

RadioCommons proposes to reflect on new possibilities for culture and cultural actors in the present moment of globalization, climate crisis, growing inequality and denial of life.

RadioCommons (Commons Radio) is an online podcast designed as a platform and originates from Europe.

RadioCommons aims to bring thinkers and actors together for a democratic and egalitarian globalization; increasing access, communication and solidarity in the fields of science, arts and culture and to create a multicultural and polyphonic conversation environment.

RadioCommons is an ecosystem where autonomous actors in communication come together. It aims to create alliances.

Radio Commons broadcasts from online channels in limited times; The program and podcast archive can be accessed via the website radio-commons.eu.

ZEYNEP

Radio Commons' content is produced through a partnership among Relais Culture Europe, La Gare Mondiale, labeurop, La Réunion and Les Moulins de Paillard from France, L'assemblea delle lucciole/[Diarìa](#), from Italy, out.side.film from the UK and amberPlatform from Turkey.

EKMEL:

Partners prepare the content cooperatively but autonomously. Radio Commons currently broadcasts in five languages, which are Italian, French, English, Turkish and Arabic; broadcast languages will increase as the number of partners will increase.

It does not have a specific audience target. Over time, it aims to reach a multilingual multicultural public. But at the same time, each program tries to make its content available in English with various facilitating methods.

In line with the editors' choices, each program focuses on social issues that they consider current and important, with a focus on the commons. The contents of the programs range from the Italian social activist DAnilo Dolci, who died in 1997, to the history and present of activism around the theme of Common Kitchen and Food in Sheffield, to storytelling and activism in the Middle East and North Africa.

Under the title Oppression and Solidarity in the Field of Culture and Art, we, amberPlatform, look at the state of oppression that is beginning to normalize in Turkey and to the practices of solidarity and organization that are trying to deal with this situation.

In short, Radio Commons is a socially focused broadcast that emphasizes the commoners aiming for a more democratic, peaceful, egalitarian life in harmony with its animate and non-animate environment.

ESER:

The sounds you will hear during this podcast broadcast are those of the amberplatform team: Ekmel Ertan, Eser Epözdemir, Zeynep Okyay, And Seçil Yaylalı, and to Nafiz Akşehirlioğlu who will read the English version.

Let's take a look at the program sections, we open with Ekmel Ertan:

EKMEL:

"Pressure and Solidarity in the Culture and Art Environment" tries to raise another voice against the normalization of injustice and discrimination, separating policies and exploitation for peace and democracy. The program begins with an interview with Kültigin Kaan Akbulut from the Susma Platform (Speak-up Platform) on the forms and methods of oppression in arts and culture. In an interview with Anatolia Culture's manager Asena Günal, we take a look at the case of Osman Kavala's detention, which has been keeping the threat on civil society and the culture and arts environment constant and alive in the last three years. Then we take a look at the field of contemporary arts in Turkey in an interview with art historian Osman Erden.

ESER: After Ekmel's compilation and interview, Zeynep Okyay's Solidarity Dictionary will offer a different perspective on solidarity.

ZEYNEP: The same concepts can evoke different things to different people. This is a wealth, but does it also cause misunderstandings? What kind of values, theories and events express solidarity? Can we improve our methods of solidarity by examining these? Solidarity dictionary explores this possibility. After a polyphonic intro and a short definition of solidarity, it suggests five initial terms.

ESER: In section 3, Secil Yaylalı, will focus on solidarity and talk about solidarity networks and structures in Europe.

SEÇİL: Looking at the environment of oppression and identifying the problem is actually a starting point. The real solution: support and solidarity. There are solidarity networks that have caught our attention lately. Here we will take a look at the structures of these networks and examine their domains of influence. We will then focus on examples of solidarity and organization from Italy, Greece and Turkey

ESER: Following the compilation of Seçil Yaylalı, in the final section of this podcast I, Eser Epözdemir, will talk to you about the collaborations made in terms of solidarity in the field of culture and art in Turkey during the pandemic. In addition to these cooperation and solidarity movements, you can hear researcher Eda Yiğit's interview titled "INVISIBLE SUBJECTS OF THE PRECARIOUS: THE STATE OF THE ARTISTS IN THE PANDEMIA PROCESS" in the last part of the podcast.

EKMEL:

In the last decade, working in arts and culture in Turkey became increasingly difficult. Artists and art professionals are under pressure on every possible front. The word pressure may sound too exaggerated to some, since it shows itself clearly only in particular cases and to particular agents while it is mostly invisible and normalized. Situations where oppression is clearly visible are obvious cases of censorship, cases taken to court, unlawful arrests and detentions. On the other hand, the widespread self-censorship and the unwillingness that it causes, which itself leads to inertia and non-production, is the invisible side of this oppressive environment. But this is not all. The domination of privatization and corporatization resulting from neoliberal policies and the low-wage and precarious working conditions in the art environment are other dimensions of the oppression.

On the other hand, with the epidemic, the terrible potentials of the precarious living and working conditions in the art environment have come to life. The economic dimension of the oppression has become widespread and deepened and at the same time it inevitably became visible. While in some countries, the welfare state helped alleviate the suffering and inequality to some degree, in Turkey, art laborers were left alone. However, there was also a transformation in arts and culture with the simultaneous emergence of solidarity movements and grassroots networks.

SOLIDARITY INTRO

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EKMEL:

The Arts and culture field is under pressure all over the world. Although the conditions and forms of oppression vary from country to country, from region to region, one can argue that Turkey is a special case when it comes to. I think that this pressure imposed by the global economic system can be addressed under three headings: the censorship and pressure of populist authoritarian governments in the field of arts and culture; privatization and corporate hegemony in the arts and the precarious living and working conditions of arts and culture workers and professionals.

In underdeveloped countries living with constant economic crisis and repressive regimes, there are fewer opportunities for contemporary art practices such as socially oriented arts and cultural activism, which are outside the commercial arts market. Religious fundamentalism and nationalism, do not support contemporary arts and as it happens in, some European "democracies", authoritarian Middle Eastern regimes and in Turkey now and again, they display their hostility openly. We talked about the aspects of the dominant culture in the art scene in Turkey Susma Platform Kültigin Kaan Akbulut.

Interview with Kültigin Kaan Akbulut

KKA:

As the Speak Up Platform (SUP) we work under the name P24 Independent Journalism Platform. The SUP was founded in 2016 and I have been a part of it for the last year and a half. The SUP reports censorship and freedom of speech incidents in the Arts and the Media. It acts as an advocacy organization in these fields, which also produces publications. We publish an annual report every year-end where we analyze the censorship incidents of that year. In last year's report, we tried to produce a statistical figure and saw that censorship incidents and freedom of speech obstructions mostly take place in the media, both the traditional and the digital or social media.

