ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

A CASE STUDY OF CULTURAL POLICIES AND RELIEF FUNDS: HOW TURKEY SUPPORTS THE LIVE MUSIC INDUSTRY IN TIMES OF CRISIS

M.A. THESIS

Seren TOPALOĞLU

(409191112)

Department of Music

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JANUARY 2023

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

YARDIM FONLARI VE KÜLTÜR POLİTİKALARI ÜZERİNE BİR VAKA ÇALIŞMASI: TÜRKİYE KRİZ DÖNEMLERİNDE CANLI MÜZİK SEKTÖRÜNÜ NASIL DESTEKLİYOR

YÜKSEK LİSANS TEZİ

Seren TOPALOĞLU

(409191112)

Müzik Anabilim Dalı

Müzik Programı

Tez Danışmanı: Doç. Dr. Yelda Özgen ÖZTÜRK

OCAK 2023

Seren Topaloğlu, an M.A. student of ITU Graduate School student ID 409191112, successfully defended the thesis entitled "A CASE STUDY OF CULTURAL POLICIES AND RELIEF FUNDS: HOW TURKEY SUPPORTS THE LIVE MUSIC INDUSTRY IN TIMES OF CRISIS" which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor: **Assoc. Prof. Dr. Yelda Özgen Öztürk** .....

Istanbul Technical University

Jury Members: **Assoc. Prof. Dr. Cevdet Erek** .....

Istanbul Technical University

Assoc. Prof. Dr. Cemal Barkın Engin .....

Bahçeşehir University

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To all the visible and invisible laborers of the live music industry…

FOREWORD

I was not expecting MIAM to be such a life-changing experience for me before I began my studies. After constantly hearing that I don't have a talent or ear for music and that I should drop the pursuit of learning it, I accepted my fate and distanced myself from something I was enchanted by. Fast forward to 2018, when I finally started to work professionally in the music industry as a tour manager. I was confounded to see the real story of how things were working backstage. I wanted to do this right and get the proper academic knowledge to merge with my experience in the field. Now I'm leaving MIAM, having vindicated my decision to pursue music despite the discouragement of those who said I couldn't or shouldn't. Furthermore, I have acquired valuable knowledge and experience that has greatly increased my love and respect for music.

Firstly, I would like to thank all the faculty members who were at the interview on that decisive day. Secondly, I like to thank all my classmates, who were very patient with me and my relentless questions all the time. Especially to Danny Fratina, Bardia Hafizi, and Tuna Karaağaçlı. My dearest teachers, Dr. Jerfi Aji, Dr. Paul Whitehead, Robert O. Beahrs, and Amy Salsgiver engaged me with their course material, opened new pathways and possibilities that changed my perspective and worldview for the better. Also, of course, I am very grateful to Miray Eslek for her tedious editing of my thesis, and Özlem Gürkan for her continuous support. Special thanks to Ceyda Atay and Nil İpek Küçükbaşlar for providing me with their own dissertations; these kinds of works are very rare, and they need more recognition. Being Hakan Kurşun's student for 3 years was definitely something special, and his contribution to this thesis is considerable- thank you! Thanks to my interviewees, Merve Eryürük, Murat Sezgi, and Onur Ertem for providing such valuable information that contributed to this research that I hope will be useful for other researchers out there. Thanks to my jury members, Assoc. Prof. Cevdet Erek, and Assoc. Prof. Cemal Barkın Engin, for taking their time to provide the feedback I needed to improve my research. Thank you, mom, Kadriye, Jacqueline, and Cenk, my lovely family. Lastly, to Will, for being my biggest supporter in life.

January 2023 Seren Topaloğlu

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ABBREVIATIONS

BIEM : Bureau International de l'Edition Mecanique (The International Bureau of Companies Managing Registration and Mechanical Reproduction Rights)

BKM : Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and Media Germany)

BİROY : Sinema Oyuncuları Meslek Birliği (Turkish Actors' Collecting Society)

CCI : Creative and Cultural Industry

CISAC : Confédération Internationale des Sociétés d'Auteurs et Compositeurs (The International Confederation of Societies of Authors and Composers)

DCMS : The Department for Digital, Culture, Media, and Sport of the United Kingdom

DISK : Devrimci İşçi Sendikaları Konfederasyonu (Confederation of Revolutionary Trade Unions of Turkey)

DIY : Do It Yourself

DJ : Disc Jockey

EU : European Union

FİYAB : Film Yapımcıları Meslek Birliği (Filmmakers Association)

IKSV : İstanbul Kültür ve Sanat Vakfı (The Istanbul Foundation for Culture and Arts)

GDP : Gross Domestic Product

GVL : Gesellschaft zur Verwertung von Leistungsschutzrechten (Society for the exploitation of ancillary copyrights)

GYD : Görüntü Yönetmenleri Derneği (Cinematographers' Association of Turkey)

GEMA : Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte (Society for musical performing and mechanical reproduction rights)

İBB : İstanbul Büyükşehir Belediyesi (Istanbul Metropolitan Municipality)

ICANN : The Internet Corporation for Assigned Names and Numbers

KSK : Künstlersozialkasse (Social Insurance for Artists)

KUDA : Kurgucular Dayanışması (Film Editors' Society of Turkey)

LGBTQ : Lesbian, Gay, Bisexual, Transgender, and Queer

MESAM: Türkiye Musiki Eseri Sahipleri Meslek Birliği (Musical Work Owners' Society of Turkey)

MIAM : Müzik İleri Araştırmaları Merkezi (Center for Advanced Studies in Music)

MSG : Musiki Eseri Sahipleri Grubu Meslek Birliği (Musical Work Owners Group Society)

MÜ-YAP: Bağlantılı Hak Sahibi Fonogram Yapımcıları Meslek Birliği (Turkish Phonographic Industry Society)

MÜYORBİR : Müzik Yorumcuları Meslek Birliği (Professional Union of Music Interpreters)

MÜZİKBİR: Bağlantılı Hak Sahibi Fonogram Yapımcıları Meslek Birliği (Phonogram Producers Society)

MÜZİK-SEN: Müzik ve Sahne Sanatçıları Sendikası (Musicians and Performing Artists Union).

NACE : Nomenclature of Economic Activities

NGO : Non-Governmental Organization

OECD : The Organisation for Economic Co-operation and Development

SENARİSTBİR: Senaryo ve Diyalog Yazarı Sinema Eseri Sahipleri Meslek Birliği (Scriptwriters Guild)

SEYAP : Sinema Eseri Yapımcıları Meslek Birliği (Film Producers' Association of Turkey)

SGK : Sosyal Güvenlik Kurumu (Social Security Institution)

SİNESEN : Türkiye Sinema Emekçileri Sendikası (Union of Cinema Laborers Turkey)

TRT : Türkiye Radyo Televizyon Kurumu (Turkish Radio and Television Corporation)

TÜMİS : Tüm Müzik ve Sahne İşçileri Sendikası (All the Music and Performing Laborers Union)

TÜROFED: Türkiye Otelciler Federasyonu (Turkish Hoteliers Federation)

UNCTAD : The United Nations Conference on Trade and Development

UNESCO : The United Nations Educational, Scientific and Cultural Organization

VR : Virtual Reality

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A CASE STUDY OF CULTURAL POLICIES AND RELIEF FUNDS: HOW TURKEY SUPPORTS THE LIVE MUSIC INDUSTRY IN TIMES OF CRISIS

SUMMARY

The live music sector has always been a precarious industry, and with a global lockdown the underlying inherent obstacles were apparent more than ever. For the live music industry workers in Turkey, this is neither the first nor the last time they are facing the loss of their primary source of income for the unforeseeable future. This study aims to determine which deeply rooted issues make the live music industry workers in Turkey particularly vulnerable to adversities, with a comparison of Germany's response to the live music industry at the end of the research. Germany's agile demeanor during a time of crisis proved to be one of the most resilient approaches as opposed to the majority of the EU countries. As a case study, this research is based on textual analysis of policies, press releases, reports, surveys, and transcripts of interviews. The research focuses on relief funds provided by two different governments in the timeframe of March 2020 to December 2022. By comparing and contrasting their existing cultural policies, distinctions between both countries are considered in order to develop possible alternative models to adopt. The analysis demonstrates that there are historical differences in policymaking directly affecting cultural and creative industries in their corresponding governments. Moreover, the discrepancies between the music-collecting societies in each country delineate the hardship and impractical ways of how they operate. As the COVID-19 pandemic is a fairly recent event, the academic research done in Turkey on this subject is limited. The lack of academic literature makes it even more important of a responsibility for us, as music scholars and music industry workers, to examine. Understanding today's problems requires an in-depth look at cultural policies, historical movements, and social norms in society. By the end of this research, the deeply rooted issues affecting today's cultural policies in Turkey hopefully will be more evident, and with the comparison of Germany's case, tangible solutions and guidance for future studies in the field will be presented.

Keywords: Live Music Industry, Cultural Policies, Relief Funds, COVID-19.

YARDIM FONLARI VE KÜLTÜR POLİTİKALARI ÜZERİNE BİR VAKA ÇALIŞMASI: TÜRKİYE KRİZ DÖNEMLERİNDE CANLI MÜZİK SEKTÖRÜNÜ NASIL DESTEKLİYOR

ÖZET

Canlı müzik endüstrisi, kırılgan bir doğaya sahip bir sektör. Küresel bir kapanmayla birlikte, bu kırılgan doğaya yol açan sebepler her zamankinden daha da belirgin olarak kendini göstermekte. Türkiye'deki canlı müzik sektörü çalışanları ise bu durumla ne ilk, ne de son kez karşılaşmaktadır. Bu çalışma, araştırmanın sonunda Almanya'nın canlı müzik endüstrisine sağladığı yardımların karşılaştırılmasıyla, hangi köklü sorunların Türkiye'deki canlı müzik endüstrisi çalışanlarını olumsuzluklara karşı özellikle savunmasız halde bıraktığını belirlemeyi hedefler. Almanya'nın kriz anındaki çevik tavrı, çoğu AB ülkesinin aksine en dirençli yaklaşımlardan biri olarak öne çıkarak ideal bir örnek oluşturmakta. Bir vaka çalışması olarak bu araştırma, kültür politikalarının, basın bültenlerinin, raporların, anketlerin ve röportaj dökümlerinin metinsel analizine dayanmaktadır. Araştırma, Mart 2020 ile Aralık 2022 arasındaki zaman diliminde iki farklı hükümet tarafından sağlanan ve mevcut kültürel politikalarıyla desteklenen yardım fonlarına odaklanarak, her iki hükümet arasındaki farkı ve benimsenmesi muhtemel modelleri ortaya koymayı hedefler. Analiz, ilgili hükümetlerde kültürel ve yaratıcı endüstrileri doğrudan etkileyen politikaları oluşturmada tarihsel ve kültürel farklılıkları öne çıkarmaktadır. Ayrıca, iki ülkedeki müzik meslek birlikleri arasındaki tutarsızlıklar, her birinin çalışma sistemlerindeki zorlukları ve verimsizlikleri vurgulamaktadır. COVID-19 salgını oldukça yeni bir olay olmasından ötürü, Türkiye'de bu konuda yapılan akademik araştırmalar sınırlı olmakla beraber, bu akademik literatürün eksikliği, müzik akademisyenleri ve müzik endüstrisi çalışanları olarak bizler için daha da değerli bir sorumluluk haline gelmekte. Kültür politikalarına, tarihsel hareketlere ve toplumdaki sosyal normlara derinlemesine bakmak, günümüzün sorunlarını anlamakta fayda sağlar. Bu araştırma, Türkiye'de günümüz kültür politikalarını etkileyen köklü sorunları daha belirgin hale getirmeyi hedefleyerek ve Almanya örneği karşılaştırması ile somut çözümler önererek gelecekte bu alanda yapılacak çalışmalar için yol gösterici bilgiler sunmayı amaçlar.

Anahtar Kelimeler: Canlı Müzik Endüstrisi, Kültür Politikaları, Yardım Fonları, COVID-19.

1. INTRODUCTION

It was mid-March 2020, and for the first time in our lifetime, a global lockdown with no foreseeable future was taking place. In solitude and isolation, a man in Italy emerges from his balcony with a guitar in his hands. Not being able to leave home, he hopes to cheer the neighborhood with a little self-motivated concert. Soon, this becomes a solidarity movement sweeping the whole country and promptly reaching everywhere else around the world at the beginning of the COVID-19 pandemic (Antchak et al., 2022). Optimism, solidarity, and "being on the same boat", are the predominant feelings in the air. Months pass, new measures are introduced every day, and cafes, restaurants, and shopping malls start to open gradually; but the musicians and music industry workers are completely forgotten. What happened to camaraderie, and the boat?

Being a musician in Turkey had always been a challenging affair; when a regional or a national catastrophe emerges, concerts as entertaining events come up first on the chopping board. Nevertheless, when the world has been hit with a global pandemic, it has taken its toll on anybody's life including the music industry; but the arts and cultural industries were hit the hardest due to their social nature. Live performances were particularly affected among all the branches of cultural and creative industries (CCIs). The majority of the venues were closed down for months, all live performances were halted, and millions in the workforce were drastically affected. As this industry was deemed non-essential in times of crisis, they were easily overlooked. A critical situation like these showcased governments and local authorities' agility and adeptness to respond and protect the CCIs.

The live music industry is inherently subject to fragility due to the lack of solid regulation, laborers working undocumented on daily wages or irregularly, and not having social security. Especially the small-scale and independent organizations or individuals in this industry who tend to have their primary source of income through

live performances were hurt profoundly. They didn't receive sufficient, if any, financial relief and this resulted in major social and financial consequences. *Müzisyenlerin Uğradığı Hak İhlallerini İzliyoruz* (We follow the rights violations of musicians) report shows the dire situation the musicians were facing during the pandemic. Out of 310 musicians surveyed, %78 of them stated that they don't have insurance, and %22 of them said did (Anadolu Müzik Kültürleri Derneği & Etkiniz AB Programı, 2021). In line with this evidence, Müzik Platformu's database also shows that out of 6443 people, only 2159 of them had insurance (Eryürük, 13 December 2022).

In Mirgün Cabas' podcast *Nasıl Gidiyor Karantina?* (How's the Quarantine Going?) Harun Tekin, who was the vice president of MSG at the time, expresses that both the government and society act like arts and culture don't matter (2020). Tekin continues by stating that, upon looking back, he doesn't anticipate receiving any aid from the government and just hopes that it won't obstruct any attempts by others to help. The exact same concerns are echoed by Ahmet Uluğ, the founding partner of Babylon and Pozitif, on another podcast series, "Kıraathane" (Uluğ & Cemal, 2021). These statements on their own show the isolation of the music industry and the lack of trust in Turkey.

Cultural and creative industries are the fastest-growing industries in the global economy, according to UNCTAD (Creative Economy Outlook, 2022). The governments which recognize and regulate these industries take advantage of financial returns contributing to their GDP. In fact, in Turkey, the Ministry of Culture and Tourism's most recent report shows that CCIs contributed to GDP by %2,88 (Telif Hakları Genel Müdürlüğü, 2020) in 2018. In Germany, cultural industries contributed %3,1 to GDP in 2019 (BMWK - Federal Ministry for Economics Affairs and Climate Action, 2022). CCIs have a significant position in countries' GDP. One reason for the importance of music in the creative and cultural industries is the fact that it is a major driver of innovation and creativity. The music industry is constantly evolving, with new genres and styles emerging all the time. This creativity and innovation can lead to new products and services, as well as new business models and distribution

channels. This is why this study intends to find out how well cultural policies are executed by comparing two different countries and their responses to the music industry, particularly during a crisis.

This study is a case study that uses textual analysis and the observation method. It is based on transcribed interviews, surveys, press releases, and other relevant academic sources. The research also follows the developments in a certain period of time and includes the researcher as an observer of one of the affected subjects. After looking at the brief history of how music as an art form was positioned in Turkey's cultural policies, this research aims to investigate all the relief funds operated by the government, associations, institutions, as well as private foundations between 2020 and 2022. It then proceeds to investigate Germany's attempts to offer relief funds to music industry workers within the same period as a comparison. By the end of this research, hopefully the deeply rooted issues affecting today's cultural policies in Turkey will be more evident, and with the comparison of Germany's case, tangible solutions and guidance for future studies in the field will be presented.

1.1. Aim of the Study and Research Questions

Both as a passionate audience, and as a former live music industry worker, of course, this study has a personal meaning and aim for me, as the researcher. The live music industry has always been precarious everywhere around the world, but the past decade in Turkey shows a deepening gap in particular. This vulnerability became more obvious when COVID-19 and its measures hit the live entertainment industry globally starting in March 2020. This study specifically focuses on the case of Turkey thus a concise review of cultural policies is incorporated to make sense of today's problems. The research questions are as they follow:

Q1) What issues hinder the recognition of music industry workers as laborers, and why do they result in the live music industry getting less funding?

Q2) What are possible solutions to overcome the problems the live music industry is facing in Turkey?

In chapter 4, a comparative look at Germany's response to CCIs, especially to the live music industry takes place. Germany is one of the countries which distributed and still distributes generous amounts of relief funds during this time. By all means, there are major differences between Germany and Turkey when it comes to financing, government policy, or culture. Germany is an interesting case to study because first; they have a very well-established music collecting society called GEMA (Society for musical performing and mechanical reproduction rights), and second, among other European countries Germany's responses stand out the most. It was also selected for geographical and cultural proximity reasons, as other alternative candidate countries (i.e. the United States or South Korea) were more challenging to relate to Turkey. This thesis aims to identify possible solutions for policymakers and to provide a foundation for further research on this topic.

