scale, another soft locational factor about the social environment, tolerance level shows great importance for more participants although it is much less important in the city scale. Also, transportation and accessibility are considered important both for Ankara and the neighborhood scale.

The analysis of locational groupings revealed differences in the most marked factors that are considered important for the core area, inner urban area, and periphery area.

While transportation linkages, accessibility, and being in the city center are the most marked important factors of locational choice for the ones in the core area, tolerance level and environmental features are the most marked important factors for theaters in the inner urban area.

For the theaters located in the periphery, tolerance level was found to be influential along with the physical/architectural features of the building. The spatial analysis and the distribution map of theaters according to the number of seats are consistent with this information, as it is seen that larger-scale theaters are more likely to be located outside the core area.

Moreover, Table 4.4 shows the major headings of locational choice on the neighborhood scale. The total number of mentioned factors in the neighborhood is higher than the city scale because of the dominance of personal relations and a sense of belonging in the city scale. Hard factors are also mentioned more than they mentioned in the city scale because of the emphasis on the physical attributes of the building, and transportation and accessibility. Also, non of the participants

mentioned the importance of governance on the locational choice on the neighborhood scale.

Table 4.4 Distribution of Hard and Soft Locational Factors, Market and Governance in Locational Choice in the Neighborhood Scale

| Neighborhood | | | | | |
|-------------------------|----|-------------------------|----|--------|------------|
| Hard Locational Factors | | Soft Locational Factors | | Market | Governance |
| 56 | | 91 | | 2 | 0 |
| Physical | 46 | Social | 39 | | |
| Economic | 10 | Cultural | 39 | | |
| | | Physical | 13 | | |

4.1.2.3 Content Analysis

The responses of the semi-structures interviews with the participants have been analyzed in NVivo program. As the answers on the questions have been categorized under the major and child codes, the importance of factors effecting the locational choice are revealed in detail with content analysis.

Hard Locational Factors

The Building

As the physical attributes of the building are one of the significant limitations of locational choice, six respondents mentioned that physical attributes or the history of the building is the most important reason for the locational choice in certain neighborhoods. Also, four of the respondents specifically mentioned that they did not choose the neighborhood but the building itself because of the convenience of a building for a theater, it is a part of urban collective memory and their personal memories about the building.



Figure 4.9 Ankara Yeni Sahne (Taken from Google Earth Images)



Figure 4.10 Çankaya Sahne (Taken from la.konser.com)

Çankaya Sahne's building was built as a cinema, then used as a disco for a period, then abandoned and became idle, but with the establishment of Çankaya Sahne (Figure 4.10), it started to be used as a theater. Also, Yeni Sahne's building was previously used as a cinema - Menekşe Sineması - then it was used as a theater by Ekin Tiyatrosu, then abandoned, and continued to be used as a theater again by Yeni Sahne (Figure 4.9).

"This is a place where Cengiz came to watch movies in the past, this is the old Menekşe cinema. One of the first cinemas of Ankara, Nergiz, Kavaklıdere, all three of the places have a single owner. We have a very simple founding story. When Cengiz passes by the door, he looks inside and has a very emotional moment and decides to keep it. Our name has a story. Ankara Yeni Sahne used to be a stage of the state theater in Sakarya. Bera theater closed that stage and made it a parking lot, which caused a huge reaction, it was a very popular stage. Maybe a few years after it was closed, we opened it and we wanted to keep its name alive, and now it lives in the same area. People like Cengiz, who used to come here to watch movies as a child, now come to watch theater, bring their grandchildren, bring their children and reminisce." (P4, Ankara Yeni Sahne, Core Area, 2022, translated by the author)

For the two private theater spaces located in Gazi Mustafa Kemal Boulevard, participants mentioned the historical use of the building; two of them were built or used as a theater before.



Figure 4.11 Tiyatro Tempo (From the author's personal archive)



Figure 4.12 Şato Yazar Sahne (Taken from the stage's social media page)

The building that Tiyatro tempo is located in was built as a theater (Figure 4.11), while the building of Sato Yazar Sahne was built as a Gazino (music and entertainment center), then used as a theater, and then rebuilt as a theater while it was being used as a wedding hall (Figure 4.12).

"Our idea was that this was a historical place, Gazanfer Özcan used it as a theater in the past, and we thought we could do it too. It was the place where Zeki Müren first performed in Ankara, and this motivated us. We have already put up posters about this and everyone who comes is very pleased with it. That was our idea." (P14, Şato Yazar Sahne, Inner Urban Area, 2022, translated by the author)

"Haluk loved this place very much, he had already played here in the seventies, and he admired this place, and he asked me. Of course, I knew that he would want this very much, of course it would mean a serious economic burden, but life was easier, so we entered and we said no matter what and we never regretted it" (P13, Tiyatro Tempo, Inner Urban Area, 2023, translated by the author)

Moreover, for the Ankara Sanat Tiyatrosu, one of the oldest theaters in Ankara, founded in 1963, there is again no choice of location.



Figure 4.13 Ankara Sanat Tiyatorosu (From author's personal archive and Google Maps Images)

Due to economic difficulties and the physical impossibilities caused by the building, the theater was forced to abandon its space despite all the ties it had established with its old location (Figure 4.13).

"...but unfortunately, you are an institution that has not been able to own the place for 60 years because you are a theater. I mean 60 years of rent and debts, electricity bills, and there is pressure from the state because you are harmful to the state, and you are publishing harmful literature there according to them. Continuous pressure, the state does not give aid, even though you fulfill all kinds of procedures, the state does not give support in the name of an AST. They call you terrorists, whereas art is being practiced there, universal art is being practiced. You know, no one is shouting slogans here, no one is doing anything, they are doing theater, and you are trying to survive on your own, you are trying to stay afloat. This is the Anonymous Company, which is a stain on your forehead in a commercial sense: the state already puts you in the same category as a store or a pavilion, it takes taxes from you.

...And the fact that the person who owns that venue is a merchant and an unforgiving person about rents. The theater was closed for two years in the pandemic, the owner of the building did not think of what these people ate and drank. The man took the rent of those two years by bringing bailiffs to our lights and spotlights through foreclosure...

...now this is a place that came up by chance. We didn't have such a venue in mind, we don't have such power anyway. How can you keep it, you can be a theater for a hundred years if you want, we don't have such experience, we don't have such legislation, we don't have enough staff for this. They decided to make this place a theater hall, of course, there is the Ankara Sanat Tiyatrosu in Ankara as a well-established theater, they thought that we should make an offer to them, we will build such a place and you can continue your activities here. It was a 70-year-old building that was in a state of decay, we were used to living with it. I

mean, every 2 days the manhole would overflow, we cleaned the dirt there, we used to think that this is what happens when a play is being performed inside. I mean, it's a normal thing, I mean, it's a normal thing for the dirt to float here, even for the audience to take a mop in their hands and draw water. Or in case of a fire in the building whose electrical installations were now rotten, human life was also in danger. So, who wouldn't want to move to such a state-of-the-art theater hall there now, we thought a lot about it, how will we come up with a theater that was born here.

... (in Kızılay) we've been living there for the last ten years, anyway, after the play I was always looking behind me until I left the theater and went to the parking lot.... How many audience members did we drop off at the bus stops ourselves, women audience members, I mean we were nervous, they said okay, we said okay, we'll take you to the taxi stands. Kızılay is such a finished place. Now people think that we are the owners of this place, that we have invested big money here....

...

Everyone because there is something there, it's like a meeting point, I mean it's a sad thing, there was a spirit there, everything is very nice here, tables, chairs, lights, etc. There is no spirit here, it feels like a hotel lobby to me, let me be very clear, but there was something living there, that is, there was something living from the walls to the stage, but the conditions are like this, so because you abandoned the place, there are insolent people who don't know the inside of it, and it stays there and the people who read it think so." (P23, Ankara Sanat Tiyatrosu (AST) Bilkent Sahne, Periphery, 2023, translated by the author)

On the other hand, many of the theaters mentioned about physical convenience of a building in terms of ceiling height, absence of building pillars where the stage is located, and size of the building. Many of the private theater spaces are turned into a stage by the founders themselves. Also, some of the participants mentioned the convenience of a building for different uses, such as workshop spaces or cafes.

One of the participants mentioned their plans to turn the wedding hall next to them, which belongs to them, into a cabaret theater. Apart from this, one participant mentioned that they evaluated wedding halls in search of a stage, and one participant mentioned that they had converted a pavilion into a theater before the pandemic period, but this plan was canceled due to the process and other problems. The

convenience of pavilion structures in terms of meeting the physical features required by theaters is one of the main reasons for this trend.

Moreover, it was revealed that the relationship between the building and the street is important for some participants, and that the size of the building entrance and whether the street is busy or not affect the theaters, although this situation do not have an impact on the choice of location. Also, five of the participants mentioned the size of the signboard and its importance in terms of visibility and recognizability.

Another dimension of the relation with the street has seen as the establishing the connection between indoors and outdoors, bringing theater into life and the street (Lupu, 2016).



Figure 4.15 Fade Stage & Coffee - Relation with the Street (From the author's personal archive)



Figure 4.14 Aralık Sahne - Relation with the Street (From the author's personal archive)

In this context, café as a part of the private theater stage is not only a source of economic income, but also an element of the relation between the interior and exterior (Figure 4.14, Figure 4.15).

"...but what we created here is that it is not obvious that there is a stage here, we wanted it to be a place that is used as a living space, the stage is not only used for the play, it is used for many things.

This distance is one step further from the cafe, you can look at it, you can't enter the other stages. If someone is curious about the stage, they go down to the basements. We need to break that coldness." (P16, Fade Stage and Coffee, Inner Urban Area, 2022, translated by the author)

"For example, just yesterday we talked about putting a play in the garden, it's a nice thing to have a theater in a place and it's a nice thing for people to stop by and say which play is on, so when you take it away from a certain group of people, you lose a lot of things because theater is a very human art and the thing is that it's spontaneous, it's at that moment, it's random. You're doing a very human work and squeezing it into a shopping mall, squeezing it into a closed building or something like that was something that never felt right." (P11, Aralık Sahne, Core Area, 2023, translated by the author)

Public Services

The impact of factors such as health and education within public services was not mentioned. However, 15 participants emphasized the importance of transportation and accessibility as one of the main reasons for the locational choice. In terms of accessibility, proximity to Kızılay has been seen as a major criterion, but also access to public transportation is a key factor outside of the core area.