Otherwise, there are many incidents in the academia and the publishing sector. Nevertheless, when we look at the arts, theatre takes up %4, music %6, cinema %5 and visual arts %3. As individual cases, these numbers may seem small but looking at the aggregate, one notices a considerable amount of censorship in the field of arts. However, one has to be careful here since, in the last four or five years, we have not easily observed what we call direct cases of censorship in the arts. There are almost no cases of an exhibition opening up and then being forced to shut down, or this or that work being attacked, or an artist being targeted because of his or her work.

Artists, especially singers, are mostly targeted because of their social media messages. In my opinion, the reasons why we don't see cases of direct censorship in arts are more important. The main reason for this absence is auto-censorship, which exists especially in the field of visual arts but also in others. However, at the same time, material or financial pressures are important here. You may have seen the news that many film directors can no longer receive the monetary support of the Ministry of Culture's Cinema Films program or the problems that the theatre community has experienced lately. Many private theatres have lately either shut down or are about to be shut down because of the pandemic. Many of them simply cannot find an operating space. In sum, my response to your question is that censorship in the arts takes place mostly through auto-censorship and financial pressures that deprive artists of material resources.

EKMEL:

Especially with regards to the field of arts, what are the mechanisms behind this censorship?

KKA:

Of course, the dynamics differ from field to field. Censorship works differently, say in cinema, theatre or contemporary arts. Because I am a part of it, let me talk a bit about the

contemporary arts field where we have a censure report that the organization Siyah Bant (Black Band) prepared years ago. It shows that artists, institutions and curators have practiced a form of auto-censure from the very beginning. It doesn't actually operate as censure or auto censure but in the form of a negotiation, the question at stake being, how can we get this done most easily. Of course, the fact that contemporary arts has a more flexible structure as a form affects this process. You cannot easily alter a film by cutting it as this would be a direct intervention in the work but you can present a potentially risky contemporary art work in different formats. Looking at the field of cinema, in the last three years, the Ministry of Culture has devised the following rule: if a film that has been actually supported by the Ministry receives an 18+ rating, the Ministry can revoke the support. Even though we have not actually seen such a case so far, this inevitably obliges many directors who have no other choice but to receive this support to get this classification.

EKMEL:

How about the arts institutions? Do they act as protective umbrellas or turn into mechanisms that reproduce this cycle?

KKA

What I observe is that what's usually called independent cultural organizations are few and between in Turkey, that is, there are very few institutions that have a budget and can regularly operate with it, that have full time workers and are able to produce regularly. As you yourself know, the rest are usually institutions that are backed by banks and holdings and they are the gatekeepers of this censure mechanism. Strictly speaking, they have to act this way because the risks are too high for them. Any exhibition with a political background or discourse can easily be targeted. This may not have happened very much in the contemporary arts field so far but it can easily happen.

In general we have only seen incidental and extreme cases such as the attack on Ali Elmacı's sculpture in Contemporary İstanbul or the removal of a few works during the TÜYAP Artist Fair. The reason for this is that these institutions know and calculate from the onset what kind of works will make them a target and organize their exhibitions accordingly. This being the case, the number of independent institutions has to increase. We have to find a way to multiply these because the institutions of the big capital such as banks, holdings or corporations are by their nature going to act this way as they cannot take this risk.

For example, next month Kiraathane İstanbul Literature house will have an exhibition by Zehra Doğan. Let's ask, for example, how many institutions can hold a Zehra Doğan exhibition, how many can invite her and say come, our space is your and let's do an exhibition together? Unfortunately, very few. Maybe initiatives can say this but as you know initiatives either have no budget or a very small budget.

The rest of the interview with Kültigin Kaan Akbulut can be found in Turkish at radio-commons.eu

ZEYNEP: Solidarity

Origin: Turkish

Solidarity work: Interconnection of those who make up a community in feelings, thoughts and common interests

Solidarity allowance; organizational solidarity; social solidarity (TDK)

endure - solidarity - solidarity

In old Turkish, the synonym of solidarity is tesanüt. While tesanüt was a rare word historically, meaning "leaning on something" in Arabic, it was put into circulation by the famous modern thinker Ziya Gökalp as the equivalent of the French solidarite.

Tesanüt and senet (deed) come from the same origin.

Tebasüt is mentioned in the Encyclopedia of Islam as a moral term that expresses the solidarity of individuals and groups in society. It would be a pity to treat it only as moral however. Because solidarity - to quote Franco Berrardi - is not just a political or moral value. The condition of its existence is empathy.

EKMEL:

The organization Siyah Bant (Black Band) was founded in 2011. It investigates censorship cases since the year 2000 by listing cases of punishment, banning, targeting, threatening, intimidation, humiliation, obstruction, assault, delegitimation, marginalization as concrete methods of censorship. The detention of Osman Kavala for the last three years has been added to these as a brand-new method. It is a new method that keeps the threat against the culture and arts field and civil society constantly alive and makes us all suffer in great despair. We talked about Osman Kavala's detention with his colleague Asena Günel, who is the general manager at Anadolu Kültür.

AG

Osman Kavala was detained on 18 October 2017 and was arrested on November 1. He has been in prison ever since, locked down unjustly and unlawfully. Today is September 22 and as of today he has been jailed for 1057 days, nearly three years.

When they first detained Osman Kavala, we thought they probably wouldn't arrest him and when they first arrested him, we thought they wouldn't keep him in for long but here we are after three years. In the very beginning, the reason for the detention was a breach of articles 309 and 312 of the Penal Code. One is the July 15th coup attempt and the other is the Gezi case. Osman has waited 16 months for an indictment. In the end, one based on the Gezi protests was prepared and the court process has begun.

There were six hearings and at the end of these six hearings he was in fact acquitted in the Gezi case. That process itself was quite strange. The indictment that we all waited for months, the 657 pages long indictment was a real document of shame. A legal document

that pursues no relation of causality between the accusations it makes and the evidence at hand, one that makes it seem like our constitutional rights are crimes. It was in fact based on illegal eavesdropping, on recordings that were supposedly reevaluated.

All those trials, all six of them made you feel as if you are in a Kafka novel where it is the judicial authority itself that breaks the law. Even so, Osman was acquitted on 18 February 2020. We weren't expecting it because there was a prior ECHR decision and they hadn't acquitted despite this decision, under the pretext that the decision wasn't finalized. The court's tone was equally bad. They tried evicting the lawyers, evicting us, rejecting all legitimate requests. Therefore, we weren't expecting this decision at all. We were of course very happy, we all stood outside waiting for Osman to come out. He somehow didn't come out. In the end, we learned that he was detained again and taken to Istanbul Police headquarters.