1.2. Motivation

Back in March 2021, I started to conduct semi-structured interviews with industry workers and musicians who are; residing in Turkey, a member of the pop/rock music scene, whose primary source of their income comes from music, and who used to have live performances at least 10 times a month before the pandemic. Questions were revolving around the financial aspect of the situation and how they were affected due to the lack of live performances. I also asked whether they held sponsored or self-motivated virtual gigs during this time and if so what the financial return or fan engagement was like. These findings were presented during MIAM Colloquium 2021 in June. However, the knowledge gap was still big, and the financial differences between recording musicians vs. live performers and backstage workers were drastic. Recording musicians had somewhat passive income, and some also could give private music lessons, but the situation wasn't the same for all the live performers and stage workers. Soon it was apparent that the findings wouldn't depict a stable outcome, nor could draw attention to more inherent problems to present-day issues.

As time progressed since January 2021 and the ban on live performances seemed to be more deliberate, I have decided to start from the beginning and investigate Turkey's past cultural policies, specifically on music. At the beginning of my research, I made a concrete decision to refrain from politics, but the more I delved into it, the more I realized there is no escape from it. To be clear, this study has no intention of pointing fingers at any kind of ideology; for what it's worth, it seems like the variables of the cause are very varied, and the biggest obstacle has been the lack of lobbying, so the aim here is to objectively present the facts from a historical analysis perspective. To sum up the major factors in this process;

- Arts and culture were resorted as political tools back in the 1980s; Turkish heritage was idolized and encouraged to be promoted,
- The music industry (as opposed to the film industry) was practically devoid of lobbying,
- Music production and consumer behavior changed throughout the 2000s,
- Turkey has been through sociocultural polarization in the past decade,
- And the COVID-19 pandemic made all the increasingly deepening issues come to the surface.

Turkey, once a melting pot of cultures, gradually imposed a monoculture on society, and the music industry was already overlooked. A brief summary of the unequal lockdown measures taken towards different sectors in Turkey shown in Table 1, supports this idea. On June 21, 2021, on World Music Day, President Erdoğan announced the long-awaited news of allowing live performances back again, but banning them after 12 AM by stating "No offense but no one has the right to disturb one another" (Congar, 2021). In May 2022, this ban was extended to 1 AM and is still in effect[1]. The statistics presented by the Ministry of Health of Turkey state that %93,36 of the population received their first dose of vaccination, and %85,69 received their second. Social distancing and hygiene measures are mostly abandoned. Still having a ban on music after 1 AM doesn't have a valid foundation, and it is a fact that

[1] As of January 2023.

the nightlife and the live music sector are closely intertwined. Live music performances are frequently presented in nightlife establishments like pubs, clubs, and music venues to draw the audience and foster a vibrant ambiance. Both upcoming local bands and more seasoned musicians perform at these locations, mostly in the evening hours, transcending the midnight hours. The nightlife scene depends on the live music business to give musicians opportunities to play, while live music venues depend on the live music industry to give its customers entertainment. With many artists and performers routinely performing at nightlife establishments and many nightlife venues sponsoring live music events, the two sectors frequently collaborate and promote one another. Unfortunately, in 2022 alone 19 music festivals and concerts were banned last minute, and as one of the industries that suffered the most, the live music sector desperately needs to recover, however, but the current bans don't make it look promising.

As the research delves into the past of the cultural policies in Turkey, understanding where the music industry stands becomes more evident. In the era of wide misinformation and short collective memory, I wanted to recollect the worth it has been given to music and its laborers through this analysis.

Table 1: *Timeline of the related measures taken in Turkey between March 2020 – May 2022*

Date	**Event**
March 2020	- First cases of COVID-19 were seen in Turkey, and all the venues, cafes, and restaurants were closed indefinitely as of the 16th of March. - İstanbul and Ankara Metropolitan Municipalities launched a donation campaign from the citizens to help those in need, a few days later President Erdoğan launched a separate donation campaign for the government and banned the rest of the campaigns.

April 2020	- Nationwide total lockdowns started; travel bans increased.
May 2020	- Shopping malls and hairdressers opened back again as usual.
June 2020	- Ban on intercity travels lifted. - Restaurants, cafes, and gyms were allowed to be open until 00.00, but the entertainment venues were exempt from this rule.
July 2020	- Wedding venues were allowed to reopen, but outdoor concerts were still banned (BBC News Türkçe, 2020b).
November 2020	- As the cases peaked, strict measures had a comeback. Restaurants and cafes were only allowed to serve takeaway, and shopping malls and hairdressers were allowed to be open between 10.00 – 20.00 (BBC News Türkçe, 2020d).
December 2020	- The entertainment tax was lowered from %10 to %0, but there were no live performances were taking place yet, hence its effects weren't experienced.
January 2021	- Ministry of Culture and Tourism announced a financial relief program *Müzik Susmasın* (Don't Let the Music Be Silenced) targeting musicians of 1000 TRY for 3 months each (Sputnik News, 2021).
March 2021	- New normalization phase started by the region, restaurants, and cafes started to reopen gradually, and weddings were allowed under new regulations (Ministry of Interior, 2021).

April 2021	- Full lockdown measures were once again in effect from the 29th of April until the 17th of May (Çelikbaş, 2021).
June 2021	- New normalization phase started on the 1st of June. - After no concerts were held for the whole 1.5 years (except for a few exceptions), President Erdoğan finally announced lifting the ban on music but restricted it to until 00.00 as of 1st of July (BBC News Türkçe, 2021).
May 2022	- Ban on music extended to 01.00 (Birgün Gazetesi, 2022).
December 2022	- %0 tax on entertainment was announced to stay permanent as of 2023 (BBC News Türkçe, 2023).

1.3. Literature Review

The journey of this research started in January 2021, and back then there was no academic research about the music industry getting affected by COVID-19 in Turkey, yet. Some statistical data from foreign countries (MIDiA Research; Centre of Excellence for the Cultural and Creative Industries) shed some light on what is happening in some countries other than Turkey and forecasted possible outcomes with different scenarios. Deloitte Turkey swiftly published research on the COVID-19 pandemic's repercussions and estimated recovery times of different business sectors in Turkey (2020). This research shows that in Figure 1.1 right after the hotel and hospitality sector, culture and cinema are the second most affected and hardest to recover from COVID-19 consequences. These forecasts may require heavy investments, but in return, they compensate for the losses in the long term.

As the current situation also falls into my concerns, I've been avidly following and accumulating all sorts of sources that would benefit my research. First and foremost, in the first year of the pandemic, many musicians and industry workers took the matter into their hands and produced podcasts or recorded internet interviews with their fellow industry workers (Cabas, 2020; Lin Records, 2020*)*. These sources tended to be optimistic, and several of them considered that online concerts would indeed restore the absence of live concerts (+90, 2020). Some also asserted this new era of virtual concerts would be the future no matter whether there is a pandemic or not, because the quickly growing technological advances, such as VR and metaverse would replace the time people spend in real life (+90, 2020). Thus, coping with the changes and adapting to the new era was seen as the survival of the fittest.

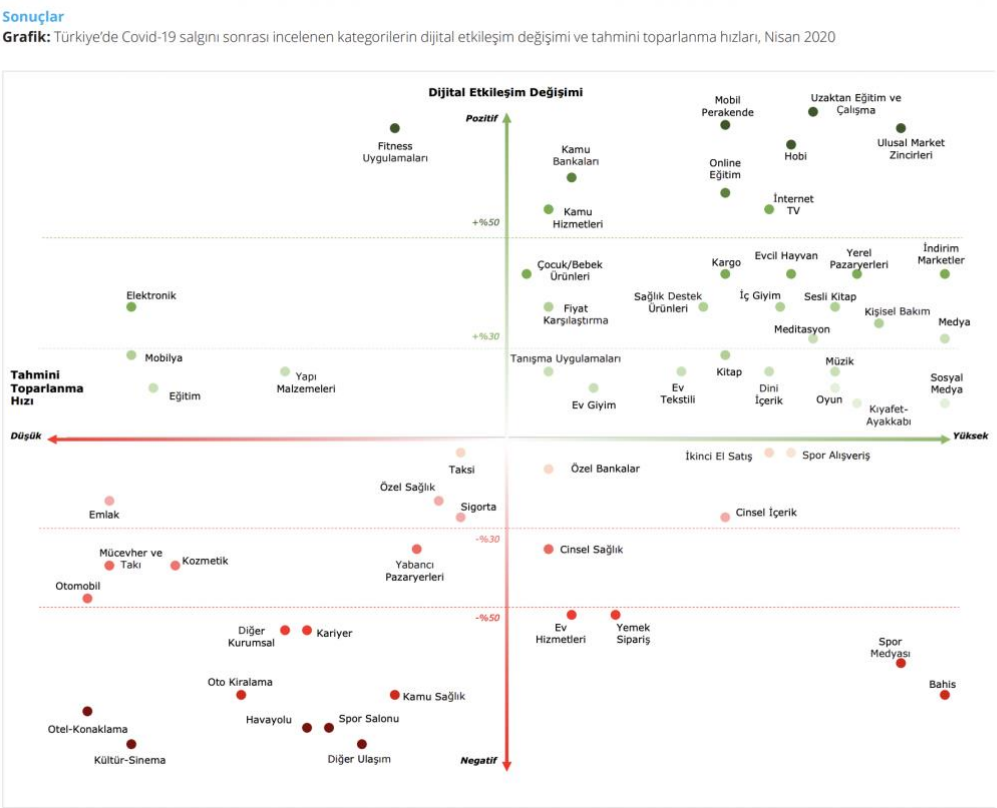


Figure 1.1: Deloitte's analysis on the effects of the global Covid-19 Outbreak on different industries in Turkey (Deloitte Turkey, 2020).

On the other hand, other topics discussed in the interviews and the podcast series involved the disappointment of being disregarded as laborers by the government and

even by friends and acquaintances (DW Türkçe, 2020; Sonki3dört, 2020). They point out how music industry workers work on daily wages, how the economy they are in is and has always been very fragile, and that they don't have any social security and they criticize music collecting societies for not acting adequately or for not acting at all (SLOTmedia, 2021). Relevant segments from these sources are used in Chapter 2.

The initial academic literature about the music industry getting affected by COVID-19 in Turkey started to emerge first with Doç. Dr. Zeynep Özarslan where she conducts a document analysis in her published paper called "Creative and Cultural Industries and the State of Art of the Arts and Culture Sectors in Turkey During COVID-19 Pandemic" in February 2021. This comprehensive study profoundly investigates the cultural policies in Turkey and the authorities' actions during the COVID-19 pandemic, and it has been a great source, especially for Chapter 3 of this thesis.

Following that, in April 2021 Dr. Ahu Paköz Türkeli published her work called "Social and Economic Changes in the Lives of the Musicians in Turkey During the COVID-19 Pandemic". Here, Türkeli interviews 15 musicians whose sole income relies on music practices, and it provides an in-depth look at the interviewees' drastic economic situation, re-echoing similar experiences from the past.

In June 2022, Ceyda Atay's Master's thesis called "The Value of Small Live Music Venues in the Music Ecosystem: The Situation in İstanbul, Turkey" covers what's essential for the live music industry; the music venues affected by the pandemic. As well as Nil İpek Küçükbaşlar's doctoral dissertation "Modest Escapes: Do-It-Yourself Strategies in the Turkish Alternative Music Scene" extensively covers the case from a total of 16 musicians and music industry representatives' points of view. These two dissertations approach the issue from small music venues' and musicians' own perspectives, which are important contributions to academia. There are different parties affected by the outcomes of Turkey's response to the music industry, and each one of these studies highlights the issues from their corresponding angle.

Finally, the report by *Kültür Emeği Platformu* (Cultural Labor Platform) NGO published in July 2022 called *Türkiye'de Müzik Emeğinin Durumu* (The Status of

Music Labor in Turkey) is very in line with what this thesis attempts to discover. In the report, surveys with 410 musicians and music industry workers between the 8th of November to the 10th of December 2020 show the dire financial gap among music industry workers, the lack of social security, and unionization, and it comes up with possible solutions. In addition to that, funded by the EU, *Anadolu Müzik Kültürleri Derneği* (Anatolian Music and Culture Association) published a report on violations against musicians in Turkey during the pandemic and compared other countries' responses to the music industry. These two reports with surveys are the most comprehensive reports done about the music industry in Turkey so far and they portray the grim situation workers are in.

Time following up to today, December 2022, global institutions such as UNCTAD, UNESCO, and private institutions such as Zorlu PSM and IKSV also shared their research and statistical data on the arts and culture industry all around the world, however, these were usually very broad, or didn't mention the music industry, or didn't involve Turkey at all. Some rare but valuable data from these reports are inserted in this study.

This qualitative analysis research attempts to figure out the discrepancies within the cultural policies and hopes to contribute to the limited academia about Turkey's COVID-19 responses to the music industry.

1.4. Knowledge Gaps

Due to the lack of sufficient data gathered by music associations or institutions from the pre-COVID-19 era and during the COVID-19 period in Turkey, it has been challenging to acquire statistical data about the workers' conditions to present in this study. However, while this thesis primarily concentrates on Turkey's relatively small relief fund attempts, data on how many individuals applied and how much money they received are all successfully gathered and supplied from the sources of the relevant authorities. Press releases and news articles are also widely used; though they may not be seen as scientifically reliable due to the nature of some news and their intention to

grasp the attention of the readers. This is why the news articles used in this thesis as sources of evidence were strictly utilized when they were presenting facts, official announcements, press releases, numerical data, and transcribed interviews from the direct sources of associations mentioned in this thesis. Commentary and interpretive news articles were avoided.

There are many different music genres and many different kinds of performers in Turkey. Some of them are recording artists, some belong to a band, some are members of unions or music societies, and some not, some are not performers but stage workers. This is why each individual in the industry is financially affected in various ways. This study is fixated on the live music industry and its laborers, as well as their definition, recognition, and their rights. Definitions of what consists of the music industry and the music industry workers are established in the theoretical framework section.

2. METHODOLOGY

2.1. Research Design

One of the most ideal methods to investigate a social subject or phenomenon is the case study method, as it focuses on a limited place and time, it allows the researcher to present an in-depth study. As a case study, the analysis is concentrated on a certain point in time (between March 2020 - December 2022), and a certain country; Turkey. In chapter 4, a brief look at Germany's initiatives to offer relief funds to the live music industry workers is examined. The reason for choosing Germany as a comparison mostly lies in its established and efficient government-mandated music collecting society called GEMA (Society for musical performing and mechanical reproduction rights) whereas Turkey has seven different collecting societies. Second, Germany steps forward when it comes to the recognition and investment in cultural industries. In fact, the United States or South Korea could also be good examples to compare for the case study, but in order to highlight the striking differences between the two countries, variables such as the demography, and consuming habits were aimed to keep similar. That being said, some other European countries and their corresponding Ministry of Culture institutions failed to respond to the music industry's needs and even ignored them (Digilogue & Zorlu PSM, 2020, p. 69). Hence, Germany appeared to be an adequate candidate for the comparison.

According to Rashid et al. (2019), "Case study reporting is as important as empirical material collection and interpretation. The quality of a case study does not only depend on the empirical material collection and analysis but also on its reporting. A sound report structure, along with "story-like" writing is crucial to case study reporting." One of the priorities of this research is to present a fact from different perspectives, and by fact-checking via different sources. As the events mentioned in this study transpired simultaneously as the research progressed through them, a story-like narrative was an inescapable way of conveying the message.

To gather empirical data, the primary source of this study is conducted through textual analysis of news reports and the statistics directly shared through the mentioned

association and institutions' own websites or published works. The textual analysis involves analyzing and interpreting surveys, transcripts of interviews, and various media such as news reports or press releases. As well as the qualitative aspect of it, the textual analysis also facilitates quantitative examination through the analysis of numerical data provided in these texts.

First, the distinction between recorded music and live music industries will be presented in the theoretical framework, followed by the CCIs and the importance of live music which has a direct financial effect on musicians. After laying the base of the live music industry, the case of Turkey will be exhibited with a brief history of cultural policies, followed by the responses taken towards the music industry workers. The same pattern for Turkey's case will be followed for Germany as well, and in the end, these two cases will be compared.