"We are here, and we wouldn't want to be anywhere else because the location is very good. And I think this is the most important criterion of theaters because I am also an audience member; it is very easy to go home after the play. After the play is over, you know transportation is a problem in Ankara, ... (further away) when you watch a play there, for example, you leave between the play or in the middle of the play so that I can reach my house easily, so critical issues like that are very important." (P4, Ankara Yeni Sahne, Core Area, 2022, translated by the author)

"The center of Ankara, Ankara's biggest boulevard is here, Gazi Mustafa Kemal Boulevard. We are right in the middle of the subway, two subway stations, the bus stop is in front of our door, if you say "dolmus", it passes on a lower street." (P14, Şato Yazar Sahne, Inner Urban Area, 2022, translated by the author)

Furthermore, while eight participants mentioned the nearby parking areas, five emphasized access to parking areas as an important factor of locational choice in terms of transportation for both audiences and artists.

"...because in the center of the city you have other serious problems like parking, transportation, etc. at least here we have a chance to tolerate them. we have a parking lot where you can easily enter and exit. now you know people's perceptions have started to

change in this direction; parking should be comfortable," (P22, Panora Sanat Merkezi, Periphery, 2022, translated by the author)

Finally, almost all participants stated that the commute travel time does not affect the locational choice of the private theater space. Four of them stated that they prefer to reside in areas that are near their working space.

Security

While eight participants emphasized that security does not affect locational choice, six mentioned that security is an essential factor of locational choice.

"2016 was too troubling to think about these things. It didn't make sense to open a place like this when bombs were exploding all the time. For example, a bomb exploded over there in 2015, so it's not a place we opened thinking it was very safe" (P1, Yakin Tiyatro, Core Area, 2022, translated by the author)

"People inevitably prefer shopping centers, especially families with children, both for safety and to spend time with their children." (P22, Panora Sanat Merkezi, Periphery, 2022, translated by the author)

In terms of security, the inner urban area and periphery were found to be safer, while the effect of the city center turning into an unsafe place was mentioned, even if it did not affect the choice of location. After the bombing attacks in Kızılay, the effect of Kızılay's being seen as an unsafe place by the audience created a big problem for theaters. In addition, the fact that Kızılay is seen as more vulnerable to dangers due to its crowded nature also creates problems.



Figure 4.16 Ankara Yeni Meydan Sahnesi, Konur Street (From the author's personal archive)



Figure 4.17 Bambu Sahne, Konur Street (From the author's personal archive)

In this respect, the location is considered more advantageous for private theater spaces outside the core area.

In addition, the frequency of police inspections was mentioned due to the fact that it is the city center and hosts many public institutions, and it was mentioned that these inspections, which are carried out to ensure security, can also cause uneasiness for the audience.

"It is not a very safe place in terms of security. It is an area where bombs can explode at any moment, we have experienced this in the past. Although there are many shortcomings, we still prefer Kızılay as a neighborhood where the most density is gathered." (P6, Tiyatro Ankara Yeni Meydan Sahnesi, Core Area, 2023, translated by the author)

"That fear was in everyone, naturally, but since our location is slightly on the edge of the center, it feels a little safer to the audience. We had problems in those weeks, during the explosions on Merasim Street, people were not leaving their homes, they did not want to be in crowded places. We were not affected much other than those weeks, but all people have a conscience problem, no one thinks about it after what happened. even we don't know how we played in those weeks. there is an audience, they come, you have conflicts, but in the big picture, it did not affect our audience much because we are a little outside the center." (P12, Tiyatro Pembe Kurbağa, Core Area, 2022, translated by the author)

Although six participants mentioned that they had chosen a location close to the pavilions and had doubts about security, five of them mentioned that they and the audience did not experience any problems in terms of security because the starting

times of the pavilions' activities were after the end times of the theaters. However, one of the participants mentioned that the early start time of the music created a problem.

Economic Factors

Eleven participants mentioned the importance of economic factors in the locational choice. While eight of them mentioned that the rent of the building was lower in the area, or specifically in the building itself, the fact that the building was previously used as a theater is also seen as efficient in terms of the reputation of the stage and an economically advantageous factor due to the provision of technical equipment and factors related to the interior design of the building.

"... It is more difficult to move to a place from scratch. There was a stage here. Moving to a built stage was the reason for our preference, and the fact that it is built and recognized. And it is different from a normal workplace construction, only technicians can do lighting design etc. There is a cable layout and so on. These are a field of expertise in itself, so the cost would have been more. Yes, it relieved us." (P18, Sahne İkarus, Inner Urban Area, 2023, translated by the author)

Soft Locational Factors

Among the soft locational factors, amenities (Florida, 2002; Alfken et al., 2013; Malecki & Bradbury, 1991; Yiğitcanlar, 2010), cultural environment (Ouf & El Azis, 2017), and tolerance (Florida & Tinagli, 2004; Yiğitcanlar et al., 2007; Florida, 2002; Bereitschaft & Cammack, 2015) level have been evaluated.

While the emphasis on the effect of amenities and cultural environment on locational choice was at a medium level, the level of tolerance is very influential in locational choice.

Amenities

Ten participants mentioned that proximity to amenities did not have any impact on their choice of location. In contrast, two of them mentioned that they thought that proximity could have an impact in terms of visibility and recognition. However, they could not consider this due to the scarcity of options and economic factors at the time.

"The only thing we accommodated or the only thing we wanted to have was transportation. Apart from that, we had no such concern whether it was close to any place or in relation to any place." (P2, Bambu Sahne, Core Area, 2022, translated by the author)

Ten of the participants mentioned that this proximity had an impact on their choice of venue. The positive effect of proximity to facilities such as cafes, restaurants and bars was mentioned, especially in terms of being close to life, being in a busy and frequented area, and defining the place as a social space. Apart from this, only one participant mentioned that parks and green areas were influential in the choice of location, and mentioned the importance of being close to parks such as Seğmenler Park and Kuğulu Park for both themselves and the audience, especially in terms of increasing walkability.

"I have been told many times that there are more suitable places in Batıkent, especially in the places that were built as shops but are now empty. I am trying to explain this to colleagues and those who say this: The audience still wants to be in a lighted place after leaving the play. When you leave the stage in Batıkent, you are in a dark environment, you can carry the effect of that play to your home because you are completely distracted from that atmosphere with worries about whether the dog attacked, whether I can find transportation right now. But if you are in an area like Kızılay or Tunalı, our audience comes out, if they came with their friends, they have the possibility of talking about your play again while having a beer." (P5, Timiyatro, Core Area, 2023, translated by the author)

Apart from that, a few respondents, especially those located in the urban area, stated that they pay attention to the fact that they want to be located in a quieter, less cluttered place without many amenities in their choice of location.

One participant also mentioned the influence of the presence and accumulation of theater stages in the vicinity on the locational choice.

"The Farabi stage is here, there was a theater habit there, a small alternative stage. Tatbikat had opened it a year ago or so, l'avare had opened a stage a few years ago, we were going there. In fact, it looked like a place where these kinds of stages would accumulate anyway, we just opened it in a different place. We created such a circle." (P16, Fade Stage ad Coffee, Inner Urban Area, 2022, translated by the author)

Cultural Environment

Nine participants mentioned the influence of the cultural environment on site selection. Four of them mentioned the importance of the awareness of the neighborhood towards cultural activities, while six mentioned that the fact that Kızılay is seen as the center of culture influenced their locational choice.

"Kızılay used to be more central, but now it is still a central region. Kızılay is a locomotive. It will continue to be the locomotive of this sector for the next 10 years.." (P8, Grandma Pub, Core Area, 2022, translated by the author)

Three participants also mentioned the importance of street-level culture and how they have contributed to developing this culture in their neighborhood.

"This place is something, one can see a cafe theater, it's a nice thing to have such a theater in the middle of a neighborhood and you can enter it whenever you want. It's also something for the development of street culture, neighborhood culture, because culture is not just coming to watch something and taking a lesson from it, if you ask me. People from the neighboring apartments come here and they meet here, then they exchange other ideas, for example, there were many people who met here and became friends." (P17, Farabi Sahnesi, Inner Urban Area, 2022, translated by the author)

However, the participants also mentioned that the change in the image of Kızılay over time, the disappearance of familiar places, and security problems have caused Kızılay to lose its meaning as a cultural center. Therefore, people and themselves want to go there less.

“...There was a tradition in Sakarya, people from the Black Sea region used to get together on Saturdays and dance the "halay" (a folk dance) at around 8 p.m. Then, the police started to intervene. What harm could it do? And they forbid it. Men and women were coming together, it was a very interesting environment, I liked it a lot. It was happening right under the classroom where we worked. We even developed something like; we had a class at that time, we would watch them for 10 minutes and then we would start the class. The police started to intervene. They started to try very hard to make sure that nothing cultural happened there.” (P16, Fade Stage ad Coffee, Inner Urban Area, 2022, translated by the author)

Tolerance

Fifteen participants stated that the level of tolerance affects locational choice at the neighborhood level. It has been determined that the open-mindedness of the neighborhood is important for the theaters, both in terms of expressing their own artistic stance and because of the importance they attach to diversity and an environment of freedom.

“In the choice of location, for example, we couldn't have gone anywhere else than this, for example ... in our team, this attack would not even be the subject of anything ... in our team, this would be a crime against humanity, I mean, such a distinction, discrimination. But it is a very important thing in determining the location, I mean, you can't take our team and put them in İncesu, you can't put them somewhere in Altındağ, it seems to me, of course I can't know without putting them...” (P11, Aralık Sahne, Core Area, 2023, translated by the author)

“For example, after 5-6 am, the women who work in the casino also go out, but they don't see any discrimination. They don't experience any difference. They can sit and eat and walk around like everyone else. people wearing a head scarf can easily pass through here. People wearing open clothes can pass through as they wish. There are Arabs. Tourists come here because there are many hotels around us. Everyone is very happy here. In the summer it receives more foreign people, there are no privileges here.” (P14, Şato Yazar Sahne, Inner Urban Area, 2022, translated by the author)

In addition, the presence of scenes is also seen as a way to increase the diversity and open mindedness of the environment, as the majority of them define themselves as places that accept everyone without discrimination and where people of all diversity can feel comfortable and safe.