The next day he was arrested under article 309 whereas he had in fact been given an ex-officio verdict of release under the same article while he was in prison. This was the charge of coup d'état. The situation is such that there is no indictment based on this article and the ECHR decision relates to both this article and the Gezi case. Further, the most recent legal reform says that you cannot detain anyone without an indictment for more than two years. Therefore, as they could no longer detain him under this article and the Gezi case, they made up something entirely new in order to bypass both the legal reform and the ECHR.

They unfortunately have these tools at their disposal. We are in fact witnessing a serious abuse of the law here. Right now, Osman is imprisoned extraneously under article 328, which is espionage but the allegations put forward here are the same as the ridiculous evidence covered in the ECHR decision. He is accused of things that couldn't really be called evidence such as he coming across some people in a restaurant, emitting a signal from the same base station etc. The ECHR says implement my decision and the Turkish state says I am not holding him under that article, I am holding him under a different article. Therefore, right now the debate is seemingly legal but it is really a diplomatic one between the European Council and Turkey.

We in fact don't know what awaits us because he was arrested under an entirely different article. I don't know if they can write an indictment based on this article. They unfortunately have the tools to detain him for as long as they want and it is really impossible to foresee the future. Thankfully Osman is very strong, patient, he has good morale, he hangs on really well and never complains about the prison conditions, probably so that we don't get too worried. But it is such a long time and I don't know how one can cope with such an uncertainty, such an injustice under those conditions. I am in fact watching him with admiration.

EKMEL

Yes, we all watch him with a similar admiration because these are conditions that are very difficult to endure. Otherwise, his arrest also seems like a threat against the culture and arts field, it is as if he is punished on behalf of all of us. What has been happening is so arbitrary and incomprehensible. We expect him to be free and out of jail and it doesn't happen and the threat this creates seems to be directed towards the entire culture and arts field.

AG

Yes, in fact the threat is not just towards the arts and culture field but the entire civil society, human rights advocacy and culture and arts. The threat is directed towards all these fields, the message being that I can take one of your friends and keep him locked for months and years on ridiculous charges implying that I can do the same to you. But it is not just Osman's case, the Büyükada trial is the same thing just like what has been done to the academics over the peace petition or to the press. This is in fact one of the facets of Turkey's recent authoritarian turn.

Of course, Osman Kavala is a very symbolic name with his long standing support of Culture and arts, his years-long efforts to increase artistic and cultural production, his emphasis on cultural diversity and cultural rights, including that of Kurdish language and literature to find a space in the cultural sphere, his dialogue with the Armenian community, his works on the Armenian cultural heritage in Anatolia. With his arrest, all this is now being criminalized whereas they are the things that any cultural institution or civil society member would do in a democratic country. Therefore, everyone who works with him and all their works is somehow being criminalized and people are intimidated.

And we see the results. As Anadolu Kültür, we have done and published a survey on civil society and everybody who responded mentions this as a threat but thankfully everyone continues to struggle.

EKMEL

How did the culture and arts field react to this?

AG

In fact, the Culture and Arts field has shown serious solidarity. We have never been alone since the beginning of the process. Currently we communicate in a whatsapp group with nearly 200 people. These are mostly artists and people who work in the field of culture and arts.

The rest of the interview with Asena Günal can be found in Turkish at radio-commons.eu

ZEYNEP

Mechanical solidarity

Organic solidarity

Emile Durkheim writes that social solidarity emerges as "mechanical solidarity" in undeveloped societies and as "organic solidarity" in developed societies.

Mechanical solidarity is observed in societies where the division of labor is very limited. Individuals are not very different from each other. Since they engage in similar activities, individual action automatically turns into a collective identity. In these societies retributive justice is applied. An act committed against the common value system is considered a crime against the common morality and punished .

Organic Solidarity replaces the solidarity based on similarity in traditional societies. It is based on differentiation. Because individuals are different, they have to form a consensus. The cohesion of society is achieved by the specialization of people and the need for other specialized services. In societies with organic solidarity, the law also develops into restorative and restorative law. Crimes committed against common values are not punished severely. Courts, security forces and extradition institutions are responsible for the enforcement of law against the crime committed. In line with the increasing specialization in society, public law specializes as well.

EKMEL:

The Contemporary Arts environment in Turkey, in Europe and its peripheries has formed at different levels. In general, the arts market is also developed in countries where contemporary art is developing and vice versa; There is a concrete and reciprocal relationship between the two. The fact that the art market has developed in a country indicates that capitalism has matured with all its institutions in that country, which also generates the *raison d'etre* of contemporary art.

Contemporary art is a product of today's economic relations; So are most institutions, services and products that we come across when we talk about art today. Therefore, the art market as well.

I can perhaps give the following example to clarify the relationship between the art environment and the art market. Zorlu Center for Performing Arts's Upcoming Narrator of Webinar Series's "Solidarity Between Culture and Art Institutions in Turkey" The manager of Borusan Ahmet Erenli stated the following: "Digital, yes, it still will be there but it will no longer be free. When we will start digital broadcasts again in November, we do not at all intend to give them free of charge."

This attitude actually emphasizes two things. On the one hand, our utopian expectation that the Internet would democratize access to culture and arts, among other things, is unfortunately truly utopian. On the other hand, it shows how determined corporatizations operating in the field of culture and arts are to monetize culture and art. Given this approach, it seems fair to ignore the glorification implied by the words culture and art and call some institutions culture and arts enterprises or companies. These family businesses and affiliated cultural enterprises seem to have forgotten that they have a responsibility towards the society in which they are enriched, and that the cultural wealth of the society is the guarantee of their existence, especially in the present moment of our country, and that the investment in the field of culture and arts will pay off in different ways. Another interesting

thing about this talk is the word solidarity in the title, which only emerged when the subject became the pandemic and its attendant economic difficulties - even if we accept that it was just a panel topic. One simply never came across this word in response to the political problems that threaten the culture and arts environment of the country more deeply than the pandemic, a major case in example being Osman Kavala's arrest.

With these questions in mind, let us to go to the conversation we had with Osman Erden, an art historian who has been following the Turkish artistic and cultural scene closely.

EKMEL

The real engine of culture and arts in Turkey are the independents. I see three fundamental issues here. One is the ongoing political repressions. Second, is privatization and corporatization, which creates an institutional hegemony in culture and arts that does not allow other agents to flourish. Third is the precarious working conditions. We easily talk about the third issue and indirectly about political repression but the second, corporation is entirely normalized. Knowing your sensitivity about this issue, I wanted to hear what you think.

