HACETTEPE UNIVERSITY
INSTITUTE OF POPULATION STUDIES

A NEW APPROACH TO POVERTY STUDIES: ART DEPRIVATION AND ART POVERTY AS MISSING DIMENSIONS

Cansu DAYAN

Supervisor
Assoc. Prof. İlknur YÜKSEL-KAPTANOĞLU

Department of Social Research Methodology
PhD Dissertation

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HACETTEPE ÜNİVERSİTESİ
NÜFUS ETÜTLERİ ENSTİTÜSÜ
DOKTORA TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
NÜFUS ETÜTLERİ ENSTİTÜSÜ
SOSYAL ARAŞTIRMA YÖNTEMLERİ ANABİLİM DALI BAŞKANLIĞI'NA

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To Muna Akemoğlu
Atra Kapı
Retibe Akınay
Hazal Hüseyinoğlu
Ali Nadir Koşar
Hatice Dayan
Nermin Turhan
İnal Düzel
Fikret Emre Tanrıkulu
Süreyya Tamer Kozaklı
Hasan Hoşgör
Çiğdem Esin-Yadırgı
and Aygül Akınay

In the name of all who live and leave like artists…

ABSTRACT

In this dissertation, my purpose is to probe the relationship between art and poverty measurements with a methodological approach. In accordance with this, I aim at, first, discussing the place of art deprivation and art poverty within poverty measurements by probing the definitions of art, poverty, deprivation and basic needs; second, elaborating the necessity and possibility of the integration of art with poverty measurements; and third, form the necessary conceptual ground for the measurements of art deprivation and art poverty. For this, I conducted an online fieldwork through 22 in-depth interviews and 6 synchronous focus group discussions with artists, academics, workers of public institutions and civil society with a Grounded Theory approach. As a requirement of my methodological approach, I conducted the phases of fieldwork-transcribing-analysis simultaneously by means of MAXQDA. Within this scope, explaining the reasons for the necessity of the integration of art deprivation and art poverty with poverty measurements in micro and macro levels by expanding the definitions of art and poverty, I propose lists of components towards how to do this, and claim the real poverty rates to increase when measured.

Keywords: art deprivation, art poverty, poverty measurements, basic needs, qualitative research

ÖZET

Bu tezde yoksulluk ölçümleri ve sanat arasındaki ilişkiyi metodolojik bir bakış açısıyla sorunsallaştırmayı hedefliyorum. Buna göre, sanat, yoksulluk, yoksunluk ve temel ihtiyaç tanımlarını irdeleyerek sanat yoksunluğu ve sanat yoksulluğu kavramlarının yoksulluk ölçümlerinde nereye düştüğü ile sanatın yoksulluk ölçümlerindeki yerinin gerekliliği ve olabilirliğini tartışıyor ve sanat yoksunluğu ile sanat yoksulluğunun ölçülebilmesi için gerekli zemini oluşturmayı amaçlıyorum. Bunun için Gömülü Teori yöntemiyle akademisyenler, sanatçılar, kamu ve sivil toplum çalışanlarıyla çevrim içi ve senkron olacak şekilde 22 derinlemesine mülakat ile 6 odak grup görüşmesi yaptım. Yöntemim gereği, saha-deşifre-analiz aşamalarını eşzamanlı olarak MAXQDA kullanarak gerçekleştirdim. Bu bağlam içerisinde, sanat ve yoksulluk tanımlarının genişletilmesi aracılığıyla sanat yoksunluğu ve sanat yoksulluğu olgularının mikro ve makro düzeylerde yoksulluk ölçümlerinde yer alması gerekliliğini sebepleriyle açıklayarak nasıl yer alabileceğine yönelik bileşenler listesi öneriyor ve ölçüldüğü takdirde, gerçek yoksulluk oranlarının daha da artacağını iddia ediyorum.

Anahtar kelimeler: sanat yoksunluğu, sanat yoksulluğu, yoksulluk ölçümleri, temel ihtiyaç, nitel araştırma

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ABBREVIATIONS

AAPOR: American Association for Public Opinion Research

AF: Alkire-Foster method

CGT: Constructivist Grounded Theory

FST: Feminist Standpoint Theory

GT: Grounded Theory

INE: Instituto Nacional de Estadística

MDG: Millenium Development Goals

MPI: Multidimensional Poverty Index

NGO: Non-governmental organization

OED: Online Etymology Dictionary

OPHI: Oxford Poverty and Human Development Initiative

SDG: Sustainable Development Goals

UN: United Nations

UNCTAD: United Nations Conference on Trade and Development

UNDP: United Nations Development Programme

UNECE: United Nations Economic Commission for Europe

WAPOR: World Association for Public Opinion Research

CHAPTER 1. INTRODUCTION[1]

Beauty in chess is closer to beauty in poetry;
the chess pieces are the block alphabet which shapes thoughts;
and these thoughts, although making a visual design on the chess-board,
express their beauty abstractly, like a poem.
Marcel Duchamp, 1952.

Poverty is a global phenomenon and has been handled as a significant problem for a relatively long time. The numbers, proportions, estimates and all regarding 'the poor' falling below the poverty lines are very successful in forming and leading our perceptions of poverty. Now we know that the number of people living below $1.90 a day have increased in number with Covid-19 pandemic up to 733-738 million throughout the world in 2020, and the global goal of ending poverty by 2030 probably seems unachievable now (United Nations Economic and Social Council, 2021). It is a widely known fact that poverty is one of the most vital problems to combat with not only at a national but also a global level. Struggling with poverty through poverty reduction policies has initially come to the fore with development as can be understood from Millenium Development Goals (MDGs) and Sustainable Development Goals (SDGs) whose first goals target ending poverty in all its forms everywhere. Although it has originally been brought to agenda with monetary approaches, multi-dimensional and different approaches towards poverty have been improved in due course, as well.

Focusing on the non-existence of art within poverty studies and measurements, this dissertation aims to understand and discuss the necessity and possibility of integrating art with poverty measurements with the active agents of the issues of both art and poverty. If yes, it probes the question of how, and proposes some guidelines for this. In this sense, this dissertation is neither an art dissertation nor an economics dissertation, but a methodology dissertation, and it mainly provides a conceptual contribution by means of a constructivist grounded theory approach which is conducted through a simultaneous fieldwork-transcription-analysis process of in-depth

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[1] As a YÖK 100/2000 PhD scholar in Poverty Studies at Hacettepe University Economics Dept., I conduct this dissertation as a joint study for Social Research Methodology Department and Economics Department at Hacettepe University.

interviews together with homogenous and heterogenous focus group discussions with artists, academics, workers from public institutions and civil society. Expanding the definitions of both art and poverty, discussing the necessity and possibility of art integration with poverty measurements, coining art deprivation and art poverty, claiming a more accurate- thus, higher- rate of poverty around the world as a result of the integration of art with poverty measurements, and proposing a list of components to measure and understand art deprivation and art poverty in micro and macro levels constitute the conceptual basis of its contributions.

In accordance with this framework, I compose this thesis mainly in five chapters. First chapter, introduction, opens with a panoramic overview of the thesis through the basis, aims, research question, relevant theoreatical framework and literature, and potential contributions of the subject matter of art as a missing dimension in poverty studies.

Second chapter details the theoretical framework and digs more into the literatures of poverty, art, measurement, and their inter-relationships. In theoretical framework, I explain my ontological, epistemological and methodological standpoints in the thesis by means of Feminist Standpoint Theory, psychoanalytic theory of Carl Gustav Jung, vertical and horizontal realms and artistic energy by Nihan Kaya, and capability approach of Amartya Sen. As for literature review, I start with poverty and poverty measurements interwovenly and proceed with art and its connection to poverty measurement methodologies.

In the third chapter, I share my methodology through stories and sub-stories of the processes of deciding for the research question, methodological approach, fieldwork, online qualitative research, and analysis. Since I embrace a qualitative and specifically a grounded theory approach throughout my thesis, telling the stories of these processes is in direct parallel with my methodological approach. As a social research methodology student, I regard this chapter as the backbone of the thesis.

Fourth chapter, analysis, follows with the definitions made for art, poverty, art poverty, art deprivation by interviewees and focus group participants throughout the field. Thenceafter, the importance and necessity of art with regard to poverty

measurements constitutes the second sub-section of the analysis chapter. The last sub-section demonstrates the discussions of the ways for the integration of art with poverty measurements.

The subsequent chapter, discussion and conclusion, is the final chapter of the thesis. Here, I discuss the grounded theory I have tailored through the fieldwork and analysis with the questions of what, why and how situated among structural and individual components. At the end of this chapter, I propose two guidelines for art deprivation and art poverty separately. As concluding remarks, I discuss the contributions and recommendations for future studies.

CHAPTER 2. THEORETICAL FRAMEWORK AND LITERATURE REVIEW

What right have we then to depreciate imagination?
Carl Gustav Jung, 1933, p. 67

In this chapter, I would like to share my theoretical framework and literature review with regards to art, poverty and poverty measurements. As this dissertation is a methodological study, I will not go in depth in these realms.

2.1. Theoretical Framework

My research question resides in an interdisciplinary realm of economics, art and social research methodology. Bringing art and economics together via a methodological viewpoint, I ask the need for and possibility of the integration of art with poverty measurements. For this, I embrace a contemporary modernist approach which does not reject but strongly criticizes the existing approaches with regards to their definitions of poverty and art, and measurements of poverty. Within this scope, in this chapter, I would like to situate my theoretical framework in accordance with ontological, epistemological, axiological and methodological bases through a composition of psychological, philosophical, economic, artistic and feminist theories in an integrated way rather than in separate categories of the disciplines.

It is now a widely known fact that universalist, essentialist and rationalist assumptions of orthodox modernist approaches determine the nature of the subjects on behalf of the structures and reduces them into their rational and functional acts through dichotomous and hierarchical methods. Abstraction, categorization, and generalization are relevant ways for these assumptions. Categorical divisions of, for example, academic disciplines derive from this approach and result with specialization at the end of the day of which we begin to discuss inter-, trans-, multi-, supra-disciplinarity and similar coming to the fore with the debates of contemporary modernity and postmodernity. This horizontal categorization of the disciplines is relevant also for vertical evolutions of each discipline from within. That is, i.e. from Freud to Jung, from Smith to Sen, we face a similar broadening within the histories of the disciplines,

as well. This is how social theory explains things. Taking a leaf from this book, I would like to make a criticism of the existing accumulation with respect to their contributions. In this sense, I feel the need to indicate that I do not regard economics, psychology, biology, art, philosophy and/or any other discipline separate or can be separated clear cut from one another. In other words, the hierarchical and mutually exclusive dichotomies of material/non-material, body/soul, physical/psychological, objective/subjective, quantitative/qualitative and many more do not tell our realities while it triggers a sense of alienation and self-alienation. For this, I embrace a feminist standpoint throughout this dissertation.

Feminist standpoint theory (FST) is both a theory and a methodology which basically criticizes abovementioned classic modernist assumptions of science, and acknowledges the significance of the situatedness of specificities of multiple subjectivities along with the goals of change and transformation of the structures beside the empowerment of the self (Hartsock, 1983; Haraway, 1991; Harding, 2004; Jaggar, 2004; Ecevit, 2016). According to this, knowledge generated with and from within marginalized positions provides a closer account to reality with the help of the outsider within position of the marginalized (Collins, 1986; Smith, 1974; Harnois, 2010), which accentuates everyday knowledge as significant and valuable as scientific knowledge in contradiction to the assumptions of orthodox modernity. Within this context, the real is not universal; rather, it changes in accordance with the specificities like situation, location, condition, context, contingency and similar, during the process of which "less partial and perverse" accounts of reality form a stronger objectivity (Harding, 2004: 322). From this perspective, the act of defining changes in nature, as well. Unless made directly by the subjects of any notion, making definitions outside the subject position objectifies the subjects of the notion and reduces them to what the 'definer' perceives from their position. Therefore, there arises a need for a "self-definition" which "involves challenging the political knowledge-validation process that has resulted in externally-defined, stereotypical images" as Collins elaborates it (1986: S16). Furthering this, Wylie draws on this through social location:

> social location systematically shapes and limits what we know,
> including tacit, experiential knowledge as well as explicit

understanding, what we take knowledge to be as well as specific epistemic content. What counts as a "social location" is structurally defined. What individuals experience and understand is shaped by their location in a hierarchically structured system of power relations: by the material conditions of their lives, by the relations of production and reproduction that structure their social interactions, and by the conceptual resources they have to represent and interpret these relations (2003: 343).

With all these debates in mind, I would like to open up the discussion of both the act of defining and the definitions of art and poverty whose limits are almost always either determined or shaped by individuals and/or structures other than the direct subjects of art and poverty, which, at the end of the day, influences back the agents of these two issues not only in action but also in perception. There is a widespread consensus on the concept of poverty evoking economic and material connotations and presuppositions. On the other side, art resonates with luxury and talent. With these common denominators, there appears a need for probing the queries of what art is, what poverty means, who defined them and how, so that we can understand who these poor are and who these artists are before proceeding with their self-definitions. Let me take the first step shortly with Sigmund Freud. Freud builds psychoanalysis on psychic energy whose driving power is primarily sexuality, in his opinion. However, for Carl Gustav Jung, psychic energy comes to mean the play of opposites. Jung expresses that

> psychic energy involves the play of opposites in much the same way as physical energy involves a difference of potential, which is to say, the existence of such opposites as warm and cold, high and low. Freud began by taking sexuality as the only psychic driving power, and only after my break with him did he grant an equal status to other psychic activities as well. For my part, I have subsumed the various psychic drives or forces under the concept of energy in order to avoid the arbitrariness of a psychology that deals with drives or impulses alone. I therefore speak, not of separate drives or forces, but of "value intensities (Jung, 1933: 122-3).

Acknowledging the significance of sexuality, Jung criticizes Freud's over-emphasis on sexuality and physical energy stressing on its determining and reducing potentials as this:

> What I seek is to set bounds to the rampant terminology of sex which threatens to vitiate all discussion of the human psyche; I wish to put sexuality itself in its proper place. Common-sense will always return to the fact that sexuality is only one of the life-instincts—only one of the psychophysiological functions—though one that is without doubt very far-reaching and important (Jung, 1933: 123).

Jung's criticism to Freud over psychic energy is vital for my research question from several aspects. First, it provides a solid base for the dangers of dichotomous and hierarchical way of thinking. We, as human-beings, are not composed of solely our physical needs, and Freud's stress reduces human psyche to sexual and physical drives and instincts unilaterally. Second, through the play of opposites, it opens the path for equality and interaction between the pillars of these dichotomies. Here, in the play, no side of the dichotomy is determined in reference to the other side, in other words, physical needs are not superior to psychological needs. Third and the most significant, Jung expands the definition of psychic energy to refer to energy in general which includes life and creativity energies as well. Creativity is of high importance for Jung as it sprouts from the very depths of an individual and is the basis of all works:

> It is true that there are worthless, inadequate, morbid and unsatisfying fantasies whose sterile nature will be quickly recognized by every person endowed with commonsense; but this of course proves nothing against the value of creative imagination. All the works of man have their origin in creative fantasy. What right have we then to depreciate imagination? In the ordinary course of things, fantasy does not easily go astray; it is too deep for that, and too closely bound up with the tap-root of human and animal instinct. In surprising ways it always rights itself again. The creative activity of the imagination frees man from his bondage to the "nothing but" and liberates in him the spirit of play. As

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Schiller says, man is completely human only when he is playing (Jung, 1933: 67).

The question "What right have we then to depreciate imagination?" forms the ground of my dissertation. Depreciation of imagination presupposes appreciation of ration, which is not a play of opposites but a slay of opposites, in other words, an overt hegemony of one side on the other. Defining extreme poverty with physical survival and regarding art as leisure, free time activity, luxury, and/or useless and easily deferrable or dispensable in the face of 'more serious' problems such as hunger, clothing, or the pandemic is a direct outcome of this perception. It is dramatically common that art and poverty, when articulated in the same sentence, can be perceived as opposites. Further, they are so far from each other that art can be read as the instrument of a modernization theory when pronounced with poverty. Actually, if ever we need an acronym for art, it is not poverty but property as art cannot be owned, in contrast, it flourishes when it is shared, and poverty is not the reason but the result of property. Much more ancient than the notion of property, art lies in our nature. Inducing from the experiences of his patients, Jung gives some examples of the pictures produced by the patients through an association with the nature of creative forces. He elaborates that

A feature common to all these pictures is a primitive symbolism which is conspicuous both in the drawing and in the colouring. The colours are usually quite barbaric in their intensity; often, too, an archaic quality is present. These peculiarities point to the nature of the creative forces which have produced the pictures. They are non-rational, symbolistic currents in the evolution of man, (…) We may therefore readily assume that these pictures originate chiefly in that realm of psychic life which I have called the collective unconscious. By this term I designate an unconscious psychic activity present in all human beings which not only gives rise to symbolical pictures today, but was the source of all similar products of the past. Such pictures spring from—and satisfy— a natural need. It is as if, through these pictures, we bring to expression that part of the psyche which reaches back into the primitive past and

reconcile it with present-day consciousness, thus mitigating its disturbing effects upon the latter (1933: 72-3).

At the extension of this, actually, and unsurprisingly, for Jung, psychology and art are intertwined. In his own words, "[i]t is obvious enough that psychology, being the study of psychic processes, can be brought to bear upon the study of literature, for the human psyche is the womb of all the sciences and arts" (1933: 155). Up to now, according to Jung, psychic energy is central to human-being, belongs to the collective unconscious, and its actualization derives from and drives to a natural need. Besides, if human psyche is the womb of all the sciences and arts, then, it means that we cannot privatize or monopolize psychic energy, in other words, we cannot claim it to be in the possession of a certain group of people, i.e. White, Western, bourgeois, men. Criticizing Freud's associating art with neurosis, Jung once again accentuates on the risks of biological essentialism:

> The personal idiosyncrasies that creep into a work of art are not essential; in fact, the more we have to cope with these peculiarities, the less is it a question of art. What is essential in a work of art is that it should rise far above the realm of personal life and speak from the spirit and heart of the poet as man to the spirit and heart of mankind. (…) Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and a will and personal aims, but as an artist he is man in a higher sense—he is "collective man"—one who carries and shapes the unconscious, psychic life of mankind. (…) There are hardly any exceptions to the rule that a person must pay dearly for the divine gift of the creative fire. It is as though each of us were endowed at birth with a certain capital of energy. The strongest force in our make-up will seize and all but monopolize this energy, leaving so little over that nothing of value can come of it. In this way the creative force can drain the human impulses to such a degree that the personal ego must develop all sorts of bad qualities—

ruthlessness, selfishness and vanity (so-called "autoerotism")—and even every kind of vice, in order to maintain the spark of life and to keep itself from being wholly bereft (Jung, 1933: 172-3).

Jung defines the nature of art as a kind of innate drive. What is more, he moves it outside the property of a certain group, i.e. 'the gifted'. Collective unconscious brings forth a certain capital of energy inherent to each individual. As psychic energy embodies life and creativity energies and instincts, and as creativity primarily and powerfully manifests itself in an art form, the discussions of art as a fundamental human right, an innate energy, and an existential need come to the fore. Nihan Kaya coins this as "artistic energy" (2019: 19). For her, art is an incident of energy. In her book *Yazma Cesareti: Acının Yaratıcılığa Dönüşümü [The Courage to Write: Transformation of Pain to Creativity],* which is produced from her PhD dissertation, she explains art with artistic energy which is felt as a process from production up to reception occurring in the vertical realm:

> Both the ab initio relationship of an artist producing an artwork and our connection with the artwork is, in a sense, a matter of energy. When we get affected by a painting we see in a gallery, by a line of a poem we read, in other words, when we perceive the art within them, something *moves* within us. This is an inner move opposite to the world outside of us; an inward motion; that is, a vertical motion. When something moves within us in the face of an artwork, we physically stand still. Due to the vertical motion, horizontal motions slow down. The same thing occurs when the artist builds her/his work. Both when an element of the artwork is born as an opinion in the mind of the artist and while this opinion is being transformed into a work, the artist fills with an energy. (…) The artist absorbed in her/his work becomes indifferent to the external world, to the march of time; physical needs which could normally be very significant go by the wayside meanwhile. For example, while the artist is working, s/he may not realize having skipped several meals, having passed the night without sleeping. Because this new energy which goes through the artist and almost

captures her/him is much more powerful even than the most basic human needs like food, sleep, and wins against the energy of daily needs of a humanbeing regarding the external world (2019: 18-19)[2].

Vertical realm is the ground which includes all abstract and sensual acts; according to this, thinking, feeling, inventing, producing an original idea, practicing our abilities and the similar grow out of the power of our connection to the vertical level. Built on the theory of Jung with regards to energy and art, artistic energy, on the other hand, corresponds similarly to an innate energy that we all have and need to actualize. In the abstract of *Art and the Evolution of Man*, Herbert Read writes "The work of art reflects the basic creative process of mental evolution, and not just the pattern of that evolution. The artistic striving for balance and symmetry in outlook is part of man's continuous mental project of finding his place in the world, pursuing an ontological purpose, describing the way the world presents itself to him" (1951). "Pursuing an ontological purpose" implies an existential need for art whose energy is intrinsic to every one of us. As Kaya grounds with reference to Read,

> [Herbert] Read states that art 'is in a deep connection with the forces passing through the soul of the life' and even that art is 'the representative of the energy of the whole humanity'. Energy is 'one of three main skills that makes one a good writer.' As for Read, as much as for Jung, human life is meaningful to the degree that is creative; a life within which there exists no art cannot be regarded as a life. Read indicates that our sense of aesthetics is 'our vital sense' and we would die in its absence. Art is the highest expression of the 'will to live' not only for the individual but also for the civilization. Read, by reinterpreting Hegel, states that 'artistic activity is the 'vital energy' which becomes the very life within its own creative evolution.' And, 'the more the vital energy of an artwork increases the stronger will be the opinions it inspired.' (Kaya, 2019: 37-8)

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[2] Translations of the quotations from this book belong to me.

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Read is not the only one who associates art with human life and evolution throughout the history of philosophy. Drawing a connection from Read to Sartre, Kaya explains the nature of artistic energy through Sartre's 'the desire to be':

Sartre asserted that the humanity had 'the desire to be'. According to Sartre, 'it is not true that there is initially only this desire to be and then thousands of other emotions. The desire to be is always there.', it is within every other emotion; the desire to be appears in the expression of thousands of people including art. Read emphasizes the appearance and emergence of the desire to be within art. For, the state that the desire to be is privileged, or rather its all-pervasiveness, is parallel to the art. Art is our primary need, our first need leading us to compose all other culture forms. In short, art is the source and reason of all other cultural forms as it is the case in the desire to be pervading all other emotions for Sartre, as well as for Read. (Kaya, 2019: 39-40)

Yet, external world, in Kaya's words "horizontal realm", does suppress this energy. In other words, although artistic energy is embodied for everybody, its emergence to the surface from the deep and transformation into an artwork is almost always suppressed. Kaya explains this situation as being incapable of nourishing vertical level/energy enough due to over-mingling with the horizontal level/energy, i.e. overemphasis of physical life which includes not only materiality but also politics, for example. I can, in my opinion, generalize horizontal realm as earthly affairs and getting lost within/among these earthly affairs. Therefore, postponing or canceling any artistic expression in the face of a political and/or economic issue, for instance, situates art into a secondary or even at the bottom of the queue, if there is any. On the other side, if every one of us has the energy of art and creativity within ourselves and if this is our primary need, then we all must be poor and deprived with regards to art and engagement of art. What I mean with engagement of art is not only participating in art activities but also producing art, performing art, education/training of art, researching

art and any way of involving with art. What I mean with art, on the other hand, is every form that evokes our creativity and leads us to the "vertical level/energy" as Kaya names it, either commodified or non-commodified, either a product or not. Moreover, "in energy and creativity perception of Jung, art occurs only as its own result, not as a result of any sexual, industrial, economic, mechanical or technological circumstances; in contrast, art is a primary human characteristic which is the very reason of these results I mentioned" (Kaya, 2019: 43). The distinguishing feature is, as Kaya accentuates, the feeling of excitement during the creation. When it turns into a routine where the individual gets indifferent and alienated to what they create or produce, the act falls outside the scope of artistic energy. As every humanbeing has this artistic energy, the limits of the definition of art expands from being solely about talent and/or ability, which relates us to Amartya Sen's Capability Approach among the theories of economics. As I will mention in the following part in more detail, capability to function refers to "what a person can *do* or can *be*" (Sen, 1999), and it opens a more qualitative way of looking at economic issues.