“Of course, what we have created on our stage is a little more like this, since we feed the under rated underground culture a lot, we have actually observed all kinds of needs here. You can't go and open such a place in Chile Square (Şili Meydanı) and put a queer cabaret on the stage, you can't put a queer theater play on the stage ... They don't want a stage where 20 trans individuals just walk in.” (P9, Haymatlos Mekan, Core Area, 2022, translated by the author)

“We didn't have such an agenda at the time, but we think that the texture of those places determines the neighborhood itself, we think we are decisive in this. ... We don't see it as a market. We don't think like LGBT or Kurds are a market, let's address here, socialists or something like that, we don't have such a goal, we don't have such an idea. But to be able to be an address where they can express themselves comfortably, where they can socialize comfortably, where they can be embraced as themselves, for example.” (P8, Grandma Pub, Core Area, 2022, translated by the author)

Market/Audience

While six participants stated that they consider the population in the neighborhood and the sociodemographic structure of the population, fifteen stated that the population in the neighborhood is not influential in the choice of location and that the audience that comes to watch them also comes from other areas in Ankara. The influence of the surrounding population was found to be more significant, especially for organizations that also provide education.

“The theater audience is generally in this region, we usually give concert theater at the Nazım Hikmet Cultural Center, we do it in 4 Mevsim, we go to their feet because the audience comes from here. “ (P25, Ankara - KSM(Karadavut Sanat Merkezi), Periphery, 2023, translated by the author)

However, only four participants mentioned that the creative class in the immediate vicinity was considered when choosing a location.

Governance/Policy

There is no effect of governance, policies, or subsidies in locational choice on the neighborhood scale.

On the other hand, when the impact of relationships with other businesses on location choice was questioned, it was revealed that for most respondents, the geographical distance was not important in terms of relationships. However, some participants mentioned that they have relationships with other theaters, such as sharing scenery and playing on each other's stages. Apart from this, it was mentioned that the relations with other businesses in the near environment are mostly developed in terms of friendship.

4.1.2.4 Discussion

At the neighborhood scale, the results of the quantitative analysis show that the three most important factors in site selection are transportation and accessibility, level of tolerance and physical/architectural attributes, while these factors differ within the core area, inner urban area and periphery classifications. For the core area, transportation and accessibility and location in the city center appear to be the most important factors, while for the inner urban area the most important factors are level of tolerance, environmental features and security, and for the periphery it is usually the physical/architectural attributes of the building. Level of tolerance does not appear to be an effective factor in location selection in the city center for private theater spaces, but tolerance appears to be one of the most important factors at the neighborhood scale.

Figure 4.1 shows the spatial distribution of the private theater spaces opened after 2017 are mostly focused in locations outside the core area. This distribution is also consistent with the results of the content analysis; most participants mentioned that Kızılay was unsafe, that it had lost its centrality and that it was an undesirable place to visit.

As the first city where the modern life of the republic was exhibited, Ankara was designed as a modern capital city to set an example for the other cities of the country. Kızılay and Kızılay Square have been of great importance in this modern life fiction, which was tried to be created with public spaces, parks, boulevards, and squares. Until 1950, Kızılay was the main venue for cinemas, theaters, music festivals, bookstores, nightclubs, and maintained its status as a place where this modern lifestyle would be sustained. With the rapid population growth until the 1980s, the function of Kızılay began to change along with Ankara. Kızılay became the city's central business district, where political and economic activities were concentrated along with cultural and social activities. However, between 1980 and 2000, it started to lose its function and importance due to the social and economic, and also spatial transformation: increasing traffic, loss of pedestrian spaces, squares and other public spaces (Varol et al., 2019, pp.9-14, 207-215)

The loss of the cultural character of Kızılay has developed in relation to many factors. Land use studies conducted after the 1990s show that especially productive services and offices moved rapidly southward from Kızılay to Kavaklıdere, Cinnah, Çankaya and Gaziosmanpaşa. Just like in Ulus, the relocation of these urban functions was one of the factors that started the decline of Kızılay (Varol et al., 2019, pp. 207-215).

In the following years, it can also be said that this change progressed in the direction of Çayyolu, Çetin Emeç Boulevard and Eskişehir Road. Nevertheless, while the presence of professional chambers was one of the factors that kept Kızılay alive, they too began to relocate rapidly. The relocation of multinational companies, national holdings and groups, and productive services has had a significant impact on the function of Kızılay (Gökçe, 2013, pp.33-35).

In the period from the 2000s to the present day, security problems have emerged, and although Kızılay is losing its central function due to the gravitational pull of alternative sub-centers created by the effects of urban sprawl and decentralization, it has gained the character of a chaotic transitional space where the population is

concentrated due to its location at the intersection of many transportation lines (Varol et al., 2019, p. 212).

Moreover, the distribution according to the number of seats on the stages also shows that venues with a higher number of seats are located in the periphery, which is consistent with the results of the qualitative analysis (Figure 4.2).

It was emphasized by many of the participants that the characteristics of the building had a great influence on the choice of venue. For the theaters mentioned in this study, which chose to locate in buildings that were previously used as theaters, wedding halls, or cinemas, other urban functions are of little importance due to the difficulties of finding a structure of that quality.

In addition to economic factors, artistic preferences also play a major role in the choice of buildings. First of all, it is seen that there is a search for different aspects of the space in order to increase the interaction between the artist and the audience.

Apart from this, being located in or close to the city center was found to be one of the most important factors for the participants, mainly due to transportation links, accessibility and the desire to be close to where life is.

In addition, among the hard locational factors, security is not an effective factor in site selection, while economic factors such as building rents are one of the most important factors in site selection at the neighborhood scale.

Much research emphasizes the importance of amenities in locational choice (Yiğitcanlar et al., 2007; Alfken et al., 2013). While nearness to amenities also shows some importance in terms of nearness to life, active street scene, as well as high awareness of cultural activities, were also effective in location selection.

Diversity and level of tolerance are considered important elements of soft locational factors (Florida, 2002). According to the results of the research, the effect of the level of tolerance is evident at the neighborhood scale. In addition to its effect on the choice of venue, the majority of the participants stated that they are open to all diversity and everyone, and it was also mentioned that the private theater space itself

increases the diversity and tolerance level in the neighborhood where it is located, as these venues are safer for everyone and a place where they are accepted.

In terms of market, although the majority of the participants stated that their audiences come from many different parts of Ankara and therefore, accessibility is the most critical factor, for some of the private theater spaces, the population in the neighborhood is important in terms of audience potential.

4.1.3 Motivation, Trends and Major Problems

Participants were asked about their primary motivations for establishing a theater space, the changes in the Ankara theater scene, and the main problems faced by theater spaces. The answers were analyzed using the content analysis method using NVivo software.

4.1.3.1 Content Analysis

The themes mentioned under the topics of motivation, trends and major problems were analyzed and discussed under main headings.

Motivation

Fifteen participants state that the desire to have their own stage is their primary source of motivation. Having a comfortable place where people can stay, interact and create, contribute to Ankara theater culture, generate economic income, and host and create alternative plays are the primary reasons for this desire to have their own stage.

"...after graduation, since I couldn't spare much time for theater due to my work. That is, since I couldn't have a share in creating a play, I thought that I could be a stakeholder, such as opening a stage downstairs and hosting it, so we started such a project." (P8, Grandma Pub, Core Area, 2022, translated by the author)

On the other hand, nine participants mentioned the insufficiency of existing stages. A high rental fee for the stages, insufficient physical attributes, and lack of available days in the stages run by the local governments, need for a place that requires specific physical attributes are stated as the main factors of this insufficiency.

“This is one of the motivations for me to set up a stage. You rent a stage, for example, you cannot rent it for two months afterwards, you can rent it one day a month. So, it is very difficult to find the available time. You can play once a month or once every three months. It is already impossible to rent it to private stages because it is very expensive. When you take into account other factors, it is almost impossible to make a profit.” (P5, Timiyatro, Core Area, 2023, translated by the author)

“In the period when we were doing theater, the children's age group in theater was considered 8 years old and 9 years old. However, our target group is a younger age. Small size theater it is called. Children are lost in huge seats, we cannot provide the communication we want, warmth, sincerity, eye contact. This preference of ours is a little more something brought by our understanding of theater. We made our own construction, we created our own stages, etc. we created our own stages, etc. that will provide interactive relationship.” (P12, Tiyatro Pembe Kurbağa, Core Area, 2022, translated by the author)

One of the reasons for this insufficiency of stages is stated as the fact that the multi-purpose halls of the municipalities are not suitable for theater but mainly for conferences.

“...and the stages built by the municipalities, they think that they serve a purpose, but they are structures that do not serve the theater at all. They think of the conference hall but don't think of the stage. ... When it is made white, they think it is suitable for the theater, but it is not. If the theater can be performed there, conferences can also take place. If it is done in such a way that the theater stage is made first, then the conference can be held afterward.” (P15, Çankaya Sahne, Inner Urban Area, 2022, translated by the author)

Furthermore, two participants mentioned their goal of creating and sustaining a culture and art environment in their neighborhood.

“Especially for this street, I'm talking about "Mülkiyeliler Birliği", Chamber of Architects, the cafe of years called Ezgi Cafe... There are points that are attractive as a place where our childhood or maybe our own childhood passed, for example. There are now too many pavilions opened here. In the face of this, that's what we talk about with İmge Kitabevi. Let's

keep art spaces alive and exist here again in spite of everything.” (P6, Tiyatro Ankara Yeni Meydan Sahnesi, Core Area, 2023, translated by the author)

Finally, one of the participants mentioned their desire to protect the building itself because of their sense of belonging and the historical value of the place.

“...the main motivation is not to lose this place. we see it as a fortress, we see it as our home.