2.2. Research Rigor

A case study investigates a specific subject in a real-life context, in a specific time frame. Presenting the facts from an objective point of view with multiple sources and by fact-checking one another is crucial to the study's reliability. According to Lincoln and Cuba (1985), the trustworthiness of research is based on four pillars; credibility, transferability, confirmability, and dependability. Credibility is achieved by using a variety of data and providing a chain of evidence. Throughout this study, the data and the press releases that are analyzed were strictly extracted from their original sources. Incorporating other academics' studies on the live music industry in Turkey also helped fact-check the funding programs' results. Additional sources as evidence such as podcasts and media outlets' interviews with the affected individuals echo the same frustrations. This creates data triangulation, "Each data point represents different data of the same event; discovering commonalities within dissimilar settings" (Fusch et al., 2018, p.22). Transferability is about the replicability of research, but replicability is not in the nature of qualitative research. It's rather a suggestion of another researcher being able to extract and implement the same data in their own study. In this case, any

researcher can trace back the data presented in this study to the original sources to replicate the results in their own work. Research confirmability questions the researcher's awareness of personal biases and how they might be mitigated throughout the research. As much as this study has a personal connection to me, it attempts to analyze the existing facts without delving into the commentary. Dependability is about the consistency of the findings with the real world (Stahl & King, 2020). All the events mentioned in this study took place or are still happening, so they can be explored and confirmed via their own sources. In addition to that, Stahl and King also suggest *bracketing* to strengthen the dependability of the research. Bracketing in qualitative research is, having a superior or a peer reviewing the data shared in the study so that the researcher is restrained from their own biases or misinterpretation. Hakan Kurşun, born in Germany, who is also an executive board member of MSG (Musical Work Owners Group Society of Turkey) has extensive knowledge about music collecting societies both in Turkey and Germany. Interviews with Kurşun, as well as Merve Eryürük, founder of Müzik Platformu and executive board member of MÜYORBİR (Professional Union of Music Interpreters), also with Murat Sezgi partner of a Berlin-based music festival, a musician (referred to as Participant 1) who asked to stay anonymous and lastly the drummer Onur Ertem were conducted (see Appendix). Kurşun and Eryürük's knowledge contributed to the chapters on the distribution of copyrights, and music-collecting societies, while Sezgi corroborated the relief funds he received from the German government during the pandemic and the musicians shared their experience with the current music ban in Turkey.

2.3. Theoretical Framework

The theoretical framework helps to establish a guidance for data collecting in this thesis. The subjects discussed on the research requires individual attention, so possible solutions tailor-made for each subject can be more efficient. A solid theoretical foundation can assist placing the study within the context of the wider body of research in the area and serve as a foundation for further studies. The

upcoming subchapters lay out these frameworks one by one, and the study strictly follows them for the sake of its reliability.

2.3.1. Definition of the music industry

This thesis concentrates on the music industry and music industry workers in Turkey. According to NACE[2,] the music industry is divided into five branches;

1) 59.20 Sound recording and publishing activities,
2) 90.01 Performing arts
3) 90.02 Support activities for performing arts (i.e. light and stage design of live performances)
4) 90.03 Artistic creation (i.e. restoring instruments),
5) 90.04 Operation of art facilities (i.e. managing concert halls and music venues).

The study takes a look at the actors involved in 59.20 sound recording and publishing activities but aims attention at 90.01 performing arts, and 90.02 support activities to performing arts. Many musicians are also recording artists and/or songwriters. In performing arts some musicians perform, but there are also a great variety of other sorts of workers involved; sound or light engineers, tour managers, managers, caterers, drivers, roadies, security, and hospitality workers. Many actors involved in the recorded music industry may have passive income (although it may be not enough to maintain daily life, especially in times of crisis) over intellectual properties they have been a creator of. Nonetheless, MÜYORBİR's president Burhan Şeşen declared that they lost %40 of their revenue due to hotels and restaurants being shut down during the pandemic (BBC News Türkçe, 2020). Hence, when the pandemic hit, the recording and publishing industries underwent financial losses too, because they were not able to collect royalties from all the closed cafes, restaurants, and hotels; but they still could maintain an income from film and television or other sectors. The live music industry workers, on the other hand, usually work on daily wages, work on demand, and work

[2] Statistical classification of economic activities by the European Community

irregularly. Therefore, the live music industry completely ceased operating during the pandemic.

In the next chapters, the technological advancements leading to a shift in consumer behavior in the past decade will be investigated in depth. In short, this resulted in revenues from music productions considerably dropping, and revenues from live performances become a primary source of income for musicians.

2.3.2. Definition of the music industry workers

The diversity within the music industry workers calls for concrete definitions and distinction. This research adopts the framework provided by Eurostat[3], which defines cultural employment as;

1. Working population exercising a cultural occupation in the cultural sector (i.e. a cellist in an orchestra);
2. Working population exercising a cultural occupation outside the cultural sector (i.e. a musician working at a bar);
3. Working population exercising a non-cultural occupation in the cultural sector (i.e. a driver of a band) (European Commission, 2012, p. 140-141) (Figure 2.1).

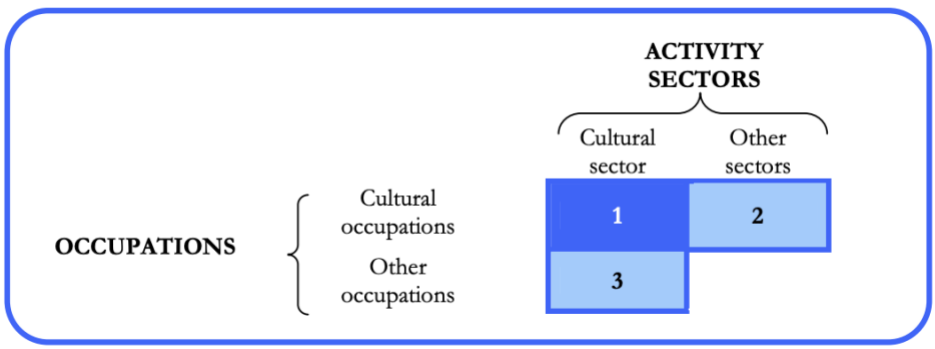


Figure 2.1: Illustrative cultural occupations and cultural sector (European Commission, 2012).

Workers in these different branches of cultural employment have different backgrounds with different conditions; for that reason, their income also differs. The

[3] European Union's Statistical Office.

scope of "music industry workers" mentioned in this study revolves around these three branches. The next chapters investigate which funds were offered to these three distinctive categories. The relief funds offered in Turkey were strictly for musicians in the first and second categories. In contrast, Germany's comprehensive relief fund scheme involved anyone from these three categories, no matter if they were citizens, had social security, or a member of an association. As long as they were in the music industry, all sorts of funding fitting the applicants' profile the best were offered.

2.3.3. Definition of creative and cultural industries (CCIs)

Modernization accelerated the emergence of countries after the industrial revolution, and with it came a need for identity exploration and legacy preservation. In addition to the land and its borders, cultural identity also helped nations to solidify their sovereignty. Over the past century, the creative and cultural industries have not only grown but have also established themselves as important sectors of the economy.

Nevertheless, the notion of arts and culture itself within policy-making actors was ambiguous until the past decades. The broad, but vague definition of arts and culture found a more definitive description beginning in the mid-1990s to mid-2000s by policymakers and scholars.

EU defines cultural and creative sectors as follows; architecture, audiovisual, books and publishing, music, and performing arts. UNESCO defines cultural and creative industries as activities "whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services, and activities of a cultural, artistic or heritage-related nature" (EY et al., 2015, p.11). Figure 2.2 shows the visual definition of CCIs that are mentioned in Cultural Times.

On the other hand, DCMS[4]'s definition (2001) is "those activities which have their origin in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property… advertising, architecture, the art, and antique market, crafts, design, designer fashion,

[4] The Department for Digital, Culture, Media and Sport of the United Kingdom

film, interactive leisure software, music, the performing arts, publishing, software, and television and radio."

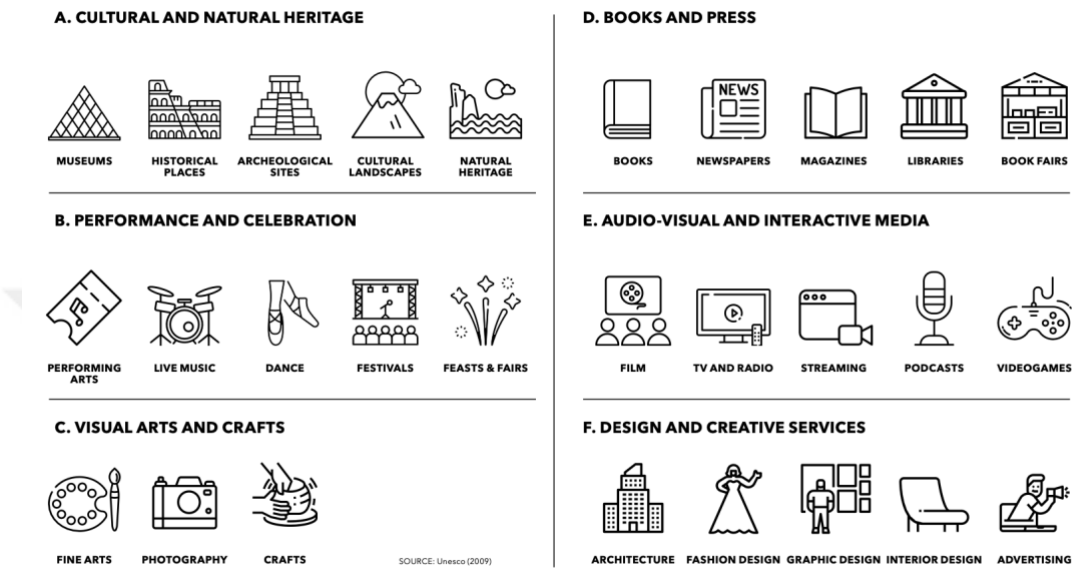


Figure.2.2: UNESCO's definition of CCIs (EY et al., 2015).

Finally, UNCTAD (2008) defines CCIs as "…advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research & development, software, computer games, electronic publishing, and TV/radio – are the lifeblood of the creative economy. They are also considered an important source of commercial and cultural value." (Creative Economy Programme, 2022).

What all these three definitions above have in common is that they acknowledge these productions as intellectual property and that they reach beyond cultural significance by adding financial value to their corresponding country. Investing in creative and cultural industries can bring a number of benefits. These industries can contribute to economic growth by creating jobs and generating revenue. They can also promote cultural diversity and preserve a country's unique cultural heritage. In addition, the arts and culture can play a role in fostering social cohesion and creating vibrant, dynamic communities. Finally, investing in these industries can also help to promote a country's international image and reputation. With ever-changing technological developments, the creative sector is destined to evolve and expand. Countries and policymakers who can adapt to these changes and act to protect CCIs will surely take the lead.

2.4. Importance of Live Performances

Live music has long been an integral part of the music industry, and it plays a vital role in the financial success of musicians. Live music also allows musicians to connect with their audience in a way that is not possible through recorded music. When performing live, musicians have the opportunity to engage with their audience and create a sense of connection and community. This can be very rewarding for their recorded music success just as well.

Until music streaming services were introduced in our technologically savvy era, a musician's success could have been measured mostly by solely looking at their physical sales (Brown, 2014). They were easy to track, and the revenue would directly go to the artist, label, publisher, and the other subsidiaries (if there is any) in the agreement; so the only middle man back then were the labels and publishers. In the 2000s, streaming services started to emerge, and swiped away physical sales in a decade. Goldman Sachs published a report (Figure 2.3) showing the importance of live

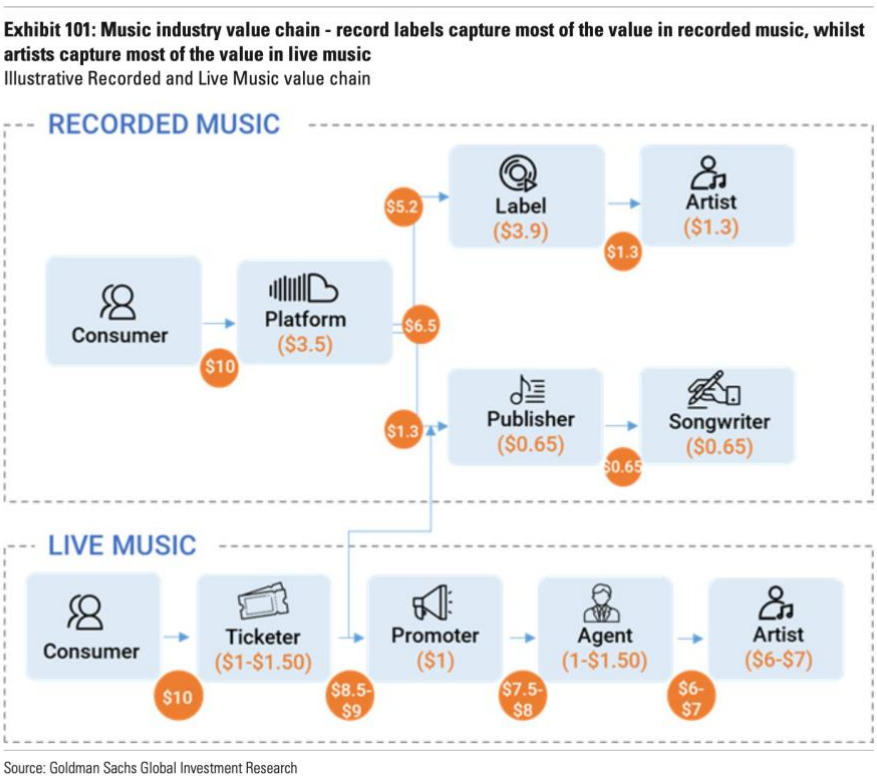


Figure 2.3: Recorded Music vs. Live Music Industry Value Chain (Goldman Sachs, 2020).

performances in light of changing consumer habits and new actors in the game. The live concert business is the main vessel of income for the majority of the artists among other sources of income. Pandora was publicly launched in 2005, Spotify and SoundCloud were launched in 2008, Tidal in 2014, and Apple Music in 2015 to name a few. When these platforms were introduced, they offered a global platform for any kind of musician or band, regardless of their size or popularity. This meant a musician with a home studio in a village in Tanzania could share the same platform with Britney Spears. Each streaming platform provided different features to attract more subscribers, both for the freemium (free access to all content, but with ad breaks in between the tracks) and the premium users. For instance, Spotify introduced "Discover Weekly" playlists, personalized for each user depending on their listening activity and suggesting new relevant songs. The most expensive music streaming service Tidal, on the other hand, offered the best audio quality among all, with 24-bit/ 192kHz MQA tailored for music professionals and serious music enthusiasts. Each one of these platforms offers varying percentages of payouts to the artists, by any means, this new business model caused a severe decline in musicians' income. For example, for 100,000 streams an artist makes $1250 through Tidal, $440 through Spotify, and $70 through YouTube. Figure 2.4 shows the comparison among the streaming services; each one of them has its own advantages and disadvantages for the artists (Consumers Advocate, 2022). While musicians are able to access an extensive and international marketplace, they are not provided with fair competition on the platforms and are offered extremely low payouts- which is a whole different investigation that needs to be looked at. There is an alternative to these streaming services that offer a different model for the artists, called Bandcamp, which was founded in 2007 and acquired by Epic Games as of March 2022. Bandcamp prioritizes the artist's independence by introducing a more direct form of communication between the audience and the artist; without a mandatory need for a publisher or a label. Their model allows the audience to go through different artists and bands as if they are in a physical music shop, so when the listener makes a purchase, the artist gets paid directly while Bandcamp cuts just %15 of the revenue (*About Bandcamp*, 2019).

If a musician is not already a mainstream artist, then they first have to reach the audience, and this is where the problems start to arise with streaming services. The most common way to gather more listeners is getting admitted to playlists with millions of followers from all around the world- which is not easy if they are not signed with major labels. The second most common way to gather an audience is through live performances, especially at music festivals.

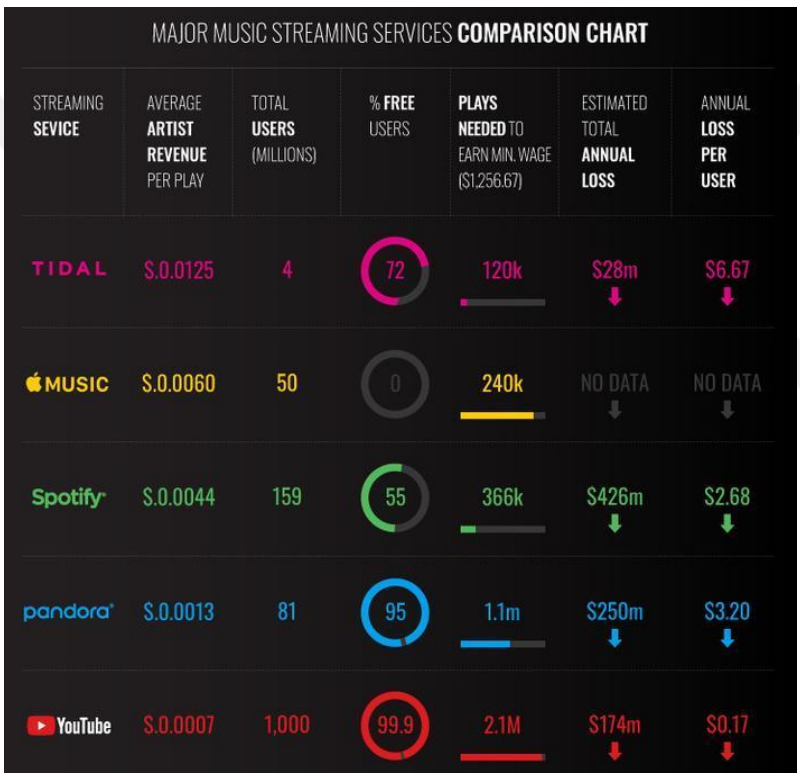


Figure 2.4: Major Music Streaming Services Comparison Chart (Consumer Advocate, 2022).

Reaching 100,000 streams is not very attainable for independent artists or small-scale organizations, especially if their work is not English-speaking or instrumental. Second, even after receiving this amount, there are still expenses of publishing, tax, promotion, and distribution among the band if they are not solo. In a nutshell, maintaining daily life depending on income through streams is not realistic and musicians rely on live performances more than ever.