Basically, within this theoretical framework, my aim is to probe the definitions of art and poverty both in perception and in reality, and search for the necessity and possibility for the integration of art with poverty measurements.

2.2. Literature Review

Throughout my thesis, I deal mainly with the relationship between art and poverty in regards to measurement and methodology. As this literature is quite limited, I compose this chapter on a short literature review of poverty, art, and their relationships, in one hand. On the other hand, since poverty is fundamentally associated with development, the issue of measurement lends impetus to poverty studies. Besides, as measurements are based on definitions, approaches towards poverty have been evolved by the debates of definition and measurement in an interlocking way. Therefore, my review focuses more on poverty measurements interwoven with its conceptualization.

To start with poverty, poverty as a global phenomenon is a matter of debate as ancient as the history of human-being while as a discipline is a relatively young field

growing dominantly under the supervision of the academic field of economics since 1990s. Although its theoretical improvement follows the path of economics, fields such as political science and public administration, international relations, public health, and education have strong ties with poverty studies, as well. However, due to its relation with development and welfare, its promotion as an academic field through its conceptualization and measurement has been leaded primarily by the works of World Bank and United Nations, following *World Development Report 1990: Poverty*. In subsequent decades, with the involvement of the fields like anthropology, sociology, psychology and philosophy, approaches towards poverty have slightly evolved from pure economic and development-based standpoints to relatively more human rights-based and social standpoints. Due to its normativity and subjectivity, there does not exist a complete and perfect tool to measure poverty; yet, multi-dimensional and mixed methods approaches open new paths to be walked through.

Prior to 1990s, evaluated with a religious viewpoint of being punished and/or tested by God, poverty is, then, widely known to be initially addressed with The Poor Law Amendment in England in 1834. Following the Law, it has been started to be debated at political and economic levels with regards to its alleviation through measurement. However, "the first published poverty studies did not use an empirical definition of poverty but rather estimated poverty in relative terms by evaluating overall conditions of income, food, clothing, shelter, and the like" (Mowafi and Khawaja, 2005: 260). Having laid its foundations, Booth played a pioneering role in defining "the poor" with reference to their income, consumption and household appearances:

> By the word "poor" I mean to describe those who have a fairly regular though bare income, such as I8s. to 21s. per week for a moderate family, and by "very poor" those who fall below this standard, whether from chronic irregularity of work, sickness, or a large number of young children. I do not here introduce any moral question: whatever the cause, those whose means prove to be barely sufficient, or quite insufficient, for decent independent life, are counted as "poor" or "very poor" respectively; and as it is not always possible to ascertain the exact income, the classification is

also based on the general appearance of the home. Cases of large earnings spent in drink are intended to be excluded, as not properly belonging to the poor, but the results of ordinary habits of extravagance in drink in inducing poverty are not considered any more than those of other forms of want of thrift (1887: 328).

Booth set objective indicators to the issue of poverty through standards, categorizations and classifications by income, consumption and household appearances. These indicators refer to monetary approach as we know it today. Inspired by Booth, Rowntree examined poverty as "primary" and "secondary" with a focus on the questions of "What was the true measure of the poverty in the city, both in extent and depth? How much of it was due to insufficiency of income and how much to improvidence? How many families were sunk in poverty so acute that its members suffered from a chronic insufficiency of food and clothing? If physical deterioration combined with a high death-rate ensued, was it possible to estimate such results with appropriate accuracy?" (1901). Adding food and clothing to the measures, Rowntree addressed poverty within the scope of monetary approach, as well. As Laderchi et al. evaluates,

Both Booth and Rowntree agreed on some important issues—views that are shared by most economists adopting a monetary approach today. Firstly, they believed their assessment was an *objective* one, i.e. that an objective condition termed *poverty* existed, which they were measuring. Secondly, their assessment was an *external* one, i.e. carried out by social scientists and others, not by the poor themselves. Thirdly, they took an *individualistic* view of poverty, i.e. that poverty should be defined with respect to individual circumstances and behaviour, rather than as a social phenomenon. These three elements remain central to the current practice of the monetary approach (2003: 248-9).

As Laderchi et al. mentions, monetary approach resides on economic poverty which is composed of absolute poverty and relative (overall) poverty. As Schwartzman defines, absolute poverty is "understood as the minimum set of resources a person

needs to survive. (…) [It] is a matter of acute deprivation, hunger, premature death and suffering" while relative poverty refers to "a measurement of the resources and living conditions of parts of the population in relation to others" (2002). As for Townsend, on the other hand, relative poverty corresponds to a level of deprivation:

> Poverty can be defined objectively and applied consistently only in terms of the concept of relative deprivation. (…) The term is understood objectively rather than subjectively. Individuals, families and groups in the population can be said to be in poverty when they lack the resources to obtain the types of diet, participate in the activities and have the living conditions and amenities which are customary, or are at least widely encouraged or approved, in the societies to which they belong. Their resources are so seriously below those commanded by the average individual or family that they are, in effect, excluded from ordinary living patterns, customs and activities (1979: 31).

Opening the notion of monetary approach into debate, these discussions along with the definitions of basic needs and deprivations lead to "significant leaps in the conceptualisation and application of poverty measures as well as in the integration of disciplines such as sociology, psychology, anthropology, and philosophy with the more traditional area of economics to resolve critical shortfalls in poverty studies" (Mowafi and Khawaja, 2005: 260) which results with the debates of non-monetary approaches to be followed by multi-dimensional poverty measurements.

Amartya Sen's Capability Approach (1985), in this sense, has had a significant place in and opened the path for the expansion of the consideration of poverty from which is reduced to economy by classical modernist approaches into decentralized human-based and multidimensionality-oriented approaches. Sen states,

> It is fair to say that formal economics has not been very interested in the plurality of focus in judging a person's states and interests. In fact, often enough the very richness of the subject matter has been seen as an embarrassment. There is a powerful tradition in economic analysis that tries to eschew the distinctions and make do with one simple measure of a

person's interest and its fulfilment. That measure is often called 'utility' (1999).

A person's capabilities to function have been Sen's main focus in poverty measurement and this has changed the whole way of looking to the issue of poverty asking the questions of what a person can be and do. His questions like "Is he well off? Is she happy? Does he feel fulfilled? Does she have much freedom? Can he get what he wants? Can she do what she would like to do? Is society being good to him? Is she having a good life?" (1999) have drawn the connections among happiness, well-being, freedoms, capabilities and economics, poverty and deprivation. Absolute poverty "ignore[s] concerns about relative deprivation, shame, and social exclusion", indicates UNECE with reference to Ravallion (2015), adding "Sen (1983) argued that a person's capabilities should be seen as the absolute standard but that "... an absolute approach in the space of capabilities translates into a relative approach in the space of commodities"" (UNECE, 2017: 10). Criticisms of Sen towards uni-dimensionality and essentialism of the approaches that defined and measured poverty through income and material subsidence have also been acknowledged by United Nations and United Nations Development Program, and poverty has been defined as the deprivation of capability, that is, from the capacity of freeing oneself from negative conditions like hunger, poor health and education conditions (Buz and Aygüler, 2017).

United Nations defined absolute poverty as "a condition characterised by severe deprivation of basic human needs, including food, safe drinking water, sanitation facilities, health, shelter, education and information. It depends not only on income but also on access to services (1995) while it defined overall poverty as

lack of income and productive resources to ensure sustainable livelihoods; hunger and malnutrition; ill health; limited or lack of access to education and other basic services; increased morbidity and mortality from illness; homelessness and inadequate housing; unsafe environments and social discrimination and exclusion. It is also characterised by lack of participation in decision making and in civil, social and cultural life. It occurs in all countries: as mass poverty in many developing countries,

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pockets of poverty amid wealth in developed countries, loss of livelihoods as a result of economic recession, sudden poverty as a result of disaster or conflict, the poverty of low-wage workers, and the utter destitution of people who fall outside family support systems, social institutions and safety nets (1995).

A year later, Wilkinson argued that absolute poverty should not be the margin anymore; relative deprivations, instead, ought to be discussed with regards to the resources (1996). Following the publication of *Voices of the Poor* (2000), a comprehensive study conducted in 60 countries with the requisition of hearing the experiences of the poor, World Bank broadened its definition and approach regarding poverty in *World Development Report 2000/2001: attacking poverty* acknowledging that

> This report accepts the now traditional view of poverty (reflected, for example, in *World Development Report 1990*) as encompassing not only material deprivation (measured by an appropriate concept of income or consumption) but also low achievements in education and health. (…) This report also broadens the notion of poverty to include vulnerability and exposure to risk- and voicelessness and powerlessness (2000: 15).

This approach brings forth the discussions of human rights and a life worth to live, along with of inequality, discrimination, and social exclusion. Social exclusion approach has built the relations of poverty to unemployment and participation to social and cultural life with an emphasis to intersecting identities of race, ethnicity, disability, age, sex, gender, sexual orientation and similar 'disadvantages'. Atkinson drew a clear line between poverty and social exclusion stating that

> poverty and social exclusion are not, however, the same. By "poverty", I mean the dictionary definition of "lack of money or material possessions". This may go together with being "shut out from society" (Tony Blair, 23 November 1997), but it does not necessarily do so. People may be poor

without being socially excluded in the Prime Minister's sense. People may be socially excluded without being poor (1998: 9).

As for social exclusion, on the other hand, he mentioned its nature through relativity, agency and dynamics indicating that it "means all things to all people" (1998: 13). Having strong connections with poverty, this approach situates poverty not into an individualistic and external problem but into, as its name reveals, a social and collective realm not in an eclectic but an integrated and constitutive way.

Together with social exclusion, participatory approaches acknowledging the role of "the poor" themselves in the process of defining and measuring poverty have also been taken on board. Robert Chambers, the pioneer of the participatory rural appraisal approach, celebrated the state of affairs, writing

> The past decade has witnessed more shifts in the rhetoric of rural development than in its practice. These shifts include the now familiar reversals from top-down to bottom-up, from centralized standardization to local diversity, and from blueprint to learning process. Linked with these, changes have begun in modes of learning. The move here is away from extractive survey questionnaires and toward new approaches and methods for participatory appraisal and analysis in which more of the activities previously appropriated by outsiders are instead carried out by local rural or urban people themselves (1994: 953).

Following all these monetary and non-monetary approaches, in 2000, *United Nations Millennium Declaration* was adopted. Known as Millennium Development Goals, first goal of the declaration covered the aim of "ending poverty and hunger" through three targets to be accomplished by 2015. These targets mainly were:

1. halve, between 1990 and 2015, the proportion of people whose income is less than $1 a day
2. achieve full and productive employment and decent work for all, including women and young people
3. halve, between 1990 and 2015, the proportion of people who suffer from hunger (UN General Assembly, 2000: 5).

Following and replacing MDGs, The 2030 Sustainable Development Goals (2015) attributed the first goal to poverty with the aim of "ending poverty in all its forms everywhere" separating it from hunger which constituted the second goal. Targets of SDG Goal 1 were set as:

1.1. By 2030, eradicate extreme poverty for all people everywhere, currently measured as people living on less than $1.25 a day

1.2. By 2030, reduce at least by half the proportion of men, women and children of all ages living in poverty in all its dimensions according to national definitions

1.3. Implement nationally appropriate social protection systems and measures for all, including floors, and by 2030 achieve substantial coverage of the poor and the vulnerable

1.4. By 2030, ensure that all men and women, in particular the poor and the vulnerable, have equal rights to economic resources, as well as access to basic services, ownership and control over land and other forms of property, inheritance, natural resources, appropriate new technology and financial services, including microfinance

1.5. By 2030, build the resilience of the poor and those in vulnerable situations and reduce their exposure and vulnerability to climate-related extreme events and other economic, social and environmental shocks and disasters

1.a. Ensure significant mobilization of resources from a variety of sources, including through enhanced development cooperation, in order to provide adequate and predictable means for developing countries, in particular least developed countries, to implement programmes and policies to end poverty in all its dimensions

1.b. Create sound policy frameworks at the national, regional and international levels, based on pro-poor and gender-sensitive development strategies, to support accelerated investment in poverty eradication actions (UN General Assembly, 2015).

By means of MDGs and SDGs, the issue of poverty have come to the fore in the agendas of the countries. As the definitions of poverty have changed and become more inclusive, methods of measuring poverty and policies of reducing it have diversified accordingly. Focus on physical subsistence, basic needs and relative deprivation have broadly drawn the distinctions among these diversified poverty measurement approaches (UNECE, 2017: 11). Both physical subsistence and its extension, basic needs, are criticized for merely focusing on material and physical needs in conjunction with ignoring the psychological and social states and demands of people. Relative measures along with wealth and time-use as complementary monetary and non-monetary dimensions have leaded to multi-dimensional poverty measurement. Time poverty has been significant in poverty studies in that it has revealed the taken-for-granted assumptions of traditional poverty measurements regarding paid and unpaid labour, gendered division of labour, and invisible labour. With the discovery of Easterlin Paradox, it has been understood that people are not necessarily happy if they are wealthy (Giurge & Whillans, 2019). Spanning the boundaries, time poverty as a new dimension then has proved that materiality does not matter much if one does not have enough time to enjoy it. As Antonopoulos and Memis indicated

> The time requirements and ability of households to meet them is bound to result in variations and inequalities affecting the standard of living individuals and households enjoy. Poverty thresholds and deprivation measures do not incorporate this fundamental—but unaccounted for—inequality (2010).

With the awareness that the absence of time in measuring poverty results in miscalculations and ignorance in reduction policies, the possibility of other missing dimensions has become more significant. As a more recent approach, multi-dimensional poverty has brought multi-dimensional poverty index with it furthering traditional income poverty measurements one more step. UNDP *2019 Human Development Report* illustrates this with an intersectional emphasis to main human development criteria of "inequalities" like health, education, human dignity and human rights under the title of "Beyond Income" (2019). *The 2030 Agenda for*

Sustainable Development, on the other hand, reflects it with a clear acknowledgement by the motto of "leaving no one behind" (UN, 2015). Lending impetus, the Alkire-Foster (AF) method is one of the most comprehensive ways in measuring multi-dimensional poverty improved by Sabina Alkire and James Foster from Oxford Poverty and Human Development Initiative (OPHI) and it includes various deprivation types that people experience simultaneously such as lack of education or job, poor health or living conditions (OPHI; UNDP, 2019). Yet, according to OPHI, there still exist some missing dimensions in measuring poverty which consist of quality of work, empowerment, physical security, social connectedness and psychological well-being. As for Spanish Insitute of Statistics (INE), each viewpoint of perceiving and measuring poverty embodies different information regarding the essence of the issue; however, there is a need for viewpoints composed of various combinations in order to be able to comment on the entire phenomenon (2020: 3-4), in other words, to a more integrated viewpoint. According to Payne, one of the scholars who work for composing this integrated viewpoint, one of the significant ways of understanding poverty is to look at the resources keeping the diversity in mind, and he lists these resources as: financial, emotional, mental/cognitive, spiritual, physical, support systems, relationships/role models, knowledge of hidden rules, and language/formal register (2013, p. 8). It is clear that poverty cannot be considered as a monolithic and absolute issue anymore, and it has many dimensions. As neatly summed up,

> Use of the same poverty definitions operationalized in different ways (e.g., by using different equivalence scales, or using income rather than consumption as a welfare metric) can produce quite different results, both within and across countries. This in turn can also affect national and regional policy decisions. Moreover, the choice of definitions and indicators for monitoring countries' current state and progress faces certain trade-offs. On the one hand, ensuring international comparability suggests the use of universal definitions and harmonised methodologies; but on the other hand, a certain degree of flexibility is needed for a measure to be truly meaningful in a country-specific context—suggesting the use of indicators that reflect national characteristics. Countries should therefore

measure poverty in ways that respond to their needs and policy priorities (UNECE, 2017: 8).

Continuing with art, art, slightly different from poverty, has a great accumulation both in theory and practice. Mainly starting with Plato's *the Republic* in Ancient Greek, it becomes and is still a matter of debate throughout the history. As Plato feverishly accused art and artists of being merely imitators and detracting the humankind threefold from the real, the first debates evolved around the influence of art, its quality and main functions. In addition to its quality, functions and influences, throughout the centuries, there have naturally appeared changes in its definitions, forms, contents, components and many more in accordance with the standpoint it is approached.

In her book *Dünden Bugüne Tiyatro Düşüncesi [The Thought of Theatre from Yesterday to Today]* (2006), Sevda Şener meticulously brings the history of art from Ancient Greek and Rome to Middle Age and Renaissance through Plato, Aristotle, Plautus, Terentius and Cicero. Continuing with 17th-20th centuries, Şener depicts the movement of classicism, romanticism, realism, anti-realism, futurism, surrealism, and expressionism, and closes with Antonin Artaud, Bertolt Brecht, Jerzy Grotowski and Peter Brook through the theatre of cruelty, political theatre, epic-dialectic theatre, absurd theatre, poor theatre, and direct theatre (Şener, 2006). The historical evolution of the thought of theatre draws circle starting with pure performance going up to the institutionalism of art and turning back again to the performance. I will not go in depth with the history of art but poor theatre is significant for my research question as it brings the illusion of art in ivory tower back to everyday life. Şener describes this through Grotowski and poor theatre as this:

Grotowsky asserts that true self of today's humanbeing departs from her/his appearance, while her/his feelings and thoughts depart from her/his body: people are torn both ways when they are obliged both to use their minds within the understanding of science that the civilization forsees and to meet the case of their biological pleasures and lives. Because social order sets rules against the human body. Detaching the

soul and the body from each other inflicts pain. A humanbeing seesawing between the mind and instinct experiences the trouble of losing her/his integrity, and gets obliged to hide her/his wishes and intentions behind the masks. In this fast mobility era, the humanbeing plays multifarious roles. S/he uses different masks within her/his family, among her/his friends, and in society. Here in our era where civilized society life departs the humanbeing, the duty of theatre is to throw off the masks and rejoin the self (2006: 312)[3].

This microcosmic line of theatre in history reflects the macrocosmic evolution of art and human-being in general.

As for the relationship of art and poverty measurements, there exist a small number of studies. Mainly measured through quantitative approaches, poverty has also been studied qualitatively. There already are studies working for measuring arts engagement and cultural engagement (Kemp, 2015; Rife *et al.,* 2015). However, its direct relation with poverty measurements remains as a gap.

Since the second half of the 18th century, art faces an exclusion in grand theories of economics due to its subjective and thus unmeasurable nature. In monetary approaches and money-metric measurements, for example in European Union Income and Living Conditions Survey, it exists within the category of "leisure" addressed as "participation in social activities" through "going to the cinema/theatre". In non-monetary approaches, art takes place with regards to human development even if not directly to poverty. For instance, in Finnis' "Basic reasons for action" list, there exist the categories of "knowledge and aesthetic experience" and "work and play" (Grisez et al, 1987) which can be related to art while in the list of "Central human functional capabilities" of Martha Nussbaum, there appear the categories of "sense, imagination, thought" and "play" (2000). Max-Neef's "Four expressions of human need for understanding", on the other hand, include "leisure" and "creation" in the matrix (1993). These categories do not take their places in poverty measurements in detail. Proceeding from dimensions of human development to the multi-dimensional poverty

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[3] My translation.

approach grandly developed by Oxford Poverty and Human Development Initiative (OPHI), art is related with well-being in the proposals of missing dimensions which consist of quality of work, empowerment, physical safety, social connectedness, and psychological well-being and happiness. Here in Emma Samman's working paper for subjective and psychological well-being, art is mentioned within the indicator of "spiritual, religious, or philosophical beliefs (for ex. Nature, art, music)" (2007) without any further clarification. In cultural economics, on the other hand, the emphasis is mainly on "economics of the arts", which is mostly studied through microeconomics, macroeconomics, public choice economics and welfare economics (Towse, 2011). United Nations Conference on Trade and Development (UNCTAD) defines creative economy as "an evolving concept based on creative assets potentially generating economic growth and development" and uses it to refer to several points in *Creative Economy Report* as such:

● It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development;

● It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives;

● It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy;

● It is a feasible development option calling for innovative multidisciplinary policy responses and interministerial action;

● At the heart of the creative economy are the creative industries (UNCTAD, 2008, p. 4)

Being vague in nature, creative economy has different approaches in theory. Primarily emerged as a product of new technologies and economic approaches, Howkins defines creative industries through fifteen categories and emphasizes the

interaction between creativity and economics, and the outcomes of this interaction (Howkins, 2007). However, data challenge is a problem for creative economics.

Continuing and ending with the note by Poverty Analysis Discussion Group (2012), there is no mention of art yet the same group assesses the fact that new methodologies to measure and alleviate poverty have to be introduced and improved with a special emphasis on the requisition of qualitative and mixed methods approach.

CHAPTER 3. METHODOLOGY

Texts do not just index a relation between words and between texts,
but between text and social reality.
Franzosi, 1998, p. 547

Qualitative research has been one of the most debated issues of social sciences since the early 1990s. Focusing on "exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (Creswell and Creswell, 2018: 41), it has been attempted to be defined and framed for many times. Yet, as Mason puts it directly, "qualitative research – whatever it might be – certainly is not a unified set of techniques or philosophies, and indeed has grown out of a wide range of intellectual and disciplinary traditions" (Mason, 2002: 2). Ranged from modernist to postmodernist approaches (Garfinkel, 1967; Blumer, 1969; Schutz, 1976; Fairclough, 1992; Glesne and Peshkin, 1992; Stanley and Wise, 1993; Denzin and Lincoln, 1998; Wetherell, Taylor and Yates, 2001; Saldaña 2009; Savin-Baden and Major, 2010), this enriched ground that qualitative research has been ascended on brings together a grand spectrum of components that help constitute affluent characteristics of qualitative research.

Within this sense, the nature of social reality, the properties of knowledge, the ways of generating data, the selection of research topics, the positionality of the researcher, the participants of the research, the style of presenting the data change in accordance with the approach we embrace. For Mason, these characteristics include the requirements of qualitative research to be systematically and rigorously conducted, accountable, strategically conducted yet flexible and contextual, actively reflexive, producing explanations and arguments rather than mere descriptions, generalizable in some way, not antithetical to quantitative research, and conducted as a moral practice (2002: 8). While for Creswell and Creswell (2018), natural setting, researcher as key instrument, multiple sources of data, inductive and deductive data analysis, participants' meanings, emergent design, reflexivity, and holistic account compose the main characteristics (257-8). Setting the relationship between the researcher and the participants non-hierarchically and interactively with the aim of generating situated

knowledges (Haraway, 1991), qualitative research acknowledges the significance of the specificities of the subjectivities with regard to the situation, context, location, condition and alike. In other words, as Glesne and Peshkin (1992) specify, "in qualitative research, face-to-face interactions are the predominant distinctive feature". However, recently, the mode of qualitative researching has varied from traditional face-to-face interactions to online, and immersive virtual world settings (Savin-Baden, Gourlay & Tombs, 2010).

In accordance with the characteristics of qualitative research, in this chapter, I would like to share the whole journey I have experienced so far. I am aware that, from the very beginning up to now, we are traveling through a temperate temple, line by line, page after page. Kneaded and knitted with an inter- and multi-disciplinary background, my language echoes from my bachelor's degree, English Language and Literature, while my manner reflects from my master's degree, Gender and Women's Studies, in which I practiced the depths of Feminist Standpoint Theory through my thesis study. Having a considerable accumulation in qualitative and quantitative research and fieldwork mostly acquired during my PhD in Social Research Methodology department, I knot one more layer with Poverty Studies subfield of Economics department. My interest in art, literature, psychology and philosophy clings to my passion for chess, and with the harmonization of all, this dissertation sprouts up.