...this place was built in 1963, we are trying to protect it. For example, those marbles are very old, we are trying to take care of them like our own eyes.” (P4, Ankara Yeni Sahne, Core Area, 2022, translated by the author)

Trends

When the opinions of the participants about the current changes in the theater environment in Ankara were taken, it was revealed that the main changes observed were as follows: The number of stages in Ankara has increased, more alternative stages have been established and alternative plays are being performed, many artists have migrated to İstanbul due to economic conditions and job options, the number of plays performed in a week has decreased compared to the more distant past, the dominance of state theaters in Ankara’s theater scene is breaking down, play durations have shortened, and the number of stand-up shows has increased.

“There are more groups doing alternative works, there are more stages where these groups can perform, I feel that the dominance of the State Theater is breaking slightly and this is a very positive thing, I think it's getting better.” (P16, Fade Stage ad Coffee, Inner Urban Area, 2022, translated by the author)

Major Problems

According to the interviews with the participants, the majority of the respondents referred to economic problems. The main problems mentioned were the inability of theaters to be exempt from responsibilities such as tax and withholding tax due to their legal location, the insufficiency of state support, the expectations and

competition created by state theaters in terms of price, content and venue, and the difficulty of the audience to afford to go to the theater due to the general economic situation of the country.

"First of all, we, theaters do something like this, we do things with the budget we have, we do things with what is left over. that is, a household will meet its basic expenses or a student will meet his housing needs, he will meet his food, drink and social activities, and if there is money left in his pocket, he will spend it on the theater. As the economic conditions get worse. For example, the price of everything is increased, but we discount the tickets of the theaters because as the money left in people decreases, they cannot give that. ...so one of the biggest factors in its operation is financial." (P11, Aralık Sahne, Core Area, 2023, translated by the author)

As a result of both the economic problems of the stages and the economic problems of the artists, it seems that when establishing a stage, other economic functions such as cafes and bars are also considered, or private theaters also contribute to the sustainability of the private theater space with other functions such as providing education and going to schools for performances. In addition, it was stated that some private theaters, aware of the high stage rental fees, host artists without charging them for using the stage if they have other economic resources, and in this context, there is an environment of solidarity.

Also, there are no legal infrastructure and comprehensive art policies regarding the need for private theaters and support their functions. Within the scope of the "Regulation on Opening Workplaces and Working Licenses", numbered 4724, the qualifications that theaters must meet in order to obtain a license are specified. However, since these features are not inclusive in terms of today's private theaters, which mostly do not specifically build for a theater and perform alternative use of a place, many theaters can't obtain appropriate licenses. Some of the requirements mandated by the regulation need to be changed according to current conditions, and some need economic support due to the economic difficulties in meeting them.

4.2 Conclusion

The main purpose of this study is to identify the private theater venues in Ankara, examine their spatial distribution patterns, and assess their site selection criteria based on their interaction with the social and physical characteristics of the urban area. For this purpose, first of all, private theater spaces in Ankara were identified as a result of detailed research.

In the literature review, studies on the location criteria of the creative class, creative industries and cultural industries were examined, and a research framework was prepared under the main headings of hard locational factors, soft locational factors, governance and markets, including the physical, economic, cultural, social, institutional environment (Ouf & El Azis, 2017) by adapting the four primary headings created by Comunian et al. (2010). Within this framework, some sub-headings were examined: in the context of the relationship between technology, tolerance and talent (Florida, 2002), the creative class population and the impact of technological opportunities and developments on the level of tolerance were examined. In addition, since the study is focused on art spaces, entry barriers (Boren & Young, 2013; Florida et al., 2010) and art scene (Florida, 2002; Florida & Jackson, 2010; Gibson, 2005; Grodach et al., 2014) were added to the existing evaluation criteria.

In addition, hard locational factors such as economic factors, public services and soft locational factors such as amenities, place-specific attributes such as authenticity, aesthetics, an image of the city (Lawton et al, 2013), culture policies, public and private sector relations under the governance heading (Plaziak & Azymanska, 2014; Brown & Meczynski, 2009; Trip, 2007) and factors related to audience and population within the market (Gibson et al, 2002; Florida & Jackson, 2010) are included in this study as factors that form the basis of many of these studies.

RQ1: Where are the private theater spaces in Ankara?

In the scope of this study, the first private theater spaces in Ankara have been determined by online research and interviews; there are 37 private theater spaces found (Appendix A, Appendix B, Appendix C). Since the historical data on the location and activities of private theater spaces in Ankara is mostly missing, especially between 1990 and 2021, this study is intended to shed light on the current situation and provide a basis for future studies on spatial change in culture and arts venues.

RQ2: Is there any spatial pattern of their geographical distribution?

According to the illustration of the spatial distribution of the private theater spaces, 14 of the 37 existing theaters are located in the core area centered on Kızılay, 10 are located in the central periphery, referred to as the urban area, and 13 are located in the periphery, defined as the area outside these areas.

In the spatial analysis conducted with the sample group of 25 theaters, it was determined that theaters opened after 2017 are concentrated in the inner urban area and periphery, and in the research conducted according to the number of seats of the stages, it was determined that there are 5 stages with 181 or more seats and 4 of them are in the urban area and periphery area. In addition, the study on the spatial distribution of stage types did not find a significant difference, and it was determined that the Italian stage (proscenium stage) type corresponds to approximately half of the existing stages, and there are different stage types such as black box stage, flexible stage, bar stage and small size arena stage.

RQ3: What are the factors of locational choice in the city scale for the private theater spaces in Ankara?

According to the qualitative analysis and content analysis conducted at the provincial scale, it was revealed that personal relations and a sense of belonging, which are considered as soft factors, are the most important criteria for choosing a place in Ankara. Apart from these, transportation and accessibility, awareness of cultural activities, and characteristics of the theater scene are among the five most important factors for site selection, according to the quantitative analysis.

Content analysis confirms the information about the soft factors that emerged as the most important in site selection. Cultural attributes such as distinctive art scene are of great importance for the creative class and especially for the artists (Florida, 2002; Gibson, 2005). It is mentioned that in Turkey, there is little choice due to the limited number of cities with an active theater scene, and in this context the importance of the theater scene in terms of both the presence and quality of theaters is emphasized.

Furthermore, more than three-quarters of the respondents mentioned factors based on personal relationships such as liking Ankara, being born and raised in Ankara, having family in Ankara, and a sense of belonging as the main reasons for choosing to locate in Ankara.

Creativity is considered another aspect of locational choice; cultural infrastructure, interactive, dynamic and vibrant spaces could be a source of creativity (Hanwaza, 2008; Earle, 2003; Landry, 2008, p.173). According to the content analysis, about one-fourth of the participants mentioned that being in Ankara had an impact on creativity, which is often related to the fact that Ankara is seen as a city of interaction and idea-sharing. However, almost half of the participants mentioned that being in Ankara did not have a positive impact on creativity. However, half of the participants mentioned the positive impact on the creativity of having a stage, both in terms of place as a source of inspiration and the interactions that take place within the space.

Social capital (networking and interactions) and human capital (talent, skills) are two main sources of creativity and economic sustainability of creative and cultural industries (De Voldere, 2017; Lee, 2013). For many of the theaters' networks in their theater group is an important factor of locational choice, some mention the networks with other artists in term of interaction and collaboration.

For artists and arts-related businesses, being accepted into the art scene and therefore, low entry barriers are important (Boren & Young, 2013; Florida et al., 2010). Studies show that entry barriers vary spatially and temporally (Hracs, 2010), for example, during times of economic crisis, it can be difficult to join a place that generally exhibits low entry barriers due to a tight market and increased competition. In this sense, the Ankara art scene is considered easy for artists because there are not many artists and there is not a competitive environment, while for the private theater spaces, high entry barriers are usually mentioned due to the difficult economic environment.

Florida (2002) states there is a relationship with technology, tolerance and talent. This study reveals no relation between technology and locational choice. On the other hand, regardless of locational choice many of the theaters mentioned technological advances, such as lighting, have brought plays to a better level.

Also, the characteristics of a market in terms of its scope and size, in this case the audience is another dimension of locational choice (Comunian et al., 2010).

Only one-fourth of the participants mentioned the importance of the audience in choosing a location in Ankara. However, the fact that the audience in Ankara prefers the State Theaters, expects the comfort and structural splendor of the private theaters, and does not prefer innovative plays are among the factors that the theaters face as a problem.

Governance, cultural policies, and public and private support also considered as influential on the locational choice of culture industries (Comunian et al., 2010; Brandellero et al., 2010; Funck, 2010, p. 69). It is not possible to talk about

governance in Ankara, except for the dialogue that "Ankara Theater Cooperative" and AnTiYap (Ankara Tiyatro Yapımcıları Derneği), two organizations established and operating in Ankara after 2020, are trying to initiate with local and central governments.

RQ4: What are the factors of locational choice in neighborhood scale for the private theater spaces in Ankara?

According to the qualitative analysis, three most important factors in site selection are transportation and accessibility, level of tolerance and physical/architectural attributes, while these factors differ within the defined core area, inner urban area, and periphery. For the core area, transportation and accessibility and location in the city center appear to be the most important factors, for the inner urban area, the most important factors are level of tolerance, environmental features and security, and for the periphery it is the physical/architectural attributes of the building, level of tolerance and security.

There is a strong emphasis on the effect of amenities in locational choice (Yiğitcanlar et al., 2007; Alfken et al., 2013). While being in the city center has advantageous in terms of being near to amenities and so where life is and for accessibility, many of the participants mentioned the audience's concerns about safety and loss of urban collective memory in Kızılay. The social, cultural, economic and spatial transformation of Kızılay, especially after the 80s, caused Kızılay to lose its function as the center of the city. With the displacement of existing functions and security problems, it has become a chaotic transit place (Varol et al., 2019, pp. 207-215). Therefore, although they have been located in there for accessibility, and its history as a cultural center, since Kızılay is an undesirable place to be visited by the audience, they are faced with the negative consequences of their previous location choices.

There are main physical criteria, such as ceiling height and the absence of building columns on the stage that must be met by the buildings to be selected for the theater. Apart from this, theaters make some physical choices that affect the choice of venue, such as having a large theater stage according to their theatrical approach or increasing interaction with the audience, being intertwined with the street and life. Today, with the spread of contemporary theater movements, alternative options have also come to the agenda, and spaces outside the physical patterns of classical theater have started to be used as theater (Şener, 2010, pp. 307-312; Hannah, 2003).