OE

When we look at the artistic field, or the art history field in Turkey, there is a particular difference with Europe. When the Turkish Republic was founded as a modernization project, the state had to support the arts because there was no bourgeoisie, no private capital willing to do this. Therefore, up until the multi-party years, we witness the state supporting the arts and artists as much as possible, buying works. During the multi-party period, Adnan Menderes period, the state retracts this support. What happens is that beginning with 1950s banks such as Yapı Kredi Bankası, İş Bankası start to get involved in the arts. İş Bankası, for example, has an incredible collection of Turkish paintings and sculptures. Therefore, we see a shift in the division of labor. During the same years, the wealthiest families slowly start building collections of ceramics, calligraphy etc. but these families' desire to build collections does not create a solid arts market. In the 1980s, especially since 1983 when under the leadership of Turgut Özal the country went into a new multi-party regime and neoliberalism starts to take root, a new class of the rich starts to emerge; people and families whose names we have not heard before becoming rich very quickly and soon after these people too start to build collections, especially acquiring Turkish paintings. A new market thereby emerges, driven by private capital. With the 2000s, the following generation, heirs of the 1980s collectors, emerge as a new class of young collectors, who follow the world more closely, more interested in contemporary arts, attending international fairs, they organize among themselves, founding collectors' associations such as the SAHA association. This is roughly the situation.

Therefore, we see that the state has not supported the arts and culture field very much since the middle of the 20th century. Conversely, look at Europe we see that the biggest supporter of cultural and artistic activity continues to be the public sector. Take For example, one of

the most important contemporary arts event, the Documenta exhibition that takes place in Kassel, Germany. When we look at its budget, we see that the biggest financial supporters are the city, the State and the Federal government and that the share of private capital is very small. Coming to the case of Turkey, the ratio may be a bit dated, from maybe one or two Biennales ago, but if you look at Istanbul Biennale's budget, public contribution is 6 percent, at the most 8 or 9 percent.

I think the question of whether this absence of state support of the arts in Turkey is good or bad is still open because as we know when the state allocates a budget for these things in Turkey, it tends to get involved to intervene.

EKMEL

I prefer the public sector involvement because as the public, at least in principle, we have the right question public funds, to call the state into account but I don't have the right to call this or that holding into account.

OE

Yes of course, you don't.

EKMEL

Therefore, when the state channels public funds into this field, it will be accountable and it is possible to turn this into an accountable relationship whereas if relegated to the private sector, it is not possible to negotiate with a corporation, especially given today's extreme capitalist environment.

OE

What seems to lack in Turkey is a horizontal organization between the state and the private sector, an alternative resource that would support these independent initiatives and projects is unfortunately lacking therefore we are limited to an either/or choice between the state and the private sector. They both have problems of course and ideally, as you said, the use of public funds is a better choice but these work better in a properly running state structure and in the Turkish case, they might bring about intervention and perceived as a threat. Of course, this is just my prediction and there is no public support to speak of but if they do support the arts, I think they would want to do it cautiously, in a certain discipline.

I was saying in this in a different talk the other day, especially during the pandemic, we witnessed European states such as Germany and UK devoting large funds into arts and culture. This not at all the case in Turkey but if it were the case that the Turkish state acknowledged the difficulties that people are facing and devoted a large fund into the arts and culture field, we would still get the big question of how to distribute these funds. As we know, the culture and arts field in Turkey is not very formal, it doesn't bother itself with registration, documents and it is not organized etc. this would create big problems in the distribution of public funds. In other words, we notice that the concept of an artist as a

professional category is not very common in Turkey. Professionalization and organization exist only in the field of music but not in other fields such as plastic arts.

EKMEL

Probably what would end up happening is that the existing institutions such as museums etc would get the support and there would be nothing left for independent artists or initiatives. The difference with a place like Germany is that there is a relationship of mutual trust between citizens and the state and when the fund is distributed, public authorities don't worry so much as to where the money is going. With some documentation of exhibitions, works, reviews etc. an artist can prove that he/she/ze is an artist. These are enough to prove professional artistic involvement and the state isn't going to look whether someone is a good artist or not, what they talk about, which themes they deal with.

OE

Yes indeed, they don't look at those things whereas in Turkey, if a large fund was available we would have to face a huge problem.

EKMEL

This problem exists in other countries. I just wish the problem arose so that we could attempt to solve it.

OE

Yes, you are right. In fact, we saw a smaller example of this during the European Cultural Capital process in 2010. By Turkish standards, a magnificent fund was created with a brand-new legal framework, dedicated new taxes etc. and how was this money spent, how was it distributed for example? We certainly have to look into this example, take it as a yardstick from 10 years ago to understand how public funds work in Turkey.

EKMEL

Yes, there too, contractors got involved in the process. It would be much better if it was limited to arts.

OE

Private sector dominance of the cultural-artistic field is without a doubt a big problem and this is due to the fact that the owners of these institutions, generally large holdings, corporations, families, in short, the bourgeoisie in Turkey is powerless. In a place like Germany or UK, similar private institutions can differ their attitude and act independently from the government, from state politics but the private sector heavy arts institutions in Turkey can in no way touch upon the fundamental and actual problems of the society they operate in. Why is this? Because their owners, representatives of big capital are intimately tied to, indeed dependent on the state.

Let me tell you an anecdote as an illustration. In 2003 Akbank Sanat (Akbank's art institution) then called Aksanat, was opened and the first exhibition was the horse paintings of Kenan Evren, the head of the generals in the 12 September 1980 coup d'état and businessmen flocked there lining up to buy his horse paintings. Simultaneously, one of the few examples of the nearly nonexistent institutional critique in Turkey took place and Beral Madra, critic and curator, organized the Horse exhibition in protest of the Aksanat exhibition.

Another recent example is Istanbul Modern, which was supposed to open sometime in 2005. As you may remember, these were AKP's early, pro EU years and they were about to begin the accession negotiations with the EU in December of 2004. Just to show the Europeans how Europeanized Turkey is, the government has decided to change the opening date of Istanbul Modern and opened it on 11 December 2004. If we take a look at its board of trustees, we see interesting names such as Egemen Bağış (the then Minister for EU Affairs) and others that are still there at the museum entrance.

Therefore, there is such a relationship and it is not the institution's relationship with the state but that of the families who own them. It is the big capital's relationship with the state that creates a big problem. In the US and Europe, similar representatives of capital are not directly tied to the state and they can at times take a stance against it. This is the fundamental problem with the dominance of the private sector you mentioned earlier: the weakness, cowardice, diffidence of the bourgeoisie in Turkey. If this wasn't the case, the art institutions would have been more daring.

EKMEL

One of the latest examples of this is the silence over the Osman Kavala case

OE

Yes

EKMEL

What's the effect of all this, if any, from a purely artistic stance?