As a joint thesis of Social Research Methodology department at the Institute of Population Studies along with Poverty Studies subfield of Economics at the Institute of Social Sciences, methodology and poverty are expected to be the two predetermined components of the thesis; however, instead of an eclectic study- of course as a result of so many unhappy trials- I got drawn into an integrated approach to both methodology and poverty through poverty measurement methods. This constitutes the soul of the thesis while art grows to be both the literal and the metaphorical body.

My narration was born of my passion for languages and literature along with my feminist standpoint rejecting third person singular and passive voice semantics of a so-called objective researcher inextricably linked with which my literary touches nourish from my being a qualitative researcher standing against neutral, report-oriented positivist quantitative expression. On the other hand, I learnt playing chess at a relatively late age as 14; however, it has played such a vital role in my life that it

now has constituted the design of this dissertation. Chess is my intellectual, psychological and physical forklift, and whenever I feel deep down, I find myself there on the board, playing against myself, reflecting on my personality through my thinking patterns and moves, solving the wrinkles of my mind and rising from the ashes. This has always been the case. Just as Marcel Duchamp, I see chess as art and will attempt to exhibit my art through chess. Therefore, this is a game I play against myself, which actually means that I talk to myself. This is my game and, as both Black and White, it is me who makes the moves, therefore I prefer using first person singular and active voice in this journey.

> In that sense, these are reflexive acts, and constitute a way of doing qualitative research, rather than simply nuggets of advice about it, or media for reflecting on it afterwards. Reflexivity in this sense means thinking critically about what you are doing and why, confronting and often challenging your own assumptions, and recognizing the extent to which your thoughts, actions and decisions shape how you research and what you see. This of course can be a very difficult process, not least if it involves recognizing and dealing with elements in your own assumptions which you would rather not face, but it is also a highly creative and sometimes exhilarating one (Mason, 2002:5).

This difficult yet creative and exhilarating aspect of qualitative researching makes me feel that I am "actually conducting a real piece of research" (Mason, 2002:5). This process does not only consist of 'doing', it also embodies 'being'. In other words, our ways of thinking, acting, and presenting make up the whole process. In this sense, being a passionate chess player and feeling the deprivation of chess, literature, and art in life, questioning the meaning of life during pandemic, and asking the real meaning of poverty cannot be separated from each other, nor the timing is a coincidence. I wanted to prove that the deprivation of art in our lives is an embodied aspect of poverty. Despite being in a relatively comfortable and materially rich period, I was feeling poor in the broadest sense, and this required me ask ontological questions about 'being'. As active reflexivity and narration are two *sine qua non* components of qualitative research, my moves, hereby, turn out to be my words and thus I tell stories

in my self-played game, simply as a reflection of my abovementioned background. As Yağmur Nuhrat directly puts it, "our positionality moved by subjectivity, and the dimensions of this positionality directly influence the problematiques we focus on, our research questions and the questions we ask to the interlocutors in the field"[4] (2020: 138), and my positionality comprised of many preferences and consequences regarding my research. So, in this part, I am going to tell you the story of my dissertation by means of sub-stories of my research question, methodology, fieldwork, interviews, and analysis.

3.1. The Story of the Research Question

The bubbles in which we reside have been blown since 2020. The Covid-19 pandemic entire the world has changed our not only life styles but also working conditions in terms of both habits and habitats. Technology has once again undertaken the role of a hoist in our lives. Some have kept themselves busy, safe and healthy against the disturbing, misty and blurred atmosphere of pandemic on the net surfing, watching films, touring online museums, libraries, etc.; some have come up with new job ideas and created new markets; some have transformed their living areas into schools/universities/offices while some others have continued working under harsh conditions without any protection against the virus. We, my supervisor and I, have been among the ones who have continued working/studying from our homes online.

As a PhD candidate in social research methodology and economics department, at the beginning of the pandemic in Turkey, officially in the mid-March of 2020, I immediately felt the anxiety and confusion of the students who had been caught to the pandemic process during their fieldworks and had to cancel or postpone their data production processes. Honestly, I felt lucky for not being in that phase yet. Actually, I was on the eve of leaving PhD, then. I was suffering from post-heart attack depression and the topic I was studying- discursive construction of gendered poverty- was being of no help. Having just returned from Prague where I had attended a PhD course on discourse studies and method at Charles University, I was studying on developing a new method grounded upon feminist methodology and discourse material analysis in

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[4] My translation.

understanding women's poverty. Struggling hard to do a puzzle out of my background with three pieces in the hollow of my hand- discourse analysis, feminist methodology and poverty-, somewhere inside, I felt and, simultaneously, knew that I would not be able to go on with this topic and what is more, I would not be able to continue to my PhD without smoothing the wrinkles of my mind out. For this, I left both the topic and the PhD within the knowledge of my supervisor, and started to read what my inner self directed me to for days and nights. These were mostly readings from literature, psychology, philosophy, and chess. I remember the process to have lasted for nearly two weeks and been sanative for me as I was feeling lighter, sleeping better, producing-anything- faster and, most crucially, sculpting hope- yes!- for the future. As such has everything started.

3.1.1. Brainstorming and Motivation: Kickoff

During the first lockdown in Turkey, in the middle of one of those healing nights, I was reading Nihan Kaya's *Yazma Cesareti* where she describes psychic energy, artistic energy, horizontal and vertical energy and the relationships among all through German Idealists, Aesthetic Philosophers and Existentialist Philosophers. While thinking and reflecting on art theories she explains, I have felt the urge that as humanity, we all suffer from the deprivation and poverty of art, I mean anything related to art, such as education of art, performing art, consuming art, producing art, feeling art, having art and so on. If it is the life energy that keeps us alive, if all human beings have the urge in their blood, if we are wasting our lives in the absence of it, then we must all have been experiencing poverty and deprivation in our both personal and social/societal lives, I jumped up. I was moved with this thought to search for the relationship between art and poverty, to check whether the definition of poverty acknowledges art or not. Then I have found an essay, which was what I really needed at the time, titled "The Role of Art in Reducing Poverty" by Jean-Pierre Daogo Guingane. Here the artist explains his way of using art as a social interventionist tool to reduce poverty by changing people's minds and attitudes through interaction and non-hierarchy with an example in female circumcision. At the end of the essay, he emphasizes that "[w]e really value the arts of speech, dancing, music and all the other

forms of art that contribute to the shows. This is why we differ from health workers and achieve more than public health policies." What was significant for me there, what drove me excited, "the arts of speech, dancing, music and all the other forms of art" which corresponded in my mind to the definition and concrete forms of "discourse". We basically define discourse as word, voice, vision, writing, and the performances of these. We can think of art as a discourse and vice versa, discourse as a form of art, in this sense. Then the question happened to be: Can a feminist discursive art be used as a method-ology to reduce moral and material poverty?

With this question in mind, I immediately wrote to my supervisor and asked for her opinions with an excitement I have never felt before. Warning me about the laminated difficulty of this proposal in comparison to the previous one yet acknowledging my excitement and enthusiasm, my supervisor embraced me along with my recovery. With stirring reception and motivating questions of my thesis monitoring committee, fervently I started studying on the topic. Like finding a missing piece, my previously three-piece-puzzle gained a new vision with the piece of "art".

3.1.2. In between silence and salience

It was the beginning of September, 2020 and winter was coming. While trying to theorize the basis of my claim, and actually when it was almost completed, I learnt that one of my scholarship applications was not accepted. I suddenly lost my concentration and fell away from my thoughts and studies for a while. It was not such a big deal, yet I could not breeze through this, and I let it laid fallow.

In this recession process, I had the chance- to stand at its brightest side- to rest my mind, which was highly and deeply engaged with the topic of my thesis, and to overview my opinions from a distanced position. I have seen that what I talk about, what I theorize, is a completely abstract form of art, which has to be "taught" and/or "trained". Both feminist standpoint and discursive approach are so abstract in the context I discuss them with art that they, on one hand, provide art with a rich source to be evaluated in a theoretical base, on the other hand, direct it to a very confined space in a practical base. The issue of how to operationalize this form of feminist

discursive art seemed too complicated *prima facie* although its theoretical foundation would be of high strength.

Checking the missing dimensions of multi-dimensional poverty that Oxford Poverty and Human Development Initiative (OPHI) determined (Quality of work, empowerment, physical safety, social connectedness, and psychological well-being and happiness), I found feminist discursive art difficult to comprehend, apply, practice and be received. Although I worked on and determined its conceptual base on a large extent, there existed critical discussions in the literature which address the unshapeability of art due to its being only its own expression (Kaya, 2018, 2019; May, 1975).

The vision of my puzzle was changing once again. All these discussions and potential practical application and use of the study leaded me to reconsider my research question and the scope of my thesis. According to this, I decided to eliminate feminist and discursive dimensions of art from its operational body and shift them to the theoretical/methodological approach of the thesis. This would provide us with a broader understanding and imagination of art along with a more comprehensible understanding and approach of poverty, and their mutual relationship. So the question evolved to be: How can art be of use in comprehending, measuring and reducing poverty? Can we evaluate art as a missing dimension in poverty studies from a feminist/ critical discursive approach? As a first stage study, constituting the relationship between art and poverty from this perspective would base a solid background for upcoming studies extending and/or deepening the scope of the relationship from the aspects of feminist standpoint and/or discursive approaches.

My supervisor and thesis monitoring committee members evaluated this version as "more grounded" than the previous. Motivated once again, I opened the season of studies for the fieldwork which, I think, my breath, heart and mind are always simultaneously moved by. However, then I was in the phase that I started to feel anxious and confused for myself. Yes, afterwards a year, in March 2021, with continuing pandemic process, now we were there!

But, of course, the evolution story of the main research question of this thesis did not end here.

3.2. The Story of the Methodology

Methodology, in my story, has differed in theory and practice. Therefore, I would like to share it in several sub-stories format as a whole process.

3.2.1. In mind and paper

My research question, then, was dealing with the relationships among poverty, art and measurement, asking the role of art in poverty measurement methodologies. To proceed with Mason, "all qualitative research should be constructed around an intellectual puzzle of some kind, and should attempt to produce some kind of explanation of that puzzle, or an argument" (2002:18). With this in mind, in order to understand poverty, broaden its definitions, enrich the measurements, and constitute its relationship with art, we organized a qualitative research through semi-structured in-depth interviews with academics, artists, and workers of public institutions and NGOs, who are directly related to the research topic. As my feminist ontological and epistemological standpoint both in life and academia directed me, I preferred semi-structured in-depth interviews so as to uncover the discursive constructions of the sociality of the issue of poverty through its subjects' knowledge, viewpoints, experiences, understandings, interpretations and interactions (Mason, 2002), with an acknowledgement that social reality is situational (Haraway, 1991) and one-size-fits-all approach of poverty studies needed to be left aside. However, following my last thesis monitoring committee in January 2021, we redesigned my methodology as so I could also conduct online synchronous focus group discussions that could enable me to "observe how situational interactions take place, and how issues are conceptualized, worked out and negotiated in those contexts" (2002:64). Focus groups, in addition to in-depth interviews, would enable us to see the subject matter simultaneously from different perspectives, we thought. In order to "maximize the interview's ability to produce situated knowledge about processes and experiences 'outside' or indeed 'inside' it" (2002:64), we organized the focus group discussions as homogenous and heterogeneous, the first to be consisted of separate groups of public institution workers, artists, civil society workers, and academics while the second to be composed of the

mixture of these categories. As for sampling strategy, purposive (theoretical) sampling was quite meaningful in that it

> means selecting groups or categories to study on the basis of their relevance to your research questions, your theoretical position and analytical framework, your analytical practice, and most importantly the argument or explanation that you are developing. Theoretical sampling is concerned with constructing a sample (sometimes called a study group) which is meaningful theoretically and empirically, because it builds in certain characteristics or criteria which help to develop and test your theory or your argument (Mason, 2002:14).

A grand variety of public institutions, art fields, NGOs and academic disciplines would enable me not only approach to the issues from enriched dimensions but also develop my argument in developing a new method of measuring poverty through art. In this sampling, there were ministries, statistical offices, international and national organizations dealing with education, health, social policy, development, culture, economics; artists performing in music, painting, dancing, theatre, cinema, literature, illustration, photography, sculpture; NGO workers active in the fields of women's labour, migration, education, art, democracy, peace, monitoring; academics affiliated to the departments of sociology, literature, economics, social policy, gender and women's studies, political science, communication, geography, fine arts, psychology, anthropology, ethnography. Keeping the intersectionality of these categories and recurrence of the data in mind, we roughly and tentatively organized the field as this:

Table 3.1. The number of online in-depth interviews and focus group discussions					
	Academia	**NGO**	**Art**	**Public**	**Total**
In-depth interviews	5	5	5	5	20
Homogeneous Focus Group Int.	1	1	1	1	4
Heterogeneous Focus Group Int.	2				2

Accordingly, we prepared the guidelines separately for semi-structured in-depth interviews and homogenous and heterogeneous focus group discussions. As my

feminist standpoint and research question demanded, I aimed at generating data about art and poverty from the viewpoints of the interviewees with a focus on their self-definitions over mentioned issues and the interactions we were to do through brainstorming and experience sharing. So as not to create an overloaded guideline, we flexibly decided for a flow of an interview to cover the issues of definitions of both art and poverty, of measurement, and of suggestions of questions for a new measurement method. As my research inquiry is, in the highest abstraction level, on methods and measurement, these guidelines did not contain sensitive questions that might ethically cause any inconvenience.

Since we were in the middle of the pandemic process, we organized the whole fieldwork as online to be conducted via Zoom application rather than facing the risks of traditional face-to-face interviewing such as health concerns, lockdowns, low participation and similar. Of course, online interviewing did not seem less risky from the aspects of technical issues and quality of data; however, we preferred technical problems instead of health problems. In addition, we thought that, with the help of the strategies situationally determined before, during and after interviews, we could technically manage to take the control of the e-field more efficiently than the traditional one under pandemic circumstances.

Even before the pandemic, there were studies practicing online fieldworks in qualitative research and comparing their ads and cons over traditional methods. By means of them, we tried to foresee and get prepared to the process. We prepared informed consents for both in-depth interviews and focus group interviews ensuring the anonymity, confidentiality and security of the participants along with the voluntary basis of their participation. Aware of the fact that keeping these promises in an online platform would be harder and we might have challenges in persuading people to trust us and attend the interviews, we had thought for solutions and precautions previously even though we had to develop new and more effective ones during the fieldwork, as well. For example, we preferred not having an observer in our focus groups thinking that voice and video recording would sufficiently enough cause the feelings of being gazed. Besides, in case the participants did not accept recording, we thought we could offer nicknames and participation with a closed camera so as not to make the participants feel uncomfortable, and similar.

Thus, ready and organized for the field, we applied for ethical approval of the Ethics Commission of Hacettepe University[5]. We had planned the process tentatively for 3 months between March 15 – June 15, 2021. Since we got the ethical approval earlier than we expected, we started the fieldwork at the beginning of March with in-depth interviews.

But, you know, the field is always a mystery.

3.2.2. In practice

I started with online semi-structured in-depth interviews in the beginning of March 2021. Social media, personal/institutional websites, our connections, second/third-cycle-connections formed our first visits within the scope of purposive sampling. Everything was on the rails ere then. Yet, upon the third in-depth interview, I realized that our methodological approach- critical discourse analysis- had restricted me into a discourse level while I was trying to understand the overall possibility of a new methodological application. In order to provide a basis for the construction of a new approach, we decided to change our methodological approach from Critical Discourse Analysis to Grounded Theory and Constructivist Grounded Theory approach in specificity.

Up to now, I had already been nervous for two reasons; one, obviously, was online interviewing, and the other was my personal anxiety due to taking part in focus group discussions for the first time as a moderator. So with Grounded Theory, it increased. I was familiar with GT in theory from my master's period and had known that it would be a journey on its own! What is more, being open to ambiguity, derivations and deviations, delays and drifts, ebbs and tides would be of great help. In other words, a shift from control-freakiness to control-freeness seemed to be needed, which meant that we had to adapt the whole design in accordance with the requirements of GT keeping all these in mind. I am happy that I was in a flexible and adaptive mood confronting this change simultaneously with excitement in that grounded theory would provide me with a broader way of thinking.

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[5] Appendix: Ethical Approval

And my first inquiry changed for the last time. Once again, my research inquiry happened to be the place of art as a new dimension in poverty studies from definition to measurement, with a constructivist grounded theory approach.

3.2.3. Methodology revisited: Grounded Theory and Constructivist Grounded Theory

Grounded Theory has a long journey and, accordingly, story, as well. Developed as a criticism to mainstream positivist, objectivist and quantitative understanding of social science by Barney G. Glaser and Anselm L. Strauss in mid-1960s, GT "comprises a systematic, inductive, and comparative approach for conducting inquiry for the purpose of constructing theory" (Bryant and Charmaz, 2007). Morse, describing GT as "the most commonly used qualitative research method, surpassing ethnography" (2009:13), draws its flexible scope stating that it

> enables the identification and description of phenomena, their main attributes, and the core, social or social psychological process, as well as their interactions in the trajectory of change. In other words, it allows us to explicate what is *going on* or *what is happening* (or *has happened*) within a setting or around a particular event. But it does even more. It provides us with the tools to synthesize these data, develop concepts, and, midrange theory that remains linked to these data, yet is generalizable to other instances and future instances (13-4).

Since my aim is to understand the role of art in defining, understanding and measuring poverty, and since it is a new dimension that we do not come across neither in art nor in poverty literature, I have thought that my research question demands a grounded theory approach so as to be constructed from the very first step and built on. Of course, similar to every concept I have been discussing in this dissertation, GT is not free from being exposed to a plethora of approaches regarding its 'core' characteristics. Started to be differentiated by Glaser and Strauss themselves, it has been varied richly and expanded grandly not only by students of Glaser and Strauss but also other scholars in time, and is now mainly used "as an umbrella covering several different variants, emphases, and directions- and ways to think about data"

(Charmaz, 2009:128). This variety can be evaluated as a richness while it blurs the boundaries of GT causing many scholars to attempt to determine its essential characteristics and differences from other qualitative methods (Bryant and Charmaz, 2007:12-14). What is common among these attempts regarding the properties of GT can be summarized as 1) theoretical (purposive) sampling, 2) simultaneous data generation and analysis process, 3) constant comparison of data generated and analyzed. However, apart from methodological features, GT has passed and been still passing from an evolution process through ontological and epistemological shifts since its emergence, as well. Within this scope, constructivist grounded theory developed by Kathy Charmaz is one of the most important turning points of GT.

Studied both with Glaser and Strauss, Charmaz works on the 'construction' of a constructivist grounded theory which she briefly describes as "a contemporary revision of Glaser and Strauss's classic grounded theory" (2009:129). Based on a relativist epistemology, CGT acknowledges that knowledge is socially produced, and producers of the knowledge- both research participants and the theorist- can have multiple standpoints in addition to an emphasis on a reflexive stance toward actions, situations, participants, analytic constructions and so on. As Charmaz puts it, CGT

> assumes multiple realities- and multiple perspectives on these realities. Data are not separate from either the viewer or the viewed. Instead, they are mutually constructed through interaction. Granted, the grounded theorist renders these data but they arise in situations under particular conditions and therefore affect the resulting analysis. Thus, constructivist grounded theorists see the representation of data- and by extension, the analysis- as problematic, relativistic, situational, and partial (2009:138).

Pretty close to my feminist standpoint, CGT powerfully reflects my ontological and epistemological stances both in life and research. Situating myself within CGT, I care about the importance of the specificities of subjectivities, as well. Aiming at making a 'better account of reality', I consciously prefer a self-reflexive, partial, situational, non-hierarchical and interactive standpoint. Besides, I evaluate art to be

tacit and untouched in poverty studies, which needs to be addressed. As Charmaz strongly emphasizes, "actions, interpretations, and influences may be unstated or go unrecognized. Our task is to make them explicit in our analyses" (2009: 131). Within this regard, CGT would provide me with the necessary equipment. However, grounded theory would require us to conduct the phases of interviewing, transcribing and coding at the same time so that we could construct a new theoretical or methodological approach through constant practicing and theorizing processes, having indicated that we were to spend more time in the field than we previously assumed and we needed a purposive sampling to be shaped not beforehand but in due course of the field. Therefore, we revised our guidelines, sampling, time schedule and field organization once again keeping the open-endedness, spontaneity and ambiguity in mind. In order to strengthen the construction through approvals and refutations of the hypotheses by participants affiliated to diverse backgrounds, we organized the field *tentatively* in three phases as 10 in-depth interviews, 6 focus groups, and again 10 in-depth interviews.

3.3.   The Story of the Fieldwork

Fieldwork included organization, conduct, transcription, memo writing and analyses of the interviews and focus groups discussions in a simultaneous way as a requirement of Grounded Theory, as shown below (Figure 3.1).

FIGURE 3.1. ROADMAP OF AN INTERVIEW/DISCUSSION

Organization of the interview/discussion
1

Writing immediate observations about the interview/discussion
3

Coding and memo writing simultaneously
5

Conducting the interview/discussion
2

Transcribing interview/discussion
4

Back up
6
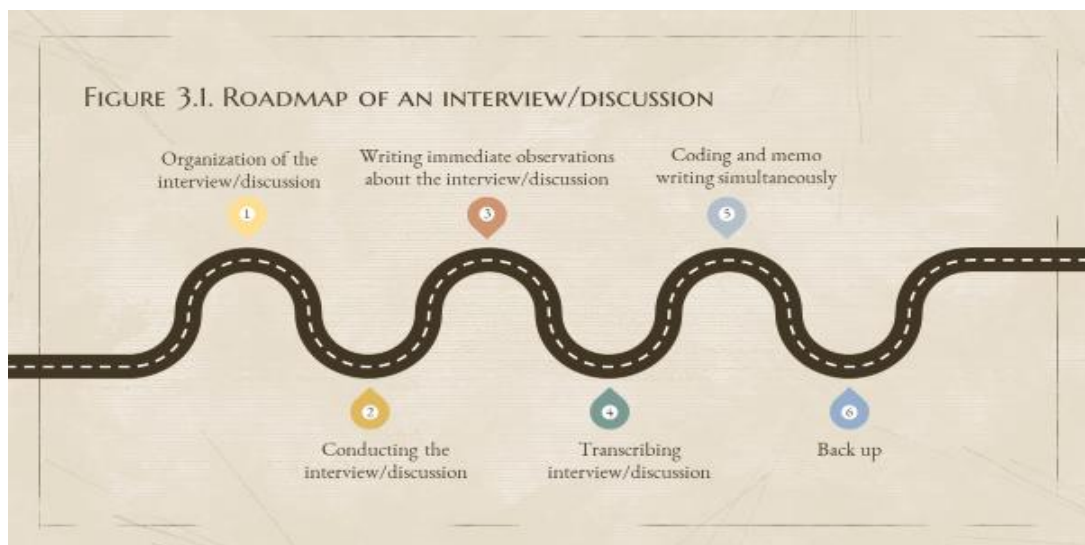
3.3.1. The process

Of course, the field plays its own game. We ended up with seven phases in two rounds including observation noting, transcribing, coding and memo writing respectively afterwards each interview/discussion, as shown in Figure 3.2.