The results of the analyses conducted at the neighborhood scale reveal that the physical and architectural features of the building are of great importance when choosing a location in the neighborhood. Buildings that were previously theaters, casinos (music and entertainment centers) or cinemas can be used as stages, as they create physical possibilities, or any small building with a suitable ceiling height can be used as a stage.

Florida (2002) underlines the relation between tolerance level, talent and economic development; tolerant places pull creative people. Tolerance includes a couple of dimensions: population that expresses tolerant attitudes toward minorities, recognition and acceptance of self-expression values (Florida & Tinagli, 2004). Quantitative and content analysis at the neighborhood scale revealed that the level of tolerance is much more important in neighborhood site selection than in city site selection. In addition, many theaters described themselves as places where diversity is accepted at all times and in all ways, where people feel safe, and where people have the freedom to express themselves. In this context, some of the theaters stated that they thought they increased the level of tolerance of the street or neighborhood where they were located, both through their activities and by being inclusive towards people.

Finally, Although most of the theaters say that the audiences come from different parts of Ankara, not from the neighborhood, the structure of the population in the

neighborhood appears to be important, especially for the theaters located in the periphery and the ones which provide education.

RQ5: What are the main problems affecting the continuity of private theater spaces in Ankara?

The main source of income for private theaters is the ticket revenues obtained as a result of the plays performed. Since the state does not have a specific art policy, it irresponsibly and openly withholds the funds it gives to state theaters. Private theaters, on the other hand, prefer to remain independent of being affiliated with the public sector (And, 2022). However, the problem of a number of obstacles and high taxes that private theaters face in addition to the lack of support has still not been solved. Together with economic problems, these difficulties have a very serious impact on private theaters.

There are no legal infrastructure and comprehensive art policies regarding the need of private theaters and support their functions. Within the scope of the “Regulation on Opening Workplaces and Working Licenses”, numbered 4724, the qualifications that theaters must meet in order to obtain a license are specified. However, since these features are not inclusive in terms of today's private theaters, which mostly do not specifically build for a theater and perform alternative use of a place, many theaters cannot obtain appropriate licenses. Some of the requirements mandated by the regulation need to be changed according to current conditions, and some need economic support due to the economic difficulties in meeting them.

4.3 Further Studies

In this study, the locational choice criteria and spatial distribution of theaters are shown and the historical location changes of the theater venues and the historical-spatial change of Ankara theater venues could not be examined due to the difficulty of accessing the information on this subject. However, the author believes such a

study would be very valuable in explaining the historical development and identifying current trends.

Moreover, studies on cultural industries are very limited, especially for Ankara. Although this study has provided an interview with theater artists through theater spaces, a study on the locational choices of artists would bring a different dimension to this issue.

Finally, a comprehensive culture and arts policy needs to be developed in order to solve the problems that theaters currently face, such as problems in the existing legal infrastructure, economic and spatial problems. Studies are needed to lay the groundwork for this and reveal the situation, problems, and expectations of culture and arts venues.

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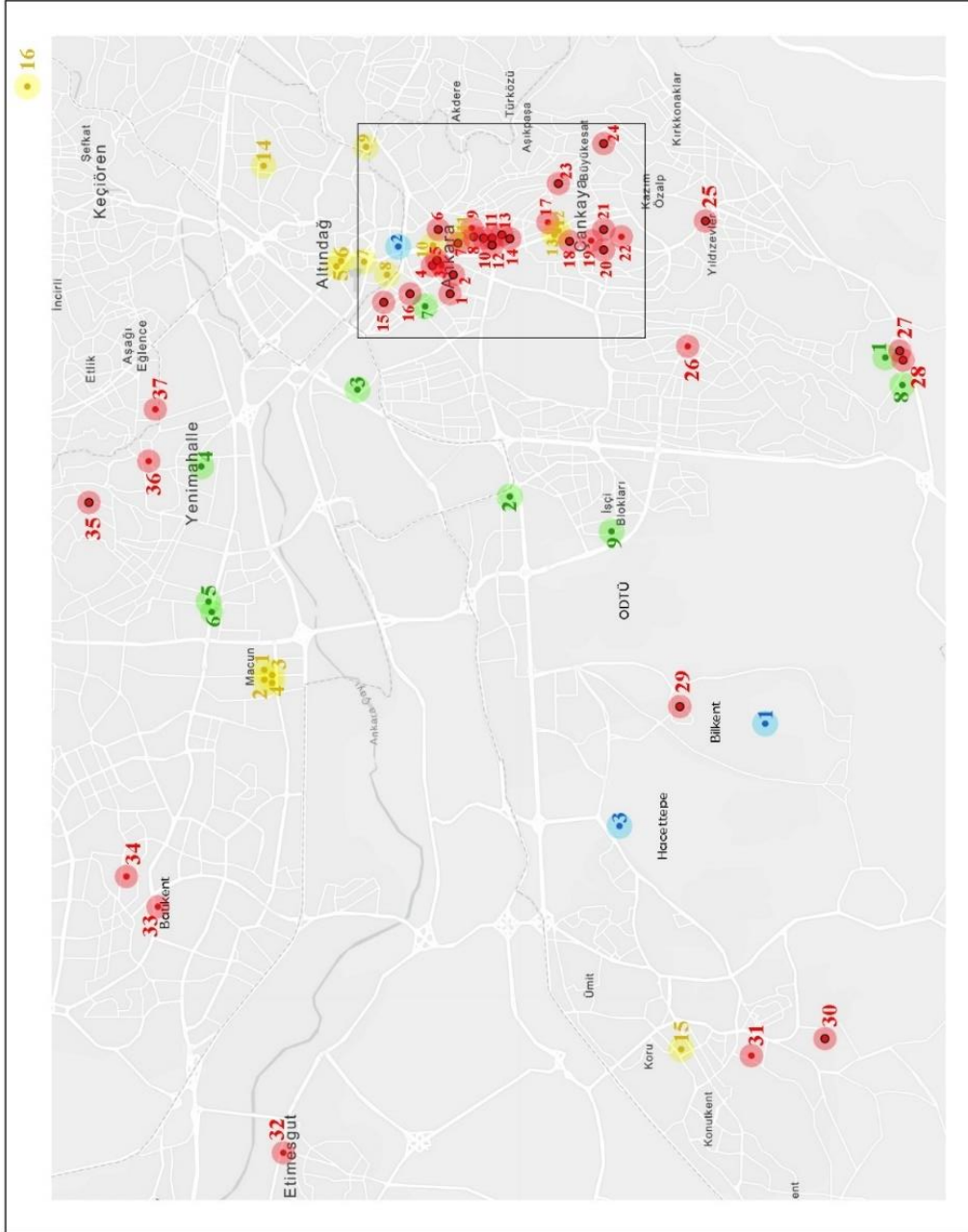
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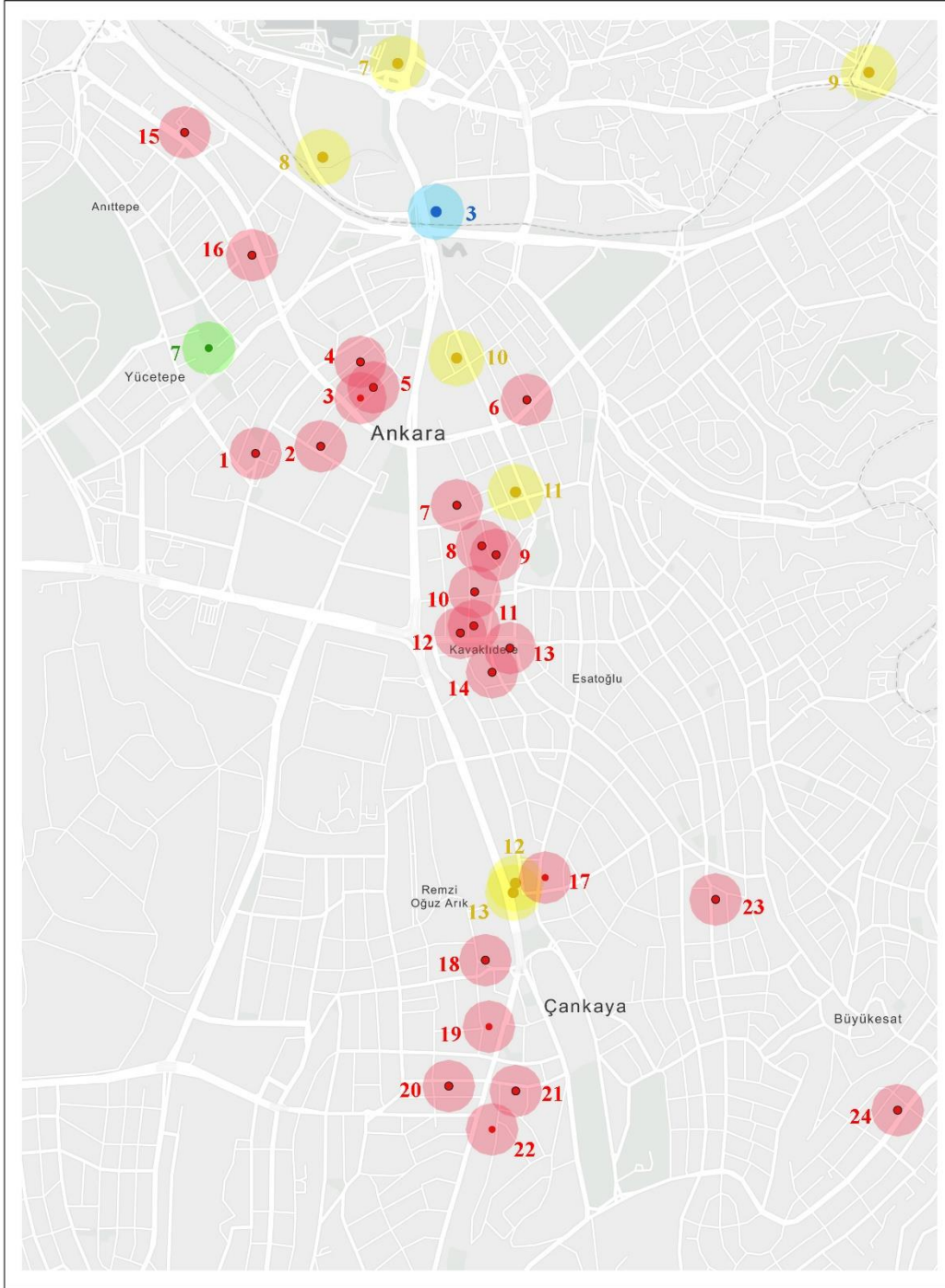
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APPENDICES