OE

For example, if we look at the arts in the 1990s, we can easily see that the artists and artistic production were more courageous then, more provocative stuff where the artists problematized certain aspects or issues of the society they lived in and transposed their worldview via their works. In this respect, the 1990s was much more avant-garde, courageous. You can see this in the first Genç-Etkinlik exhibition in 1995. This was done four times and had tremendous effect, spilling into the rest of the country. Again in 1995, there was the Gar (Station) exhibition in the Ankara main train station, in one of the most important public spaces of Turkish Republic's capital and a Selim Birsnel installation called led

or bullet sleep was exhibited. Such a thing does not exist today and one reason for this is the timidity or fearfulness of capital-owned arts institutions but this is not the only reason. We should perhaps not criticize them too harshly but in the meantime, one has to admit that artists' themselves also engage in auto-censure...

The rest of the interview with Osman Erden can be found in Turkish at radio-commons.eu

ZEYNEP:

Downsizing:

Origin Turkish

The work of downsizing.

The word refers to the decisions taken to affect the availability and cost of money in order to achieve goals such as economic growth, financial stability, price balance and increased employment. The term contraction was proposed as anti-economic growth and was first used by André Gorz in 1972.

It indicates a world where societies will consume less resources and organize differently. However, downsizing is used here in the context of difference rather than scarcity. Downsizing is a way of experiencing a different world. It proposes moral values, cooperation, restoration practices and autonomy which are all destroyed by the phenomenon of commodification, itself tightly linked to growth. Downsizing is therefore about a new politics in which solidarity and commons are operative.

Downsizing enables economic models such as grassroots organized urban gardening, collective bakery, collective kitchen, cooperatives, community currencies, time banks, and barter markets.

EKMEL:

Let's go back to the question of the independents which has been covered extensively in our interviews and talk about our work on the Independents' Index, which we started with amberplatform, PASAJ and Halka Sanat and trying to continue with an expanding team.

ZEYNEP:

The Independents Index is a web-based map. It aims to make visible and accessible independents who carry out their activities in and out of the center.

EKMEL:

EKMEL: In addition, it aims to create a reference source for the actors of the field, such as

artists, art professionals, advocates, academicians and researchers by compiling and visualizing partially measurable information such as the capacities of Independents, their interests and working methods. Another objective is to make the Independents visible as a sector, its power, size and influence.

ZEYNEP:

Independents' Index started out as an idea by PASSAGE together with amberPlatform and Public Art Project in 2015. In 2019, we materialized the work. 6x6x6 and Hayy Open Space joined us. We made an open call and held 3 meetings with the respondents in Istanbul and Izmir. Our aim was to create a more participatory platform. Participants of the meetings provided the formation of a pilot database by entering their information into the forms we created.

EKMEL: At the same time, we talked about the basic concepts in these meetings. We created the meta-data together. Independence was one of these basic concepts. The main objective of these meetings was to seek answers to questions such as who really is an independent, what do we mean when we say independent, who should be on this map etc.

ZEYNEP:

We ultimately got support of SAHA Association. This support included both the website application and building the communication pillars of the project. Soon, the index will be available on our website bagimsizlar.org. We ask independent individuals to register and enter their own data into the database so they can be mapped. We will try to reach independent people through social media calls. We also want to organize local meetings.

ZEYNEP:

Civil disobedience

2 words

Obedience

Origin Arabic

submission, temper

Similar words: obedient, disobedient

Civilian

Origin French

civic, civic, urban, non-military, uniformed civic or civic citizen, fellow countryman

Similar words: civilian coup, plainclothes police, civil society, civilian

Civil disobedience is a morally grounded protest in which individual interests or opinions cannot be at the center. As a rule, it is a public action that is announced in advance and can be calculated by the police in its own flow. It involves the deliberate violation of singular

legal norms without regard to general obedience to the legal order. Finally, the violation of the legal norm by civil disobedience has a symbolic character - this is where the limitation of nonviolence in instruments of protests arises.

Civil Disobedience or the expression “freedom to be a round nail in a square hole”

Aldous Huxley - Brave New World

Elements

Violation of the law,
Nonviolence,
Publicity,
The tendency towards the Rule of Law,
Consent to endure law enforcement

Major civil disobedience methods

Sitting
Occupation
Call to general strike
Collecting signatures
self-reporting
Border crossing
Boycott
Death fast
Displays of sympathy towards prohibited causes (TDK)

Many cases of civil disobedience have taken place from the ancient Roman period to the present time. While these actions were illegal but legitimate, individuals and communities who committed them act in the awareness that they would be punished due to the illegal nature of their action. Such actions seek to mobilize public conscience by creating political cooperation among all parties who suffered an injustice.

Founded by artists, academics, curators, writers and activists Occupy Museums, Liberate Tate and Gulf Labor movements also criticize the ties that today's museology has established with neoliberal systems.

At the Orsay Museum in Paris, the capital of France, FEMEN activists protested the sexist practices of the museum administration by stripping off.

Gulf Labor announced on October 17, 2013 that it will start a 52-week-long protest after negotiations with the Saadiyat Island officials to improve the working conditions of workers brought from countries such as Nepal, Sri Lanka, India, Pakistan and Bangladesh failed.

Following six years of protests and court proceedings, Tate gave in to the public pressure and announced that it would end its sponsorship agreement with BP in 2017 after 26 years.

SEÇİL

In fact, practices of solidarity have existed in Anatolian lands for centuries. The well-known İmece involves coming together to produce and work collectively for a very specific purpose in rural areas.

It is as if modern life makes us forget to be in action together, until we face difficult times when we remember that we can never be alone in the first place and that the easiest way to overcome difficulties is to act as a group. Hardships remind us of the importance of being a group and solidarity.

Undoubtedly, the biggest challenge of the present is the covid-19 pandemic that we face on a global scale. This process, which has taken a heavy toll on many sectors, has also negatively affected the art sector. As a result, a lot of groups have rediscovered that unity brings about strength.

There is a theater co-operative in Turkey that has begun to structure itself well before the pandemic. This cooperative, founded by actors, consists of 13 independent theaters. Among its goals is to reduce the burden on theaters in the short term, to increase theaters' incomes in the medium term, and to become an institution that can advocate and bring about legislative change in the long term.

Ekmel mentioned that this theater cooperative is an exemplary work to be emulated in the field of plastic arts as a social cooperative. Another group that emerged with the pandemic is Omuz (Shoulder) and Eser will tell you more about this in detail soon, but the most important point here is that Omuz is helping art workers. It divides its activities into periods, and acts as a tool to transmit the support it receives from different individuals to art workers.

At this point, I would like to introduce you Art workers Italia from Italy and Cultural Workers Alliance Greece from Greece. As in Omuz in Turkey, the people who are the main focus of these two groups are art workers. Although not always very visible in the field of art, we know that an art sector cannot be without these laborers. Who are these? artists, artists, curators, assistant curators, researchers, museum educators, art directors, producers, light and sound technicians, registrars, video producers, art critics, art writers, art historians, supervisors, couriers, gallery assistants, project managers, consultants, coordinators, conservators, graphic designers, illustrators, photographers, animators, studio assistants, communication and social media managers and press office staff and many more.