FIGURE 3.2. CYCLE OF THE FIELDWORK PHASES
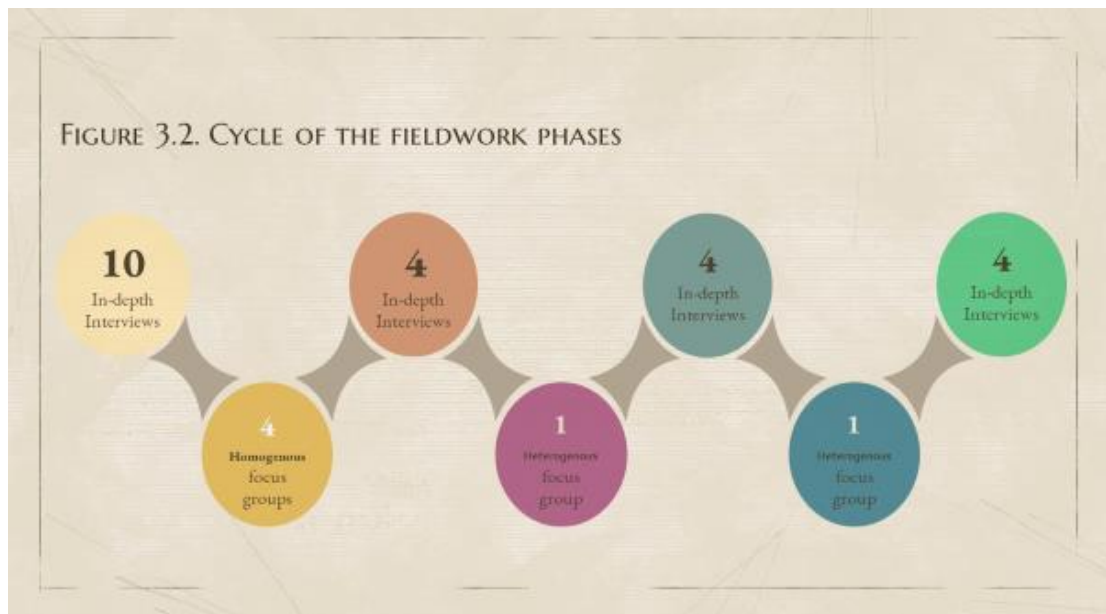
According to this, in the first round I started with the first phase of 10 in-depth interviews to accumulate data to be enhanced by focus group discussions. Following, in the second phase, I conducted 4 homogenous focus groups, one per categories of academia, art, public sector and civil society. Here, we had to have a 17-day-break due to a coincidence with a full lockdown and religious holiday period during which it would be difficult to contact people and conduct the interviews. Immediately afterwards this break, the second round continued with the third phase of 4 in-depth interviews, one for each category, to be followed by the fourth phase of 1 heterogenous focus group discussion. The fifth and sixth phases are the repetitions of third and fourth with 4 in-depth and 1 heterogenous focus group interviews, and the last phase closes the field with the completion of another 4 in-depth interviews [(10+4) + (4+1+4+1+4)] (Figure 3.3).

Figure 3.3. The process of the fieldwork phases[6]

In-depth Interview

Transcribing   10   4   4   4

Coding

Focus Group → Transcribing → Coding

4

1

1
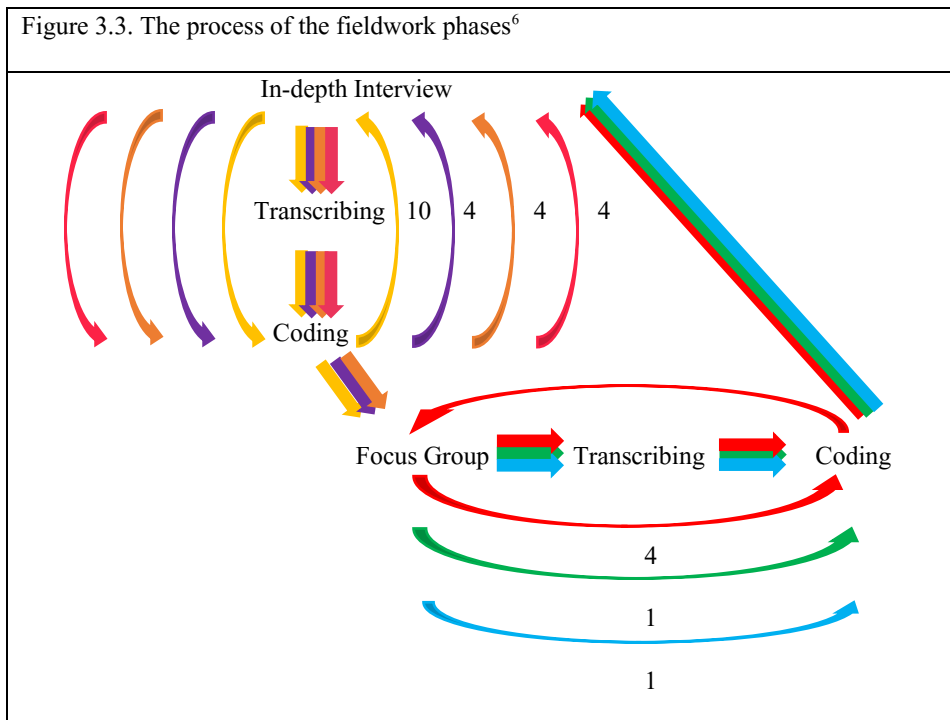
The aim of this design was to enable the approval and/or refutation of the interviewees subsequently by each other from different perspectives, to practice the theorized data on one another and to theorize the practiced data from one another, and to include as many divergent perspectives as possible within the construction. For this, we have selected various fields, institutions, disciplines, working areas from all these four categories.

3.3.2. The profile of the participants / groups

We defined artists, academics, workers of public institutions and civil society as four categories to be able to easily design our fieldwork knowing that they actually would intersect. Although we determined numbers for each category in advance, we did so tentatively just for start and we looked for what we needed in the field.

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[6]Yellow: First phase of the cycle of in-depth interviews-transcribing-coding (x10) leading to 2nd phase (red).
Red: Second phase of the cycle of homogenous focus groups-transcribing-coding (x4) leading to 3rd phase (purple).
Purple: Third phase of the cycle of in-depth interviews-transcribing-coding (x4) leading to 4th phase (green).
Green: Fourth phase of the cycle of heterogenous focus groups-transcribing-coding (x1) leading to 5th phase (orange).
Orange: Fifth phase of the cycle of in-depth interviews-transcribing-coding (x4) leading to 6th phase (blue).
Blue: Sixth phase of the cycle of heterogenous focus groups-transcribing-coding (x1) leading to 7th phase (pink).
Pink: Seventh phase of the cycle of in-depth interviews-transcribing-coding (x4).

According to this, we had 56 participants (22 in-depth interview and 34 focus group) in total whose distribution to the categories can be shown as this:

Figure 3.4. The Categories of the Participants
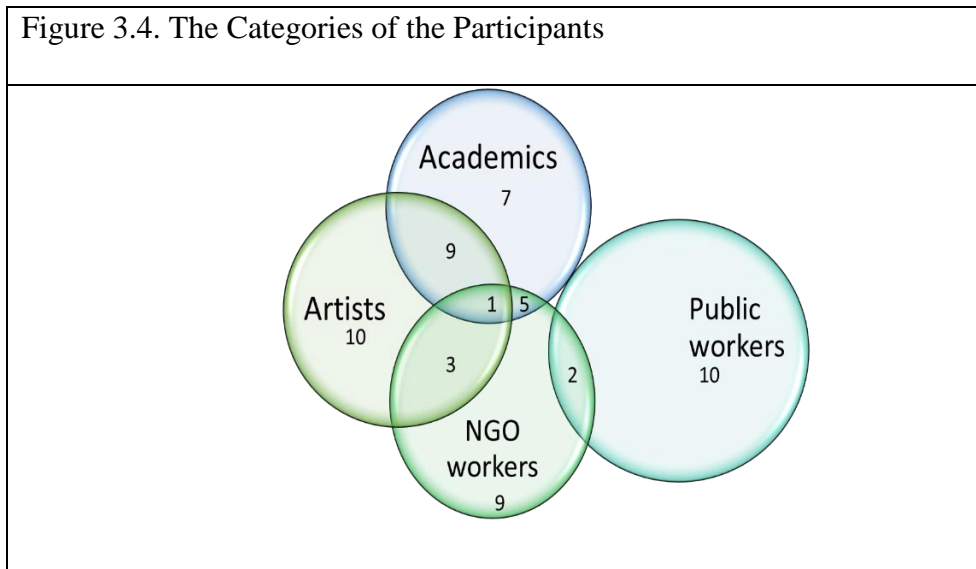
As our theoretical sampling method proposes, we aimed at selecting the participants from varying disciplines/fields with different and rich background of age, sex, sexual orientation, ethnicity, education and class so that we can see as diverse perspectives as possible. Online researching has been a great activator for this goal and enabled us reach and contact the profiles we are looking for and in need of. In accordance with our aim, the profile of the participants from the aspect of their disciplines/fields has been as this (Figure 3.5):

Figure 3.5. Distribution of the fields

- **Field**
  - **Art**
    - **Literature**
      - Poetry
      - Novel
      - Short Story
    - **Music**
      - Rap
      - Jazz
      - Kurdish Folk
    - Cinema
    - Sculpture
    - Theatre
    - Painting
    - Photography
    - Illustration
    - Piano
    - **Dance**
      - Ballet
  - **Academia**
    - Sociology
    - Geography
    - Social Services
    - Fine Arts
    - Economics
    - Social Policy
    - **Literature**
      - English Language and Literature
    - Communication
    - Political Science
    - Psychology
    - Anthropology
    - Ethnography
    - Gender and Women's Studies
  - **Public Institution**
    - Development
    - Economics
    - Social Policy
    - Education
    - Culture
    - Health
    - Statistics
  - **Civil Society**
    - Migration
    - Labour
    - Solidarity
    - Art
    - W's labour
    - Education
    - Employment
    - Culture and Art
    - Poverty
    - Democracy
    - Peace
    - Monitoring

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We selected the participants of the semi-structured in-depth interviews paying attention to the specificities of their subjectivities, not as a representative of the fields they belong to but on their own beings. That is the reason of the existence of same disciplines/fields, same or similar age groups, etc. (Table 3.2.).

Table 3.2. In-depth interview participants				
Category	Field	Age	Sex	City
Art	Poetry	26	Male	Tekirdağ
Academia	Sociology of Art	71	Male	Ankara
Academia	Sociology of Art	32	Female	Ankara
NGO/Academia	Social Services /Economics	34	Male	Ankara
Art/Academia	Music/Geography	39	Female	Ankara
Public Inst.	Development	40	Female	Ankara
Art	Rap Music	26	Male	Çanakkale
Public Inst.	Economics	42	Female	İzmir
Art/Academia	Sculpture/Fine Arts	52	Male	İstanbul
Art	Jazz Music	41	Female	Muğla
Public Inst.	Statistics	56	Male	Ankara
Academia/Art	Fine Arts/Theatre	53	Female	Ankara
Art	Novel	57	Female	Ankara
NGO/Academia	Monitoring/Sociology	40	Female	Ankara
Academia/NGO	Economics	67	Female	İstanbul
Art	Novel	61	Male	İstanbul
NGO/Public	Culture and Art	44	Female	İstanbul
Public	Culture	51	Male	Ankara
Academia/NGO	Economics	42	Female	Ankara
Art	Cinema/Story	56	Male	Scotland
Art/Academia	Novel/Psychology	42	Female	İstanbul
Academia/Art/NGO	Ethnography/Music	44	Male	İzmir

Each and every one of the experiences of the participants enriched my construction in the analysis process. As constructivist grounded theory approach requires, I brought the analyses of the previous interviews to the following ones, generated new questions accordingly, and aimed at broadening the frame through negations and refutations. For this, I followed a complex interview sequence as shown above. The number and the profile of in-depth interview participants circled spontaneously around the field as the data raised difficult questions and I needed specific profiles to brainstorm on with. Experienced in conducting in-depth interviews with academics from my master's thesis fieldwork, I felt better here, however now the turn of having difficulty was on with the artists. The routine of asking the participants to introduce themselves in the beginning of the interview did on no way work with the artists, especially the famous ones, which required me to quit that question. Except from this, I had no problem in in-depth interviews and enjoyed the whole journey a lot.

As for focus group discussions, we arranged 4 homogenous and 2 heterogenous discussions with 4-7 participants per each. We decided the order of the focus groups respectively as public institution workers, artists, NGO workers, and academics to interweave the interviews with policies, realities, struggles and knowledge under the light of theory and practice (Table 3.3).

Table 3.3. Homogenous and Heterogenous focus groups						
Category	**Number and Distribution of Participants**					**Sex**
Homogenous (Public Inst.)	**4**					2 (F) 2 (M)
	Development	Education		Statistics	Social Policy	
Homogenous (Art)	**6**					3 (F) 3 (M)
	Dance	Theatre	Illustration	Painting	Music	Sculpture	
Homogenous (NGO)	**7**					7 (F)
	Migration	Labour	Education	W's labour	Art	Employment	
Homogenous (Academia)	**6**					4 (F) 2 (M)
	Economics	English Language and Literature	Communication Studies	Fine Arts	Social Services	Political Sciences	
Heterogeneous (1)	**6**					3 (F) 3 (M)
	Piano Fine Arts	Education (P)	Monitoring (NGO)	Economics (Ac)	Health (P)	Cinema Democracy	
Heterogeneous (2)	**5**					5 (F)
	Curatory Art History	Migration (NGO)	Development (P)	Cinema Peace	Poverty (NGO)	

Similarly, in each group we used the analyses of the previous interview/groups as Grounded Theory leads. Although the number of the participants and the participants themselves constantly changed until the last minute we were to start, all groups were full of enthusiasm and interaction. I enjoyed focus groups a lot despite the stressful organization process and my anxiety in the beginning due to my inexperience in the method as a moderator.

I will tell the story of the interviews/discussions in detail in the following part.

3.3.3. The story of online in-depth interviews and synchronous focus group discussions

The use of internet in social research has been introduced and practiced since the beginning of the 1990s. In literature, sampling is mentioned as an advantage with

the possibility to reach an extensive population and as a disadvantage for coverage and sampling errors related to the generalization in the quantitative research. However, reduced cost and time are among the main advantages of online quantitative and qualitative research. Many studies focus on the comparisons of the use of online methods to traditional ones in different disciplines (Mehda and Sivadas, 1995; Hewson, 1996; Bloor, Frankland, Thomas and Robson, 2001; Beddows, 2008; Tates et al., 2009; Lupton, 2021). Ethical problems in online research are also mentioned as one of the disadvantages noting that basic principles are not determined (Dogan, 2020). Among the advantages, recruitment issues, participant convenience, researcher benefits, quality of the data obtained, cost and time-savings, unconstrained place of participation have particularly been documented along with the critical evaluation that the internet "allows new recruitment opportunities for ill or disabled participants, housebound respondents, marginalized populations, and socially or geographically isolated people" (Tates et al., 2009).

It is no wonder that the studies about the online quantitative and qualitative research have been more discussed in the pandemic period. The number of special issues of the journals and webinars organized by international and national research institutions are increasing globally (Adalı et al., 2021). In those webinars, the influence of Covid-19 on the ongoing surveys, changes in methods in quantitative, qualitative and mixed methods are widely discussed. The World Association for Public Opinion Research (WAPOR) and American Association for Public Opinion Research (AAPOR) are some of the examples for the institutions that organized specific webinars on qualitative research to discuss the challenges. In one of the webinars of WAPOR, it is indicated that transferring the qualitative research from traditional to online is evaluated as hard especially for focus groups (qtd in Adalı et al., 2021: 57).

In Turkey, on the other hand, a few studies (Kısakulakoğlu, 2014; Dogan, 2020) have discussed online researching up to now but it is increasing since many researchers have changed their techniques and continued to generate data using qualitative, quantitative or mixed methods approach. Among these studies, a few (Adalı et al, 2021; Sociology Association, 2021) focus on methodological challenges.

3.3.3.1. What we designed?

For Mason, "all qualitative research should be constructed around an intellectual puzzle of some kind, and should attempt to produce some kind of explanation of that puzzle, or an argument" (2002:18). With this in mind, in order to understand poverty, broaden its definitions and enrich the measurements, we designed a qualitative research through focus group interviews and semi-structured in-depth interviews.

We started the preparations and conduct of my fieldwork in the beginning of 2021 which corresponds to a period when we were struggling with the Covid-19 pandemic. As Lobe et al. (2020) addresses, "[i]n a time of unprecedented change and disruption due to Covid-19, qualitative researchers face unique opportunities and challenges". Keeping these in mind, we planned the whole fieldwork as online rather than facing the risks of traditional face-to-face interviewing in regards to health concerns, lockdowns, low participation and similar. Of course, online interviewing did not seem less risky from the aspects of technical issues and quality of data; however, we preferred technical problems instead of health problems. In addition, we thought that, with the help of the strategies situationally determined before, during, and after interviews, we could technically manage to take the control of the e-field more efficiently than the traditional one. McCartan et al. (2012) suggest the use of texting with smartphones to be one of the practical and innovative techniques in online interviewing; however, we decided on the use of interactive video conferencing in accordance with the demands of our research inquiry, as Sullivan (2012) evaluates it to be appropriate for data generation in qualitative research. From various platforms, we selected Zoom application due to its characteristics including real-time audio, full-motion video, video recording, user-friendliness, non-compulsion for participants to download the application and/or to have an account for attending any meeting (Lobe et al., 2020: 2-3).

The sample comprised of participants from different backgrounds as academia, civil society, public sector, and art world, who are directly related to the research topic. For convenience, we addressed these backgrounds categorically but most of the participants had naturally intersecting backgrounds. The participants' selection was based on their interest on the research topic, and they were reached by key informants

and the institutions related to the research topic as well as searching personal websites and the social media platforms such as Instagram. Within this scope, we tentatively planned the fieldwork to consist of 20 in-depth interviews and 6 focus group interviews as 2 heterogeneous and 4 homogenous, bearing the recurrence of the data in mind. Upon preparing the guidelines and informed consents for both in-depth interviews and synchronous focus group discussions ensuring the anonymity, confidentiality and security of the participants along with the voluntary basis of their participation, we applied to the Ethical Commission of the Hacettepe University.

3.3.3.2. How we conducted the fieldwork?

Aware of the fact that keeping the promises of our ethical conduct in an online platform would be harder and we might have challenges in persuading people to trust us and attend the interviews, we had thought of solutions and precautions prior to our application for ethical approval, even though we had to develop new and more effective ones during the fieldwork, as well. As Mason indicates "in qualitative research, decisions about design and strategy are ongoing and are grounded in the practice, process and context of the research itself. However, although qualitative researchers should not aim to produce entire advance blueprints, in my view, they very definitely should nevertheless produce a research design at the start of the process. The main proviso is that thinking about strategy and design should not stop there" (Mason, 2012: 24). We find it significant to indicate that the topic on which we are studying and the subjects of the topic are critical in the application of these solutions and precautions. Since our study is, in the broadest sense, on methods and measurement, our semi-structured interview guidelines did not contain sensitive questions that might be challenging to ask and brainstorm online. In addition, we used purposive (theoretical) sampling for our research whose subjects *ipso facto* are mostly people with high level of education, technological literacy and availability. We were aware that we would miss those who did not have the necessary technological substructure whom we might have the chance of interviewing in traditional face-to-face methods; however, the pandemic has reduced this possibility of missing people to a lesser extent,

if not to zero, by enhancing the rates of ownership of a computer/internet and internet use in comparison to a non-pandemic period. Keeping in mind that each research has its unique design in accordance with its aims, research questions and sources, we can say that we were lucky from the aspects of our topic and its subjects. In addition, we paid specific attention to the existence of disadvantaged identities from ethnicity, age, sex, class to sexual orientation, willingly and purposefully inviting NGOs and activists working in the related areas.

Before the Online Fieldwork: Recruitment, Initial Contacts and Follow-up

Recruitment of the participants both in in-depth interviews and focus group discussions is an important part of the planning of a fieldwork even in the face-to-face fieldwork. After deciding the characteristics of the participants and compositions of each focus groups, the initial contacts with the potential participants, invitations and follow-up procedures are significant to guarantee their participation (Morgan and Krueger, 1998). It is a well-known fact that, to find the interested participants on the research topic is not easy all the time. Since we have different target groups, we spend more time for recruitments. We prepared a list of potential participants according to the eligible criteria for our research topic and tried to find the desired participants.

Immediately after receiving ethical approval, I started the fieldwork in March, 2021. From the very beginning until the end, I preferred written communication, specifically e-mails as my communication medium so that the information regarding our identities, contact addresses, our research, the rights of the participants, places they can ask and prove or report the research/ers in any case can be clear, savable and reliable. Although communication through e-mails has the risk of slowing down the process and of no replies, I preferred it against any disturbance that phone calls and/or WhatsApp messages might cause, i.e. doubt and mistrust. If I did not have the e-mail information of the participants at first contact, I used mentioned alternatives to request for e-mail information. I did not use a common template in the e-mails, instead I preferred writing personal and situationally composed e-mails, which took more time and energy yet felt sincerer and more attached for both sides. Besides, I kept reminding

the participants our responsibilities towards them and their rights in nearly all e-mails, at the risk of being boring.

When I got acceptances and decided on the date of the interviews, I opened the phase of reminding myself via day-by-day e-mails until the interview date arrived. First, I shared detailed information about the whole process and aspects of the interviews such as the duration, questionnaire guideline and question types for both in-depth interviews and focus group discussions, the general profile of the participants, technical information, what I expect from the participants and what I can provide, and especially the information that declared I was to continue my e-mails until the day of the interview.

Then, I shared a Google form which I had prepared for focus group discussions with the aim of properly getting personal information that might be lost in the shuffle, such as age, education, job, institution, field, the place of participation to the interview and alike. Google forms have played another significant role as I requested the permissions of the participants for voice and video records through them. In in-depth interviews I had asked this immediately before the interview started. However, in focus groups this would be risky regarding the organization of the discussion, ethical responsibilities and time issues. On the other hand, sharing the forms the day before the interviews enabled me to track the participants if they were still with us by means of participants filling-in their forms without directly asking to and bothering them, and brought me extra time to handle the situation if they were not. Towards the end, in the morning of the interview, I shared the link of the meeting so as to ensure the security of the interview and reminded them for the last time. In all of the collective e-mails sent before the interviews, I used bcc to protect the privacy of the participants. I took the responsibility of moderating the focus group discussions and conducted the interviews under the guidance of my thesis supervisor.

During the Online Fieldwork: Conducting In-depth Interviews and Moderating Focus Groups

When the interviews started I, once again, repeated the significant information that I had previously shared via e-mails. I requested the participants to keep their

videos on and not to use some features of Zoom unless it was really necessary, such as raising hands, which might cause changes in the screen and confuse and/or disturb one's concentration. If any participant did not feel comfortable with video recording s/he kept the camera off. We also suggested nicknames option but nobody in our interviews needed to use that option. In contrast, the real names being ceaselessly shown on the screen helped the participants to follow and address each other with their names and warmed the atmosphere faster than face-to-face interviews in which the participants might not remember and/or confuse the names of other participants in the absence of nametags.

We did not define a rule for the voice to be muted or unmuted in the beginning, but in due course it turned out to be necessary for the quality of the interviews and of course transcription process. Keeping unmuted while one was speaking prevented background noises; what is more, the action of muting and unmuting signified that one had finished her/his speaking and/or another had something to say. Necessitating to follow each other and preventing interruptions, this silent communication enhanced the dynamics of the group, as well.

After the participant/s settled and felt ready, I started the recording, which took nearly the first five-ten minutes in each interview. For both in-depth interviews and focus groups, we did not prefer having an observer. We thought both video/voice recording and an observer would be too much from the aspects of the participants as voice and video recording would, in one hand, sufficiently enough cause the feelings of being gazed, and would on the other, function like an observer.

I, as the interviewer/moderator, played the role of a facilitator and was there to motivate the participants. During the focus group discussions, leaving the floor to the participants as a moderator and enduring the long silences turned out to be crucial to bring the participants back to the discussion. Sometimes I used pass-the-ball technique[7] in introduction and meeting sessions to create connections between and among the participants and to establish a speaking order free from the interferences of

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[7] For our case, one of the participants starts introducing her/himself and passes a virtual ball to another participant s/he would like to meet, and this goes on until everybody gets to know each other. For further information, see https://powerfulpanels.com/virtual-panel-discussion-technique/

the moderator, through which I observed that the participants owned the group as theirs and felt much belonged.