A. Location of Theater Spaces in Ankara



B. Location of Theater Spaces in the Core and Inner Urban Area



C. Name and Location of Private Theater Spaces

| | Number | Name of the Stage | Location |
|------------------------|--------|--|---|
| Private Theater Spaces | 1 | Yakin Tiyatro | Maltepe, Necatibey Caddesi, 102/A, Ankara |
| | 2 | Bambu Sahne | Kumrular Caddesi, 20-A-2 Kızılay Çankaya / Ankara |
| | 3 | Nergiz Kültür Sanat Merkezi ve Cafe | Kızılay Mah. Menekşe 1 Cad. No 10 Çankaya Ankara |
| | 4 | Ankara Ortaoyuncuları Tiyatrosu Ünal Çeken Sahnesi | Kızılay, İzmir Caddesi, Fevzi Çakmak-1 Sk. No:7, 06420 Çankaya/Ankara |
| | 5 | Ankara Yeni Sahne | Menekşe 1 Sokak No:8/A Kızılay Çankaya / Ankara |
| | 6 | Timiyatro | Fidanlık Mah. Ataç 1 Sok. No: 42/B Çankaya/Ankara |
| | 7 | Tiyatro Ankara Yeni Meydan Sahnesi | Meşrutiyet, Konur Sok. No:17 D:6, 06420 Çankaya/Ankara |
| | 8 | Route | Selanik - 2 Caddesi, No. 70 Kızılay Çankaya / Ankara |
| | 9 | Yenişehir kültür merkezi | Kocatepe, selanik cd. 65/D 06420 Çankaya/Ankara |
| | 10 | Granma Pub | Meşrutiyet, C, 06420, Konur Sok. 59-13, 06420 Çankaya/Ankara |
| | 11 | Haymatlos Mekan | Kavaklıdere, Konur Sok. 73/B, 06640 Çankaya/Ankara |
| | 12 | Düşkapanı Sanat Merkezi – Necdet Ersan sahnesi | Kavaklıdere, Esat Cd. No:13/A, 06680 Çankaya/Ankara |
| | 13 | Aralık Sahne | Kavaklıdere Mahallesi Esat Caddesi No: 28/A Çankaya |
| | 14 | Tiyatro Pembe Kurbağa | Büklüm caddesi No: 8/11 06660 Kavaklıdere/Ankara |
| | 15 | Tiyatro Tempo | Gazi Mustafa Kemal Blv. No:114, 06570 Çankaya / Ankara |
| | 16 | Şato Yazar Sahne | GMK bulvarı 65/A Maltepe Ankara |
| | 17 | Tiyatro Kafe | Tunalı Hilmi Caddesi 111/8 Çankaya / Ankara |
| | 18 | Çankaya Sahne | Remzi Oğuz Arık Mah. Paris Cd. 49/B Çankaya / Ankara |
| | 19 | Tatbikat Sahnesi | Güvenevler Mahallesi, Güneş Sk. No:21 Çankaya / Ankara |
| | 20 | Fade Stage ad Coffee | Güvenevler, Cinnah Caddesi, Farabi Sk. 39/A Çankaya / Ankara |
| | 21 | Farabi Sahnesi | Farabi Sokak 17-A Çankaya / Ankara |
| | 22 | L'avare Sahne | Üsküp caddesi no:16/1 Ankara |

| | Number | Name of the Stage | Location |
|---------------|-----------------------|---|---|
| | 23 | Sahne İkarus | 100. Yıl, Reşit Galip Cd. No: 11/11, 06680 Çankaya/Ankara |
| | 24 | Luu Sahne | Büyükesat, Uğur Mumcu Cd. 87/2, 06680 Çankaya/Ankara |
| | 25 | Gülüm Pekcan Dans Okulu | Yıldızevler Mah. Simon Bolivar Caddesi No: 34/B Çankaya/Ankara |
| | 26 | Ankara Simurg Oyuncuları Tiyatrosu | Sokullu Mehmet Paşa, İğde Cd No:24, 06460 Çankaya/Ankara |
| | 27 | Actor Studio | Panora AVM |
| | 28 | Panora Sanat Merkezi | Panora AVM |
| | 29 | Ankara Sanat Tiyatrosu (AST) Bilkent Sahne | Bilkent Center / Bilkent – Ankara |
| | 30 | Ankara - Birinci Peron Tiyatro Garaj Sahne | Alacaatlı Mahallesi 3313. Cadde No:40 Çankaya/Ankara |
| | 31 | L'avare Alice | Ahmet Taner Kışlalı Mahallesi, 2870. Sk. 4/1, 06810 Çankaya/Ankara |
| | 32 | Kobat Sanat Tiyatrosu | Kazım Karabekir, İstasyon Cad. No: 55 |
| | 33 | ASM (Ankara Sanat Merkezi) Depo Sahne | Meydan AVM. -2. Kat Batıkent Yenimahalle |
| | 34 | Bergüzar Sanat Kafe | İlkyerleşim mah. 1904. Cadde. Batıkent Yenimahalle Ankara |
| | 35 | KSM (Karadavut Sanat Merkezi) | Güvenstepe Mah. Karaballı Cad. 27 Yenimahalle/Ankara |
| | 36 | Demiurk sahne | Yunus Emre mah çatalkaya caddesi 48/4 yenimahalle Ankara |
| 37 | Antares Sanat Merkezi | Antares AVM | |
| State Theater | 1 | İrfan Şahinbaş Sahnesi | Devlet Tiyatroları Sosyal Tesisleri, Macun Mh. 177. Cadde Macunköy / Yenimahalle / Ankara |
| | 2 | İrfan Şahinbaş Sahnesi Açık Hava Tiyatrosu Yaz Oyunları | Devlet Tiyatroları Sosyal Tesisleri, Macun Mh. 177. Cadde Macunköy / Yenimahalle / Ankara |
| | 3 | Ankara Devlet Tiyatrosu Macunköy Açık Hava Yaz Sahnesi | Devlet Tiyatroları Sosyal Tesisleri, Macun Mh. 177. Cadde Macunköy / Yenimahalle / Ankara |
| | 4 | Stüdyo Sahne | Devlet Tiyatroları Sosyal Tesisleri, Macun Mh. 177. Cadde Macunköy / Yenimahalle / Ankara |
| | 5 | Oda Tiyatrosu | İstiklal Cad. Çirmen Sokak Vakıf Apt. No:8 ULUS / Ankara |
| | 6 | Küçük Tiyatro | İstiklal Cad. Çirmen Sokak Vakıf Apt. No:8 ULUS / Ankara |
| | 7 | Büyük Tiyatro | Atatürk Bulvarı No:50 ULUS / Ankara |

| | Number | Name of the Stage | Location |
|--------------|--------|--|---|
| | 8 | Cermodern Sahnesi | Altınsoy Cad. No:3 Sıhhiye Çankaya / Ankara |
| | 9 | Muhsin Ertuğrul Sahnesi | Demirlibahçe, Talatpaşa Blv No:167 Mamak / Ankara |
| | 10 | 75. Yıl Sahnesi | Mithatpaşa caddesi No:18 KIZILAY / Ankara |
| | 11 | Ziraat Sahnesi | Mithatpaşa Cd. No:64 Kızılay / Çankaya / Ankara |
| | 12 | Şinasi Sahnesi | Tunus Cad. No:92 ÇANKAYA / Ankara |
| | 13 | Akün Sahnesi | Remzi Oğuz Arık Mah. Atatürk Bulvarı No:227 ÇANKAYA / Ankara |
| | 14 | Altındağ Tiyatrosu | Plevne Mah. Babür Cad. No:40 ALTINDAĞ / Ankara |
| | 15 | Cüneyt Gökçer Sahnesi | 35. Cadde Arcadium AVM arkası ÇAYYOLU / Ankara |
| | 16 | Pursaklar DT Sahnesi | Saray Cumhuriyet, Fatih Sultan Mehmet Cd. No:28, 06145 Pursaklar/Ankara |
| Other Stages | 1 | Panorapark | Oran, PANORA A.V.M, Turan Güneş Blv. No:182 D:21, 06450 Çankaya/Ankara |
| | 2 | Congresium | Söğütözü, Söğütözü Caddesi No:1/A Çankaya / Ankara |
| | 3 | MEB Şura Salonu | Emniyet, Gazeteci Yazar Muammer Yaşar Bostancı Cd Milli Eğitim Bakanlığı Beşevler Kampüsü, 06560 Yenimahalle/Ankara |
| | 4 | Yenimahalle Belediyesi Dört Mevsim Tiyatro Salonu | Gayret, İvedik Cd. No:35, 06170 Yenimahalle/Ankara |
| | 5 | Nazım Hikmet Kültür Merkezi Genco Erkal Salonu | Mehmet Akif Ersoy, Nazım Hikmet Kültür Mrk. İç Yolu, 06200 Yenimahalle/Ankara |
| | 6 | Nazım Hikmet Kültür Merkezi Yıldız Kenter Salonu | Mehmet Akif Ersoy, Nazım Hikmet Kültür Mrk. İç Yolu, 06200 Yenimahalle/Ankara |
| | 7 | Çankaya Belediyesi Yılmaz Güney Sahnesi | Şehit Gonenç Caddesi No:16 Maltepe |
| | 8 | Çankaya Belediyesi Yaşar Kemal Kültür Merkezi | Oran Mahallesi Zülfü Tığrel Caddesi No:3 |
| | 9 | ODTÜ Mezunları Derneği Vişnelik Tesisi | Vişnelik Tesisi 1540. Sokak No:58 100. Yıl Ankara |
| Universities | 1 | Bilkent Üniversitesi Müzik ve Sahne Sanatları Fakültesi | Üniversiteler, 1598. Cd. No:1, 06800 Çankaya/Ankara |
| | 2 | Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Tiyatro Bölümü | Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi No:45/45A 06100 Sıhhiye/Ankara |
| | 3 | Hacettepe Üniversitesi Ankara Devlet Konservatuvarı | Beytepe Kampüsü Üniversiteler Mahallesi/Ankara 06800 |

D. Questions of the Semi-structured Interview

Katılımcıya Bilgileri

- Yaş aralığı : 30 ve aşağısı 31-40 41-50 51-60
61 ve yukarısı
- Cinsiyet : Kadın Erkek İkili cinsiyet sınıflandırmasının dışında
(non-binary)
- Eğitim durumu : Ortaokul Lise Üniversite Yüksek Lisans
Doktora
(en son mezun olunan)
- Lisans Üniversite : Ankara Ankara dışı (hangi kent): Yurtdışı
(hangi kent):
- Yüksek Lisans Üniversite : Ankara Ankara dışı (hangi kent): Yurtdışı
(hangi kent):
- Doktora Üniversite : Ankara Ankara dışı (hangi kent): Yurtdışı
(hangi kent):
- Meslek:
- Kaç yıldır tiyatro sanatçısı olarak çalışıyorsunuz?