2.4.1. Financial and psychological aspects of CCIs

The relationship between arts and culture and people making their livelihoods from it is intricate and multifaceted. On one hand, arts and culture play a crucial role in creating jobs and providing livelihoods for individuals and communities. This includes not only artists and performers themselves but also people working in related fields such as production, management, logistics, security, hospitality, as well as the food and beverage industry. On the other hand, the arts and culture sector is often underfunded and undervalued, making it challenging for many people to make a living from it. This can lead to a lack of stability and financial security for those working in the arts, and can also make it difficult for new and emerging artists to gain a foothold in the industry. On top of its financial aspect, the essence of creative work lies in the well-being and motivation of artists. Besides having financial concerns, experiencing an indefinite global health uncertainty hinders the psychology of artists when it comes to producing creative work. Without creative output, those working in the supporting sectors of CCIs also get affected by the stagnant situation. Some of the main challenges include; stress and anxiety, lack of motivation, lack of self-esteem, isolation, and finally, burnout.

According to Maslow's hierarchy of needs, physiological needs such as air, water, food, and shelter come first. It's followed by safety needs such as personal security, employment, health, and property. These essential tiers are followed by love/belonging, and esteem. Lastly, self-actualization is located at the top, where humans realize their full potential and seek more growth. Maslow argues this is where creative endeavors, such as art, and music lies. At this level, music plays a satisfying role in self-actualization needs and may alter the experience of living (Piragasam et al., 2013). However, in order to achieve this level, ideally one has to secure the previous levels first. The COVID-19 pandemic challenged this hierarchy of needs, especially for those whose primary source of income was based on art, more specifically on live performances. All live performances were halted in order to prevent the virus from spreading, so people turned to virtual performances to replace

them. However, the report shows that in times of uncertainty, consumers prioritize the first levels of needs, disregarding the non-essential needs such as arts and culture (Deloitte Turkey, 2020). But how about people earning their livelihoods from it?

3. CASE OF TURKEY

3.1. A Brief History of Cultural Policies in Turkey

Looking at the big picture and historical anecdotes in a country helps understanding the roots of policy making today. Turkey is no exception, and with an intricate contemporary history, the incidents and political actors who played roles in the events voluntarily or involuntarily shaped the approach towards CCIs today.

The Culture Ministry of Turkey doesn't have a very long history; it was established in 1971 for the first time. The main aim of the ministry was to protect and promote Turkish art and cultural heritage. Throughout that time, the Ministry of Culture merged with the Ministry of Education, until it dissolved in 1977. It was 1982 when the Ministry of Culture was merged with the Ministry of Tourism, until they got split into two in 1989. Finally, in 2003 both ministries were merged for good under the name of the Ministry of Culture and Tourism (*Türkiye Cumhuriyeti Kültür ve Turizm Bakanlığı*).

During the whole of 52 years, there were three National Culture Council Meetings of the Ministry of Culture: The first one was on the 23rd of October 1982, right after the 1980 coup. At the opening of this meeting, then the Minister of Culture and Tourism İlhan Evliyaoğlu highlighted how "the cultural crisis pre-coup era was threatening the national unity and solidarity, and thus the society needs to be educated on national, moral and ethical grounds" to protect them (Sünter Sayın, 2019, pp. 23).

The second one was held on the 2nd of March 1989, and with the increasingly neoliberal policies in Turkey, this council meeting's main focus was on cultural modernization. Then-president Turgut Özal used the wordings of "development and modernization" very liberally in his opening speech, by concentrating on international expansion. Likewise, then Culture Minister Namık Kemal Zeybek emphasized the information era the world has entered, and the urgency to keep up with these global developments through the power of national culture (Sünter Sayın, 2019, p. 24 & 26).

Lastly, after a 28-year gap, the third council meeting took place on the 5th of March 2017, right after the coup attempt in 2016. The initial regulation of the third meeting essentially had the same legal framework as the second one; protecting the national cultural identity and taking steps toward cultural modernization. However, the result report showed differences as it suggested adopting new cultural policies. President Recep Tayyip Erdoğan highlighted the importance of cultural identity and deemed those who lose their own culture, were destined to vanish. Erdoğan introduced a new "cultural move", calling attention to Turkish ancestors' marks on earth from architecture to music back in the Ottoman period, and how these cultural products aimed to help the society reach "moral perfection" (T.C. Cumhurbaşkanlığı, 2017). In his speech, he goes on to say his supporters are distanced from the cultural hegemony, so the government should not feed "a handful of intellectuals and even pro-terrorists" with its resources. He calls on everyone not to support or accredit those who are not aligned with the new cultural movement. A year after the council meeting, the head of media and communications of the Turkish Presidency, Fahrettin Altun, tweeted: "Your political hegemony is over, and your cultural hegemony will be over too…" (Altun, 2018) (Figure 3.1).



Figure 3.1: A screenshot of Altun's Tweet (Altun, 2018).

In the Turkish constitution, article 64 states: "The State shall protect artistic activities and artists. The State shall take the necessary measures to protect, promote and support works of art and artists, and encourage the spread of appreciation for the arts." (Turkish Const. art. LXIV). The contradiction of the law versus the statement of a senior government official shows this law is applicable only to a selected portion of creative and cultural industries. This inclination seems to have started at the beginning of establishing the pillars of the Ministry of Culture in Turkey and was reinforced by the

succeeding government officials at the council meetings. This is why, interpreting today's issues requires looking at the big picture with its historical background, and Assoc. Prof. Zeynep Özarslan's research[5] incorporated with Sinem Sünter Sayın's thesis on the analysis of the council meetings offers valuable sources on this topic.

3.2. The Council Meetings

The definitions of CCIs by different sources have something in common: that they acknowledge these productions as intellectual property and that they reach beyond a cultural value by adding financial value to their corresponding country. So, what Turkey lacked at their council meetings was that first; they failed to acknowledge what exactly falls into the arts and culture category. Second, because of the political climate while these meetings were taking place, they reiterated protecting the cultural identity and heritage, without mentioning other categories that fall into CCIs very openly. This led to an increase in restoration or reproduction of the past by government-funded initiatives. Third, they missed out on the lucrative opportunity of monitoring and monetizing intellectual property, mostly through copyrights.

Starting from the first council meeting, the ambiguity of the reports caused uncertainty in arts and culture. The cultural policies in Turkey were more focused on "protecting Turkey's cultural heritage and sites", more than creating employment compared to the EU countries (Özarslan, 2021). Anatolia is historically very rich by being the cradle of civilization for thousands of years. The unfortunate political agenda at the time of these meetings overlooked the opportunity to create employment and establish dedicated institutions for the music industry. The reason other compartments were established within the Ministry of Culture early on is heavily based on successful lobbying. The right timing and the right actors in charge matter when it comes to policymaking.

Another misfortunate step was withdrawing from European Union's Creative Europe Program that supports art and culture between 2014 and 2020. This program supported

[5] https://doi.org/10.53376/ap.2021.13

over 300,000 individuals in arts and culture all over Europe, enabling artists to represent their countries abroad and collaborate with other nationalities. Nevertheless, the non-member Turkey walked away from €1.5 billion in 2016 (Sevinç et al., 2016). The news article interviews the general director of IKSV, who states that it takes long negotiations to be able to land this kind of funds as a non-member of the EU and that the Ministry of Culture and Tourism already insufficiently receives only the %0,5 of the national budget.

3.3. Ministry of Culture and Tourism

As mentioned previously, the Ministry of Culture merged with the Ministry of Tourism back in 2003 for good. In Figure 3.2, the directorates connected to the ministry show that the majority of these directorates are linked directly to cultural tangible and non-tangible heritage, tourism, and foreign affairs. There is no dedicated directorate of music, but there are directorates of cinema, copyright, fine arts, state theatre, and state opera and ballet. The music societies of Turkey are represented under the General

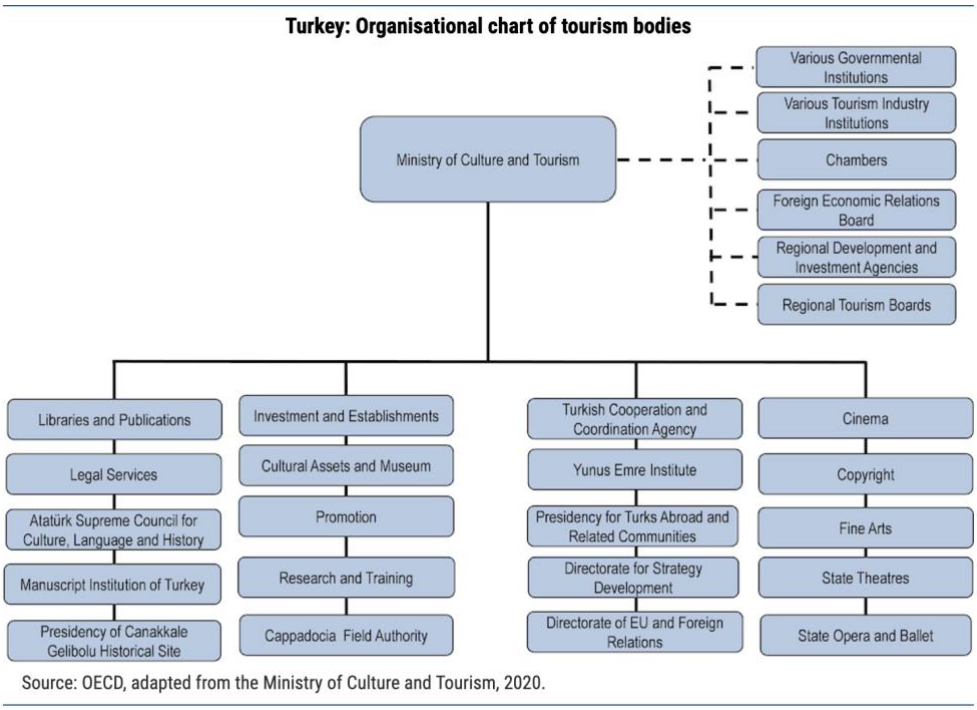


Figure 3.2: Organizational chart of Turkey's Ministry of Culture & Tourism (OECD, 2020).

Directorate of Copyrights, among other forms of art scrutinized under the intellectual property law (cinema, literature, etc.).

As UNCTAD declared 2021 as the year of the "International Year of Creative Economy for Sustainable Development", the General Directorate of Copyrights held seminars with people from the industry, academicians, and ministry workers in Turkey. Among the participants, there is the director of the General Directorate of Copyrights Dr. Ziya Taşkent, the actor, musician, and venue owner of DasDas, Mert Fırat, entrepreneur and curator Lalin Akalan, regional arts program manager of British Council Cansu Ataman, vice principal of Bahçeşehir University Conservatory Dr. Ömer Vatanartıran (Yaratıcı Ekonomi Yılı Konuşmaları, 2021) to name a few. The seminar series seem to be the biggest step taken since the last council meeting was conducted (these seminars can be reached via the directorate's YouTube channel and also as a booklet by free access on their website). At this seminar, the Deputy Minister for Culture and Tourism Özgün Özkan Yavuz states, "Creative culture industries consist of … publishing, music, cinema, digital games, photography, visual arts, software, graphics, and advertising… Creative culture industries are innovative industries that provide support to cultural diversity and social development, while providing export income to national economies, creating employment and increasing national income." (Yaratıcı Ekonomi Yılı Konuşmaları, p.67). This was officially the first time a representative of the Ministry recognized and cataloged creative culture industries and their branches in Turkey.

Despite the fact that the seminar is about digitalization, which is inherently connected to music production and live performances particularly during the times of pandemic, there are very few, if any, references to music during the seminar. On the bright side, the Ministry of Culture and Tourism is moving in the right direction by recognizing and investing in the creative and cultural industries, while documenting the whole process for public access.

3.3.1. Music collecting societies

The music collecting societies in Turkey hold the ultimate power of licensing, collecting financial rights, monitoring violations in venues and businesses, and distributing royalties to their rightful owners. The major problem here, however, is due to a loophole in the Turkish constitution, there can be as many as possible music collecting societies. Such a way that there's no single entity to carry out these responsibilities, but there are in fact seven of them, and all of them operate under the Ministry of Culture and Tourism of Turkey. There are 3 categories of music collecting societies; 1) One represents the creators (authors) of works, such as lyricists, and composers; 2) one represents the recording industry and production companies; and lastly 3) music interpreters.

The first civil music society organization in Turkey was established in 1986, by the name of MESAM (Musical Work Owners' Society of Turkey). In 1999, over a disagreement, a group of members left MESAM, and they proceed to commence their society; MSG. They both are CISAC and BIEM members and they hold the rights to the majority of the music works in Turkey. MSG and MESAM fall into the first category of collecting societies.

MÜ-YAP (Turkish Phonographic Industry Society) was founded in 2000, and according to their site, they represent the %80 of national music productions, as well as represent the %95 of international repertoire in Turkey. Back in 2011, MÜ-YAP's Youtube channel was highly successful, as it was constantly in the top 5 of the weekly most-watched channels globally. It was even beating the Vevo channel with Miley Cyrus or One Direction videos by 46 million (EY et al., 2015, p. 53). It is unclear if MÜ-YAP was able to profit from this success and distribute it to its members. MÜYORBİR was also founded in 2000. The major difference between MÜ-YAP and MÜYORBİR is that the first one represents the recording industry so it involves producers, arrangers, and so on, and the latter represents the musicians themselves; either they play/sign original pieces or interpret them.MÜYA-BİR (Phonogram Producers Society) was established in 2006. MÜZİKBİR (Phonogram Producers

Society) with the same English name was established in 2008. On their website, they announced that they have 75 members and they represent 35.000 musical pieces. These two societies, as well as MÜ-YAP, fall into the second category.

Finally, the newest edition to the music societies in Turkey, TSMB (Performers and Musicians Society of Turkey) was established in June 2021. According to their website, their only activity so far has been an "exciting visit" to Anıtkabir, on the 10th of November 2022 the day of commemoration of Atatürk ("Coşkulu Anıtkabir Ziyareti," 2022). MÜYORBİR and TSMB represent the interpreters, the third category.

The main issue with having seven different music societies that collect royalties and distribute them to their rightful owners is that it lacks cooperation and inspection of violations. In the past, some of these societies cooperated on certain topics, and sometimes they protested each other. For instance, back in 2013 four of the societies (MESAM, MSG, MÜ-YAP, and MÜYORBİR) fell into a disagreement about the distribution of royalties through their agreement signed with TÜROFED (Turkish Hoteliers Federation). Hotels are obliged to pay a flat fee of royalties to these societies each year, depending on the size and the star ranking of their hotels. In 2008, TÜROFED and the four aforementioned societies signed an agreement to distribute %60 of the royalties to the musical work owners (MESAM and MSG), and %40 of the royalties to the related rights (neighboring rights) representatives (MÜ-YAP and MÜYORBİR). In 2013, MSG and MESAM claimed they should receive %75 instead of %60, therefore the other two societies opposed the fallout happened ("Müzik Telif Hakları Yine Paylaşılamıyor," 2013).

Fast forward to 2014, all these four societies had a joint meeting and agreed to work together under one roof for 5 years (Müzik Sektöründe Dev Birleşme – MÜ-YAP, 2017). As of the time of writing, these societies do not cooperate anymore.

Lastly, it is worth mentioning who are running these societies. Each one of the societies has its board members making a certain amount of profit in the music industry. The stakes are high to be on the board, hence the fight for it too. Some of these societies

also offer health insurance to their members. MESAM and MSG mostly have musicians on board, and MÜ-YAP and MÜYORBİR mostly have producers and also some musicians. A striking fact is that all these seven societies have very little to no female presence on their boards; with MSG having the most female members (8 female members out of 21 at the time of writing). Depending on the society's legislation, these board members are elected every 2 years to 4 years. The elections are exclusive to the members of the societies, and these elections have notorious fame amongst people. One of the most recent elections took place in 2018 at MSG's board election; some artists opposed the results when the artist Candan Erçetin replaced the former president Garo Mafyan who was serving for 13 years (Kızıltepe, 2018). Another one took a while in 2021 at MESAM when the board elections were approaching. Different sides racing for power accused one another of fraud, anti-LGBTQ speeches and even demanding extreme measures of streaming "Turkish music only" at any venue within the borders of Turkey ("MESAM'da Neler Oluyor, Taraflar Ne Diyor?", 2021).

Out of all these societies, MSG was the first one to respond to the crisis that ensued from the pandemic. Harun Tekin, reveals that just two weeks into the lockdown measures, they sent out 800 aid boxes to members, and they were preparing a financial aid pool for 900 members (Cabas, 2020). Tekin continues by saying that these beneficiaries are only the members who are composers, lyricists, or arrangers but the most affected demography has consisted of the live music industry workers.

3.3.1.1 Alternative operations of societies

Having seven different music societies is challenging for a single country, and having impediments within each one of these societies create even further challenges. The disagreements hinder the process of collecting royalties and distributing them to their rightful owners accurately. In contrast with music unions and societies, the cinema industry has more organized and regulated societies and unions in Turkey. To name a few; FİYAB (Filmmakers Association), BİROY (Turkish Actors' Collecting Society), BSB (Documentary Filmmakers Guild), GYD (Cinematographers' Association of Turkey), SENARİSTBİR (Scriptwriters Guild), and SE-YAP (Film Producers'

Association). There are also two unions; one of them, SİNE-SEN, is under the umbrella of DİSK (Confederation of Revolutionary Trade Unions of Turkey), and the other one is the Union of Cinema and Television, which has serious sanctions that are being enforced definitively. Under the latter, there are other unions such as KUDA (Film Editors' Society of Turkey). The difference between these societies and unions and the music industry is that for each profession there is a designated association to belong to. This makes organization and delegation more smoothly, while it also helps offer their members to cultivate their expertise with national and international networks, all the meanwhile protecting their rights within the industry. The reason for this might lie in the fact of how the music industry versus the film industry is operated and consumed. Music is usually produced by individual artists or small groups of musicians, whereas films are usually produced by crowded crews for long periods of time. Furthermore, music relies heavily on live performances and touring, while film relies on intense working spans, as well as traditional marketing and advertising. In the end, both are vastly different forms of art and mediums, hence, the consumption of film and music differs too- which is another research in its own right.