In focus group discussions, we had previously planned to have 6-8 participants as suggested optimum range. However, in practice, the arranged participant number had always changed due to last minute withdrawals/attendances and I ended up with the range of 4-7. Realizing that with increasing number of participants, either the duration of the interview increases or the number of questions decreases, I found out the ideal number of the participants in an online focus group to be 6, thenceforward I intentionally aimed at 6 participants for each group so that we could have the chance of deeply focusing on the topic for 2-2,5 hours. The number of the questions raised were no more than five, which meant that each question was discussed for at least half an hour by all group members. Ending the interview at previously decided and declared time had always been important keeping in mind that everybody had already been suffering from Zoom fatigue and even 2 hours had been long enough for some participants especially for those who were working.

Leaving aside the group dynamics and interaction which is the first and foremost determining factor also in traditional interviewing, the quality of the technical infrastructure has by landslide determined the quality of the interviews in online interviewing. For us, the quality of the technical infrastructure is composed of the quality of the internet service, the quality of technological equipment from computer to camera and headphone, and the quality of the place to attend the interview from being alone to silence, brightness and airiness.

During the interviews, we faced technical problems both as moderator and the participants. As the moderator, during lockdowns, I conducted most of the interviews from home with my unlimited wireless connection up to 100 Mbps with which I had many problems from disconnections to asynchronous voice and video, from unstable connections to freezing screens and so on. Speculating on my internet speed, I, then, upgraded it to 200 Mbps and tried to eliminate these problems, which were mostly solved. In partial normalization processes, yet, I preferred conducting the interviews from the Institute with wired network facilities of the university where I had no connection problems in the interviews. Beyond, since I encountered some troubles with the camera and microphone features of my personal computer, I had to change it

with a new model to enhance and ensure the quality of the interviews and data. A bright and silent room which I predicted that nobody would interrupt during the interview felt comfortable for me, on the other hand.

As for the participants, we witnessed the same technical problems, the ones who attended the interviews through their personal connections experienced more disturbances than the ones with institutional connections. What is more, the place where they attended the interviews were not always silent, belong only to them, and/or even stable. In these situations, I implicitly requested the participants to share their disturbances with me and the group participants so that the group could adapt itself and embrace the situation without putting each other out of sorts. In so doing, when one faced any technical problem, the whole group worked for a solution without having a motivation and/or concentration loss, which, in contrast, created a friendly and cheerful atmosphere within the group.

After the Online Fieldwork: Final Inspections

In qualitative research, some incentives are offered for the participants before or after the interview or focus group discussions. In our study, we did not offer any incentives. Following the last question of the interviews and focus groups discussions, almost all participants expressed that they were pleased to participate in the research, learnt a lot, met new people and would like to continue the communication after the fieldwork. Moreover, some participants stated that they would like to read the results of the research, and some of the NGO members suggested to use the results of the study for advocacy in their work. Especially in focus groups, the existence of different perspectives from the same/similar and/or different fields revealed the professional deformation that participants had gone through, and seeing this impressed almost all of them. Moreover, in both homogenous and heterogeneous focus group discussions, bringing non-acquainted people thinking and working on similar issues created an atmosphere of solidarity and a will to pursue this friendship. However, what is more significant and necessary to be underlined, most of the participants indicated that they would not have been able to attend the interviews if it had not been online with reasons like busyness, lack of time, low psychological and physical energy, children's care,

pregnancy, elderliness, work, and similar. It may also be vital to indicate that we did not receive any refusals to attend the interviews showing online interviewing as reason, all of our refusals were due to busyness.

Immediately after the interviews ended, I once again sent an e-mail to the participants to thank for their participation and contribution. While Zoom application was converting the interview, I wrote my observations about the interview and/or downloaded Google Form sheets of the focus group. When the record was converted I did the final checks, and backed up all files both in memory cards and Google Drive. In in-depth interviews, I shared the records with the participant if s/he requested while, in focus groups, I did not share any records so as not to violate the rights of any participant.

I ended the fieldwork up in late July, 2021, with 22 in-depth interviews and 6 focus group interviews composed of 2 heterogeneous and 4 homogenous focus groups. In-depth interviews lasted for 1 to 3,5 hours while focus group interviews took 2-2,5 hours at most.

What we have learnt from …

As literature supports, online fieldwork brings ads and cons together; however, in this study, instead of discussing the ads and cons in a dichotomous way, we prefer approaching them from the aspect of specificities of the situation. An advantage can turn out to be a disadvantage in another situation, and/or a situation that online interviews put forth can simultaneously be negative and positive, we witnessed this for several times in our field. Therefore, we would like to discuss the topic not over ads and cons but over our specific experiences.

Accustomed to traditional qualitative research methods, we were worried about the opinion of an online fieldwork. These worries include the risk of being unable to reach at targeted sampling, having poor quality data due to technical problems, the possibility of failure in creating a qualitative atmosphere in an online platform, security problems and related refusals as well as ethical weaknesses. At the end, though, we realized that the data we generated during the fieldwork could not have been produced in traditional ways. Definitely first to mention, in both in-depth interviews and focus

groups, online interviewing provided us with a tremendous diversity and multiplicity in sampling and recruitment. We were in Ankara and the participants were all around the world. Especially in focus groups, it was very effective to have participants from different cities and countries, which supplied the group with different geographical observations and examples in addition to common thoughts and feelings on the same subjects and questions. In traditional interviewing, enabling this would cost incomparable chance, budget, time and energy. Besides, if it were not online, I would be limited with Ankara due to lack of budget and I would not have the chance of conducting such an extended sample comprised of 56 participants.

The other point is the issue of time. I have conducted these interviews in 5 months due to my methodological requisitions. As researchers, we evaluate this as a fast and fruitful field. With travels, busyness of the participants, tiredness and organization processes this would have been longer in traditional fieldwork. As for the participants, on the other hand, this situation has an ambivalent aspect. Participants did not need to make travels before or after the interviews/focus groups even within their cities. They could attend the interview from where they were to be: homes, university rooms, working places, cars, museums and even from exhibitions. This was both an opportunity and a weakness. In one hand, our research could host mostly disadvantaged groups that probably could not be included in traditional methods if they were not the direct targets such as pregnant women, mothers with small children, working women, the unemployed, people in rural areas, old and/or sick people and so on. On the other, attending from where they were reduced the possibility of focusing only on the group and the discussions which would much be easy in a room and a period completely dedicated for this purpose. I observed that during the interviews some participants attending from work were interrupted by telephone calls, knocking doors and visitors, and participants attending from home simultaneously replied to the needs of the household, while participants attending from outside places were disturbed with other atmospheres and necessities. Although they were actively participating they were also in another place physically and this seemed like a bifurcation of consciousness in space. For this, I indicated in my e-mails the ideal properties of the place they were to attend the interview so that they could prepare themselves and their environment if they had the chance. Relatedly, I realized that

participants who preferred attending with off-cameras were less attached to the group and discussions and felt the need of introducing themselves and/or greet the group once again each time they took the floor. I carefully watched whether this feeling of alienation would reciprocally transmit to other participants or not, yet it did not.

Another ambivalent return of the online interviewing is that it is open to not only last-minute cancels but also last-minute attendances. Especially in focus group interviews, this situation created both disturbances and happy moments. Since we had set a minimum limit of 6 participants for our focus group interviews, last-minute withdrawals brought the risk of cancelling the interview which had been organized days before with difficulty to find the common day and hour for all group members. However, the same situation brought the solution with it as well by the opportunity of including another participant with the same speed. These are highly stressful moments that test the researchers' thinking, deciding and acting abilities under pressure. Once, in the first focus group discussion, I had to comply with 4 participants and it was inevitable due to the last-minute withdrawals of particularly selected participants of specific public institutions due to convergent meetings.

Besides, as the interviewer/moderator, I felt the urge of looking at myself on the camera during the interviews, this was disturbing in the beginning of an interview. I, at the first sight, had evaluated this situation as negative and wished that I could have minimized my picture ratio. However, then, during the transcriptions, I realized that I had been concentrated on the interviews immediately after the introduction, and as it was revealed by my gestures in the records, I had totally forgotten myself through the interviews. That was a big surprise for me and I have learnt a lot from my mimics by means of online interviewing and evidently realized the importance of gestures and facial expressions in qualitative research which previously I knew only by heart. On the other hand, this can be evaluated as an opportunity in catching the visual signs of agreement/disagreement and/or non-verbal facial clues of the participants through the records that can be missed in face-to-face interviewing.

3.3.4. Memo writing and transcribing

Afterwards each in-depth interview/focus group, I wrote memos composed of my initial observations, feelings, thoughts and short summaries, which supported me beforehand the coding process. As for the transcriptions, we needed help to fasten the process; however, afterwards the 4th transcription, we decided that it would be much faster and easier if I did the transcribing by myself and I did the rest manually, which required nearly a day per record. I ended up with 400-page-transcription in total for 28 (22+6) interviews.

Coding and memo writing

I used a software program, MAXQDA, in the analysis process. I started with initial coding, as CGT names it, and memo writing during coding as GT suggests. For 22 in-depth interviews and 6 focus group interviews, I have nearly five thousand codes and 150 memos. Before reaching out to a decision, I gave a break for a month to rest my mind, and then conducted the second and third readings, memo-writings and codings following a three-month-break.

Apart from / together with the fieldwork

During the fieldwork, I enrolled to a 6-week-online course named "Designing a Multidimensional Poverty Index" given by Oxford Poverty and Human Development Initiative (OPHI), Oxford University and UNDP from February to April, 2021. This helped me understand the basics and advanced details of MPI and situate myself into the method.

Following the course, I had the opportunity to attend 4-week-workshop titled "Psychoanalysis and Literature" by Nihan Kaya between March 23 and April 15, 2021. Since I have been inspired from Nihan Kaya's *Yazma Cesareti* in my research question, it has been a great opportunity to attend her workshops and develop my opinions on art through the disciplines of Psychology, Art and Philosophy.

3.3.5. The Story of the Analysis

Analysis is such a transforming process that it has influenced not only the whole of the dissertation but also my thoughts and viewpoints. Starting with the aim of proposing art as a new dimension to multi-dimensional poverty index dimensions, I ended up with a proposal generally to poverty studies. Besides, I was thinking on art poverty in the beginning, yet art deprivation and art poverty came hand in hand. Asking several categories of art engagement from production to research, at the end, they all gathered under a single category of "action". Accessibility expanded to engagement and involvement. More significantly, the proposal I was intending to make evolved from mixed to mixed plus artistic methods. Indeed, as I conducted this research with a constructivist grounded theory approach, my analysis has actually started with my research question, therefore the whole story of my methodology corresponds to my story of analysis.

CHAPTER 4. ANALYSIS

From here, where will you arrive?
HZ, artist and academic, 2021

In this chapter, I will share my analysis in three main sub-chapters through the codes I generated from my data. As I mentioned in previous chapters, I have embraced a grounded theory approach throughout my study and in accordance with it I will compose my analysis of ontological, epistemological and methodological sub-chapters with the aim of tailoring a theory out of my fieldwork data and analysis. However, I have to indicate that the distinctions among these categories have never been wholly clear cut. Neither are they here. In contrast, what I would like to show here is exactly how inseparable all of these dimensions are from each other.

4.1. What is What: Definitions

In my field, I requested the participants to share their definitions of art, poverty, art poverty and art deprivation in order to understand their viewpoints regarding these concepts and their interrelations. The act of defining is an ontological attempt and I was aware that it would be a grand duel. So did it, yet much grander than I had expected in that the participants did not only define the concepts but also reflected on both the nature of act of defining and of the concepts they were defining. The nature of the concepts they defined is composed of multi-level layers. Ambivalence, situatedness, multi-dimensionality, relationality, relativity, intertwinement, multi-focality, and specificity are some of the layers that make up this nature. The process of their acts of defining, on the other hand, resembles a journey mostly starting with initial definitions to be continued with confusion and revision, and ended with expansion as well as redefinition. In order to depict the picture in detail, I will share this section in three sub-sections composed of the definitions of art, poverty, and art poverty and art deprivation.

4.1.1. Art

Art has naturally been defined in association with a plethora of concepts. Creativity, resistance, self-expression, feeling, existence, well-being, freedom, originality, difference, immortality, innovation, discovery and resilience have been some of these concepts. However, there have also been strong relations with poverty, deprivation, basic needs, expression, inner-directedness, true self and self-realization. All of these concepts and many more have various connections among each other. This concept map shows only the interrelations of the shared definitions to the question of "what is art?".

Figure 4.1. Interrelations of the shared definitions of art
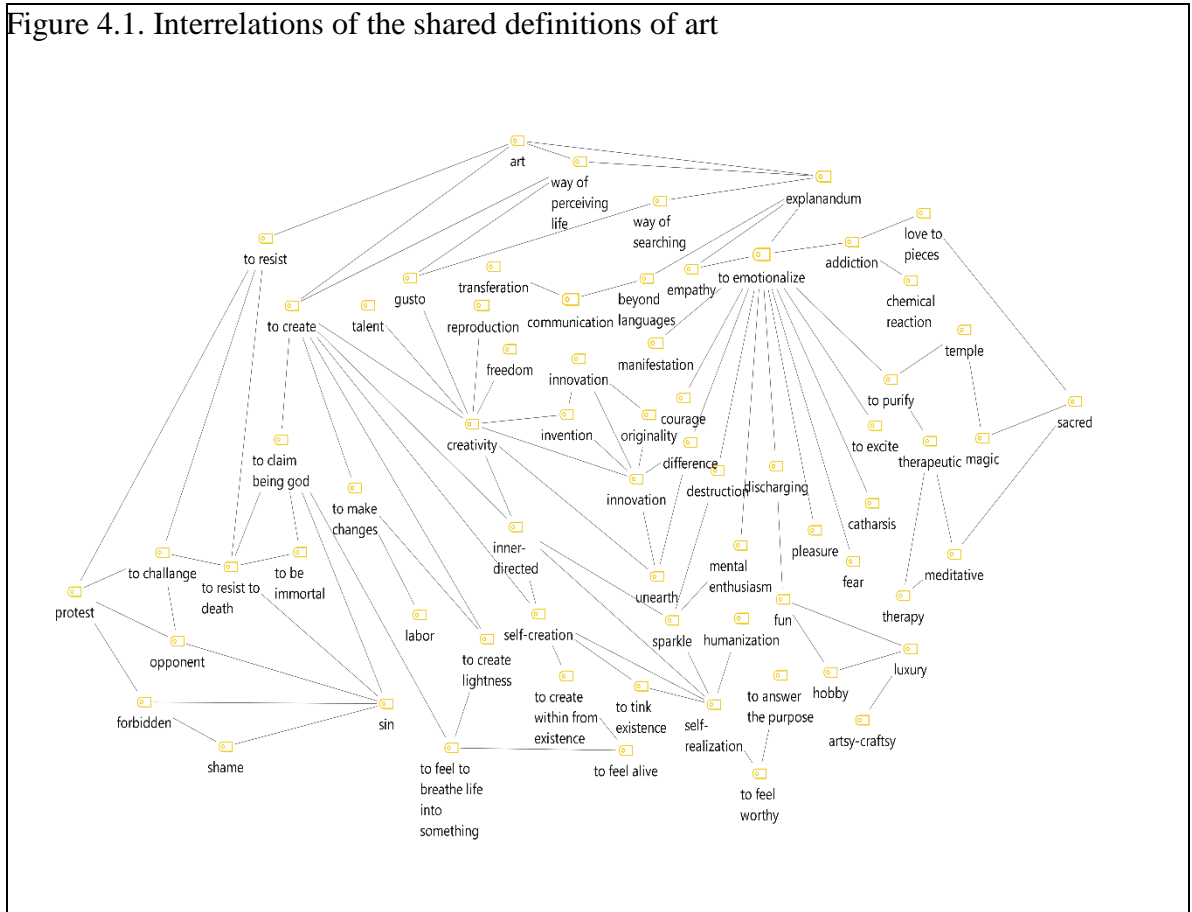
Almost all participants do define art through their own perspectives. These definitions vary from a word to many paragraphs. Besides, some participants avoid making any definitions while some other, especially those affiliated to art in a way or another, additionally evaluate the act of defining art. Within this scope, independent of their backgrounds, almost all participants have difficulty in making a definition regarding art, on first try. Some express this difficulty frankly while some strive with the concept throughout the interview/discussion. On the other hand, multiplicity, situatedness, ambivalence and complexity follow as other core characteristics of the nature of act of defining art.

BV is a well-known writer and depicts the nature of defining art as difficult, multiple, personal, complex and relative. For her,

> Well, of course, this is a very difficult question to answer when you ask it to the artists, to me. There are many definitions of art, I mean, it has a very complex thing like evoking good feelings, revealing the communication among people, explaining people etc. I don't think there is a single definition of art. And as a writer, I don't think I have an obligation to describe what art is. So it's a bit like telling how a bee makes honey. I mean, the bee makes honey and it does not know that it is making honey, it is actually the people outside who call it honey. The art-artist relationship is a bit like this, of course, I'm talking about its primitive dimension, it's actually not that simple, and we actually think very seriously about what we do. But in the current situation, art is such a comprehensive field that includes many things, values that are seen as positive by some and negative by others, so every art definition we make must be personal.[8]

The emphasis of the need for personal definitions explains the core characteristics of art and reflects one of the main aims of this sub-chapter in a way as all definitions and discussion taking place here are highly personal and situated.

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[8] Translations of the fieldwork data are made by my dear friend Çiğdem Taşkın-Geçmen, PhD student in Translation Studies at Boğaziçi University, and edited by me.

Among the participants who both reflect on the act of defining art and on the nature of art, PL is a young poet and what he experiences upon the question of what art is is a complete stream of consciousness:

Oh, this is very difficult, actually, what is art, there was even a symposium about it. I participated in that. And when I got out, I forgot if I knew anything at all. (laughs) Because when it comes to art, it is too general, I mean extremely general. (...) when we say art, it is something amazingly inclusive. There is a line by Murathan Mungan, "Oh art, transforming everything into life". Indeed, it can transform anything into life. (...) That's why it seems quite difficult to define art, I mean, it's always being floundered in different short, little definitions like this but art is something that can melt all of them inside - I always get stuck on that line, my mind goes to Murathan - it is something that both can melt them all and that must be separated from craft because sometimes very decent craftsmen can be approached with a very slushy sensitivity but something else is boiling inside that man actually, I mean, I'm trying to escape from that slushy sensibility while defining art. That's why if you include so many big things, when you say art, it would be disrespectful to the craftsman, I mean not disrespectful but it would be like a blattering speech, it would be like a rambling definition.

This difficulty and comprehensiveness lead him to make a poetic definition pinned with its separation from handicraft. This poetic definition with a division from handicraft situates art into an ambivalent realm due to its both non-generalizable but all-inclusionary nature. Another artist, who is an academic at the same time, experiences the same difficulty with an emphasis of complexity:

What we call art is actually very complicated (…) There was a one-and-a-half hour talk about what art is on YouTube with a speaker. I mean there was one question and actually there was one answer. But he could not answer the question of 'what is art' in an hour and a half. I mean, I wasn't sure if it was really this complicated. Actually, it is not a question

that can be answered so easily. (...) What we call art is something about creation. This creation is actually a human thing, not just an art thing. In science, too, there is creation. (...) What we call art is, in general terms, actually the pursuit of this feeling of making a difference. If we look at the history of art, starting from the murals, I mean if we say that the starting point of art is Göbeklitepe, in Göbeklitepe, as a sculptor, if we look at the engravings in Göbeklitepe, at Michelangelo, at renaissance, then at modern period and at postmodernism, there is a sense of exploring this difference in all this. This is what they all have in common. We don't like the past. We seek originality. Regardless of the time period. Even postmodernism fights about this. This is how I define art.

Pinning his definition with creation, BL explains creation as stylistic and contextual creation. Upon my question whether creation is the only component of art or not, he expands his definition of art as an academic and intellectual structure with a cultural, philosophical, historical and theoretical background. Linking art and academia through creation- which is human-specific- and attributing an academic and intellectual aspect to art set an invisible hierarchy between not only science/scientists but also art/artists towards life and 'ordinary' people. From this point of view, another participant who is similarly an artist and academic gives almost the same definition with BL in a heterogenous focus group discussion with emphases of transformativeness, aesthetics, miscomprehension and commercialization:

I've taken some notes, this may be the hardest question (we all laugh). I have concluded four points, I mean I've thought about what kind of a thing art is, it feels like two of my points are positive and two of them are negative. First of all, it is something that requires a high level of knowledge and creativity. Secondly, it changes the world of the artist, that is, of the performer and the audience, in my opinion and now you have an irreversible point of view, an aesthetic concern, as the professor [referring to one of the participants of the focus group] has said. However, it is also very open to misunderstandings in terms of society,

because who will properly understand that higher level of creation, and who will evaluate it how, it is very open to this. There is one more thing, I think it seems to me more and more like an area where commerce is increasingly involved.

However, these opinions confront a strong reaction by another participant of this focus group, UT, a civil society member, due to their overemphases on knowledge and aesthetics. UT defines art as "reinterpreting the life itself. So when I say art, I think of reinterpretation, creating a new interpretation. In other words, it is not the reflection of the truth as it is, but the re-creation, re-interpretation, and re-presentation of the truth. I mean, it is something like the creation of a new reality" and initiates the questions of what is aesthetics, whose aesthetics, whether education is *sine qua non* of art or not and similar with the aim of questioning this invisible hierarchy stating that

I have a bit of a concern, I mean let's not call it concern, for example, [when we say] something aestheticized, here, the issues of what the aesthetic is, whose aesthetic it is are involved. You know, like those aesthetics criteria - When we say what is art, if we explain it with aesthetics, then aesthetics itself needs to be explained and it is necessary to say something about the fact that different people may have different aesthetic understandings. Therefore, the question of whether art is necessarily aestheticized is not that obvious, it is not that clear for me. Sometimes, it makes me feel as if I can only experience fear, uneasiness and similar feelings without feeling an aesthetic sense, feeling beautiful, in front of works of art. Also, this high level of knowledge, what a high level of knowledge is is important. (...) Or it feels as if that art requires this high level of knowledge requires quite a bit, It may require a long education in some branches of art, for example, to play the piano, but is every art branch like this? Or can't art be made without this high level of knowledge? I mean, we know that there are painters who paint without ever going to a conservatory, or there are those who make art without being educated by anyone, or there are those who

write screenplays and those who make films without studying television. Maybe a lot of directors in Turkey are like this, I don't know, I mean, a few of them came to my mind, you know, without going through such an education. So, these definitions do not seem like, these exact definitions of art and artist. But I agree with this, there is a process in which it is gradually opened to the market, it is transformed into a more commercial commodity and what is not commercialized and transformed into a commodity is no longer art. However, you can make art without turning it into a commodity with different examples but when we say art today, we understand the works in that market. It's a bit like it went to that direction (UT).

Upon these questions and reflections, the participants of this heterogenous focus group discuss what knowledge means. At the end, they all agree on the meaning of knowledge to embody scientific, intellectual and everyday knowledge. According to the same group, aesthetics- following knowledge- does not only refer to the nature of beauty and taste but also expands to be a way of interpretation and individuality. Previously defining art with aesthetics as

When I say art, the first thing that comes to my mind is aesthetics and I have personally been such a successful student, my academic side has always been strong, but I have had no artistic talents throughout my life and in other areas, you know, I am a person who has always envied my deficiency in that subject to the extent that I can handle things, that's why I say aesthetics, The drier the reality is, the more aestheticized version of it is art in my opinion, I can only say this as a person who isn't in the field.

TBC deepens the meaning of aesthetics with mannerism and originality in re-interpretation of reality upon the objection of UT:

When we say aesthetics, I mean when I say it, aesthetics is beyond absolute beauty, it is the individuality in interpreting the truth or the uniqueness of the creator, the state of aestheticization for me. It may be ugly to someone else and so on but ultimately, it's more interesting than the reality, I mean, when we say aesthetics, It has a state that makes something watchable and contemplating. I mean, it is beyond beauty and ugliness, it is, I think for me, the ability to turn reality into this state, that's why aesthetics is the first thing to come to mind because not everybody can do it.