Genel Bilgiler ve Süreç:

1. Tiyatronun kuruluş sürecini kısaca anlatabilir misiniz?

- Kuruluş tarihi:
Mekan daha önceden ne olarak kullanılıyordu:
Mekan kiralık Satın alındı
Koltuk sayısı:
Sahnenin yapısı:
Tiyatro sahnesi dışında işlevleri:
Tiyatroda hangi tür oyunlara yer veriliyor: (neden?)
Bir ayda sergilenen yaklaşık oyun sayısı:
Sezonda sergilenen yaklaşık oyun sayısı:
Mekanı işleten/yer seçim sürecinde bulunan kişiler/meslekleri:

2. Bu sahneyi açma motivasyonunuz nelerdir?

3. Yer seçiminizde kentsel altyapı, kamusal hizmetlerin ve yapılı çevreye ilişkin fiziksel faktörlerin etkisi nedir? (Ankara ve mahalle için)

(ulaşım, sağlık, eğitim, güvenlik, konut, iklim, çevresel özellikler, iş olanakları, mevcut ekonomik aktiviteler, nüfus, nüfus yoğunluğu, kira uygunluğu, otopark, ekonomik faktörler)

4. Yer seçiminizde yapılı çevrenin sosyal ve kültürel olanaklarının etkisi nedir? (Ankara ve mahalle için)

(nitelikli kamusal açık alanlar, karma kullanımlar (mekansal çeşitlilik), kafeler, gece klüpleri, restoranlar, barlar, konser salonları, müzeler, doğal alanlar, parklar, spor merkezleri, kütüphaneler, tiyatrolar vs.)

5. Binanın yapılı çevreyle ilişkisinin burayı seçmenizde etkisi nedir? (ana caddeye bakması, sokakla-kamusal alanla ilişkisi)

6. Yapının/binanın mimari özelliklerinin burayı seçmenizde etkisi nedir? (tavan yüksekliği, ön cephe, bahçe vs.)

7. Hangi mahallede yaşıyorsunuz? Eğer yakınsa, konutunuza yakın olmasının burayı seçmenizde etkisi nedir?

8. Mevcut kültür politikalarının, dernek, vakıf veya özel sektör desteklerinin etkisi nedir? (Ankara ve mahalle için)

9. Yer seçiminizde kültürel çevrenin etkisi nedir? (Ankara ve mahalle için)

(Otantiklik, yere özgünlük, başkent olması, tarihi yapılar, yerel işletmeler, Mimarı ve estetik özellikler, tanıdık yüzler ve karakterler, kültürel miras alanları, kültürel aktivitelerin çeşitliliği, kültürel aktivitelere katılımın ve farkındalığın fazla olması, sanatla ilgili eğitim veren resmi ve resmi olmayan kurumlar, özgün sanatsal üretimin fazla olması, sanat ortamının nitelikli olması, tiyatro ortamının nitelikli olması, farklı kültürel sosyal aktivitelerin bulunduğu canlı sokaklar olması, aidiyet hissi)

10. Yer seçiminizde buradaki nüfusunun sosyodemografik yapısının etkisi nedir? (Ankara ve mahalle için) (Cinsiyet, yaş, gelir durumu, medeni durum, eğitim seviyesi vs)

11. Yer seçiminizde yaratıcı işlerde çalışan (mühendislik, mimarlık, tasarım, bilgisayar oyunu, spor, medya, bilim, sanat gibi) nüfusun etkisi nedir? (Ankara ve mahalle için)

12. Yer seçiminizde tiyatroyla uğraşan nüfusun etkisi nedir? (Ankara ve mahalle için)

13. Yer seçiminizde Ankara seyircisinin etkisi nedir?

14. Yer seçiminizde yakın çevrenizdeki seyircinin etkisi nedir?
15. Yer seçiminizde tiyatro ortamının etkisi nedir? (Ankara ve mahalle için)
16. Ankara'nın ya da bulunduğunuz mahallenin özgün sanatsal üretimin yapıldığı bir ortam olduğunu düşünüyor musunuz?

Yer seçiminizde özgün sanatsal üretimin etkisi nedir?

17. Ankara'da yer seçmenizde tiyatro çevresi içinde kurduğunuz ilişkilerin etkisi nedir?
18. Ankara tiyatro ortamına katılmanın, yeni gelen sanatçılar veya işletmeler için kolay olduğunu söyleyebilir misiniz?
19. Yakın ilişki içinde bulunduğunuz diğer işletmeler nelerdir? Bunlarla nasıl bir ilişki içindesiniz? (Mahalle için) (*terziler, kafeler, diğer tiyatrolar, diğer kültür sanat işletmeleri -sanat galerileri, konser salonları gibi*)

Bu ilişkilerin yer seçiminizdeki etkisi nedir?

20. Çeşitli ekonomik grupların, yaş gruplarının, etnik grupların, çeşitli cinsel yönelime, yaşam tarzına, dış görünüme sahip insanlara karşı, kapsayıcı, hoşgörülü ve açıkfikirli bir sosyal çevrenin olduğunu düşünüyor musunuz? (Ankara ve Mahalle için)

Bunun yer seçiminizdeki etkisi nedir?

21. Sahnenin bulunduğu yerin sanatçılar (ve sizin üzerinizde) üzerinde yaratıcılık ve motivasyon yönünden etkisi nedir? (Ankara ve mahalle)
22. Yer seçiminizde teknolojinin etkisi nedir? (*iletişim teknolojileri, sosyal medya, sahne ekipmanları vs.*)
23. Ankara sizce yaratıcı sınıf için bir çekim alanı oluşturuyor mu? (ne açıdan) Sizce bunda tiyatro ortamının etkisi var mı?
24. Ankara tiyatro ortamı sizin görüşünüze göre zaman içinde nasıl değişti?
25. Sahnelerin sürdürülebilirliklerinde karşılaştıkları en önemli problemler nelerdir? Bu problemler sahneleri nasıl etkiliyor?

26. Burada yer seçmenizde en önemli faktörler nelerdir?

Ankara İçin:

Mahalle İçin:

| | Ankara | Mahalle |
|---|--------|---------|
| Sosyal Çeşitlilik | | |
| Ulaşım Bağlantıları, Erişilebilirlik, Toplu Taşıma Araçları | | |
| Otoparklar | | |
| Yürünebilirlik | | |
| Sağlık Hizmetleri | | |
| Eğitim olanakları | | |
| Çevresel özellikler (parklar, doğal alanlar gibi) | | |
| Gayrimenkul kiralari | | |
| Gayrimenkul fiyatları | | |
| Güvenlik | | |
| Konuta Yakınlık | | |
| Binanın fiziksel/mimari özellikleri | | |
| Nüfus | | |
| Yaratıcı işlerde çalışan nüfus | | |
| Sanatçı nüfusu | | |
| Tiyatro sanatçısı nüfusu | | |
| Kültürel Olanaklar (Sinema, Sanat Galerileri, Konserler, Sergiler, tiyatro salonları) | | |
| Gece Hayatı, Eğlence | | |
| Sosyal etkileşim imkanı sağlayan mekanlar (kafe, restoran, bar vb.) | | |
| Özel sektör destekleri | | |
| Vakıf ve derneklerin destekleri | | |
| Merkezi ve yerel yönetimler tarafından uygulanan kültür politikaları | | |
| Yapılı çevrenin mimari ve estetik özellikleri | | |
| Tarihi doku | | |
| Kültürel aktivitelere karşı farkındalık | | |
| Kent Merkezinde Bulunma | | |
| İş ilişkileri | | |
| Teknolojik gelişmeler | | |
| Aidiyet hissi | | |
| Yüksek Hoşgörülü ve açık fikirli bir sosyal çevre | | |
| Sanat ortamının özellikleri | | |
| Tiyatro ortamının özellikleri | | |
| Kişisel ilişkiler | | |
| ... | | |
| | | |
| ... | | |