To sum up, having seven music collecting societies doesn't seem to delegate the workload and make monitoring easier. If there are three different categories to collect copyright fees and distribute among the members, having seven different ones isn't much of a help. With the loophole in the constitution, there can be a limitless number of societies in the future. As there is no law against inaugurating as many societies or associations as possible, one question might be asked here: Why the Ministry of Culture and Tourism did let seven different music societies with a similar goal emerge?

3.3.2. Music unions

At the time of writing, there are only two active music unions in Turkey. One of them is called MÜZİK-SEN (Musicians and Performing Artists Union). MÜZİK-SEN initially originated in 1975 under the name of TÜMİS (All the Music and Performing Laborers Union) but had to dissolve due to a law change in 1983, so they launched a new union named MÜZİK-SEN in 1989. During the pandemic, they announced an

open call to all musicians to sign up for the union, and fight for their demands of social security, pension rights, and green passport[6]. Allegedly, the union didn't take any action after this call even though musicians were waiting to sign up, and since then they deleted their open call on social media platforms (BirGün Gazetesi, 2020).

Unity Union (Birlik Sendikası) is an umbrella union representing a variety of industries under it in Turkey. One of them is called *Music Laborers* (Müzik İşçileri) and they welcome not only artists but anyone who works in the music industry from lighting, and sound technicians to caterers, drivers, tour managers, and so on. After their open call at the beginning of 2021, the awareness about this union grew larger and they ended up shooting a pro bono promo with musician Haluk Levent and the company Bitexen. Thanks to this ad, 51 musicians in urgent need of financial aid were granted 3000 TRY each (Birlik Sendikası, 2021).

The lack of unionization in the music industry is one of the striking problems surrounding the deeply rooted issues in Turkey's case. Harun Tekin and Ahmet Uluğ assert that unionization has always been problematic in Turkey (Cabas, 2020; Uluğ & Cemal, 2021). Not having strong unionization can lead to a number of concerns for musicians and other industry workers. Some of these issues include:

- **Lack of job security:** Without a union to advocate for their rights and protections, musicians may be at the whim of their employers and can be let go or have their contracts terminated at any time.
- **Poor pay and working conditions:** Musicians and other industry workers may not have the bargaining power to negotiate fair pay and working conditions especially when they are undocumented.
- **Limited benefits:** Musicians and other industry workers are most likely to be entitled to the same benefits and protections as those in other industries, such as health insurance and retirement plans.

[6] A privileged Turkish passport issued to civil servants working on behalf of the state, and their family members for at least 5 years.

- **Exploitation:** Without a union, musicians and other industry workers may be more vulnerable to exploitation by their employers.
- **Disproportionate representation:** Unionization can help ensure that diverse voices and perspectives are represented in the industry, but without unionization, certain groups may be underrepresented or marginalized.

The reason the film industry workers' rights are relatively more protected than the music industry workers may lie in the fact that they are relatively more organized and lobbying steps were taken ahead of time. As challenging as it may look, the initial step has to come from the music industry; they have to unite and act together in order to achieve humanitarian rights.

3.4. Support Measures

The COVID-19 pandemic showed the governments' resilience and ability to act in times of crisis. Those which had well-established institutions and policies somewhat were quicker to respond. In the case of Turkey and the live music industry, there were already underlying inherent issues existing well before the pandemic. As one of the most severely affected industries, the live music industry workers didn't receive sufficient, if any relief funds during this time. The primary reason for this is caused by musicians and industry workers not having an official status of employment. In Turkey, SGK calculates employment by looking at how many days a worker works in a month, so those who work less than 10 days (7.5 hours per day) are not eligible to be insured (Dudu et al., 2022). The industry workers, nevertheless, are given the opportunity to pay their own insurance premiums to be eligible. Instead of the workers paying their own premiums, calculating their work hours beyond their time spent on stage could be a more efficient way. For a musician or a laborer to prepare to be on stage requires hours of preparation before the stage such as getting ready, to after the stage by rehearsing frequently. Musicians pay %18 VAT plus %20 withholding tax from their gross income, and on top of these, they pay an additional income tax out of their annual revenue. As this is a costly way of doing business, so many musicians and

the music industry workers work off the books in Turkey, leading to increased financial instability. During the pandemic, Turkish residents who were insured by SGK could benefit from short-term working grants or apply for unemployment benefits, but this number was very low for music industry workers because of the aforementioned reasons.

Whether they are documented or not, registering all sorts of music industry workers to a unitary database regulated by a governmental body is urgently needed. The current nature of the live music business in Turkey reluctantly pushes the industry actors to employ or work as undocumented employees, and there are no incentives, nor repercussions to do otherwise.

3.4.1. Ministry of culture and tourism

Nine months into the pandemic, in December 2020 the Ministry of Culture and Tourism of Turkey announced a relief fund (Sputnik News, 2021). Musicians who are a member of a music society under the wings of the ministry would be eligible to receive 1000 TRY. At the time, 1000 TRY would make $135 and the minimum wage was $310. As of the time of writing, this amount is equal to $53 and the minimum wage is equal to $295[7] (despite doubling the minimum wages in TRY to battle inflation).

The initial attempt to carry out this scheme was a failure. After the Minister of Tourism and Culture had a meeting with all the music societies of Turkey, they came up with the following plan: Let the musicians record a video, describing how did they feel the first time they stepped onto a stage, if possible with supporting photos and let the ministry make a book out of these inputs. In return for being exposed to printed books, the musicians would receive 1000 TRY, for a single time. The musicians who received this e-mail from their respective societies were furious ("Sanatçılardan Kültür Ve Turizm Bakanlığına Tepki: Bin Lira Için Takla Atmayacağım," 2021). This project was called, *İlk Alkış, İlk Sahne,* in other words, "First Applause, First Stage".

[7] As of December 2022.

The archives show that the Ministry's fund relief was presented with a different name and different conditions on MSG's website. It was called *Müzik Birleştirir* (Music Unites) and there were four stages of this scheme: First; a mandatory survey to be filled out by members. Second, a New Year's letter written by members and matched with other random members, consisting of "hopeful wishes of the financially and morally challenging days". Third, either a music video, a joyful music-related memo from their past, or answering a set of questions via recording. Finally, fourth, a video or an essay on "Being a Musician at the Times of a Pandemic" for the Ministry to compile it. In return, those who complete all these requirements within two weeks could be eligible for 1000 TRY per month for a total of 3 months (MSG Müzik Birleştirir Proje Duyurusu, 2020). As there was not many attempts to fill these obligations, according to Hakan Kurşun (see Appendix) apparently only sending letters to members and shooting some videos took place.

The next attempt was a success, in spite of still being drastically insufficient. This project was called "Müzik Susmasın", and the funds were distributed by Yunus Emre Institution, a foundation operating under the Ministry of Culture and Tourism. According to their website (Yunus Emre Enstitüsü, 2021), a pre-request to be a member of any union or society wasn't asked, but they did have an additional quota (300 members each), especially for the members of certain societies (MSG, MÜYORBİR, MESAM). Anyone from the music industry could apply, and those who wouldn't have social security were prioritized. A video proving the musician's professional environment was asked as a pre-request. The applications were taken through the designated muziksusmasin.com , the total number of applications was 35.901, and 30.744 of them earned the right to receive 1000 TRY for 3 months. Figure 3.3 shows a promo of the scheme.

According to ICANN, muziksusmasin.com already expired on October 2022, and the public announcements on Müzik Susmasın on MSG's platforms are all vanished, but MESAM still has them. Apart from the "Müzik Susmasın" initiative, the only music industry targeted relief at the governmental level was reducing the VAT on concert tickets (including the virtual ones) from %18 to %8. There were additional tax deferral

programs for all the sectors, but without being able to make any money, this program didn't turn out to be useful for the music industry workers (BBC News Türkçe, 2020a).

3.4.2. Local municipalities

The highest turnover in creative economies in Turkey produced first in İstanbul (by %73), followed by Ankara (with %9,7), and then other regions (Güçlü et al., 2020). There were of course other local municipalities offering aid to their residents, but to keep the focus concise, this section will take a look at three highly populated cities of Turkey that contributed to the creative economies the most.



Figure 3.3: Promo visual of the largest relief fund targeted at musicians in Turkey (Yunus Emre Enstitüsü, 2021).

3.4.2.1 İstanbul metropolitan municipality

Local municipalities also took the matter into their hands and started to offer other sorts of relief and funds. The first municipality to take action was İstanbul Municipality (İBB for short); in March 2021 they announced that there will be 100 open-air stages scattered around the city of İstanbul in the summer. The project was called *İstanbul Bir Sahne* (İstanbul is A Stage) and all sorts of musicians, known or unknown, were invited to apply. Those who got accepted would be paid 2000 TRY

per person. Figure 3.4 is a promo visual of İBB's program. According to their own website, there were 2,288 applications, and a total of 6,750 musicians benefitted from this program (İstanbul Büyükşehir Belediyesi, 2021).

According to ICANN, istanbulbirsahne.com expires in 2024, but the website is not reachable, and any plans to carry on the scheme are unknown. Turning this project into an ongoing event could help the music industry on so many levels, and let the unknown sounds to be heard.



Figure 3.4: Promo visual of İBB's creative scheme targeted at musicians (İstanbul Büyükşehir Belediyesi, 2021).

One crucial point to highlight here is that according to Merve Eryürük, people who applied to the Ministry's fund weren't keen to apply for İBB's funding scheme or vice versa. These two institutions are correlated with different approaches, and it might be worth noting.

3.4.2.2 Ankara metropolitan municipality

In December 2020, a ticketed online event with dozens of artists attending was organized by Ankara Municipality and Anatolian Music and Culture Association. The aim was to help musicians with the profit, but how many the tickets were sold or how many musicians received how much money is unclear (Ankara Büyükşehir Belediyesi, 2020).

In June 2021, mayor Mansur Yavaş announced that they are initiating open-air concerts called *Mutluluk Sahneleri* (Happiness Stages) at 7 different parks with 68 musicians. Each was granted 500 TRY for their performances (Ankara Büyükşehir Belediyesi, 2021).

3.4.2.3 İzmir metropolitan municipality

İzmir Municipality had a different take than the others; they targeted street musicians and ethnic minorities. They provided 198 Romani musicians, 84 street musicians, and 77 performers with food and hygienic supplies (İzmir Büyükşehir Belediyesi, 2021). İzmir-based drummer Onur Ertem states that he benefitted from these supplies 5 or 6 times in a year (see Appendix). He adds that these aid boxes might not be life changing, they were certainly very helpful to those especially those in need. The boxes included; grains, legumes, pasta, oil, tomato paste, hygiene products such as toothpaste, detergent, disinfectant. They also launched an additional financial aid of 1000 TRY each to 500 musicians in urgent need. These actions came in the wake of two musicians committing suicide in a row in İzmir on February 2021.

In June 2021, the municipality established a classical orchestra called *El Ele Orkestrası* (Hand to Hand Orchestra) and organized 7 concerts. Thanks to this project, each member of the orchestra received 10.000 TRY through the concerts (Cumhuriyet, 2021).

Lastly, mayor Tunç Soyer announced that he is introducing an additional budget of 1.5 million TRY just for the creative sector (İzmir Büyükşehir Belediyesi, 2021b).

In conclusion, the local governments in Turkey did not provide enough funding for musicians to even cover their rent. Even so, they still gave people a chance to catch their breath, especially those who were unable to take advantage of the government's *Müzik Susmasın* program. KREKSA's report on CCIs in Turkey conducts surveys with 515 laborers in these industries on how the pandemic has affected them (2021). According to the survey, only %56 of the recipients applied and were granted financial funds and among these funds only %38 of them were provided by public institutions. Out of 118 people who didn't apply for the funds, %27 responded that they are opposed

to receiving donations and that they would prefer to receive any sort of payment through their labor. The other %29 stated that the funds were not enough to even consider applying. This small-scale survey shows that around half of the people are not satisfied with the public institutions' funding programs. As local municipalities have limited budgets, a governmental level of intervention should be considered.

3.4.3. Private foundation funds

IKSV is one of the pioneers of arts and culture in Turkey. Founded in 1973, they currently host the most comprehensive film festival, music festival, jazz festival, and biennales among many other cultural events. In May 2020, they partnered with Netflix and the Union of Cinema and Television to distribute 2500 TRY to each one of the selected 1600 industry workers in cinema. No pre-requisite was asked; the applicants' workforce could be anything in the film industry, and the candidates only had to be a member of the union.

On the other hand, IKSV partnered with Stoneline and introduced the only funding for the music industry, called *Müzisyen Destek Fonu* (Musician Support Fund) in May 2020 (IKSV, 2020). The scheme was directed at unemployed classical musicians, and in contrast with the funding for the film industry, IKSV asked for recorded performances from the applicants. Seven jury members would choose the best performances recorded by the candidates, and the winners' videos would be published on YouTube, and they would also receive a one-time payment of 1000 TRY (IKSV, 2020b).

IKSV's second funding scheme for the music industry was rather kept low and quiet. In a personal interview with Merve Eryürük, the founder of Müzik Platformu, she reveals that IKSV partnered with European Cultural Foundation which wanted to distribute a one-time payment to the female music industry workers, so they reached out to her (see Appendix). No pre-requisite, the nominees only had to already be registered to Müzik Platformu's database for industry workers. According to Eryürük, there were 750 female music industry workers in the database at the time, and she

called each one of them, one by one to check if their applications were accurate. Out of 750 people, 665 of them received 1800 TRY each. This scheme was only announced when the whole process was completed and the financial aid was distributed (Müzik Platformu, 2022) (Figure 3.5).



Figure 3.5: Promo visual of Müzik Platformu's financial aid for women laborers of the live music industry (Müzik Platformu, 2022).

In a nutshell, musicians were almost always asked to perform or write memos to receive any funding, and the rest of the music industry workers were usually neglected. In a BBC interview, a member of MÜYAP's executive border Bülent Forta claims that music collecting societies have no legal right to financially help musicians or start donation campaigns in Turkey (BBC News Türkçe, 2020). BBC questions the Ministry of Culture and Tourism about this information, and a representative declares that the Ministry doesn't have the authority to raise donations and the Ministry of Interior is responsible for that. The representative also shares that the Ministry funded 27 music-related projects for a total of 6 million 690 thousand of TRY, but what these projects were and how much funding they got each is ambiguous. In one of the interviews with the music industry workers who were financially affected, one musician states that he did shoot a video and sent it to Müzik Susmasın initiative in order to get a 1000 TRY

relief fund (SLOTmedia, 2021). Ultimately, he felt disgraced by the measure he went into in return for a small amount of money, and contacted the initiative to withdraw his application. Music is correlated with well-being, and the lockdown was already challenging for musicians in every way. In addition to its social aspect, musicians were financially abandoned in this period of time. Thereby, demanding elaborate productions from musicians in return for a payout that is not even enough for monthly grocery shopping is eyebrow-raising.

Here, one would wonder; if those institutions, municipalities, and companies could have profited from the published or broadcasted work of musicians, would they share the profit with the participants apart from the single payment distributed?

3.5. COVID-19 and Self-Motivated Practices of Musicians

When COVID-19 measures were in full effect, the musicians stepped down from the stage on the 13th of March 2020, to never get back to it for a long time. This is not the first time musicians and the lives music sector facing cancellations of events for a long time, if not the last minute. Starting with mid-2013 to today, many music events were getting expeditiously canceled last minute due to a variety of reasons. To name a few; banning alcohol from a music festival last minute (Hürriyet Daily News, 2012), civil unrest (mostly during 2013), liberally used "safety and security" reasons, terrorism (especially between 2015-2017), state of emergency (2016-2018), perpetually depreciating Turkish Lira, and the pandemic (2020-2022).

During the pandemic, concert halls and venues were first to close down, and when the restrictions were eased, they weren't allowed to open back if they didn't own food serving licensing (Atay, 2022, p. 13)- which many music venues didn't own. While the shopping malls were open in mid-May 2020, and open-air weddings were allowed starting in July 2020, small, or socially distanced, open-air concerts were still banned in Turkey. The only big event that took place during the summer of 2020 was, the Yenikapı area hosting a few concerts called *Park Et Seyret* (Park and Watch). The audience had to attend the festival in their vehicles, with windows being closed and

the attendees had to wear masks still. Also, the big open-air venue in İstanbul, Cemil Topuzlu Open Air Theatre hosted a dozen concerts by social distancing measures.

Just 2022 alone, there have been 19 large-scale music festivals and concerts canceled last minute or a few months ahead. Particularly large-scale organizations take months to get prepared and to find sponsors and the majority of the expenses are already being done when they get canceled last minute. In parliamentary questions, Minister of Internal Affairs Süleyman Soylu declared that out of 4.602 concert and music festivals in 2022, only 19 of them got canceled because; "13 of them due to public safety, the possibility of sabotage or attack, and 6 of them due to public reaction and logistical reasons" (BirGün Gazetesi, 2022).