First of all, I would like to talk about Art Workers Italia. Following the epidemic in March, thousands of art workers in Italy were in a difficult situation and began to suffer economic

problems. Of course, all exhibitions and art events were canceled. But that is not the main problem. The living conditions of these art workers were difficult to begin with but their post-pandemic experiences revealed many structural problems such as: employment without a contract, dependency and exploitation against unpaid labor, the over-professionalization of the art industry, the enormous inequality of wealth, the relative lack of government and financial regulation. Given these problems, artists shared their stories in a Facebook group and as these stories grew, 2000 more people joined the group. By arguing that the government has not played a sufficiently active role for the art workers, they embarked on the act of becoming a group. This group, which currently has more than 5000 members, remains in touch with national and international solidarity networks and supports and shares these with its participants. Art Workers Italia defines itself in the following way: It is an informal, autonomous, non-partisan group of contemporary art workers that emerged in response to the covid-19 pandemic crisis.

Various committees and working groups work on different issues. These include editorial units, a unit that takes requests and shelters into account, a unit that focuses on non-profit associations, a unit that examines foreign models, a unit that examines how to carry out communications, and a unit that just focuses on Italy. In addition to forming the group, art workers Italy has published a manifesto that summarized the problems facing art workers in Italy and presented it at the Primo Maggio Cittadino virtual march in Turin on the first of May International Workers Day. Now let's take a look at the objectives of the manifesto:

[GOALS OF AWI]

Our strategic perspective, in the short and long term, is to focus on the [RECOGNITION] of the profession of contemporary art workers, the [REGULATION] of employment relationships, the [REDISTRIBUTION] of resources, and the reform and [RESTRUCTURING] of the entire sector. Building upon previous efforts undertaken by others, Art Workers Italia is currently working in dialogue with several research institutions, universities, foundations, and cooperatives: to conduct [SURVEYS] designed to provide quantitative and qualitative information regarding contemporary art workers in Italy; provide training materials for professionals working within the sector; and develop a [CODE OF CONDUCT] specific to cultural work, that acknowledges its financial and value-extraction operations.

In Greece, another group has emerged under the name of Cultural Workers Alliance Greece. It consists of artists and art pensioners who came together when pandemic hit. And they're making their first podcast. It's still not over. The subject of this podcast is "nextness". We would like to let you listen to the first episode of the first podcast here. We can understand much better what they want to do from their own voices.

ZEYNEP:

Minor politics

2 words

Siyaset (Politics)

Origin Arabic

horse care and training, grooming

government, administration

While word siyaset in Arabic essentially means "grooming, horse care", before the 11th century, it had the meaning of 1. "reaya (subject) management", 2. "criticism and punishment, punishment". It means "political party affairs" in the Turkish usage since the beginning of the 20th century.

Similar words: siyasetçi (politician), siyaseten(politically), siyasetname (political treatise), siyasi (political), siyasiye (politics as government)

Minor: Origin French

small, smaller

Minor politics is a form of politics that is non-violent, non-reactive and non-confrontational, and adopts peaceful and indirect actions. It recognizes the multiplicity in difference and equality. It advocates action instead of critique, doing instead of waiting, solidarity instead of philanthropy.

Minor politics can exist and operate in a multiplicity of sites, from education to sports, from autonomous production experiences to ecology, from memory studies to solidarity with immigrants and asylum seekers, from prison work to the protection of urban commons, from gender equality to local empowerment activities, in solidarity networks such as a foundation or an association, or in solidarity networks such as a neighborhood initiative or food cooperative.

In minor formations and practices, people can feel the beauty of collaborative experiences and of accomplishing something together, primarily because they come together around simple common interests, human needs and values. After a while, when they learn about each other's major identities, a law that is too strong to be affected by the dividing, confrontational, polarizing effects of these identities has already developed among them.

ESER

Hello, you're listening to Radio Commons' first podcast from Turkey. During the last half hour of the podcast, you will hear a compilation that focuses on the collaborations and initiatives that happened in the field of culture and arts during the pandemic in Turkey

After this review, we will have an interview with researcher Eda Yiğit to talk about a survey that she prepared and that was conducted during the pandemic. You can find the web addresses of all the solidarity initiatives I will mention on the Radio Commons web page.

However, before posing the question of what has been done regarding solidarity during the pandemic process, looking at the pre-pandemic scene will help us better understand the framework for solidarity and the culture and arts scene.

When we say culture and art, it is necessary to separate them under different headings such as visual arts, theater and music to better discuss the difficulties faced by producers and laborers more specifically. In this part of the podcast, we will give priority to the field of visual arts as much as possible.

I think "Lack of communication" is a useful concept to highlight the process and even the art community in general. The widening communicative distance among artists, cultural and artistic institutions, collectors, culture and arts actors becomes more evident when it comes to solidarity.

Before talking about solidarity during the pandemic, we should also remember the problems faced by the producers and laborers of culture and arts over the years regarding social insecurity, inaccessible health rights, and ill-defined legal rights.

Basically, the fact that artists did not unite under an organizational model compels the culture and art producer to fight even harder in this extraordinary situation.

The lack of an authority to appeal, or the inability to act together had a very negative impact on the culture and art producer, especially the artist who was not represented by an institution.

Interviews with various sources and experts indicate that the art market has stalled at a rate of 70%. Contemporary artists who are active in the field of visual arts has likely a population of less than 4000 people. It is actually possible to create a unity structured in terms of human multiplicity. However, a union that creates power has not formed, could not be brought about. There are even situations where various unities are not aware of each other. Information accessibility and sharing are also very problematic, especially with regard to copyright. If am not mistaken, the payment of a standard base fee to an artist or critic for events such as conferences or talks was first suggested at the AICA meeting sometime in the beginning of the 2010s.

Let us now look at the initiatives that emerged during the pandemic. We know that there are economic difficulties in almost every sector. Especially in art a movement can only be created with the support of private museums, institutions, galleries and collectors. There are doubts in different circles about state support. Currently, there is probably no artist in Turkey who would say that he or she survives with material or immaterial state support.

Among these initiatives, the ones that need the most publicity are the independent art initiatives. SAHA Association deserves a special mention in its increasing support of the sustainability of independent art initiatives. SAHA has created a new fund to support artists and initiatives in the field of visual arts during the pandemic. Following an open call it made at the beginning of June, it supported 22 different art projects.