TBC is an academic whose profession is economics, time poverty in specificity. It is significant for me to mention that she separates art and academia and detaches herself from the notion of art with an acceptance of non-existence of an artistic ability in her deconstructing previously-set-hierarchy of art and science towards life yet reconstructing another one by situating art over science. In other words, ability appears as another invisible hierarchy between artists and other people similar to academic and intellectual background. This hierarchy tells a story about not only the nature of art but also of our own selves in that there exist misperceptions of 'high art', 'real art', 'art in an ivory tower', 'art as a luxury product', 'art for the educated' and similar regarding art while there appear the debates of economic, cultural and social capital issues with regards to the human-being in the face of producing and receiving art. Within this context, at first sight, it is not interesting that participants who are neither actively nor academically working with/on art with its common definition feel the urge to indicate that they are not au fait with art prior to making any definition. Similar to TBC, NBB is an academic and he starts with indicating that he does not know what art is and compares art with his academic field, economy, while trying to define it:

Uh, to be honest, I don't know what art is, I mean it may not be possible for me to define it but for me, I mean this is how I approach it, it is some kind of an innovation. (...) originality, I mean I don't know, being original is something important, so when we take all these into consideration, it is something that overlaps with one or more of the

categories we typically see in economics such as innovative activity or research and development activities for technological development. But on the other hand, it is something that is much more individual, that does not fit much, that cannot be put into borders.

Just as NBB, upon the reflections of some members of a heterogenous focus group regarding their distance from art, the group brings forth a great discussion on the meaning of art with a constant mention of this detachment. A public institution worker, TD takes the floor indicating that

> Let me start, it's nice to start with someone who doesn't know at all (laughs). I think art is the limitless nature of human. That's it for me. If we are limitless only then does art seem to come to life, when limits are set, I don't know because I can't do it at all (laughs), I say possibly, I think that I always set myself such limits about the lessons and I think I'm really lagging behind in art. I mean, music, painting, something else, because they are the first thing that comes to my mind, museums, I don't know, we enjoy them all, but I can't create it. (...) I think art is something very special, a very beautiful thing, and I admire the people who make it, it really requires to be limitless.

Situating herself as 'not having the faintest notion', TD frames art with infinity, creativity and beauty. Her "admiration" towards artists strengthens the abovementioned hierarchy between the artists and not-artists. This situatedness of the self affects all other focus group participants in that they feel the need to imply that they are not the 'authority'. However, what is interesting, art is such a challenging concept that even the ones who are actively and academically dealing with art underline their 'unknower' positions as well as the 'undefinable' nature of art while defining it. This actually explicitly shows that art is not only an overcomprehensive concept which leads the participants to avoid from and/or be cautious against but also a casual and ordinary way of being, looking, living intrinsic to our existence that everybody has something to do with. From this perspective, it is not surprising that

personal and situated definitions regarding art becomes prominent. TT, in this sense, following TD, points out that

> Over the centuries, many definitions of art have been made, let some other people define it, by all means. I am neither an art historian nor an art critic, I'm just dipping my toe in the water, so I can describe my own feelings when defining art here. I think art is a habitat where I can share my own subjectivity from within myself without hesitation. This, that is, the issue of speaking through oneself, which can provide an environment for this, is important to me, no matter what tool or channel you use. But it is to show the courage to say that "I perceive this world here and I interpret this as such."

TT is both a civil society member and a qualified film-maker, she implies the nature of art and of defining art to be multiple yet personal. Her definition supports the claim that everybody can be and actually is somehow related with art. Yet, her emphasis on her situatedness does pass through the following participant. FZ is another civil society member who is active in the field of migration, she reiterates previous emphases and continues as

> Let me continue from where TT left off, then. I was actually going to try to make a similar comment, I mean, The first impression of art on me, the first thing it evokes, is first a perception, then an interpretation, and then an expression. I mean, since I think I don't understand art at all (laughs), I guess I can define it in this way, in terms of perception, interpretation and expression.

Up to now, we see art to be situated not only somewhere over the rainbow and visibly detached from us but also within and among us. This slippery ground that my fieldwork brings forth is a reflection of the historical and theoretical evolution and evaluation of art. With such a kaleidoscopic nature, art has always been exposed to be defined. As an art historian, EU takes the floor from FZ and as a response to all these discussions, she gradually visits the question of what art is during the discussion. First, she defines art as undefinable

Now, what do we do first in the introductory course to art history? We define art. Can art be defined? You know, as TT said, so many interpretations, theories, definitions, even from a single word to sentence, from paragraph to books, if we start with Tolstoy's book *What is Art*, the interpretation of the concept of beauty, since the 3rd century BC, we've been asking the question of what is beautiful, starting with the Apology of Socrates. Contemporary art takes us to many different avenues. Finally, all of the students open their eyes like this, students of Fine Arts Faculty, look at my face for me to define art. I think art is not a phenomenon that can be encountered when we look at it from different points or from different perspectives by putting it into ice bars, and then melting it into a mold, squeezing it into the theory and then turning it into an ice cube.

Then, she defines art as "I have only one thing to say, in fact, art is supralinguistic. Our professor used to tell us this a lot, in the Faculty of Languages, History-Geography. We are faced with a phenomenon of art that is strong enough to appeal to everyone who reads and does not read." In parallel with this, she later on adds

Yes, there is creation in art, now everybody can create, every person can create, Selim Turan was saying this too, he said everybody could paint, in fact. We are never far from art, (...) Ms. TD, you are not far from art (smiles) (everyone smiles, TD laughs). From the t-shirt on you to the color you have chosen, you are actually in the art. (...) In fact, knowingly or unknowingly, we are catching and attracting an aspect of art with our own taste, by adapting our own taste to our own life. We all make art. For this reason, "art" seems to be very high as a phenomenon, but it is in our lives. (…) TT mentioned a very beautiful thing, and I will say it right away, yes, many definitions have been made over the centuries, there are many definitions, but art stands at the point we feel.

During the discussion, between the lines, she expresses that "I told the students that art is everything, it is a phenomenon that we need like water in our lives". Towards the end, she, once again, asks

> Finally, going back to the beginning, I want to relate my last word with the question of what is art, we're having big arguments, everybody says what's on their mind. By the way, I have been teaching since 2003, I ask what is art in every class I attend. No fine arts student can answer this question immediately, we spend a 10-15 minute in warming up, after that they maybe define it. Now we are getting to the topic we've just discussed; acting freely, giving form is actually the meaning of art. However, according to what and how, according to which society and period, this phenomenon and action of shaping changes, it is necessary to question this too. (EU)

Defining and situating the concept of art in an ever-changing para-positionality, which means moving a position gradually beyond, EU opens the path once again for relativity and situatedness. Upon these discussion and reflections, the remaining member of the heterogenous focus group, OJ situates art into a realm that specificities such as location, context and period do matter.

> I think we cannot evaluate art separately from time, place and context, So I don't think it is possible otherwise, I think art, like everything else we talk about, is very much related to structures, time, period and context, and therefore it is a social issue. For example, good or high art of one era is something different in another era, I think we see this in art as in many things, also the beautiful-ugly issue, because it is something that can change a lot depending on the period and context.

Similar to this heterogenous focus group and EU, a homogenous focus group whose participants are workers of diverse public institutions experience a revision and expansion in their definitions during the discussion. At the very beginning, participants start with short answers to the question of what art is:

JFT: As someone who has a passion for the arts- I am a folk-dance instructor at the same time, a Turkish Folk Dance instructor- art is self-expression, nothing else, in my opinion, it is the expression of oneself.

RP: I'd say it's about expressing yourself freely, I mean free thought, without any constraints.

SL: I also want to say that art is creativity.

AH: I'm thinking pretty much the same thing, so maybe it's a way of bringing out one's feelings.

Self-expression, free expression/thought, creativity and demonstration of emotions frame the art understanding of this group in the beginning. Ere long, they reveal their uncontemplated opinions and/or transformed perspectives either consciously or unconsciously during a feverent discussion between the lines as:

JFT: So looking beautiful is also an art today, being able to see something beautiful is also an art, I personally think so.

(…)

RP: It's not that I understand a lot, but it gives me pleasure, it's something that makes life beautiful for me.

(…)

SL: You know, what do we understand by art is the important thing here, in all aspects. Art requires being a little- that is, it needs to be sophisticated, it needs to be detailed, maybe i'm not that kind of a person, (they laugh)

(…)

AH: Actually, JFT is right, for example, I just thought about it, I weighed myself, I thought about whether I had never been involved in art or something. Then, for example, in this pandemic period, those

punches etc became fashionable, knitting was already over the top. A few months ago, I got curious about them too, you know, I made paintings from punch and hung them at home. But the fact that that was art just occured to me now, a few minutes ago. This is actually an art, maybe a branch of art, and I dealt with it, it is not like I haven't done anything about art but we've been talking about this for however long and it never occured to me, it can be something similar to this.

The moment that participants shift from an above, external and idealized viewpoint towards an internal, existential and casual sight of art is a happy moment and it is traceable on the faces of the participants. This moment has been lived for many times during the field. Of course, there have been participants who do already evaluate art with its existential importance in association with its situatedness and misperceptions raised towards. JC, an academic with anthropology and gender and women's studies background, emphasizes the importance of everyday life aspect of art criticizing the notions like 'high art', 'low art', and so on:

Many people think that art is something very high, that it will not tell ordinary people, that it will not come among ordinary people but we know that there is a big break in art, that the distinction between high art or low art, whatever, is already over, and we know this both theoretically and see it when we look at works of art. But in daily life, people, let's say in the turmoil of daily life, think that art is far from them and I think this is a huge loss for a country. So if we show this art as such a big thing, I mean, in fact, I thought, we overlook the fact that things like a woman painting the front of her door, a man decorating his tree, are also a form of creativity, expression or protest.

The opinion of aestheticizing the place we live calls for an understanding of art which is much closer to an act of everyday life rather than an understanding ascending on an ivory tower purely composed of an academic background, ability, and/or high-class luxury. OL, an academic and writer explains the nature of creativity and art as:

I think creativity in general doesn't necessarily have to be something outwardly visible. Giving birth to ourselves, realizing something, creating an idea, these all belong to creativity, as well. So maybe there is no written text, but art is actually something that unwittingly comes like a spark and we feel something moving inside of us there, so it's first of all about being a passive spectator, first we read passively, we watch passively but it causes some sparks and that spark is actually art, the energy that moves us. (…) And then when we produce something, we do it that way, again, this is artistic energy, that is, when creating ourselves, creating a thought, that is, it does not have to be with external materials. When it is with external materials, yes, the creativity may be low, but according to those people, handcraft, artcraft, they call it art, they already do it in art workshops.

Most of the participants of this field highlight the ambivalent situation of art which actually is an everyday life aspect, a way of living, but regarded as a luxury or pastime activity. RL is a civil society member and she defines art as self-expression of the individual from the very beginning of humanity up to now:

If we look more broadly in the sense of definition, art is a way of expressing oneself in every way. If we look at the Ancient Ages, you know that human speech developed from the pictures they drew on the walls and cave walls in order to express their problems, to express their feelings, to convey their knowledge, and then, while expressing them with dance and rhythm, our current speech ability developed, according to the theory of evolution. In other words, art and life are intertwined. When the dominance of money began, we entered a world system dominated by money, and we became very impoverished, especially with the separation from nature, and art was scattered to various places. But if we try to define it focusing on its relationship with civil society, art is expression, expression in the best way and expression in the richest way. And for me, it is a state of action that renews one's self-confidence and reveals one's self-knowledge and essence. (…) But the

process has been working in reverse for centuries, and of course it is not new. It is necessary to realize this. Is art for society or society for art- such ridiculous egg or chicken debates have always been there, they used to appear also in our art history classes- both! There is no need at all for such restrictive definitions, art is actually the concept and life experience that restriction does not suit the most.

Stating art in direct touch with life forms the basis for the equation of art to life. JC, a sociologist and a civil society member, during our in-depth interview, knits this everyday life aspect of art also around self-expression along with personal agency although she feels the need to make a revision of her definition towards the end of the interview underlining its nonunified nature:

What do I think art means? I see art as such, everything that people use to express themselves in different ways, that is, from the sound they make, from the movement they make, from something they draw, I see all of these as art. In fact, it seems that there are all kinds of actions of human beings, but in these states of action, there is a human self-expression aspect. I always think of art in this way. (..) but of course, it is not easy to consider art as such a monolithic thing, when you are interested in a commodified art. Because when art is commodified, it appears in very different forms. For example, while exhibitions seem like a very high-level, upper-class or middle-upper class habit to you, going to the theater interestingly is an artistic activity that a group of university students that we can call more intellectual is also interested in. It's also a commodity, as a matter of fact, there is a ticket for it.

JC is not the only participant to feel obliged to divide art as commodity and noncommodity. This shift from commodity to noncommodity has been another common aspect of the interviews in my field. SCD, who is a public institution worker, similar to JC, expands towards an abstract understanding of art after initially defining art as production and search for aesthetics separate from handicraft:

I think art is something that comes with producing something as befits its name, or at least in the Arabic origin of the concept. Of course, if art is to produce, industrial – if the word industry comes from the same root [in Arabic], then maybe it is necessary to open up the fine arts aspect, in terms of separating it from the craft. Here, perhaps, we can think of it as the concern of producing something, and of seeking something more beautiful and aesthetic by adding one's own taste and appreciation while producing. (…) Because I think that art, with all its dimensions from the painting of any pottery to its design, from painting to music which we forcefully give to students in classical primary school, is not appropriated to the society, and that science, art and belief, which are the most basic needs of human beings, do not seriously become a part of society. As a result of this, throughout the country, we do not see art as a basic need. We think it only as in certain segments of society, certain income groups, and sometimes even as not a quest for aesthetics, not a means of self-realization, but as a commercial commodity. However, it doesn't have to be commercial, I am of the opinion that the pursuit of aesthetics or art can also be done with much more massive and much more non-commercial methods. But that's not how it works, none of us are in search of good music, in search of a good movie, in search of a beautiful façade, this is something that can be spread far and wide. So we don't see it as a basic need. (...) Frankly, I think that the flavor a cook will add to the food or looking for the flavor in this dish is also a part of art. (...) Also, a child's seeing the landscape of the park s/he visits, and even taking pleasure in the design of the toys there belong to the notion of art.

Non-commodified nature of art is still an aspect of art as a daily presence. What is more crucial, SCD puts art as one of the basic needs of an individual. Relating art with basic needs is of high importance in that it paves the way for an association with existence. A musician, KC brings both everyday life and existence together and strongly expresses that

The thing called art is very related to the core part of the existence of the world, that is, something radiant that tinkers with existence, that peeks at it, that obviously comes out of it (...) Art is not a French muffin written in glittering shapes with golden letters and consumed. Like I just said before, it is everyday, it is basically an existence. It is the water, the food, the nutrition, the need of the human being to see something beautiful.

Signifying an existential, an ontological aspect of art through everyday life, most of the participants define art intrinsic to their existence without which humanity cannot survive. HZ is an academic and artist, she takes the evolution process of humanbeing in direct parallel with art and evaluates its existence as "vital":

Art is the existence of human. It is self-perception from the moment a person opens her/his eyes, from the moment s/he perceives her/his surroundings. It is such a vital thing, it is the self. It's not ornamental, it's not pristine. We do not make art because we have time, we do not make art because we have a lot of money, or we do not make art because now we are in a more prosperous country, art is not something we do afterwards; we are art, If we are human, it is always with us and is above all, just like humans, whatever is around us comes from art. That's why it's not far from us, it's not something distant, it's in every moment of our lives and in our vital things. So, for example, it is in our urge to shelter, because we did not think of it as just a hut. Nutrition, so that we do not starve and die, so that we can continue our lives, everything we do within our instinctive stance on survival, eating and drinking is also art. Protecting ourselves, acquiring property, gradually the other stages of socialization, our formation as a community after a few more stages, other tribes, other villages, other countries and other universes maybe, at the end of the hundred thousand years that have passed. Art is the birthplace of all of them, there is no distance. This is a mistake that artists also make now, because there existed a bourgeois art in the world, unfortunately, even in Europe, for 70-80 years it breezed and

vanished but there are old-fashioned minds in the world who still don't let this understanding go, because it suits them, it's a bit as if the art had then moved away from us, but art is nothing like that at all! So wherever we are, it is with us. If one side was sewn on this cloth, that is, even if we don't have to sew a tiny hem or, I don't know, if there is any texture on the glass (shows the glass) from which we drink water, From there on, the layers of human beings, human textures- our emotions are also textured, everything is textured- from there on, art is something adjacent to us, attached to us, there is no distance between us.

Evaluating the nature of art as existential, vital and casual requires probing the definition of poverty as well. Coming towards the definition of poverty in the following sub-section, I would like to close this sub-section with reminding the difficulty of making a definition and its changing nature. LN, is an artist, academic and activist. I find it significant to indicate that he has an intersectional viewpoint due to his active participation to three out of four fields I have targeted interviewing. This intersectional perspective manifests itself throughout the interview in that LN has already been thinking, studying and working on art and he shares his opinions rectifying their core out of these three fields. He expresses that

> Frankly, art is one of the subjects I love to think about, but it is one of the subjects that I do not like to define, as well. I mean, I did not make an effort to define it with an essentialist sentence, because I know that the definition I made will lose its validity in a week.

LN approaches the issue with a high level of meta-comprehension and emphasizes the essentialism in the act of defining keeping change and situatedness in mind. During the interview, he constantly compares and contrasts the definition of art from different standpoints of class, sex, gender and political identity. At the end, he evaluates the act of defining as ambivalent indicating that

> In fact, in all your questions, Cansu, what always puts one into a dilemma is that the definition I make from a class position relies on definitions that can easily claim the opposite from another position.

First of all, maybe it is necessary to define this clearly that in the age we live in, every concept has two meanings. Therefore, what is experienced as poverty or deprivation for me can correspond to a beautiful life of an artist, to a genius artist thing for someone else, or for someone who does not feel the need to make art or does not feel its need as a deprivation in daily life, mine may sound like a ridiculous luxury need. I mean, when I say I can't go to a concert, I can't buy this book, it sounds like how bourgeois tastes I have, how much luxury I am in for someone else, so you know, there is a truly multiple side of the issue – namely, we are in a stratified society after all, and class antagonism is one of them, there are gender contradictions, there are many aspects based on ethnicity, and therefore it is never possible to speak for a homogeneous, congenerous humanity. Therefore, all the definitions I make of art, the art which I define as need, and the definitions of deprivation are actually based on my own socioeconomic conditions.

All these definitions, redefinitions, undefinitions tell something about art, the nature of art, and the nature of defining art. Drawing solely a superficial and a black and white picture of my field and the participants through the definition of art, I have aimed at understanding both the act of defining and of defining art as I am aware that defining sets limits to the meanings and our definitions reveal our perspectives. Therewithal, a definition is the ground, the ground of a whole structure upon which a construction will rise.

4.1.2. Poverty

At first sight, we may have an illusion of poverty to be a more unified and coherent concept to define than art. From the literature, we know that poverty has been defined for thousand times and it changes from time to place and to individuals as objective, subjective and relative at its simplest. Similar to that pattern, there exists a rich diversity of definitions on poverty in my field as well. These definitions have

mainly been associated with violence, inequality, ill-being, social exclusion, deprivation, discrimination, violation of human rights, basic needs, inadequacy, incompatibility with human dignity, barrier to self-realization and decent life. Notwithstanding, absence and/or unawareness of choices, difficulty in making a life, detachment from one's own, falling apart from art, living an unjust life, being exposed to a hegemonic regime, having no freedom of speech create another inventory of relations. Here is just a visual of the interrelationality of these concepts with poverty driven by the shared definitions of the participants to the question of "what is poverty?"

Figure 4.2. Interrelations of the shared definitions of poverty
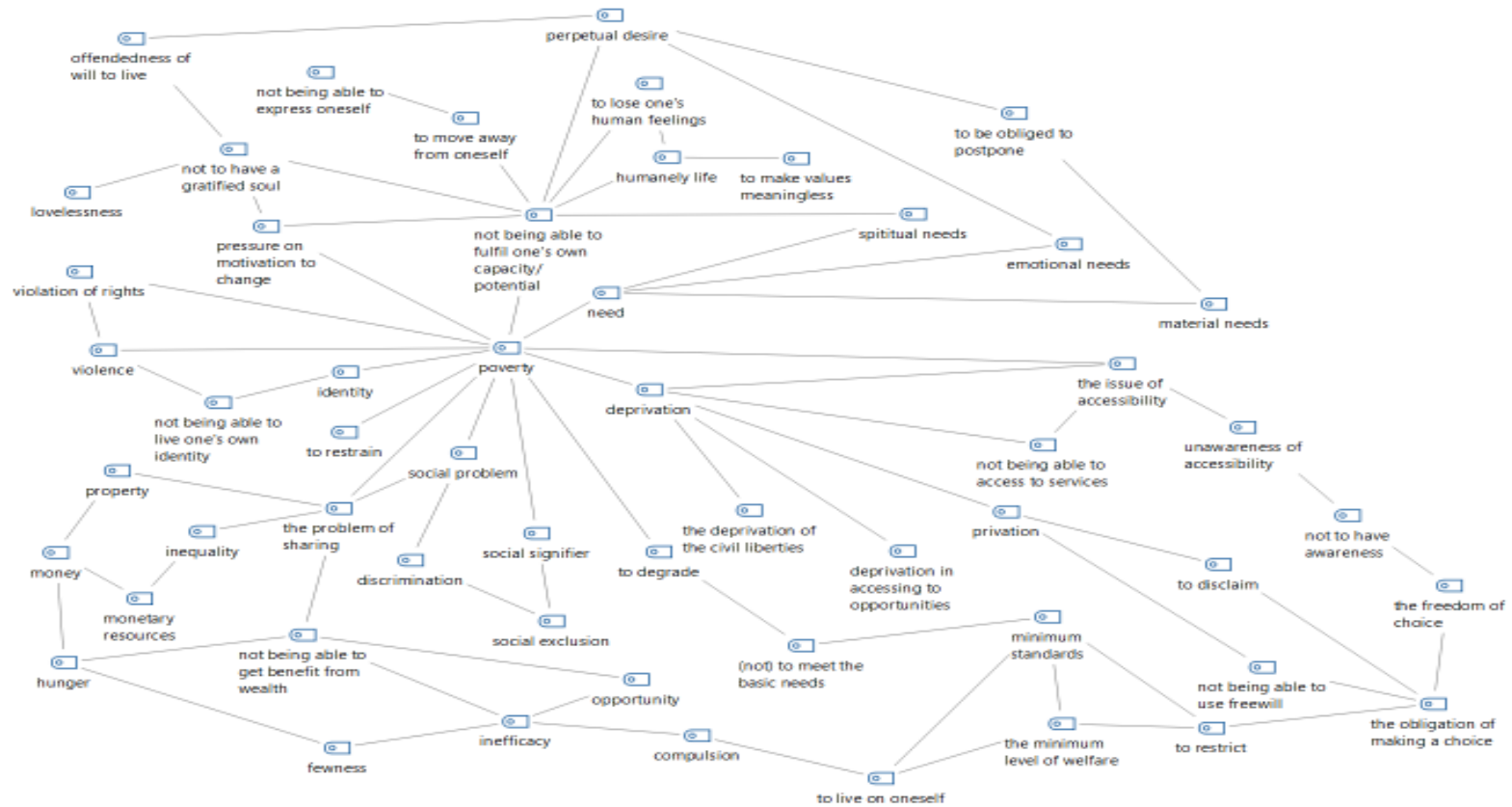
As in the definition of art, I will share the analysis of poverty focusing on the act of defining and the nature of poverty. Different from art, poverty is a concept that everybody reflects on without any hesitation or difficulty. Within this simplicity, all participants of my field make their definitions of poverty. Yet, as in art, some participants probe the nature of poverty and of defining poverty while some expands the definition of poverty in comparison and criticism to existing definitions. FF is one of them, he is an academic with an economics and social services background who studies and works on poverty, meaning that he has already contemplated on the issue of defining poverty. With reference to his experiences, he indicates that

> I interviewed children, parents, experts and decision makers in my
> thesis. The theme was child poverty but the reason I interviewed the
> parents and experts and decision makers was because poverty
> perception of all three was different. Even children and parents living
> in the same family have different definitions of poverty. (…) Now,
> while I was researching this poverty, I had to set the criteria for the 12-
> 15 age group. If I had interviewed those children a month later, maybe
> a different understanding of poverty could have emerged.