3.5.1. Virtual concerts replacing live concerts

In January 2021, while I was working on my thesis proposal, the direction things were going was very different than this one. It would have been almost a year now since the pandemic had started and the majority of the population was still unvaccinated. With few exceptions, almost none of the musicians still wouldn't have performed with a live audience yet. Nevertheless, musicians were turning to social media to showcase their performances and also to stay fresh to their audiences as last resort. These "self-gigs" seemed to make a change in the grim-looking entertainment industry until things get back to normal again. Artists were using platforms such as Instagram Live, Twitch, Youtube, and TikTok. The majority of them were self-motivated, but some of them were sponsored by big brands such as; Red Bull's *#evdeçal* (Play At Home) concerts, Efes' *Ev* (Home) concerts, Milyon Production's *Her Ev Bir Sahne* (Each Home is a Stage) concert to name a few.

During my research in 2021, I interviewed a few artists who participated in virtual concerts to see if these concerts were able to replace live audience concerts financially just as well. The short answer is no; they were not. The sponsored gigs would pay the best, but the majority of them were paying less than the artists' standard fees. On the other hand, these sponsored concerts weren't happening frequently; it was mostly for

the known pop or indie artists benefitting from these events, and even them could only take the stage only once or maybe twice. Likewise, the self-motivated concerts through the aforementioned social media platforms weren't bringing almost any financial gain, but on the positive side, it helped the artists to connect with their fans for a while.

In the meantime, three other major problems were overlooked in the discourse of virtual concerts could replace live concerts in the future.

1) The rest of the live music industry workers,

2) Technical deficiencies,

3) Anxiety and depression.

The backstage staff of an average artist or a band, consisted of at least 10 more people in the crew working directly for them, and dozens more working indirectly for them. These people vary from sound or light engineers and their assistants to caterers, waiters, cleaners, security, or tour managers to roadies. When virtual concerts take place, none of those people exist behind these DIY productions. The lack of professionals, and also the lack of adequate technical equipment during these sessions proved faulty and the artists themselves stopped doing them after some time. As per my personal experience, some of the technical problems I witnessed were; principally audio problems, background noise disrupting the concert (i.e. ambulance, crying kids, etc.), not being able to start or cut the gig half due to other technical reasons, and so on. A good example can be given by the indie band Büyük Ev Ablukada; they specially designed their studio for an Instagram Live concert and even called the full crew behind the scenes (Büyük Ev Ablukada - Evde Canlı Konser Full, 2020). At some point, the viewers hit 8000 in real-time, and the concert succeeded in creating an intimate, cozy concert. However, due to the medium, the sound quality was still nowhere to compare with a live concert and the lack of enthusiastic fans cheering in between songs (the audience could send hearts through Instagram Live though, but the artists couldn't see any of it while performing) made the whole performance gradually somber by the end.

Music is innately a creative endeavor; and times of crisis, depression, and uncertainty discourage creative production. However, ironically, during times of uncertainty, it is mostly the musicians who are expected to produce more, to be agile and resilient, and to stay in the spotlight more so they are not forgotten. This is another hit to the artists demanded by social media. Nil İpek Büyükbaşlar, a singer-songwriter herself, sheds light on creative anxiety during the pandemic. In her doctoral dissertation, she interviews 10 musicians and 6 representatives from the music industry, who reiterate the same apprehension of anxiety, the uncertainty of the future, and financial concerns. Keeping up with social media is an exhausting labor on its own, and on top of everything, an artist with no social/financial security or self-esteem obviously can not create under healthy conditions. Messick describes that the loss of live concerts caused performers to feel incomplete and develop depressive symptoms (2017).

To corroborate the severity of these conditions, it is crucial to mention that in the first year of the pandemic alone, 130 musicians committed suicide in Turkey, according to the chairman of the Ankara Musicians Association ("Müzisyen Dernekleri Anlatıyor: Kovid-19 Müzik Sektörünü Nasıl Etkiledi?" 2021).

4. CASE OF GERMANY

4.1. Federal Republic of Germany

The main difference between Turkey and Germany lies in how they operate in policy making. Turkey is governed as a unitary state with a presidential system, where all 17 ministries have direct executive power. Whereas, Germany is a federal country, consisting of sixteen sovereign federal states. Hence, the main framework of cultural policies is made at the country (national) level, and each federal state's ministries of culture are independent in their policy-making process within their regional borders. Under these federal states, there are hundreds of local municipalities located.

Figure 4.1. shows the intricate system on three levels with their corresponding cultural institutions.

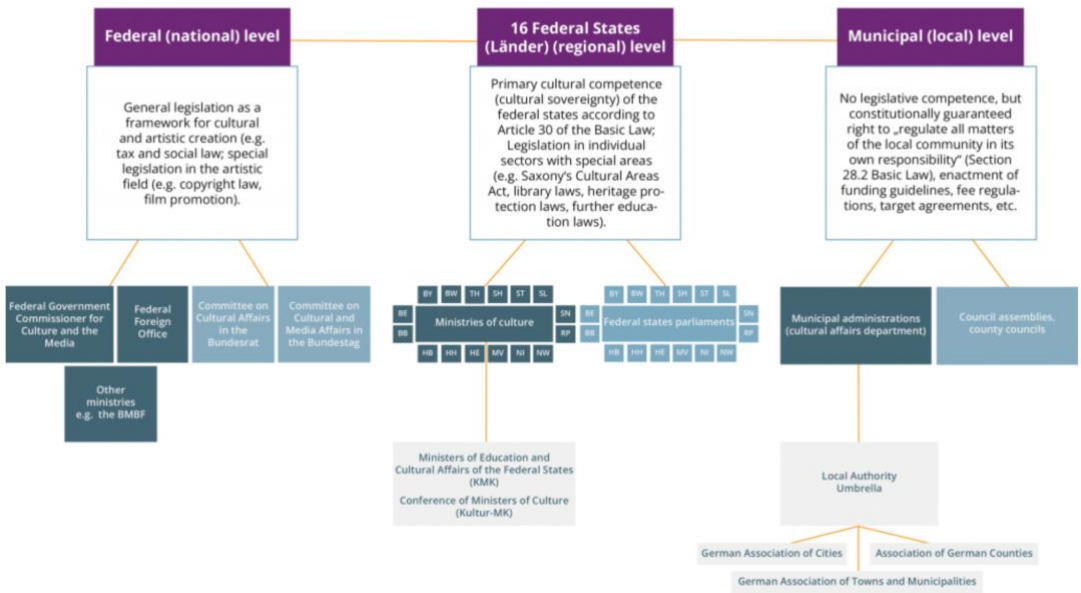


Figure 4.1: In-depth view of three levels of governing CCIs in Germany (Bundesinstitut für Kultur und Geschichte der Deutschen im östlichen Europa 2021).

One of the guiding principles here is, culture is considered a federal state matter in Germany, thus encouragement of strengthening the federal region's identity is strongly linked to their sovereignty.

From a financial perspective, according to OECD Germany's GDP is $58,386 per capita, whereas Turkey's is $30,967 per capita (2021). Germany is placed fourth among the world's biggest economies, whereas Turkey is nineteenth (The Top 25 Economies in the World, 2022).

4.2. Support Measures

The support measures taken in Germany have three levels; 1) national level, 2) regional level, and 3) local level. As regional and local administrations offered dozens and dozens of relief funds tailored for all sorts of individuals in the industry, this study will focus on the funds offered at the national level. Some relief funds offered to individuals by regional or local administrations that are not covered here in detail include; whether the individuals are German citizens or not, whether they are pop artists, DJs, or a member of a philharmonic orchestra, whether they were roadies, or they had/had not social security, or what age they were. As much as the collecting society GEMA was a vital tool in distributing the funds during this time, it turns out it didn't play such a pivotal role as except for the recording musicians. Federal, regional and local funds outnumbered them in executing quite easily. Below, each level of measure is briefly described. As Germany is also a part of the EU, all the individuals were also eligible to apply for EU relief funds no matter what their background is, but this research doesn't go into detail about these funds and strictly focuses on Germany for comparison reasons.

4.2.1. Support measures at the national level

4.2.1.1. Neustart kultur

Germany was one of the most agile countries to respond to the COVID-19 crisis. In June 2020 Ministry of State for Culture and the Media (BKM for short) swiftly introduced a whopping €1 Billion relief fund just for the creative sector. In February 2021, they increased the total budget to €2 Billion and today it's €2.5 Billion. In the initial phase, BKM gave away €49 million to GEMA to distribute to music venues,

clubs, and festivals- which were the most drastically hit. An additional €30 million was distributed to creative freelancers in the music industry as well.

Under Neustart Kultur, there are several different aids tailored for venues, industry workers, or labels. For venues, cancellation insurance is implemented. In the case of canceling an event last minute due to COVID-19 reasons, Neustart Kultur covers %90 of the loss (*BKM*, 2022).

Industry workers, on the other hand, could apply for an additional monthly €1300 wage for a year for non-artistic self-employed activities. According to OECD statistics, in 2021 the minimum wage in Germany was €1672, so €1300 per month for a year could cover a considerable amount of a roadie, or light/sound engineer who doesn't receive passive income. Whereas in Turkey, the minimum wage was 2825 TRY (~ €310 at the time) and the fund that only the musicians can apply for was 1000 TRY (~ €110 at the time) for just 3 months. Murat Sezgi, a Turkish citizen with a temporary residence in Berlin and also one of the partners of a music festival based in Berlin called XJAZZ (organized every May), was one of the drastically hit when the lockdowns were implemented in Germany. In a personal interview with Sezgi (see Appendix), he declares that even before Germany had a positive case yet but some other countries did, Germany was already getting ready to implement health measures and financial aid programs for uncertain times. By April 2020, the government instilled confidence in the people that the government has the people's back and people should be more concerned about their health, rather than any financial insecurities. By May 2020, the government already started to distribute the relief funds, and XJAZZ benefitted from Neustart Kultur the most, followed by Musik Initiative, Sezgi discloses. According to Sezgi, the application process was a breeze; he only had to declare his past taxes in Germany and prove a loss of income, then the hefty aid would be transacted swiftly. "Compared to Turkey, working off the books is very rare in Germany, but still possible. These laborers couldn't benefit from the substantial funds we received, but there were still other programs tailored for them" (Sezgi, 2022).

On German Ministry's website, there are additional individual funds made for individuals with different backgrounds or conditions. Among those 17 individual funds that I counted at the time of the writing, these millions of euros fund each appeal to; pop musicians, singers, conductors or composers of any genre, teenagers, musicians in classical ensembles, amateur music ensembles from rural areas, live music events and national music festivals, music venues and clubs to name just a few. More can be found on BKM's website[8].

4.2.1.2. Musik initiative

Under Neustart Kultur's umbrella, there's an additional music-specific funding program, which existed for a decade, and they launched COVID-19-specific funding for the music industry. One of these funding is aimed at emerging artists, and promoting German music abroad. Among all funding programs mentioned in this research, Musik Initiative seems to be the most German citizen-targeted one- however this is not a pre-request, it simply prioritizes German music. Producers, labels, or even artist management teams can also apply with the artist to present their project worth between €10.000 - €150.000 and the selected projects get funded by the initiative somewhere between %40 - %60 (Program Description for Artists, 2022). Proof of professional backgrounds, such as; membership to GEMA, having social insurance for artists (KSK), or graduating from a German music school is looked at. Murat Sezgi states that with a radio program project that would be consisted of DJs playing their sets for a few hours in an empty, closed-down venue during the pandemic, they received €30.000 from Musik Initiative. "This way the venue that was forced to close down, the DJ, the videographer, the editor, me as a music organizer, we all get paid through one single project", he describes.

In some ways, this initiative has some similarities with Istanbul municipality's "İstanbul Bir Sahne" project. Just as Musik Initiative, İBB prioritized the emerging artist, gave them a stage dispersed around popular public spaces in Istanbul, and even

[8] https://www.bundesregierung.de/breg-de/bundesregierung/bundeskanzleramt/staatsministerin-fuer-kultur-und-medien/musik-1774180

recorded gig sessions at Cemal Reşit Rey concert hall to broadcast them via YouTube. The amount the artists received (2000 TRY per person) cannot be compared with the Musik Initiative of course, but for future projects, the initiative can set a good example.

Among the music-focused funding programs in Germany, there were also other additional programs that anyone can apply. Some of these programs allow an individual to benefit from different programs conjointly, some don't. This condition all depends on the individual's background, nationality, where they reside within Germany, economic situation, and their loss.

Bridging Assistance Programme: Supporting all sectors, NGOs, and self-employed freelancers. According to their website (BMWK, 2022), individuals can calculate their average monthly turnover in 2019, as well as the percentage of their monthly loss, to find out which category they fall in to receive funding for up to 6 months. This program has been extended several times, the current one running until June 2023.

New Start Assistance Plus: This program was particularly helpful to the music industry workers, as it aimed at temporary workers as long as they could prove it. The maximum amount of funding was €9000 per person, but it was required that they didn't receive any other funding.

Simplified Access to Basic Security: Anyone who was deeply affected by the pandemic could apply, and even though they are not actively seeking a job (i.e. music industry workers) they could benefit from unemployment benefits.

VAT Reduction: %19 VAT on concert or performance tickets is reduced to %7, helping the venues and also the rest of the industry.

4.2.2. Support measures by the federal and state level

Under Article 30 of the German Basic Law, cultural sovereignty is a strong subject, and federal states were also very quick to respond with their own measures to protect their artists, venues, and events. Throughout the pandemic, each federal state decided and implemented its own regulations to battle the virus spreading (Blumenreich, 2021).

4.2.2.1 Music collecting society: GEMA

GEMA is one of the most established collecting societies in the world. Its government mandated and its roots go back to 1933. Just like the music societies in Turkey, GEMA also collects fees from venues, hotels, and cafes depending on their sizes. They also collect annual fees from their members. Only composers, lyricists, and music publishers can be members, and to become a member, individuals have to sign an agreement called a "deed of assignment" where they give away all the usage rights of their work to GEMA to manage and they become an associated member. However, this title is pseudo and doesn't entail any power over decision-making in society. As of 2021, the most populated category of members has consisted of associated members 80.000 according to their own website (1, Gema Membership Categories). To become a full member, creators (lyricists or composers) have to receive a minimum €30,000 consecutively over 5-year period[9] and music publishers have to receive a minimum €75,000 consecutively over 5-year period[10]. As these conditions are not easy to reach for every musician, more than 4,300 full members consisted of mostly mainstream and commercial creators such as composers of film and television or popular artists (Garcia, 2013). Individuals who become full members then start to enjoy the benefits

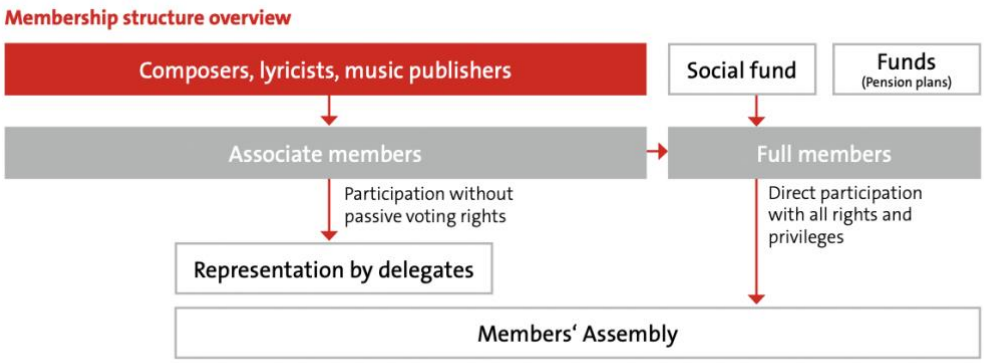


Figure 4.2: GEMA's membership structure overview (GEMA, 2022).

[9] €6,000 each year.
[10] €15,000 each year.

of GEMA, from social funds (compensation funds in cases of accidents or illness) to pension plans (Figure 4.2).

According to GEMA's transparency report published in 2021, the revenue loss in the culture even industry due to the pandemic was %90 (GEMA, 2022, p.10). However, GEMA came under scrutiny for its monopolistic approach and strict rules towards the creators they represent (Garcia, 2013). Members report that GEMA doesn't allow them to control their own work, or even give away their work for free i.e. to non-profit charities. In German law, the author's rights (copyright) are non-transferable, but usage rights are (i.e. licensing fees for broadcasting, or reproduction). Since GEMA holds all the usage rights, members are left with no control over their own authentic work. Creators of course have the right to manage their own work and its usage right, however, it's a daunting task. With GEMA maintaining the monopoly in collecting royalties, many musicians especially the indie and underground ones are left with no choice other than work with GEMA.

Second, the hierarchy of membership and decision-making process within the society draws an elitist approach. As the percentage of members who can make it to full membership is very low (around %5 of the total registered members), the decision-makers revolve around a popular artist or those who produce commercial works. This top %5 lacks representation of different backgrounds, hence different problems to deal with within the industry.

In 2012, GEMA faced another major scrutiny when it wanted to implement new tariffs on venues in Germany. It attempted to raise fees by almost %700 more than it was collecting from music venues, so hundreds of venues faced shutdown as they couldn't compete with the expenses. In a petition to revoke this regulation, 305,117 signatures were garnered and submitted to the German parliament (Gegen Die Tarifreform 2013 - GEMA Verliert Augenmaß - Online-Petition, 2013). After long disputes, an agreement was reached thanks to the venue owners, musicians, and music lovers. However, this incident also showed yet another troubling approach of GEMA.