Artists whose production processes were affected by the pandemic, or artists who wanted to produce about the pandemic itself, benefited from this fund. Within the terms of this support, SAHA also supported the second term of the fund, which was established under the

name Omuz (Shoulder). With all the positivity that the name implies, Omuz initiative, in its own words, “was established in order to strengthen the network of solidarity in the environment of economic inequality and insecurity that became more visible in the Covid-19 process”. Omuz is a solidarity bridge to bring together people who want to receive and give support. Applications are opened every two months and the number of people who will receive support is determined according to the number of people who will support, the aim being to transfer a one-time sum of 1,000 TL to 100 people each time. In the meantime, Omuz works as a crowded team in coordination that can be reached via <https://omuz.org/>. They also make of offering their thanks to SOS Relief, a similar organization in created in Belgium for their inspiration and support.

Another support program like Omuz is Ahbap (Pal). In the frame of its cooperatiin with the organizations Dirsek Teması (Elbow Touch) and Akıllı Baykuş (Smart Owl) Ahbap has announced a 500 TL cash support to 30 culture and arts sector employees who took an unpaid leave, lost their jobs, and experienced economic difficulties during the COVID-19 process. They had set up a fund available until mid-September. To support this fund, which is designed for musicians, theater / cinema artists, field and stage workers, sound and lighting technicians, please go to <http://ahbap.org/yardim>.

Another solidarity platform is an initiative that aims to support artists who are not represented by an institution. Ekip (Team) set out to create an alternative artistic solidarity space to bring collectors and artists together through the hashtags #sanatadestekol, #sanatadestekolalim, #sanatadestekol, and they do this by uploading the artists' videos to youtube channels in order to create awareness.

Contemporary Istanbul Art, Culture and Education Foundation had made an online initiative with an open call. Uniting artists and galleries under the hashtag #Çağdaşsanatadestek, it has promised not to take a commission in order to create a unifying and sharing environment by also including the art audience. Various galleries such as Galerist drafted a list of works to sell without commission in the process. Galerist later stated that they received less demand than expected.

Civil Society Support Foundation provides a variety of funding to which arts and culture institutions and NGOs established in Turkey can apply. These warrant a detailed examination. You can reach them at <http://siviltoplumdestek.org/kultur-sanat-fonu/>

According to the news published at the end of June, Istanbul Metropolitan Municipality was in the process of preparing a package to support culture and arts. IMM prepared a support program for the culture and arts sector, which had been adversely affected by the pandemic process. They stated that theaters, cinemas and independent artists would be supported with both stage opportunities and digital broadcasts.

Another constructive action of the Municipality was that, despite the unfavorable conditions, with event venues opening and closing in confused fashion following the new performing arts regulations, city theaters opened in September and the screenings started.

in May a call had been made to the Ministry of Culture by the International Plastic Arts Association (USPD). With a presentation, USPD informed the ministry of their requests to provide the funds needed by culture and art workers and laborers (artists, art people, curators, art workers, critics, etc.) during the pandemic period.

Following this review I would like to conclude with an open call invitation and go on to the interview: In partnership with the Allianz Cultural Foundation, Tarabya Culture Academy is offering co-production scholarships for Turkish-German artist duo for the first time as of this autumn. Up until October 2020, these scholarships were not open to Turkish artists. Tarabya Culture Academy can be reached via their website.

ZEYNEP:

Cooperative:
Origin:French

Solidarity company founded by workers who work together

Similar words: cooperation, cooperate
(Nisanyan)

Food cooperative, Professional collaboration cooperatives

Cooperatives are one of the most important examples of solidarity economies. Cooperatives are not new or structures in formation. In today's economic environment, their importance is increasing in as they propose an alternative economic approach. There exist producer / consumer cooperatives, cooperatives focused on social needs and cooperatives supporting economically marginalized groups.

(Solidarity Economies, Aslihan Aykaç)

In a male-dominated village in Urla, women set up a cooperative for mastic production.
<https://www.birgun.net/haber/aracisiz-modelin-adresi-kooperatifler-264227>

Mondragon Workers' Cooperative

Özgür Kazova Textile Cooperative

In 1995, the International Association of Cooperatives adopted the seven principles for cooperatives:

Voluntary and open membership.

Democratic control by members.

Economic participation of members
Autonomy and independence.
Education, training and information.
Cooperation between cooperatives.
Being responsible to society.
(TDK)

With the cooperative structuring, we have the opportunity to develop projects that will provide economic benefits to our partners and to use the power of unity.

Theater Cooperative

ESER

Up next is our interview with researcher and artist Eda Yiğit. Our focus will be on Eda's research survey, titled "the Invisible Subjects of the Precarious: the state of the artists in the pandemic process". By way of this survey, we will talk with Eda about the determination of the needs of the artists in order to exist, how the question of organization has been shaped or failed to do so.

EY:

Let me start this way. As you said, the question of precarity became one of our fundamental problems during the pandemics but essentially, this precarity has always prevailed in the field of art. When I looked into it with the onset of the pandemic to see how it was researched, I found so few things and was quite surprised because in order to analyze a situation we have to be able to perceive our situation in a shared language let alone creating a data base.

I could only find Elif Demirkaya's article and apart from it, there was Önder Özengi and Pelin Tan's research, which they started in 2013 but could not finish. During the Orta Normal talks they actually explained the reasons why the research could not continue. Because of the complexity of art-labor relationship, it took them nearly a year to design the questions alone. When we started deliberating, we realized both that this research wasn't easy but also that it was essential. Inspired from all this, I designed a small survey. I got into it as a naïve researcher but as I popularized it, the feedback I got from people pushed me further into thinking and writing about this issue.

ESER

I think another survey to mention here is the work of Selen Esen and her team, which is based on academic data. I know that it is part of a TÜBİTAK supported research project. By the way, your survey is still active and the pool is filling up. It is possible to participate.

EY:

Yes. In this survey I have posed 38 questions and 150 artists have answered. As the number of respondents increase and I am able to read the responses while intercrossing them via SBSS, I will be able to speak much more substantially. It is not yet at this stage. I think the present stage will at least help us publicize the survey. Didem Ermiş has done a survey on visual arts and she was writing it but I am not sure if she is finished. This is about all the statistical and formal research I know of even though there are certainly informal online conversations.

ESER

Going back to your survey, it seems necessary to talk a bit about one of the questions there, the one about the organizational models: what kind of a model would be able to include all of culture and arts workers? Certainly, each field has different needs and implementation style. What needs to be discussed is which integrative model, cooperative, union, foundation etc. would constitute an inclusive umbrella.

EY

During the Orta Normal Talks, there was a question we specifically discussed. The implementation and potential benefits of each organizational model is different but when we look at the limited number of actual examples that were implemented, such as the theatre cooperative, what needs to be done is clear, we know what kind of struggle is ahead, who needs to do what etc. either professional association, union, cooperative or foundation, I think that an organizational model that would struggle in this field to protect the rights of artists, art critics, writers and curators will be a useful outcome of all these organizational models. But the number of devoted and professional people who would work in such an organization is not very much, especially under current conditions of labor where precarity is common and labor and time are so precious. This may be why the institutional organizations do not happen.