E. Attributes of the Private Theater Spaces

| Number | Name of the Stage | Founders | Date of Establishment | Previous Function of the Stage | Rented/Owned | Type of the Stage | Number of Seats | Number of Plays per Month | Other Functions | Types of the Plays | Guest Plays |
|--------|---|-----------------------------------|-----------------------|-------------------------------------|--------------|----------------------------------|-----------------|------------------------------|---|--|------------------|
| 1 | Yakın Tiyatro | Theater Group | 2016 | Gym/Run | Rented | Blackbox | 53 | 20 | - | Only For Adults / Alternative Theatre | Own |
| 2 | Bambu Sahne | Theater Group | 2020 | Theatre/Press | Rented | Inflan Frame Stagesw/o Elevation | 75 | 20 | Practice Stage/ Any Art Event | All But Stand-Up | Own-Guest |
| 3 | Nergiz Kültür Sanat Merkezi ve Cafe | | 2021 | | | | | | Conference, Concert, Cafe, Other Organizations | Mostly for Children | |
| 4 | Ankara Ortaoyuncular Tiyatrosu/Unal Çelen Sahnesi | Theater Group | 2016 | Supermarket | Rented | Panoramic/Amphitheatre | 100 | 12 | - | All But Stand-Up | Own |
| 5 | Ankara Yeni Sahne | Two managers related with theatre | 2014 | Theatre Stage | Rented | Frame Stage | 310 | 20 | Education | All | Own-Guest |
| 6 | Tinyatro | Theater Group | Late 2018 | Theatre Stage | Rented | Flexible/Blackbox | 30 | 8 | Hobby Theater Workshop, Conservatory Prepory Education, Atelier, Rehearsal Place, Bar,Then,And The Other Theatres | All, Mostly Grottesque | Own-Guest |
| 7 | Tiyatro Ankara Yeni Meydan Sahnesi | Theater Group | 2022 | Cafe/Bookstore | Rented | Flexible/Chamber Theatre | 150**50 | 7-8 | Theatre-Library/Education/Practice Stage | Political Theatre | Own-Guest |
| 8 | Route | Organizer + seven cofounder | 2012 | - | Owned | Bar Stage | 120-175 | 50-60 (including All Events) | Bar/Restaurant/All Kinds Of Events/Practice Stage | Bar Theatre/Stand-Up/Improvisation Theatre/Cabaret | Guest Plays |
| 9 | Yenişehir kültür merkezi | | | | | Chamber Theatre | | | Concert, Workshop, Causeric, Cafe | | |
| 10 | Gamma Pub | Three managers | 2016 | Culture And Art Society/Empty Place | Rented | Frame Stage | 85 | 4-8 | Bar/Restaurant/Interview/Practice Stage/Autograph Session/Workshop | Stand Up/Plays With Limited Number Of People | Guest Plays |
| 11 | Haymatlıs Mekan | Two managers | 2015 | Theatre | Rented | Frame Stage | 80 | 4-4 Stand Ups | Concert/Stand Up/Workshop/Practice Scene/Bar/Performance Art Stage | Suitable To Atmosphere Of The Bar/Interactive/Bar Theatre | Guest Plays |
| 12 | Disiplinli Sanat Merkezi – Nedenler Esas sahnesi | Theater Group | 2015 | Press | Owned | Frame Stage/Flexible | 100 | 15 | Theatre-Drama Education/Practice Stage | All But Stand-Up | Own-Guest |
| 13 | Arnik Sahne | Theater Group | 2021 | Car Wash | Rented | Black Box | 150 | 25 | Cafe/Education/Practice Stage/Workshop | All But Stand-Up | Own-Guest |
| 14 | Tiyatro Pembe Kurbağa | Theater Group | 2006 | Residence | Owned | Arena Stage | 60-80 | 8 | Workshops/Rarely Practice | Baby/Children | Own/Rarely Guest |
| 15 | Tiyatro Tempo | Theater Group | 2010 | Private Theatre | Rented | Amphitheatre | 120-170 | 8-9 | | All, Mostly Puppet Theatre/Children Theatre/Karaoke/Shadowplay | Own/Rarely Guest |
| 16 | Şato Yazar Sahne | Two managers | 2022 | Wedding Hall | Owned | Frame Stage | 500-550 | 2 Per Month Until Now | - | All | Guest |
| 17 | Tiyatro Kafe | | | | | | | | | | |
| 18 | Çankaya Sahne | Theater Group | 2019 | Cinema->Ruin | Rented | Frame Stage/Flexible | 500 | 30 | Concert Stage/Conference Hall | All | Own-Guest |
| 19 | Tatlıkat Sahnesi | Theater Group | 2013 | | | Frame Stage | 233 | **12 | - | | |

| | | | | | | | | | | | |
|----|--|-------------------------------|----------------|--|--------|------------------------------------|-----------------------------------|--------------|---|--|------------------|
| 20 | Fade Stage ad Coffee | Theatre artist/manager | 2017 | Theatre Stage Attempt | Rented | Frame Stage | 75-80 | 40-45 | Education, Practice Stage, Gallery, Cafe, Restaurant, Concert Stage | All | Own+Guest |
| 21 | Farabi Sahnesi | Theatre artist/manager | 2016/2018 | Theatre Stage | Rented | Frame Stage w/o Elevation (Sofita) | 60 | 30 | Cafe/Education/Practice Stage | All But Stand-Up | Own/Mostly Guest |
| 22 | L'vare Sahne | | | | | | | | | | |
| 23 | Sahne Ikarus | Theatre artists | 2022 September | Theatre Stage | Rented | Black Box | 35-50 | 2-3->10 | Practice Stage/Education | Limited Number Of Players | Own+Guest |
| 24 | Lau Sahne | Three different art colctives | 2022 January | Bridge Club Sports Society | Rented | Flexible | 50 | 2-3 | Atelier/Music Studio/Art Laboratory/Practice Scene | Traditional Theatre/Story Telling/Interdisciplinary Events | Own+Guest |
| 25 | Gülüm Pekcan Dans Okulu Tiyatrosu | Teacher/artist | 2022 June | Manca | Rented | Open/Flexible | 40 | 4 | Ballet School/Dance Theatre/Practice Stage | | Own |
| 26 | Ankara Sınıg Oyunculun Tiyatrosu | | | | | | | | | | |
| 27 | Actor Studio | Theatre teachers | 2009 | Administrative Office Of The Shopping Mall | Rented | Two Frame Stages | first stage 156, second stage 110 | 45 | Education/Cafe/Practice Studio | All | Own+Guest |
| 28 | Panora Sanat Merkezi | Theater Group | 2018 | Theatre Stage | Rented | Frame Stage | 400 | 20 | Free Theatre Courses/Rarell Concerts | All | Own+Guest |
| 29 | Ankara Sanat Tiyatrosu (AST) Bilkent Sahne | Theater Group | 2018 | Cinema | Rented | Frame Stage | 387 | 8-10 + Guest | Education | All | Own+Guest |
| 30 | Ankara - Birinci Peron Tiyatro Garaj Sahne | Theater Group | 2017 September | Garage | Owned | Garage/Frame Stage | 40 | 3-8 | Practice Stage For Their Own Plays | Their Own Comedy/Woman | Rare |
| 31 | L'vare Alice | | 2022 | | | | | | | | |
| 32 | Kobut Sanat Tiyatrosu | | | | | | | | | | |
| 33 | ASM (Ankara Sanat Merkezi) Depo Sahne | | 2022 | | | | | | | | |
| 34 | Bergözar Sanat Kafes | | | | | | | | | | |
| 35 | KSM(Kımdavut Sanat Merkezi) | Theatre artist/manager | 2022 October | Empty Store | Rented | Frame Stage | 120 | 32 | Education (Music, Sport)/Practice Stage | All | Own+Guest |
| 36 | Demirk sahne | | | | | | | | | | |
| 37 | Anares Sanat Merkezi | Two managers | 2012 | Conference Hall | Rented | Frame Stage | 300 | 10 | Conference/Education/Entertainment Organisations | Children Theatre /Entertainment | Guest Plays |

F. Important Factors of the Location Choice in City and Neighborhood Scale

| Number | Factors | Locational Factors | Environmental Factors | Ankara | Neighborhood |
|--------|--|--------------------|-----------------------|--------|--------------|
| 1 | Social Diversity | Soft | Social | 5 | 4 |
| 2 | Transportation Linkages, Accessibility, Public Transport | Hard | Physical | 7 | 15 |
| 3 | Parking Areas | Hard | Physical | | 3 |
| 4 | Walkability | Soft | Physical | 1 | 7 |
| 5 | Health Services | Hard | Physical | | |
| 6 | Educational Opportunities | Hard | Physical | 1 | 2 |
| 7 | Environmental Features (such as parks, natural areas) | Soft | Physical | 2 | 6 |
| 8 | Real Estate Rents | Hard | Economic | 4 | 7 |
| 9 | Real Estate Prices | Hard | Economic | | 3 |
| 10 | Security | Hard | Physical | 2 | 6 |
| 11 | Commute Travel Time | Hard | Physical | | 6 |
| 12 | Physical/Architectural Features of the Building | Hard | Physical | | 13 |
| 13 | Population | Market | | 4 | 2 |
| 14 | Population working in Creative Occupations | Soft | Social | 1 | |
| 15 | Population of Artists | Soft | Social | 5 | 4 |
| 16 | Population of Theater Artists | Soft | Social | 4 | 5 |
| 17 | Cultural Facilities (Cinema, Art Galleries, Concerts, Exhibitions, Theaters) | Soft | Cultural | 7 | 6 |
| 18 | Nightlife, Entertainment | Soft | Social | 1 | 6 |
| 19 | Places that Provide Social Interaction (Cafe, Restaurant, Bar, etc.) | Soft | Social | 2 | 6 |
| 20 | Supports from Private Sector | Governance | | | |

| Number | Factors | Locational Factors | Environmental Factors | Ankara | Neighborhood |
|--------|--|--------------------|-----------------------|--------|--------------|
| 21 | Support from Foundations and Associations | Governance | | 1 | |
| 22 | Cultural Policies Implemented by Central and Local Governments | Governance | | | 2 |
| 23 | Architectural and Aesthetic Features of the Built Environment | Soft | Cultural | | 4 |
| 24 | Historic Texture | Soft | Cultural | 1 | 2 |
| 25 | Awareness of cultural activities | Soft | Cultural | 7 | 8 |
| 26 | Being in the City Center | Soft | Cultural | | 9 |
| 27 | Business Relationships | Governance | | 1 | 1 |
| 28 | Technology | Soft | Cultural | | |
| 29 | Sense of Belonging | Soft | Cultural | 8 | 4 |
| 30 | Tolerant and Open-minded Social Environment | Soft | Social | 4 | 12 |
| 31 | Characteristics of the Art Scene | Soft | Cultural | 3 | 4 |
| 32 | Characteristics of the Theater Scene | Soft | Cultural | 7 | 1 |
| 33 | Personal Relationships | Soft | Social | 10 | 1 |
| 34 | Not having theater at neighborhood | | | | 2 |
| 35 | Location of the residence | Hard | Physical | 1 | 1 |
| 36 | Lack of cultural amenities | | | 1 | |
| 37 | Government supports | | | 1 | |
| 38 | Universities | Governance | | 2 | |
| 39 | Sociodemographic structure of the population | Soft | Social | | 1 |
| 40 | Quality | Soft | Cultural | 1 | 1 |