GEMA might be one of the most established collecting societies that pay off its members generously, but it also raises concerns about its lack of democratization and its monopolistic approach.

4.2.2.2 Alternative to GEMA?

So far, the only alternative to GEMA has been GVL, another copyright-collecting society that was established in 1959. Their operation area may not be as big as GEMA, but where they differ is apart from representing creators, GVL also represent producers, labels, and performing artist (GVL, n.d.). To put it simply, GEMA solely covers the creators' (lyricists, composers) rights, whereas GVL protects the rights who perform the work (musicians, singers, recording producers). According to GVL's report, in 2021 their total revenue was €248 million (p.4, 2021 Transparency Record, 2022) and GEMA's was €1.04 billion to compare (p.6, GEMA, 2022).

4.2.2.3 Music unions

The study found that there is a very strong umbrella organization for all the unions, called German Trade Union Confederation[11], and there are two music-related unions in Germany; 1) the Union of German Jazz Musicians[12], and 2) the German Orchestra Union[13]. The lack of unions outside of these two very specific genres should be noted. Nevertheless, there are plenty of music associations in Germany; there are at least a few for each kind of genre, theme, or labor. Murat Sezgi shares that unionization is very powerful in Germany in general. "It doesn't have to be about people's professions either", he adds, "my neighbors are involved in unions to make our neighborhood better, everyone is heavily unionized and they are actively participating in cases matter to them the most; this notion doesn't exist in Turkey". This strikes yet another cultural and historical difference between Turkey and Germany to make sense of today's paradigm.

[11] Deutscher Gewerkschaftsbund; (DGB for short).
[12] http://www.deutsche-jazzunion.de/
[13] https://uni-sono.org/

In a conclusion, shown in Table 2, the aforementioned differences between Turkey and Germany draw a clearer picture of the measures they've chosen to take during a time of crisis. Many EU countries failed to acknowledge the concerns of the live music industry, and the *Toplumsal Dönüşüm ve Yaratıcı Endüstriler* (Social Transformation and Creative Industries) report mention that the Netherlands and Belgium were even oblivious to this industry, with the lack of communication between them and their Ministries of Culture (Digilogue & Zorlu PSM, 2020). This may be due to the EU's general response to the crisis, as one of the critics describes "…the technocratic approach adopted towards launching and disbursing these funds, described by unintelligible and sophisticated acronyms, overshadowed the need for more political empathy, and a much-needed language of solidarity throughout this period. Lastly, the EU legislative and policy process was rather slow and arguably ill-equipped in responding to emergencies." (Surubaru, 2020). The same narrative is applicable to Turkey's case just as well, so this study hopefully vocalizes some of these concerns and paves the way for future discussions in the field.

Table 2: *A summary of key findings on Turkey vs. Germany*

Turkey	**Germany**
Governed as a unitary state with presidential system.	Governed as a federal government with 16 sovereign states.
GDP is $30,967 per capita and is the 19th strongest economy in the world.	GDP is $58,386 per capita and is the 4th strongest economy in the world.
Started collecting royalties 30 years ago.	Started collecting royalties a century ago.

Has 7 different music collecting societies.	Has 2 different music collecting societies, with GEMA holding a monopolistic power.
Unionization is very low.	Unionization is very prominent.
Tendency to work off the books - increased financial instability.	Low numbers of working off the books.
The only relief fund offered by the government (Müzik Susmasın) was 3000 TRY.	The government offered dozens of relief funds no matter what's the background of an individual.
Took them 9 months to act.	Took them 1 to 2 months to act.

5. CONCLUSION

5.1. A Comparison of Turkey vs. Germany

Turkey and Germany are both very different countries, with different cultural characteristics, historical background, and financial power. This research aimed at analyzing past strategies to make meaning of today's situation. Germany has been in the game for more than a century, whereas Turkey entered it fairly recently. Germany has a strong economy and they swiftly responded to the crisis by introducing financial reliefs for all sorts of companies either big or small, and individuals either citizens or not. Despite being the 19th strongest economy in the world, just two weeks into the pandemic, president Erdoğan asked for donations from the citizens under the program called *Biz Bize Yeteriz Türkiyem* (Together, We're Enough My Turkey) (Alyanak et al., 2020). The federal governing system of Germany emphasizes the sovereignty of the federal states and encourages each one of them to establish it by all means; through their industrial success, through their heritage, through their art and music. Article 5 of German Basic Law highlights freedom of expression, arts, and science. In the words of Goethe Institute Istanbul's then-director Claudia Hahn Raabe, there's a court decision that the government can comment on what is art or what is not, but the government is not allowed to comment on if it's good art or bad art (Dervişoğlu Okandan & Arıduru, 2012). Whereas in Turkey, it seems like a selected portion of creative and cultural works have a tendency to find support and funding from the government, as mentioned at the beginning of Chapter 3.

Collecting societies also show how much of an important role they play, especially in times of crisis. Before starting this research, I presumed having one solid collecting society gathering all the musicians under one roof was efficient rather than having several many of them. It turns out they both have their own advantages and disadvantages. I believe having seven collecting societies is still very disorganized, and inefficient disputes for power within the societies don't portray a reliable organizational system. I also believe that having one monopolistic society is harmful too, as it can not represent the whole music industry. The most ideal scenario here

might be to have three music collecting societies that appeal to individuals with different backgrounds or objectives. Because these societies also have to act as gatekeepers to one another to prevent a handful of people from making decisions on behalf of the whole music industry.

5.2. Possible Solutions

This research was analyzed through online and personal interviews, podcast series reports from academicians, institutions, or companies, and press releases from governmental bodies. One of the common themes the music industry workers share in Turkey is the lack of social awareness towards their labor and the entertainment industry is their livelihood- not a recreational profession. They want their efforts and their presence to be recognized first and foremost by their own circle of friends and family. The pandemic showed the crucial levels of Maslow's hierarchy of needs were stripped away from the music industry workers; physiological needs, safety needs, love & belonging, and esteem. Yet still, they were expected to be resilient and to keep creating. The first solution should be to abolish the discourse of musicians living a high life with lots of traveling and being on the stage constantly. In fact, it is a fatiguing sector and it demands constant discipline in work. The first step can start by acknowledging all the music industry workers as employees of any kind of sector; from famous rock bands to the violinist on the streets, from the roadie to the light engineer or the security.

In the same way, if the music industry could be recognized individually by the Ministry of Culture and Tourism of Turkey, the disorganization of the music-collecting societies can be put in order. After UNCTAD declared 2021 as the international year of the creative economy for sustainable development, the ministry held a crucial panel hosted by the General Directorate of Copyrights of Turkey. This was a vital step by Turkey and by inviting industry leaders, as well as academicians to the panel, it helped voice the inherent problems in the cultural policies of Turkey. However, the music industry was barely mentioned at this panel, and no actions were taken after it. A

designated directorate of music under the ministry could help dissolve the miscommunications and would help organize missed opportunities.

In another panel hosted in 2012 called *Sanata Destek Mekanizmaları: Örnek Sunumlar ve Model Arayışı* (Supporting Art Mechanisms: Sample Presentations and Searching for Model), Levent Üzümcü voices the Ministry of Culture and Tourism's stagnant approach to cultural policies and the dysfunctionality of these talks (Dervişoğlu Okandan & Arıduru, 2012). Other members of the panel agree with him but they also state they should keep pushing.

One of the solution-oriented reports in Turkey emerged thanks to the cooperation of Zorlu PSM and IKSV with Digilogue. During a period of a few months in 2020, five webinars were held about CCIs and then compiled for public access in the report *Toplumsal Dönüşüm ve Yaratıcı Endüstriler Raporu* (Social Transformation and Creative Industries Report). Here, case studies from different countries, their resilience, or their failures during the pandemic are compared to find solutions. Some takeaways include;

- Archiving and digitalization before the pandemic era paid off a lot during the pandemic. Art centers and music venues could broadcast previous performances for free, and stay in touch with their community. It also helped leading to further questions on how to monetize these contents and distribute the revenues to their rightful owners.
- The government's financial reliefs, such as tax reduction to tax deferral helped. A similar reduction only occurred in the entertainment tax on live events being lowered from %10 to %0 in Turkey, but because of the lack of live events, the influence of this response wasn't felt much.
- Participants from different countries reported that their corresponding governments enforced unequal demeanor to museums and art centers vs. music festivals and the entertainment sector. Reportedly, the latter was vastly neglected.

To sum up key possible solutions;

1) Fundamentally, the social norm towards musicians and music industry workers calls for change. Society should acknowledge musicians and music industry workers are employees, as much as any employee in any sector is. They have working hours that are far longer than what the public eye sees.

2) The Ministry of Culture and Tourism may consider establishing a dedicated Directorate of Music and Performing Arts office. This way, overseeing and regulating the music collecting societies, as well as implementing influential cultural policies would be more efficient.

3) Musicians and music industry workers should have clear definitions of employment according to NACE standards. This makes categorizing their labor and implementing their rights far more adequate.

4) Establishing one unitary database of music industry workers is an urgent need. Due to the precarious nature of the live music industry, the majority of the workers are undocumented and their needs get overlooked.

5) In addition to strong unionizing, following a categorical association system like the film industry in Turkey would also help.

6) Keeping collecting societies at a certain level of number would make it easier for them to operate more smoothly. Also, they should act as gatekeepers for one another.

7) Social security should be mandatory. Musicians should also be considered for a green passport after an eligibility process.

8) Governmental institutions should be able to act after the meetings with collecting societies and industry pioneers, so the efforts come to fruition. Germany's case shows that investing in CCIs helps a high financial turnout through culture and tourism.

9) The importance of archiving and digitalization should be discussed more. Finding ways to monetize these works and distributing the revenue to their lawful owners can be very lucrative in the long run.

5.3. Current Situation in Turkey

The current situation in Turkey doesn't look like the live music industry will get back to its glorious times any time soon. There is still a ban on music after 1:00 AM but businesses, cafes, and restaurants can stay open after this time. The ban is only on the music itself. In my personal conversations with music industry workers, especially the ones with families report that they are content with 01:00 AM restrictions, as they can go back home earlier. A musician (referred to as Participant 1), who asked to stay anonymous, as well as the drummer Onur Ertem declared the same position (see Appendix). They state that before the curfew, the audience would stay longer and the musicians would have to play for longer hours too. As the musicians and the music industry workers are paid per gig, not by the hour, it is a reasonable approach and it is worth noting. On the other hand, P1 also states that they used to have two, and even three gigs on the weekends, as there would be after-parties somewhere and this would help them double or triple their paycheck. However, because of the ban, this is no longer possible.

Another development worth noting is that a recent, albeit somber development, took place on the 14th of November, in the bustling street of Taksim, Istanbul. A planted bomb went off killing 6 victims and hurting dozens. After the incident, the Governorship of Istanbul temporarily implemented a new ban, restricting street music and street vendors in Istiklal Caddesi, as well as restricting pedestrians to walk through Istiklal after a certain time. This led to music venues, such as Bova, located in Istiklal canceling or postponing a few of the live concerts they were supposed to host (Bova Sahne, 2022).

Lastly, the entertainment tax which was normally %10 was reduced to %0 in December 2020. This reduction is now implemented permanently as of 22nd of

December 2022, and it applies to live concerts just as well ("Eğlence Vergisi Kalıcı Olarak Sıfırlandı," 2022). This recent development might seem like minor progress, but it certainly takes the load off the music industry workers', venue owners, and the audience's shoulders for a bit.

5.4. Final Notes

Since 2021, the process of this research has been ever-evolving, growing, and cultivating. Literature review on this subject in Turkey is very limited, but hope that this research contributes to some knowledge gap from a different perspective; from the perspective of the live music industry workers. The pandemic might be a recent incident, but it assisted in showing the underlying issues of the music industry more evidently.

Both Merve Eryürük and Hakan Kurşun independently stated that now the music collecting societies in Turkey are in talks to federate and unite in common goals. If this federation comes to life under the right circumstances; collecting copyright fees, protecting member rights, and implementing cultural policies may be achieved more smoothly in the long run. By ignoring CCIs, Turkey is missing out on a very lucrative path that can be beneficial for each party. Turkey also shows its reluctance to invest in CCIs by implementing cultural censorship and isolating itself from global cultural movements. For instance, after competing at Eurovision consecutively for 37 years, TRT (Turkish Radio and Television Corporation) announced its abrupt decision to quit participating in December 2012. According to the music critic Murat Meriç, the reason lies in the fact that the government abandoned the idea of having close relations with the EU and instead turned to the Middle East for its CCIs (BBC News Türkçe, 2021a). This is yet another example of Turkey lagging in progress, and missing out on competing with international actors, especially in the music industry.

The products of cultural industries are directly correlated with the well-being of humanity. Art is a *need* for people and societies as much as other services. Similarly, creative industries need supporting industries to exist. Once this fact is acknowledged, pursuing the rights of laborers and setting policymakers in motion may become

attainable. Overall, through strengthening the economy, delivering social and cultural benefits, and cultivating multiculturalism and understanding, the cultural and creative sectors have the potential to have a substantial positive influence on society.

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APPENDIX

Interview Transcripts

Interviewer: Seren Topaloğlu (**ST**)
Interviewee: Merve Eryürük (**ME**)
Date & Time: 17 December 2022, 14.00, Zoom Meeting

ST: Welcome and thank you so much for taking the time to talk to me today.

ME: My pleasure, anything I can help with a study like this.

ST: May I start by asking what is your current position in the music industry right now?

ME: I've been the secretary general of MÜYORBİR for the past decade and I founded Müzik Platformu, a database for all sorts of music industry workers in Turkey. I also have a podcast called *Müzik Endüstrisi Naber?* (What's Up Music Industry?). When the pandemic hit and we started to experience the dire situation in the music industry it became evident that there is no data on how many people are getting affected by it because in Turkey there's a tendency to work off the books. I wanted to create a platform where anyone can sign up whether they are registered or not, whether they are a member of a society or not, whether they are a roadie or a singer etc. As of right now we have 6443 registered in our database but I know that the real number is close to a million, this is why promoting it and encouraging people to register is very important. Of course, it was tough at first, because anyone who has no relation to music was registering as well. I had to call each one of the registrars one by one to make sure they are indeed in the music industry. Because there were random people who were the wives or husbands of music industry workers, who have nothing to do with the music industry, but nevertheless they still signed up to show their support for their

spouse. I had to make sure this database is only for the music industry workers so that we can track the right data.

ST: What you've done is very valuable and I'm also advocating for a unitary database. There are different ways of cultural occupation, for instance, a driver of a band doesn't fall into the same category as a drummer and they both require different attention that suits them the best. Your platform asks so many questions to categorize these occupancies, so may I ask how are the statistics so that I can compare them with other reports I've found? For example; how many people are insured, how many of them are a member of society, and how many of them have a regular wage?

ME: According to the current numbers; out of 6443 people, only 2159 of them are insured. 4390 of them have no membership in any society. 5523 people have their only source of income from music. 5386 people are self-employed. I also ask if they applied for the government's or the local municipalities' relief funds and I find the result very interesting. Yes, the majority of them did, but those who didn't say that they have trust issues. Also, those who applied for the government's funds chose not to apply for the municipalities' funds or vice versa. Because if there's the Ministry logo, they don't want the municipalities' or the other way around. This is an interesting fact.

ST: I found out about Müzik Platformu when I was browsing all the relief funds offered by the government, as well as IKSV. I thought I have found everything until I bumped into a collaboration between Müzik Platformu and IKSV that distributed funds to the female music industry workers. Can you please give me more details? How did that happen and how come we never heard of it until now?

ME: It was a deliberate choice not to announce it. This scheme is funded by European Cultural Foundations and IKSV acts as the bridge between us and them. It was their special request to keep it low, and I'm glad it happened that way. They reached me to find all the registered female music industry workers in my database and wanted to

distribute them 2000 TRY, with the tax reduced it was 1800 TRY per person in total. I called each one of them to make sure they are an adequate candidate, but no, we didn't ask for proof like a performance video or something like the other schemes did. Also, anyone from the industry benefitted from it, no matter whether they are a musician or not, because the backstage workers were easily overlooked at the time. When I was making the calls so many of them didn't want to receive the money, stating that some other people might need this money a lot more. It was touching. In total, we helped distributing this money to 665 women out of 720 of them.

ST: Let's talk about the music collecting societies a little bit. There are seven societies in Turkey right now, with the last one being launched in mid-2021. Why there are so many, and how efficient is it?

ME: It's not efficient at all, and I don't even know what they are doing. For example, there's Kahve Dünyası at the entrance level of our building. I have to go there every month to collect royalties on behalf of MÜYORBİR. The owner says "but I just paid for royalties yesterday to another society!" and the next day after me another person comes from another society to collect royalties. The owner is right. This is not a sustainable model and it's not easy to track. So there are seven societies, but in its essence, there are only three types of rights to collect by the societies: first MESAM and MSG which are for composers and songwriters, second there are MÜYAP, MÜYABİR and MÜZİKBİR for producers and production companies, third there are MÜYORBİR and TSMB for interpreters and performers. It's a powerful and profitable thing to be in one of those, and there's a loophole in our constitution that allows infinite numbers of societies to be established. Seriously, there is no limit and this is not good.

ST: Before wrapping up, I like to ask what are the inherent problems in the music industry apart from the issues with the societies?