Let me also say this, what we need is a flexible, agile model that would foster independence rather than the rigid, traditional models of organization. Institutionalization can of course result in various practices of rights acquisition but it is also true undefined forms of solidarity also have a lot of power and that organizations have to be need-driven as we saw with many artists who were producing during the pandemic and were able to get together, not under any traditional name, not as collectives but just together; and they weren't just producing artistic work but would also cater to members various other needs. As we know this is not just about labor rights, one also needs other things psychological support, money to pay the workspace rent etc. These issues were very much spoken about in those production spaces. Therefore, it is sometimes hard to differentiate these things; it is also possible to talk about a model, a situation that creates its own solutions and is quasi invisible. However, if we are talking about an institutional structure that is engaged in a rights struggle, it is undoubtedly very weak and insufficient.

One of the things that the answers to the survey show is hopelessness. Even though they clearly needed the assistance, many people simply didn't apply because they thought they

wouldn't get it, because they wouldn't be able to go through the procedure. Where would they apply anyways, there weren't a lot of funding programs to begin with but the crucial thing was that many of them had lost any conviction that they would accomplish anything as artists. This was a sad point. On the other, hand it is also true that many artists find a way to create their own solutions.

With regards to the survey, one thing I did not expect and makes me feel good saying is that some people who gave feedback said that the survey made them realize once again the direness of their situation, the directness of the survey's questions was revelatory for the and prompted them to rethink the situation. This makes me happy. We are not exactly able to grasp the severity of the situation in its totality. Those who truly suffer know of course but I think the survey was able to alert some of the middle-class people to the seriousness of the matter.

ESER

Yes, it is kind of like taking a personal x-ray and finding out "oh my, where was I, what am I struggling with". You are right that encountering the question in writing creates a slap effect and reminds you once again how vital the things you struggle with are. Situation, time, politics have such a serious effect on what we do and such a survey lets us see it once again.

EY

Not just the effect but the entire field, the process of artistic production is directly built on it. Not only our everyday lives but also our positions in the artistic field, the content of our productions are conditioned that way. Politics is not something that can be differentiated. I think the most critical, fundamental question of the survey is this: I asked what their average monthly income is. %42 said 2000 Liras or less! What does this mean? Let me say that the minimum salary is 2943 TL for example. It is less than minimum salary, nearing half of it. Another feedback was that the survey deals with artists, ignoring the other laborers of the arts field. One really needs to design another survey to deal with this question. Because I directly targeted the production space of artists, I designed the questions accordingly. I could only do as much but I think this is a crucial research. This question of income also defines for us the class dimension. Let me remind you that the poverty threshold in Turkey for a family of four is currently 7732 TL and the hunger threshold is something like 2373 TL. Therefore we see a serious situation of poverty and this is crucial to begin talking about precarity.

Another question was whether artists are supported by another party. It turned out 60 % were supported either by their social circles, partner, parents or family. I think this dependence affects independence.

ESER

This is a huge issue that stands right in the middle of our lives. Perhaps it should make us think this: all this education, intellect, the conditions of being an artist, and I say this not idealize but to define a conscientious being aware of what's going on around them, one thing all this brings about is the question of being an individual, being able to take one's decisions, to critique and this kind of economic dependency, it seems to me, is in direct confrontation with the questions of individuality.

EY

It certainly is. I had also this in the survey what the conditions are that would make one feel free and autonomous. More than half the respondents to this question said economic or material security. This implies that people do not at all feel free unless they have economic security, which is crucial to freedom of speech, to building an autonomous life without dominance and censure.

ESER

Yes, as you yourself said, this is an important contribution to the field as it is to your own research process. In addition to the experiences of artists, it is important that you intend to produce another study that will reveal the experiences of the field's workers. I would also very much like to see such a study. I hope we can talk about such a study in the future.

EY

Thank you very much. I try to devote as much labor as possible to this research because the results are really crucial, affecting life directly and in order to create solutions, they have to be analyzed carefully. Therefore I will keep on working on this issue.

ESER

There is also this. When we say survey, we are faced with numeric data, the same kind which we also see when we read about refugees today. It is as if there is a certain numbness in today's society towards the numerical and the visual. It is possible that we find it hard to accept the existence of people who try to live on for less than 2000 TL a month and try to produce in the artistic field and perceive this numerically.

EY

Yes, you are right. This question of numbers is important. It doesn't help us conceive of the situation in a positive way: it is not a question of quantity. Whether it is 10 % or 90 % of artists who are in a precarious situation, this is a problem that needs a solution. Of course, the highness of the number raises an alarm but let's put this aside for the moment. With regards to the question of assistance to artists, one critical thing is that funding usually covers rent and/or technical costs but not the cost of human welfare or copyright, which I find cruel as many artists are in a struggle for survival. The other workers don't get anything anyways. The other thing is that the issue of organizational models is not just a question of solidarity but one of creating a database that would reveal the situation of artists across the

spectrum, including theatre, music, visual arts and I don't mean not just statistically. I posed open ended questions in more than half the survey inquiring about what they are really going through in their own words and reaching conclusions based on this data, which is not statistically predictable but crucial to turn what is otherwise limited to the personal into a public debate. Contemporary organizational models ought to create such databases and share them with the public in a transparent manner.

ESER

There is much more to add and talk about Eda but we have to stop here. I want to thank you very much for this interview and for engaging in this research survey, which helped us talk about the kind of hardships that face contemporary artists and producers in culture and arts, and about the state of solidarity in the field. Thank you so much.

EY

Thank you for allowing me to talk about this and let me also thank each and every one of the artists who responded to this survey. I hope we can continue and develop these kinds of studies. When the survey is completed, I will present it visually and in writing. Thank you again.

ZEYNEP:

And as we finish
solidarity with the nonhuman
Non-human 2 words

A non-human being is any being that is not human but has some qualities that can be regarded as human. The term can refer to objects developed with human intelligence, such as robots or tools. The word that accurately describes the interdependence between separate but deeply related entities is the word solidarity. Solidarity makes no sense without the shattering flaw of symbiotic life at all scales. Symbiotic life manifests itself through solidarity and sounds that way Solidarity works only this way. Timothy Morton

At the core of Ubuntu, which is the philosophy of the Bantu-speaking peoples in Africa is that a person is and exists through his relationships and interdependencies with others. The concept of others used here covers all non-human beings and is directly related to caring for nature.

'The first non-human being with human rights': Ganges River was also considered 'alive' The judges who took the decision set a precedent for the decision taken for the Whanganui river, which is considered sacred by the Maori natives in New Zealand.

In Argentina, the orangutan Sandra, whom the court ruled to be a 'non-human person', was moved to her new location in the United States (USA).

ESER:

You have listened to Radio Commons amberplatform broadcast.
Goodbye.