FF makes an emphasis on the changing and contingent nature of poverty understanding from person to person and from time to time both longitudinally and cross-sectionally. This kind of poverty understanding situates poverty into a 'greasy pole' which has to be defined in accordance with the specificities of the subjectivities. PL, on the other hand, is a poet and without any academic or professional prestudy, he immeadiately reacts as "In our country this is far more different thing. It can be defined in so many different ways because we lack everything, Cansu, it's a filthy system really, and so what definition can we make?!". The existence of multiplicity, contextuality and diversity is embodied in PL's reaction. What is more, he initiates the definition of poverty in direct relation with the concept of deprivation. This is significant in that most participants interrelates poverty and deprivation. Of course, this is not unusual but the type of the interrelation varies from participant to participant. Some participants, like PL, explains poverty equally with deprivation. However, there are also participants who clearly separate deprivation from poverty:

Poverty actually has two dimensions, namely poverty and deprivation. On the basis of poverty, when we think of it individually, we can say that it is the state of not being able to meet the basic needs of a person. (…) On the other hand, we can consider deprivation as of a person's being unable to receive that service even though s/he has to.

As a public institution worker who has specialized on the issue of poverty, FU makes these definitions and categorization easily. Here he situates deprivation as a wing of poverty not as an equal one. PF, on the other hand, is a civil society member who actively and diligently works for art and culture with municipalities, national/international organizations and NGOs. For her, poverty, like PL, is

(thinks) The state of being deprived. I can describe it as this in its simplest form. Of course, it has many dimensions, I can roughly define it as being under certain standards at cultural, economic, socio-cultural levels, perhaps, and being deprived of accessing opportunities. (PF)

Pinning poverty equally with deprivation weaves the nature of poverty inseparable of deprivation while the emphasis of multi-dimensionality opens the path for relativity. However, this emphasis of multi-dimensionality of PF brings another knot with it: cultural aspects juxtaposed to economic aspects. In direct parallel to PF, SCD, who is an experienced public institution worker, resonates with this definition:

(thinks) Let me put it this way; in a very general sense, poverty is the state of being- materially or spiritually- below a certain average, below what ought to be, or it is the state of absence of something, the state of being deprived. This can be materially, of course, the most basic vital things, basic needs, food, drink, shelter. Spiritually, I also think that it is the lack of basic human needs, maybe socialization, access to a certain art, culture, cultural data, or the lack of living and producing them.

For SCD, there is a step between poverty and deprivation in that deprivation is inherent to poverty; however, he also separates poverty as material and moral. As SCD, many a participant in my field separate poverty into several categories, which is

another significant emphasis of this field. Most participants feel the need to indicate the existence of a hegemonic material connotation of the concept of poverty although they highlight it to strongly have non-material yet hidden and/or marginalized aspects. TP, an economics professor and civil society member, marks this deficiency in either definition or apprehension or approach regarding poverty with "beyondness" in comparison to material deprivation as "poverty yes, low income, lack of shelter, food, nutrition but poverty is something far beyond that. I mean, inability to express oneself (...) inability to use free will." Here again, poverty embodies deprivation. Besides, inclusion of self-expression and freewill to the definitions requires an expansion in perspective. This expanded perspective frees and clears poverty from/of its material and/or monetary connotations. From another dimension,

> For example, I think we can handle this in two ways. Cultural poverty and material poverty. I think what we call poverty is a cultural poverty in my view of the world. But in today's system, poverty is something that is associated entirely with material goods. But, I mean, I think that even a lot of people who are not poor and do not call themselves poor or even insult the poor are poor, albeit not materially. (ST)

As a musician, ST divides poverty into two as material and cultural pointing out its mostly materially-recognized nature. Expanding the definition of poverty to embody cultural and moral aspects of human being implies an incoherent and non-unified nature of poverty in contrast to what we imagine *prima facie*. In other words, poverty is a more complex and comprehensive concept and issue than we think of. When I probe what makes him feel poor, ST thinks hard and replies with difficulty but very significantly as this:

> In terms of what would not be in my life so I would feel poor, I think it's a very special question for me. I think it is very difficult to answer this. But I know that for sure, I know that it's not about money for me. (…) But I think my desires are more prominent here. In other words, things based on desire are more prominent for me. For example, if I don't have things related to my desires, I can feel the poverty of this, I

can feel very poor. My passions. These, for example, may mean poverty for me, yes. So I would feel really poor.

It is striking that when we break the shackles fettered on the meaning of a concept its nature turns out to embody an immense richness. Bringing desires and passion into the floor, ST opens a complete non-monetary realm in his poverty understanding interwoven with non-material deprivation. Similarly, LN, another musician, an academic and civil society member, makes an emphasis of desires, and expresses his uneasiness with the dominant poverty perception, which takes the definition of poverty a step further with deprivation, non-materiality and quality:

> Poverty is something that resonates very economically but I think that this definition of economic poverty doesn't really explain everything. (…) I can't define poverty much, I mean, people with a monthly income like this are poor bla bla… It may be easier to define poverty with the feeling of deprivation, that is, the state of constantly experiencing the desire for something. After all, in our age, everyone has the desire for something, but the lack of something is a little different. Indeed, not being in [the city] now in this hot weather, feeling the deprivation of being able to go and rest with your family somewhere, not being able to watch the concert you want with the comfort you want, not having financial support to meet your cultural needs- tragically- although you have the capacity and accumulation of consuming that cultural product. So it's actually a little bit about experiencing the feeling of deprivation. (…) Therefore, I don't know, it may seem like I couldn't define it very well, but the feeling of deprivation is actually the most obvious part of poverty for me. Things like not being able to buy the guitar you want, having difficulties in owning your own production tools, having the things you see as a very basic need easily accessible to others yet always falling far away from you, postponing, having to postpone things that need to be done on time, are actually some of the definitions of poverty, in my opinion.

Constant aspirational deprivation, discomfort in any action, material deprivation, facing difficulty in having personal means of production, and being obliged to postpone any act untimely is an integrated definition of poverty which simultaneously shows its fragmented and multi-dimensional nature. In LN's definition different types of deprivations are intrinsic to the definition of poverty just as of SCD. As an ultracompact summary of these emphases, a homogenous focus group composed of workers of various public institutions draw a picture of poverty with the lines of basic needs, situatedness, and deprivation through material, non-material and time dimensions:

> AH: Poverty is simply the state of being unable to meet one's basic needs. But of course, this may vary for everyone, as well as for countries and individuals. While some people define poverty only as food poverty, some may add income, while others may add shelter, education or art as you said. That is, it is a concept that can be drawn to many different dimensions, Who is poor is a subject that has been discussed a lot throughout history.

> JFT: I would like to say that it is the moment when a person does not feel competent in terms of conditions, because, as Ms. AH said, poverty can be material for some, spiritual for some, food for some, and shelter for others. We can define it as not seeing one's own conditions as sufficient.

> RP: Yes, we're talking about time poverty right now, for example, when we say poverty, we always understand financial resources, but we can talk about poverty in many different dimensions. In a sense, deprivation is also poverty in my opinion.

> SL: In addition to what Ms. RP said, I also agree on poverty and deprivation. Poverty is a concept that is normally measured by income but deprivation goes beyond income, people may have income, but if

they cannot reach the necessary opportunities and needs, they are still poor. As Ms. RP said, deprivation and poverty are interrelated.

As AH mentions, poverty is also associated and defined with "basic needs". In both in-depth interviews and focus groups, there exist feverish discussions about the definition of basic needs and its relation with poverty. Yet here are the provoking questions: What is "need"? Who determines what we need? Do we really need them? OL, who is a writer and an academic with psychology, literature and art background, probes these questions through Herbert Marcus' concepts of real and pseudo needs:

> Now there's always something the media brings to us, they say we need this and this, and we think we need them. (…) For example, this is something we have been taught, we need to buy a house, we need to do this, I mean I don't know, actually we use the money improperly because the industry also uses this, (...) many of the things they say as necessary are actually not necessary, none of them are actually needed (...) I think there are many things on which we spend money unnecessarily (…) I think the thing is, the horizontal world tricks us into what we need and controls us from the outside. (OL)

Questions of what kind of a mechanism behind these originated needs does exist and who benefits from this situation gain importance at this point. In parallel with OL, RL, a participant of the homogenous focus group consisted of various NGO workers, raises the concept of "originated needs" while she makes her definition of poverty in comparison with already existing definitions:

> In my opinion, poverty is actually the state of deprivation that arises as a result of not sharing equally and that arises from the problem of sharing, and I think that poverty is also partially relative, I think that there is a perception of poverty over the created needs. But with today's definitions, it is imagined in my mind as being deprived of basic needs and not being able to access basic needs as it is experienced in a very large part of the world today but when we walk through its causes, I can

say that it is a state of life that emerges because of exploitation as a result of unequal sharing, a state of holding on to life. (RL)

RL frames her viewpoint with exploitation, unequal distribution and discursive approaches towards poverty. The implication of the relationship between the concepts of basic needs and originated needs is striking, which requires to ask: what nature of needs are these? VV, a film-maker, scenarist and writer, states that "Poverty is probably being unable to meet one's basic needs or being able to meet only the basic needs, that is, being unable to do anything other than nutrition, shelter, health" (VV). For VV, basic needs comprised of nutrition, shelter and health, at first stage. Upon my question what basic needs are for him, he makes a revision and indicates that "For me, of course, art is a basic need in my life (laughing). I mean, it is a basic need as important as food and shelter". Similar to VV, DB, an academic in the field of economics, explains poverty in association with basic needs; however, for her, basic needs mainly mean self-realization

> Poverty means the inability to meet one's needs. When I think of need, I always think of Maslow's pyramid and the need at the top of that pyramid, which is the need of self-actualization. From my point of view, I'm an economist, not much of a philosopher (laughing) but I see self-actualization before everything. In other words, I see it as a primary need, almost at the very beginning of all material needs. (...) I think that the need for self-actualization constitutes the essence of human. (...) For me, this is poverty, the inability to enter the path that will enable a person to realize oneself, the inability to provide oneself with the things that will take her/him there. (DB)

DB prioritizes self-realization to material needs. This is important in that prioritization of self-realization presupposes that Maslow's pyramid is inverted and disposed. As implications of this, a heterogenous focus group discusses this issue in length and breadth with relation to poverty and poverty definition as this:

> I think identity is one of the basic needs! If I cannot live my identity, I can define it as my poverty. Therefore, what we call "basic need" is not

just something that we can continue to work and produce again the next day, or something that we can worry about. (...) So, if we look at the issue with how we define such basic needs, it *ipso facto* goes beyond the scope of a situation which can be explained only with 4 eggs, 8 whatever, this much bread etc. (TT)

TT's equalization of identity to basic needs and poverty breaks the main resistance point of material approaches to poverty. Upon TT, EU deepens the discussion with a reminiscence of her and probes poverty with its opposition, richness:

Yes, when we say basic needs, I have remembered something; we used to leave notes to the apartment doormen; a bag for a milk and a bread. (…) I used to go to have conversations with Ms. Neriman every day. I told her my basic need is freedom and she gave me the following answer; actually, she said, our basic need is in the bag we hang on our door every day and people see it. When I asked what that bag was, she answered me as one milk and one bread. Then I started looking for that milk and bread at the doors. Indeed, we are sitting on the top floor, there is a bag, with a sticker on each door, written 'a bread and a milk' as we go downstairs. Some apartments add a newspaper to it, you know, as a basic need. These are the things we take as our basic needs every day. (...) When we add a newspaper, I mean milk and bread are basic needs, right, but when there are people who add newspaper (...) is this poverty or richness? (..) When such moral values come into play, as we have just said, defining poverty exactly causes us to progress in different points other than the dictionary. (EU)

Newspaper as a basic need signifies the need for knowledge and awareness, for reading, for the feeling of being socially and politically included. As EU and TT point out, defining poverty with non-materiality opens the doors for social understanding of poverty beyond its economic understanding. From the same group, FZ contributes to the discussion of basic needs categorizing them with an emphasis of difference circling around various specificities of multiple subjectivities:

So yes, our basic needs are in question, basic needs such as food, drink, shelter, sexuality but also emotional needs, or actually what we call these spiritual needs, vary from person to person or for someone who is not satisfied, the poverty threshold or the poverty line is completely different but for a person with different needs, the definition of poverty is quite different. Therefore, I can say that it is a definition that can change from person to person, depending on the person's perception of life, on the perception of poverty and on the satisfaction in life. (FZ)

With this definition of FZ, the nature of poverty and the importance of defining poverty take the floor once more. Further, she brings the issue to the subjects of poverty. Here follows another question and expansion from OJ regarding the ontology of poverty and "the poor":

I thought once again that poverty is a multidimensional, multi-layered thing because both your speeches made me think about this, and when I look at it as a person in the refugee area, for example, I think we work with the lowest layer of poverty - I mean it's not that I think so, it is a fact. That's how it is then when defining the work I am doing, somewhere in the lowest strata of the world, for example, there are many accessibility problems or many forms of discrimination that refugees face, there is a side of it that directly intersects with poverty. For example, even when we are talking about not being able to meet the basic need, at which person's basic need are we looking? Although I know how the definition of poverty is made, I think there is a side that takes that person there from an essentialist point of view, I mean where is that person, is he male or white, does he support a household or what? In fact, determining who is poor is also very much related to family ideology, very related to heterosexism. I've thought that. It actually has a lot to do with intersectional identities, and also from a human rights approach, I thought whether we do see this or not when we look at it this way, or how do we approach to the humanbeing… (OJ)

To sum, discussing the nature of basic needs with identity, knowledge and spirituality expands the limits of the understanding with regards to not only what basic is but also what we do need. Asking the question "whose basic needs" is, on the other side, is highly significant in that it shapes the approaches towards poverty and policies derived from these approaches. Speaking of "the poor", another heterogenous focus group collaterally discuss "who are these poor?" in relation with the defining of poverty and existing definitions. NN is a public institution worker with a teaching background, he takes children/students as his unit of analysis and pins this interpersonally, locationally and regionally.

> The definition of poverty also varies from person to person, from environment to environment, from city to city. One who is not considered poor in a city is counted somewhere else, so, it is a very broad subject, but in general, we say that if a child is hungry, that child is poor, in principle.

Since NN opens the definition of poverty with hunger, immediate reactions from the other participants of the group do not linger:

> True, Mr. NN, excuse me but I couldn't contain myself not to interrupt you because this is my topic, too, we always define poverty this way: to be hungry. We associate poverty with hunger, especially child poverty is a very important criterion, child poverty is important in the world, in the literature, but poverty is not just hunger, of course. It's actually many things, there can be a poverty of many things or there are many things, not only food, that poor people cannot access. (TJ)

Following TJ, UT adds:

> Yes, the capacity to do, art is one of them, but not being able to realize your own capacity. Maybe you will do many things in this world, you will contribute to many things, but not being able to do any of these is a part of the poverty. But I don't think it's something we're facing in the

deepening poverty; deepening poverty operates on survival. After survival, personally, I always classified the poor while working in the community center, this may not be a good method but if you are making policy, providing services, directing the public, maybe it is necessary to classify poverty, it is necessary to say different things to those who experience deepening poverty. (…) In fact, there is no single, complete definition of poverty. Whom someone says poor may not be called poor by another looking at consumption things and so on.

The question of who is "the poor" and how they are defined is a matter of measurement. I will discuss it later in detail; however, it is significant now to indicate that the definitions "define" measurements, the measurements determine policies, and the policies are in direct association with the subjects of the issue. On the other hand, the issue of classification of the poor as poor, extreme poor, deep poor and so on is problematic in that they all reduce humanbeings and their survival into their physical needs which excludes their mental and psychological needs, and/or set a hierarchy between their bodies, souls and minds, and determine these in accordance with each other. TBC is an academic and economist in the same focus group of the abovementioned discussion, she thoroughly elaborates this issue as such:

I mean, in our field of study, the definitions are always about material elements. For example, the World Bank's evaluations, if one stays below this much dollar, then s/he is poor, or financial deprivation criteria; do you have heating in your house, is there a washing machine, etc. But I agree with UT, such a categorization - I mean, let's suppose that we calculated how much income we need in order not to be poor and that we had a mechanism to provide this to people who could not reach it, and provided it for a certain period of time, would we really have solved this problem? Would we have solved the problem of poverty? There are many other things that we have not been able to eliminate there. To begin with, there is a lack of access to opportunities and this is something that has lasting effects throughout a human life. (…) So as members of society, it is also *we* who categorize the poor,

but it is not true that *there is such a category and they are people who are in need of help, and that their lives will be better if they are helped!* Since poverty cannot be that homogeneous, that is, since the people within this definition cannot be homogeneous, there is also a problem in such categories beforehand, and it prevents us from proceeding from the very beginning. That is, there is something as such- at least I always see it in the study areas of the economists- it is *as if* when people reach a certain point or a certain financial income, this problem *would be* solved. However, maybe everything will start at that point. (TBC)

I remember these moments and discussions to be very crucial and excited for me during the focus group interview in that I feel the group has become reconciled to both each other and to the issue having reached at the point of expansion and deconstruction. As an associate professor of economics, TBC's this reflection is an explicit criticism from within the department to economical approaches towards poverty. Worse, it is we not only academically and politically but also socially who define "the poor" as "others" exclusive of us! Reducing subjects into categorical units the content of which is framed in accordance with our perspectives and definitions creates an alienation and marginalization within society as YN, a civil society member with an intersectional identity, articulates. He directly touches the issue of ontology of poverty with the question of "who are these poor" implicitly leading the group to think: who defines "the poor"?

These discussions about poverty also make me feel like, it is like, *who are these poor*? *How do they touch our lives*? It sounds like a mass expression, so *who is this mass*? I mean, it is not me, it is not you, it is not her, then who? I mean, it is really abstract, it feels to me like ghosts! The fact that these definitions are increasing day by day and the fact that we make separate definitions for everything make the issue abstract in essence and push it further away from our everyday lives, which I think evokes also some sort of comfort probably. (…) Now we are talking about hunger, the situation is as this because what we call hunger is, with the contemptuous definitions,- I must say humbly

because I'm not an expert- is determined over *wake up tomorrow, feed yourself enough to go to work*! That's why it clings to poverty like that. (…) it makes that inequality invisible. (YN)

Invisibility and inequality breathe another significant vein in the course of the issue from the aspect of intersectionality. Gender, ethnicity, language, sexual orientation, nationality, ableness are only a few of the invisibility and inequality forms individuals and groups experience throughout life. Similar to OJ, who puts the emphasis on the migrants with the question of "whose basic needs" in another focus group discussion, TBC brings forth time dimension with reference to gender:

Time poverty is a factor that creates significant inequalities on the basis of gender because we sometimes associate poverty with unemployment, people are poor because they are unemployed, unable to earn income. But some people- most of whom are women- are unemployed or unable to participate in work because they really don't have time. I mean, there is an inequality here in terms of providing reproduction at home, spending time with children and bringing work life together, and this even in itself brings about poverty. For example, I've been studying economics for years and what I have seen at the end is that while talking about the country's economic success, we always refer to the growth rates, numbers, such as poverty, which I've just mentioned, we call those who are below this much money per day and who are less than a certain amount per month, poor. But the important thing is that the material of economics starts outside of all these numbers, that is, it starts in that invisible place, so does poverty. I mean, the whole story, the whole debate regarding poverty, starts after the categorization of *how much money is made, if this much money is made, then one is not poor, if not, then that person is poor*. Time poverty is the invisible side of this issue because most of the time, nobody is aware of the inequality it creates in daily life in reality. I mean it is also not as such: we all have 24 hours a day, therefore, it may sound like we are all

equal in this respect, we do not have the same amount of money, the same income level but we all have the same time, and if poverty and richness are about time, this is not how it goes. There is a huge inequality here too, due to the situations that we all know and are familiar with, which come with social codes. And the worst part is, most people are not even aware of this inequality. (TBC)

Time poverty and its relation with gender inequality has been mentioned for several times during my fieldwork both in in-depth interviews and focus group discussions. There are many specific situations and individuals that have characteristics of poverty in its broadest sense yet passed unnoticed due to existing definitions just as TBC mentions. To conclude this sub-section, I would like to share the changing viewpoint of UC regarding poverty following his group's discussions upon the nature of basic needs

This relieves one in this way, very ironic of course what I am to say, it then means that every person suffers from poverty in some area in their life. I immediately think of the rectors of our universities, 35 people make appointments, interviews are held on strange subjects, the rector waits for 7 pm with longing, so that s/he can work with her/his team and produce more projects (everybody laughs), maybe her/his financial situation is good, but s/he suffers from a serious time poverty. My understanding is that poverty is a valid concept for many fields, isn't it?

Here is the point where poverty is opened to all humanity not only "the poor" that are appointed by others, this is the point where the subject pronoun has been changed from "they" to "we". This brings us to think on the possibility of a self-definition. As FF reminds

When you make a definition of poverty without seeking the opinion of people living in poverty, I don't think that anything can be achieved at this point. (...) Because Baumann had a saying "When we went to Africa as a Unicef team," of course, this anecdote was in his book, "we

thought that children needed health and shelter. But when we asked the
children what they needed, they told us that they did not have pencils."
And this sentence actually made me think that poverty should be about
a little more trying to understand people.

Self-definition is strongly connected with situatedness, relativity and
specificities of subjectivities. Coming to the end, I remember the concept map I have
shared at the very beginning of this sub-section. These concepts are all connected to
one another yet all of them require to be redefined in more integrated and
comprehensive yet situated ways. Once again, definition is of high importance and it
is shaped by our perspectives which have the potential of both marginalize and
embrace meanings.

4.1.3. Art poverty and art deprivation

When both art and poverty are separately so complex, relative and
kaleidoscopic in nature, I did not expect art poverty and/or art deprivation to be
detached from this. We do not encounter art poverty or art deprivation as defined
and/or studied concepts in literature nor pronounced much in our daily lives.
Therefore, regardless of their backgrounds, almost all participants of my field not only
in in-depth interviews but also in focus group discussions have had a great difficulty
in reflecting on the question "what do you think about the concepts of 'art poverty'
and 'art deprivation'?". As I depict it below in the map, among the reflections, there
appear two centers that strongly connected with each other.

Figure 4.3. Interrelations of the shared definitions of art deprivation and art poverty

These two centers are naturally composed of poverty and deprivation. Most of the participants feel the need to revise their previous definitions of art and poverty, the difference between poverty and deprivation, and the real and possible meanings of both in relation with art which is also a multi-layered and multi-dimensional concept. Therefore, it will not be awkward to indicate that the personal definitions and perspectives of the participants regarding art and poverty form their viewpoints towards art poverty and art deprivation. In other words, these two concepts generate their meanings from either art or poverty understanding of a participant mostly eclectically rather than integratedly. On the other hand, as in art and poverty, some participants reflect once again on the act of defining art poverty and art deprivation while some on the nature of both. According to them, defining these two concepts is highly difficult in that the difference in between is too intertwined, sometimes even melted, and reveals itself in accordance with the specificities of a situation. Further, they are complicated, ambivalent, relative and overtly political in nature. This is significant as both art and poverty are already inherently political whereas art poverty and art deprivation are exponentially political. I will analyze this sub-section through comparisons of these concepts with one another as the participants do.

To proceed in order, the confusion and difficulty that the participants experience during this section is non-negligible. The discussion of the homogenous focus group composed of participants who have mastered in economics, poverty, labour, education, art, social policy and gender equality working in diverse public institutions unplights this confusion and difficulty explicitly:

> SL: I think the deprivation of art means the inability to access it, benefit from it, or to produce it. Being away from art in every aspect is deprivation. As for art poverty, I want to listen to the friends [in the focus group].