ME: Definitely working off the books. I don't blame anyone who works that way, they are so right to do so because of the system in Turkey. The taxes are so high, and the working hours are so long but they are not recognized. There is a lack of defining the cultural occupancies in the sector. If you can't define the jobs first, how can you help them? Maybe if there was a professional competence certificate system like in the film industry it would be easier to define these jobs and also protect their rights or negotiate their base fee. But most importantly, we have to be vocal about the issues. If we relentlessly bring these issues up to the surface, the government will have to act after some point. I know it takes time and energy, but we have to do so. This is why researchers like you, platforms like Müzik Platformu are very crucial, and we shall keep being persistent.

ST: Thank you so much for all these details and hope that our work may benefit someone.

ME: Thank you for talking to me today, all the best luck.

Interviewer: Seren Topaloğlu (**ST**)
Interviewee: Hakan Kurşun (**HK**)
Date & Time: 17 December 2022, 14.00, Zoom Meeting

ST: Thank you for taking the time today to talk about the music collecting societies. I may have some other questions related to the music industry if that is okay?

HK: Sure, it is a pleasure if I can help in any way.

ST: I want to start by asking why in Turkey we have seven different music collecting societies whereas in Germany there are only two?

HK: As you know, first there was MESAM and it was the strongest music collecting society in Turkey. Then some people left MESAM and inaugurated MSG, thus that power was split into two, and the strength got weakened. As for the other music collecting societies, well, music producers didn't want to share the copyright with the interpreters, instead, they told them to go ahead and start your own music collecting societies, and the interpreters did so. They went ahead and signed a mutual agreement over copyrights, but it failed. Now they are talking about uniting and establishing a federation.

ST: Is that one of the reasons all these societies can't cooperate with the Ministry of Culture and Tourism more efficiently? Do you think the Ministry of Culture and Tourism should have its own designated Directorate of Music and Performing Arts?

HK: Well yes, for the past 20 years these societies can't make any progress and can't stand powerful against the Ministry because these multiple systems scattered that power into smaller pieces. But you should set apart the phonogram and the authors from this situation, that is a different case. They couldn't lobby much and they

followed the wrong strategies in the past. And yes, definitely, a Directorate of Music and Performing Arts is a must.

ST: I see that GEMA is one of the most powerful music collecting societies in the world. However, I also saw that this gave them a monopolistic power and I'm not sure if having only one music collecting society is the solution. For example, the decision-makers in GEMA consisted of only a very small portion of the members, who are making the biggest bucks. These people are located there because their income through copyright is relatively higher than the rest due to their works being mostly commercial. How can these people represent the rest of the music industry this way?

HK: The hierarchy in Turkey is no different because you can't put any person from the music industry at the top to make decisions. What if this person releases only one or two songs per year, and is not very active in the music industry? These powers can be abused so easily, so there is nothing wrong with the system they are following. Stakes are so high, you can't let anyone just like that.

ST: Okay, but only these top people can benefit from all the rights GEMA offers, like pension or health insurance. Why Turkish societies don't have these?

HK: MESAM and MSG offer health insurance but it's private. The problem is, Turkish music collecting societies can't profit from European countries. Look at Germany; Turkish music is streamed very widely, but they can't collect royalties, can you imagine how much money they could receive?

ST: Why is that?

HK: Because they can't act together, they don't have the skills to work in a unified way. There are still so many non-members and even members who do not know their rights. So people in these societies can't represent the artists in an honest way, and the

language barrier doesn't help either. GEMA can hire high-skilled people because their annual revenue is €1 billion, and their stakes are so high too they can't let make any mistake in a highly valued company.

ST: How about the government's approach to the music industry? I think they also should be responsible, not just the societies.

HK: In our cultural policies, music is almost non-existent. They don't understand the importance of music. The management is dispersed and conservative; they dictate a monoculture but a government, any government, can't be monocultural it's impossible. They have to acknowledge that. Let's look at TRT, they have so many musicians that serve as government officers. They are expected to make recordings and produce copyrighted materials. The government can also support them and develop their expertise. But they don't utilize this valuable power because they lack different departments that would listen to the musicians as a private sector, but still operates as a government-mandated institution such as TRT. These departments should establish good coordination between the institutions, develop strategies and let Turkish musicians expand internationally.

ST: How come these things happen in European countries but not in Turkey?

HK: Because of lobbying. This is what the music industry lacks the most. You have to be persistent and vocal about your concerns. You can't just go to the ministry once a year and expect all your worries to be solved. You have to be there all the time, you have to invite them to your concerts all the time. You have to involve them first before you fuss about they don't involve you. The Ministry is very aware of the value of CCIs (Creative and Cultural Industries) in their microeconomy, but there is no one visionary enough. Even when the pandemic hit, and all the music collecting societies met with the Minister, the Ministry said they can't give money if there is no tangible project.

ST: Is that why Müzik Susmasın project asked for performance videos from the musicians? It was announced on MSG's website first, but they had more intricate steps to complete. Like writing and sending wishful emails to random members, shooting a video depicting how the music changed their lives, and such. Was it really necessary?

HK: Oh that wishful mail thing happened, and the videos came in. It was another workload. For example, TRT collects tax from labels (*bandrol parası*), but for years they never distributed this money to the musicians. During the pandemic all this tax was given to Yunus Emre Institute to distribute, I don't know if they ended up doing so this time.

ST: Thank you so much for all these details and for your time, it's been immensely helpful for my research.

HK: Any time.

Interviewer: Seren Topaloğlu (**ST**)
Interviewee: Murat Sezgi (**MS**)
Date & Time: 9 January 2022, 18.00, Zoom Meeting

ST: Hi Murat, welcome, it's great to see you today. Thank you for your time!

MS: Anytime Seren, I'm happy to be here.

ST: Let's start with first establishing who are you and how did you receive the relief funds from the German government? As an individual or through your company, how did it work out for you?

MS: I'm a Turkish citizen with a temporary residency in Germany, I have my company but it's Turkey-based so we didn't apply to anything with that. But I'm also one of the partners in the Berlin-based XJAZZ Festival, so I received the funding through my participation there. So I'm a taxpayer here in Berlin with a cultural profession.

ST: How was Germany's response when the pandemic hit? Did they act fast, when did you guys start to receive the funds? As far as I know, XJAZZ is held in May every year, that was a close call.

MS: Oh yeah Germany acted pretty fast. In January 2020 when the cases were rising in China, Germany's event industry was already talking about postponements, measures, and forecasts. But as opposed to Turkey no one was panicking, they had full confidence in the German government and its financial stability. I'm not used to things like this. So in mid-March, the lockdown measures were fully implemented, and in April the government announced big financial aid programs and reassured the event industry that the government will protect them. It was a big relief as XJAZZ was approaching and it was certain that it was getting canceled. By the beginning of May, we were already getting generously paid.

ST: How easy was it to apply for funding? What did you have to do?

MS: It was so easy and fast. I applied to Neustart Kultur. Everything was online with a user-friendly interface website; I just had to enter my details and show the taxes I paid in the past years. I wrote how much I lost and how much I predicted to lose further. In a few weeks the money was pouring, they literally threw out stacks of cash on our heads.

ST: I wonder how they track how much money you lost or hypothetically might lose. What if you inflate the numbers, are there repercussions?

MS: Very good question, because I did exactly that. At the time nobody checked anything and they just gave you the money you wanted. But now 2 years passed and they are going back to checking every application one by one to see if the information is accurate. There are no repercussions though, if you are overpaid, you're only expected to return the excess. This is what am I doing right now, and I am very grateful for the funding I got at that time because it totally saved my life then, and now I can return that excess without trouble.

ST: Apart from the funding you received individually through XJAZZ, is there any other funding you received?

MS: I totally forgot, yes there is. As a matter of fact, I could go ahead and apply for more funding but it wasn't necessary. With Postklub.fm we wanted to create a new project during the pandemic; super easy stuff but we got a funding of €30.000. We wanted to make use of the closed venues and Arkaoda Berlin was empty due to the lockdown. We curated a few DJs along with the concept, hired a videography crew, and shot sessions at Arkaoda. At the end of the day the venue got paid, the DJs got paid, the videographers got paid, and we as the managers of this project got paid. It was fun.

ST: What is your take on GEMA? Do you guys have a close relationship with them?

MS: Whether you like it or not, you have to. GEMA is a musician-friendly, leftist institution, but I can't say the same thing about their approach towards promoters or festivals. You need them but they antagonize you from the music industry quite a lot. Also, it's way too bureaucratic. We didn't benefit them during the pandemic, but I know that many musicians did.

ST: You said that you're a taxpayer in Germany, and one of the major problems in Turkey is working off the books. This is why so many people couldn't benefit from the unemployment wage and such. Is the working of the books also in common there? Also, how's the unionization?

MS: Working off the books in Germany is so rare because these guys are so systematic and bureaucratic. And you know where your taxes go, you can benefit from them so easily so there's a deep trust in the government. There's almost no incentive to work off the books here so not many people do it- I don't say it doesn't exist though. As for unionization, I think it's a cultural thing because everyone I know around me is a part of a union - especially the musicians. They might not be a member of GEMA, but they are a part of a union. I admire that. Even my neighbor in the apartment is a part of a neighborhood green initiative union and she's actively participating in it. We don't have the same culture in Turkey.

ST: But how about the other countries in the EU? I know that Germany is such a good example to look at, but are there any good examples that you may share with me?

MS: As a person who lives in Germany, I could get funding from the EU programs just as well, but I didn't find it necessary. I think the majority of the EU countries failed at this crucial test; we talk about how much Italy or the Netherlands couldn't respond at all among promoters and festival organizers. I'm not even mentioning the

Eastern European countries, but you'd at least expect Italy or the Netherlands to act better you know- they completely ignored the live music industry. I know some of them are now better prepared and they are investing in the music industry more efficiently if another crisis arises. Because this is not only about a pandemic, anything can happen.

ST: Thank you so much, Murat, these are very helpful and I'm glad that things went well during the lockdown. Thanks for all the details.

MS: Anytime, if you happen to have more questions I'm always here.

Interviewer: Seren Topaloğlu (**ST**)
Interviewee: Participant 1 (**P1**) (Participant wanted to stay anonymous)
Date & Time: 12 January 2022, 12.00, Phone Call

ST: Hi P1, thank you so much for taking my call. I'll be very quick because I know that you have a very busy schedule. Can you please tell me first what you do as a musician, is music your primary source of income?

P1: Hi Seren, thank you for calling me. I play the keyboard, I play two or three times a week with different bands, and I also give private lessons. Up until the pandemic I also had a 3-floor studio where we had so many more musicians giving classes but I had to close it down because I couldn't afford the rent. When I was the employer there, I could pay for my insurance, but since it's closed I don't have the insurance anymore.

ST: Let me start by asking if you received any funding from the government, the local municipalities, or any private organization?

P1: Yes, I applied to *Müzik Susmasın* where I received 3000 TRY in total. I'm not a member of any music collecting society but it wasn't asked at the time. I also participated in İBB's İstanbul Bir Sahne project where we each got paid 2000 TRY. I am particularly very happy with İBB's project because first, we had to play to a live audience, and engaging with them was great. Second, they were so quick to deposit all our fees, I was very surprised by it.

ST: When I was talking to you a year ago in a casual conversation, you were mentioning that the ban on music after 00.00 was actually good, do you still think the same and can you please elaborate on that?

P1: Well any ban on music is bad, I felt suppressed then, and I feel suppressed now. My problem is how the audience treats us as a property of entertainment. After our gig

is finished, they ask for more songs. We play a few, but it's not enough for them, they want more. If you don't play what they want, then they don't like it and things get ugly. I was just tired of dealing with this so frequently. But now with the ban, they stay up for a certain amount of time, and then everybody goes home. Plus, I don't have to stay up until 4 or 5 AM like before, which was affecting my life quality exceedingly.

ST: No, I'm totally on your side. The problem here is the way how things work in Turkey, sadly. You get paid per gig, not per hour so in an ideal world there's nothing wrong if you're overstaying on the stage as long as you get paid for your overtime as well. The venue makes money as the audience spends more time, so this revenue should be reflected on you. Also, your time spent on the stage before and after the gig is overlooked, these are working times as well.

P1: Yes, definitely, I also want to add that, before the ban, we could do two, and even three gigs in one night. There would be after-parties so after playing our usual gig we could still go to another gig and double our paycheck. Because of the ban, this is impossible now. I'm in no way advocating the ban, I'm just highlighting a fact.

ST: Thank you so much, these are very important, and thank you for taking the time.

P1: No worries, I'm always here if you need anything.

Interviewer: Seren Topaloğlu (**ST**)
Interviewee: Onur Ertem (**OE**)
Date & Time: 12 January 2022, 15.30, Phone Call

ST: Hello, and thank you so much for taking the time to today to talk to me, I really appreciate it.

OE: I have plenty of time, please do not hesitate to ask me any questions.

ST: Let's start with getting to know you, where are you and how frequently you had live concerts before the pandemic?

OE: I'm an Izmir-based drummer, well I moved in Izmir right before the pandemic which was a good decision apparently. Before the pandemic I had 2 bands that I was actively playing at; Yasak Helva and TNK. Depending on the season I'd have four, sometimes up to five or six live concerts per week. Live gigs were my primary source of income, I'd also give private lessons.

ST: How frequent your concerts would get canceled last minute before the pandemic?

OE: I would say about %10 of the time. Mostly because something bad happens in the country, or because of climate reasons. But sometimes it's because of the venue; either the ticket sales are not as expected, or it is a new venue and the audience doesn't know about the place yet. But yes, one concert out of ten would get canceled.

ST: Are you a member of a music collecting society? Did you feel protected or taken care of by the government, or music collecting societies, or any private institutions?

OE: I am a member of MESAM, and yes, I applied to *Müzik Susmasın* scheme through them. Not only me but so many people around me also applied to the scheme whether

they are in a music collecting society or not. But it was Izmir Municipality that was involved in aids for musicians the most. There were 2 events at Kültürpark I remember, around 200-300 musicians would play a song or two for 5 minutes and get paid 500 TRY each. Also, when the pandemic hit, they were very fast to distribute food and hygiene boxes to musicians. I think I received around 5 or 6 boxes in a year, it's not life-changing of course but it was really beneficial especially if you think about those really needed it.

ST: Yes, I've found out that Izmir was the first and maybe the only municipality which targeted Romani and street musicians, who are more vulnerable to a lockdown like this. I really appreciate their efforts, but I didn't know they acted very fast.

OE: Yes, they were very quick and I even recommended their schemes to the people around me; to students, to musicians who I know needed these small helps. I mean there was so much stuff in these boxes; grains, legumes, pasta, tomato paste, oil, and in the hygiene boxes there were all sorts of stuff like disinfectant, there was even toothpaste.

ST: May I also ask if you have insurance? How often do you receive your payments off the books?

OE: No, I don't have insurance. We receive our payments almost always off the books, we even sometimes give our friend and our families' bank accounts so that the payouts cannot be tracked. Of course, we don't want to do this, but this is the situation. I think the only time we receive our payments with invoice is when we work with the municipalities; we work with them a lot. But the downside is when you work with them you receive your payment in a month or so- and that's the case if you're lucky. Apart from the municipalities, big venues and franchises such as IF Performance or Dorock XL always invoice you.

ST: Last but not least, what do you think about the music ban after 01.00 AM in Turkey? How does it affect you?

OE: To be fair, it affected the musician demography that approached their mid-ages very positively. I can't, and as a matter of fact I don't, want to stay up until 05.00 AM and see the sunrise. Maybe when you're young you don't realize this, you think you can rock'n'roll forever but no. It kills my days. After you finish your regular gig, the audience wants one or two songs, and you play them. Then they ask for more, and if you don't comply with them, then your relationship with the venue turns sour. You have to keep the audience happy, so you can keep the venue happy, so that you can keep playing, but you don't receive extra money when you play longer. We are paid per gig, not per hour. Actually, I don't understand how the audience is entertained like this too, the alcohol prices are so high, they just go to a venue and drink for hours as entertainment.

ST: Another problem with this is people don't realize that you don't spend just a few hours on stage to make this money. You have soundcheck, you have the waiting time up until to the show time, then there's this extra playing time, and on top of that you still have to dismantle and pack everything- which all these take a whole day. I'm not even counting the rehearsal times that you have to keep practicing. So the audience might have this misconception that you only spend a 1 or 2 hours on stage to make this money.

OE: Exactly, especially if the venue doesn't offer you a comfortable space to rest or doesn't offer you food, these waiting times are really a pain.

ST: Well, thank you so much for all these details, they are very helpful and I didn't know Izmir Municipality's aids in detail. Thanks!

OE: Thank you for talking to me, take care.

CURRICULUM VITAE

Name Surname **:** Seren Topaloğlu

Date of Birth and Place **:**

E-mail **:**

EDUCATION

B.A. **:** 2017, Istanbul Bilgi University, Faculty of Social Sciences and Humanities, International Relations, Minor in Film and Television

M.A. **:** 2023, Istanbul Technical University, Department of Music, Music Programme

RELATED WORK EXPERIENCE

2018 - 2020

Tour Manager : Teoman, Gripin

Hospitality Manager : Postmodern Jukebox

Event Coordinator : 1. Kaş Jazz Festival

2021 - Current

Founder & Director : Kaş International Short Film Festival

PUBLICATIONS, PRESENTATIONS, AND PATENTS ON THE THESIS:

Topaloğlu, S. 2021: An Elaborate Look At Virtual Performances Replacing The Live Performances During the Pandemic, June 17, Istanbul, Turkey.