> (laughters)

> JFT: About art deprivation, yes, I agree, too, I mean we can say that it is being unable to do something even if we want to do it or being unable

to access it. For art poverty, we can say that it is being unable to meet it financially or wanting to do it but not being able to do it in terms of ability or not being able to find the opportunity. Deprivation is something more- I mean, while we can call it as being active in art or benefiting from it, poverty is more like – uh, it's gotten quite complicated, very complicated!

(laughters)

RP: I think I am confused a little bit, let me-

AH: Yes, everything has gotten jumbled together, the concepts have become mismashed (...) Mismashed because deprivation and poverty are actually a bit intertwined.

(…)

RP: Very intertwined, yes. (...) I mean, while poverty is used for some basic needs, deprivation may be used like this: (...) I perceive deprivation much as not being able to reach something you value.

JFT: Let me look it up in Turkish Language Association's dictionary (everybody laughs) (...) Because everything has become very complicated. But what RP says is also correct, we can think of deprivation much as *missing*. Now, TLA's dictionary defines deprivation as "privation of a certain thing, lacking a certain thing, deprived." Its exact meaning is actually "deprived", to put it briefly. On the other hand, it defines the poor as "a person, society or country that have difficulties in making a living". In other words, it is said as "the opposite of the rich, the impoverished." I mean-

AH: Actually, it feels like deprivation, as JFT has said, is to express oneself more, to feel in a particular way, I mean, for example being deprived of art, it is like to think that I'm deprived of art, I'm not enough for it while poverty is being below a certain standard. Can we say that?

Coming to terms on the intertwined and complicated nature of these concepts and consulting the dictionary, this focus group defines art deprivation as "inaccessibility of art" in which art, in a wide array, includes awareness, services, products, and abilities regarding its both production and reception while inaccessibility refers to non-monetary yet objective reasons such as lack of services and/or lack of time along with non-material and ideological reasons like patriarchy and/or conservatism. Art poverty do, on the other hand, remain ambiguous at first stage. Upon my probes, the group relates art poverty first with substandardization in art, second with non-existence of art, and third with financial inaccessibility of art. Within this scope, the existence, the absence, the exiguousness, the abundance and similar of art services and production processes along with being financially unable to affiliate with art in personal lives are debates mostly concerning the concept of art poverty whereas the discussions of inaccessibility belong to art deprivation. Some other discussions throughout the fieldwork draw a similar pattern with this focus group discussion. In parallel, a homogenous focus group composed of artists from various fields like painting, sculpture, music, dance, and theatre, expands both the understanding of art poverty and art deprivation throughout their discussions. 'Oughtness' has been the dimension additionally embraced within the definition of art deprivation in this group. Not only accessibility to art activities and services but also the quality of this accessibility do gain importance here. Situationally, the role of the pandemic through social distancing, masks and inaccessibility of art events both in person and collectively reveals this kind of art deprivation more clearly. Realizing the tendency of passing by the concept of art poverty, I once again feel the urge to probe the concept, and upon my probes, the artists accept the challenge and unfold the concept as:

CZ: Yes, I mean, If it is something that cannot be satisfied- it does not have to be a food, after all, the state of not having something that will be good for your soul is also a state of poverty.

HL: Also, I think diversity is important, as well. If it's not diverse enough, it also can create a state of poverty, in my opinion. Especially we, for example, as ballet dancers working with this government, as the

state opera and ballet, now somehow a voice has emerged in recent years, that is, the budgets given to the performances and the types of the performances... It was 2007-8 when I entered the opera ballet, I danced so much, for example, as a sultan's concubine that, as an opera and ballet piece, here comes harems, there goes Murad IVs, all the time we are in shalwars and it never ends! It's not that I'm judging, they are all valuable pieces and I enjoyed dancing them but for example, there is a classical ballet piece called La Bayadere, which includes 3 acts and it is the 3rd act that makes La Bayadere La Bayadere, where the girls go out with white tutus, which is called 'ballet blanc', this is the most critical part, the continuation of the story. While I was dancing in [City] State Opera Ballet years ago, we performed La Bayadere ballet in 2 acts. OK, we were short of dancers, we didn't have enough dancers, but on the one hand, we saw that with the costumes and so on, the budget was exceeding, increasing and I really went on stage embarrassed at that point. The story was unfinished, we staged a classic piece, a worldwide classic in half, so what does this mean? It impoverishes both the dancer and the audience in a way. I mean, should there always be sultans, concubines or similar ever-constantly! There are so many young choreographers, there are people who want to produce, they will put on the stage new different perspectives, something colorful will emerge but they always say either *we don't have money*, or *we can't provide a studio for this*, or *we can't provide an instructor for that* and so many on. Naturally, the dancers are getting progressively poorer, their youth is gone, their fitness is gone. We are in a period where we stage the same things over and over and over, and present them to the audience.

CZ: When I was listening to you, I thought that the things taken from the artist impoverish the artist then, I suppose they indeed do. (...) Necessarily, the formation of a power here, the formation of a power relationship and the fact that that power is taking something away do

create a state of poverty. (...) Maybe the institution you work for, you know, that power mechanism, creates this. Maybe it's the director you work with, or I don't know how it's with sculpting but, for example, I suppose BB said something like *sometimes we have to do certain things and because that is their perception of art, we have to string along with it, we have to get used to it*. I think that also creates poverty. (...) 'Cause actually you know it's not really the profession itself; when you take away the artistic value of the work or the real "quality" -I'm using quotation mark here because these concepts also depend on people or situation- of the work, you are going to impoverish it and then the poverty you create in the artist is probably getting poorer until it reaches the audience. (...) Because this time, for the artist, it creates a state of not completing something, I think that part is really not deprivation. (...) because this is something that is established with a power mechanism, a power relationship, what I mean by power here is not the government, but the type of relationship established, if it takes place within a mechanism established with a subordinate-superior relationship, then a very serious cut takes place.

DY: My personal opinion is that something like that happens when you move away from deepening, that is, when things get shallow. (...) I mean, when we stop asking questions, thinking about things and going deeper into that subject, I think we become poor, deprived, even a little stupid. (…)

(silence)

HL: So there has to be diversity, the point I was talking about for example is this; if I dance with a diverse group of choreographers, with a diverse style of dancing as a dancer, this will enrich me and detract from poverty a little bit. This is not only the variety of works in classical ballet, but if we are talking about the diversity of movement, the human body and movement, yes, I should be able to dance halay, I should be

able to dance horon, yes I should know classical ballet, I should also have some understanding of Latin dances, I should be able to use my body that way, this enriches my body and what I present to the audience; it will naturally enrich the audience, as well. I mean I agree, diversity is important.

BB: I had a talk yesterday about this topic with my friend, I've realized this; we have all been forced to be channeled into a single space in the time period we live in recently, this is frankly something that modernism has given us (...) I mean, this is a really bad thing, i've come to realize it. For example, if we consider since or before the Renaissance, back then, what made those artists valuable used to be considered; for example, I had read the biography of Leonardo from an English source and it said that- none of my teachers had told me this, and I was shocked when I saw it in the book- Leonardo da Vinci was a person who painted as a hobby, in his spare time, and we can't place a value what he did as a hobby. Because he had bigger problems regarding engineering, regarding architecture, regarding medicine, regarding nature and so on, and he is a character who dealt with life as a whole in many areas, that is, he used his creativity in all of his life. But we, for example, as all friends here right now, are categorizing every one of us, that's what got us into a vicious circle, I mean I think this is a case that impoverishes us, restrics us. I think we need to get rid of this perception as soon as possible, I mean, I think it is so not only for artists, but for every human being.

According to this group, in the absence of diversity, depth, freedom, ease of budget, wealth of team-equipment-place, abundance and creativity in action and opinion, not only art itself but also its agents, artists and art-lovers, get impoverished. Feeling ashamed in a performance due to a lack of vision, falling into loops and repetitions in production, and uniformity as well as unidimensionality in perspective contribute to this poverty. In addition, interference, domination, ideologization and instrumentalization of art and artists are evaluated as significant aspects of art poverty.

In a broader context, along with the politicization of art, practices of modernity, such as categorization and specialization, are also associated with art poverty in this group. As a compact summary of this perspective, PF, who is a civil society member active in several platforms in regards to art, expresses that

> Art poverty and art deprivation... art poverty is about the production process, that is, about the conditions of existence of art but art deprivation is about accessibility. One is cultural production or artistic production, and the other is about accessing to culture and arts. I mean, when we approach from a rights-based point of view, I feel that the production conditions, the lack of cultural climate in which art will exist, or the difficulties, mostly include things that may hinder the production of artists and all employees in the creative sectors, there are many levels in it. The other one seems to be related to the fact that the audience or the participant cannot reach the existing thing for various reasons. Right now, with a quick thinking.

From this point of view, with reference to art poverty, I observe that there flows a discussion approaching art poverty from the wing of art, its nature, production processes and types, in one vein. In another, there grows a debate focusing on the perspectives of individual and structural bodies such as art world, government, society, education system and family towards art. Pinning the concept mainly with the first vein up to now, I would like to bring in another homogenous focus group consisted of participants from various NGOs who fill in and strengthen the second vein in their discussion. For this group, art poverty embodies the mentalities and wrong opinions towards art in association with intersectionality. As a synoptic of this discussion, RL indicates that

> (…) the thing called design or artistic production, is not the monopoly of men, and it is not the monopoly of the rich. Everything can become a form of expression, any idea can become a form of expression. (…) Here you are breaking the established molds even while talking about the idea of design, so it's not a money thing alone, it is also about

thinking, expressing your ideas, courage and encouragement. Looking at it from here, returning to your question, we actually experience poverty mainly for this reason, we experience art poverty mainly because of these ideas. Women experience it from a different angle, the poor has a different angle, when each layer is added, we experience poverty from a variety of angles. (...) We implemented a workshop on body and dance, titled "your body your dance", and we have started doing this online due to the pandemic. We had no difficulty in recruiting women from Turkey to this workshop, they even happily participated in this workshop, the group is growing within itself. But we had a hard time recruiting Syrian women. In other words, as the poverty deepened and as looking at the issue from a point like *we are thinking about a living wage*, things became different. But instead, for example, they come to the Turkish language lesson without fail because they say that learning Turkish is beneficial for them, they are not discriminated against in the markets, they can respond when someone insults them, they can talk about their problems at the hospital, because this is a need. In other words, people have become poor, partly because of the break between art and life! Art was a thing in life, yes, so there were theaters in every city in ancient times! Something different happened in this century, and while the century has been in another crisis, art has been the first to be forgotten. So it's very systemic, a very class-related issue.

The relations among class, patriarchy, capitalism, migration, materialism and functionalism shape art poverty definition of RL and the group. Prejudices regarding art production through positions attained by money, ability, art education, sex, class, race, nationality and more towards either one's own or others are a matter of mentality that forms the basis of art poverty. In other words, discriminatory, marginalizing, underestimating or overestimating, instrumentalizing and functionalizing approaches towards not only art and artists but also individuals as well as one's own pave the way for art poverty. As for art deprivation, ZC, from the same group, contributes with the notion of self-alienation and carries the discussion into a higher level:

Let me put it this way, the thing I see most in the groups we work with is people moving away from themselves, that is, getting away from that introverted self-connection with oneself. And as that distance increases, frankly, there remains no need for art. Therefore, this is what we see most in these groups, be it children or women. I mean, they don't do any art-oriented work in any way because there is no need for it but if they actually feel that power of art, maybe they will strengthen that bond again and I think people will approach themselves from a different perspective and from an outside perspective. (...) I think art is as important as bread and water, that is, the basic need of human beings but unfortunately it is normally thrown at the top of the ladder or the pyramid but this link should be seen; art is a tool in the sense that a person can reach oneself at first and return to one's essence. Therefore, the more a person is deprived of this, the more s/he distances from oneself, in other words, s/he becomes deprived.

Deepening the definition of art deprivation through inaccessibility of art due to detachment from one's own, not feeling the need of art, unawareness and/or indifference of/to art, ZC expands the door for the discussions of the nature of both deprivation and being. Although deprivation connotates subjectivity and non-materiality in comparison to poverty with its common "economic" definition, art deprivation is mostly discussed as an objective and solid concept resonating with inaccessibility of art either as a commodity or outsourced reasons up to now. Relating it with self-alienation unfastens the definition of art deprivation not only from the aspects of poverty and deprivation but also of art. Bringing RL and ZC together, UZ, another member of the group, comments on the relationship between this mentality and accessibility discussing the issue through art and its perceived forms.

I am a psychologist trained by the cognitive behavioral school and I always see art like this: I see art as the reflection of emotion on a behavior, philosophy as the reflection of thought on behavior. Therefore, art has always existed and will exist. And one of the things that hinders access to art is how much we accept emotion as expression,

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I think. Today, hip-hop is also an expression of emotion, metal rock is also an expression of emotion, or art works that we see consider "freak" are also an expression of emotion. Therefore, in this industrialized society, we have got so accustomed to dividing each other into layers and classes that now we often distinguish people's expression of emotions as *this is art* and *this is not art*, which I think prevents accessing to art and expressing through art. After all, we cannot say that the pictures drawn on the cave walls were excellent art, better than Van Gogh, so everything has a basic level, I think that hip-hop, rock or things that we cannot personally consider and evaluate as art are an expression of art. I think that alienation from each other and not accepting the expressions of emotion prevent access to art.

Expressing art poverty as an inaccessibility of art due to orthodox modernist ways of approaching art unites art deprivation and art poverty on the same platform. Defining one with and/or within the other is a way of intersecting art poverty and art deprivation on the same ground. Another way is to match both concepts and explain both through another concept. LN, who is an academic, civil society member and artist, matches deprivation to poverty and explains both with the lack of merit as this:

When we look from the field of civil society, art poverty is, I mean in the area we are in, where relationships are not based on merit, that is, if we talk about a social construction without relying on the basic skills and knowledge of art, let us call it an art world or art worlds, in the construction of these art worlds, local administrators and central government alike see these as a space where the job is given to well-spoken men, good-looking women, diction and TRT aesthetics are prioritized, and works that will entertain social media are exhibited rather than a merit-based consideration. Therefore, when I look at it as poverty, I feel a great poverty. For example, if we consider the culture-arts environment in [city], the basis of our daily confrontation with the local government is that such incapable, incompetent people are in charge of the culture-arts administration. For example, an industrial

engineer can be the head of culture and arts department, and the basic evaluation criteria can be determined by the fact that he has never been involed in any discussion regarding art whereas you have carried out these discussions at the cost of your life, by an understanding of art that has not been deepened, if we look at it within the framework of those daily, practical relationships. The story that I insistently emphasize as social media municipality is also a bit of this; a work based on content production, which can be reduced to the social media posts we spend the day with, is enough to run the art environment. While this is the case at the local government level, it is also the case with non-governmental organizations (…) so what I feel as today's poverty is really the merit poverty. (...) I mean, poverty and deprivation here I use the two as equivalents because I have already paired the two, that is, what I feel deprived of is experienced as poverty within me. Therefore, the poverty in the culture-art environment here, the poverty I suffer from is the lack of merit here.

LN defines both art poverty and art deprivation as lack of merit, which melts the distinctions between these two concepts. Now another homogenous focus group consisted of academics from diverse disciplines, like economics, anthropology, social services, literature, fine arts, sociology and politics, levels up the discussion and blurs all these definitions of art poverty and art deprivation and the distinctions between the two both in a supportive and a contrasting and challenging way, bringing the both once again onto the same platform:

JC: So without knowing anything. Being poor in something can mean not being able to reach it. And deprivation may be the inability to be exposed to it, that is, the inability to be surrounded by it, perhaps, I mean, I'm pretty sure we are art poor, but I couldn't really address the issue of deprivation (laughs). Deprivation is more like something that is felt, something that we feel deprived of because someone else has more of it. But we are definitely poor in art. That is all I can say for now. Thank you.

PTP: Also without knowing much, when I think about it in terms of economic poverty and deprivation, art deprivation seems like the state of not having. As for art poverty, it seemed to me that it is a phenomenon that emerged as a result of this state of not having it, but of course, I am not sure. (…)

NBB: Can I add something? If we are to apply the poverty-deprivation distinction which we also use in the economic sense, then we have to evaluate the work of art as a kind of commodity. I mean, there is a work of art, and we accept the assumption that it is an economic process to reach the audience, the reader, the listener, they will go and buy concert tickets, they will go and buy DVDs or they will pay the entrance fee to the museum, whatever. So, in the typical sense, the poverty-deprivation we use economically may be applicable, but (…) I think it's important whether will we see the work of art as an economic commodity in a fundamental sense or will we attribute another meaning to it, it's actually about it.

(…)

GD: Maybe we can divide it into two: not making art accessible, that is, not making it accessible due to some ideological reasons, and not being able to access the art that is available. I don't know which one corresponds to which right now it's really (everybody laughs) I mean, one of them has something ideological, *don't go to the movies*, *don't watch the concert* etc. (...) there is an ideological side here. On the other, the fact that it cannot be reached due to some real impossibilities.

(...)

JC: So I thought, if we lived somewhere where there were murals on the empty walls of our city, if we met in front of a whatever statue with our friends, if the couple in a whatever TV series went to an art gallery, if they talked about a picture and so on, I mean if art was in our very lives, I don't know, if someone made something out of the garbage and

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gave it to the city as a present, then I think we wouldn't be poor in art, but I mean, now there are no such things in our lives. Art is something very high, something that looks down on us and is not in our daily life. [However] we should never forget it, we should see it while passing by the bus, something like that, imagine that there was a small concert, we would go with our children and dance there, and similar.

(…)

FZT: (…) while poverty refers to more material conditions, deprivation seems to be more related to spiritual conditions or a more socio-cultural field in this context, I mean in the context of art. So poverty in art, yes, not being able to access that art and art products, for example, not being able to go to a concert, to a movie, not having money to go to the movies, not having the money to go to a concert or the inability to have the space suitable for this accessibility, capability; a poverty brought on by the lack of this space. Deprivation, on the other hand, is more spiritual, I mean, yes, there is an art activity but you are not aware of it, for example, there is a concert and instead of going to that concert, you can go and invest this money in something else, a dress, or you can choose to invest in another need or another luxury. Or (...) the *wealthy of the New Turkey* are not poor in this sense, perhaps it would be more accurate to call them art-deprived. In other words, they have access to art, but they are either not aware of having that access or they do not have such a perspective or perception, therefore, even if they are not poor, they are deprived of art, or just as the movies and serials they watch on television and on various channels do not enable people to reach a work of art, I mean, these people are not poor but deprived, deprived of art, that is why, I think we can say that yes, there is both an economic and social cultural difference, a border between the art deprived and the poor, at least in this context. At least, I can say this from where I stand.

(…)

FDF: Maybe I could add something like, briefly, in addition to what NBB and FZT said, when we think about art poverty in general, in fact, we are talking about the deficiencies in every point of the social production processes of art in general, or at least we should talk about them. Otherwise, whatever is being produced, everyone will share it in a way. But deprivation, I mean, deprivation of art (…) I mean, what we call the deprivation of art is actually not being able to reach the existing. But this, in Turkey, here as well there is actually an ambiguous situation, I mean, maybe we should interpret it together with its temporal and historical past because when we look back until the end of the 70s, this world and this society, let's call it this geography, lived in a period when art and culture were intertwined with people and society, perhaps much more than today. To give a very striking example, you look at the small football clubs in Trabzon until the early 1980s, before the coup of the 80s, they all have literature branches. In return for this, maybe today, Sport Inc. nothing of the football teams that they have been transformed into, I mean nowadays, the football teams that have become sportive inc. have nothing to match the past. There is no match! There are cultural centers transformed as 'sportive inc.', or nothing! Except for their own athletes, their own fans, whoever they are addressing, there is nothing that can establish the relationship here. So maybe this can be read within the historical context. I wanted to add this.

In one hand, the difficulty of thinking art poverty and art deprivation in a decontextualized and sterilized way from their economic connotations turns out to be a great challenge for the academics while, on the other, the blur they create regarding the distinguishing borders of these two concepts is of high importance in that it tells something about the nature of these concepts and reminds their interrelationships,

intertwinement and inseparability. Further, through this discussion, the ground for the possibility of thinking the two as one within one another gains strength. A heterogenous focus group probes this issue as:

> TD: While answering, I even thought whether I should say poverty or deprivation, I even used it poverty and deprivation interchangeably a few times. Actually, - I'm making this up entirely- you know, as an economist, it's like poverty is something outside of oneself, that is, *I can't buy that food because I don't have enough money*. When we say deprivation, maybe I need it and I can provide it myself, but I don't want to provide it myself; for example, I can't be an artist now, I'm deprived in this sense, because I don't have such a talent. That's how I understand it, I don't know if it's understood.

> TT: The issue of poverty and deprivation is probably a subject that is discussed and defined a lot, but for example, I define deprivation as cultural violence, while I define poverty as structural violence. I don't know if I can make a difference here or speak intelligibly, but I'm thinking as this; when we were kids, they used to give us mandolin lessons in elementary school, the mandolin was such an important thing! Then those mandolins went out of circulation, a block flute, those plastic, disgusting block flutes came instead. But here I think it's a policy of impoverishment, we put the flute in the children's mouths, and we disabled them from singing. We could raise our voices while playing the mandolin! Look, we have produced a musical education in the absence of sound and expression, I think this is an example of how the dominant policies, the implemented policies actually deprive us. Therefore, it is necessary to look at deprivation in this context. As for poverty, we cannot realize our potential, maybe deprivation can also be defined as not being able to reach the habitat that will lead to that self-realization. I'm very confused here, I think maybe my soul will be enlightened when we all talk.

FZ: The question is difficult for me (laughs). So poverty and deprivation confused me, actually, as well, that's why i can't be so sure about what i am to say but I can at least try to describe the emotion and impression it evokes in me. I mean, I have just defined poverty more like 'not being able to access something', maybe I can define it as a general framework in which I cannot access certain things from many different angles, but deprivation seems a little more like emotional hunger to me. Maybe I associated it with this, you know, when substance deprivation is experienced, an addict of something actually experiences its deprivation, an addict actually experiences its emotional hunger, but whether that emotional hunger binds only that person, or whether it is actually a social issue or not, it actually depends on what is totally deprived of. In other words, the same is relevant for also art, while being art-poor is a problem of inaccessibility of art of that person, deprivation of art made a connotation to me as the emotional state, emotional deprivation of that person.

(…)

OJ: you know we previously defined poverty as being unable to access to the basic needs, and for example, I included emotional needs, social support, etc., while speaking of poverty. But at the point we have come to now, are they more about deprivation? Is it something like the structural ones have a little bit more intense emphasis on?

This inextricable relationship among art, deprivation and poverty intrinsically reverberates with the concepts of art poverty and art deprivation as I previously mentioned. Towards the end of the field, these concepts grow to be highly intersected and stabilized from different aspects. The other heterogenous focus group discussion I am to share below corresponds to and sums up all these discussions I have shared up to now:

UT: When you said it now, two things came to my mind, Cansu. When I say art poverty, I think of not being able to access art, whatever that

art practice is, you know, not being able to go to the movies, not being able to go to a theatre, not being able to go to a concert, not having the budget regarding these. Sometimes these services can be provided for solidarity or free of charge, but also not having the knowledge of these services. Being completely outside of this area due to not being in that network, that network of relations, you know, when I say art poverty, I think of problems with access.

TJ: I agree with UT, you know, poverty, in the sense we know and define, which has been constructed by the criteria of the World Bank can sometimes bring art poverty together, but sometimes even if this poverty is not the case and people are not very poor, they can still experience art deprivation. As I said, these economic difficulties, the inability to reach many things, the need to meet the priorities in terms of surviving can sometimes perhaps push art back, poverty can cause this but on the other hand, there are other things that cause deprivation, that cause us to become deprived. There is no economic poverty in this, maybe there is lack of time in this, maybe there is timelessness, maybe this process can cause deprivation for different reasons, maybe deprivation in art. This is how I think.

YN: What comes to mind for me is the opposite, that is, from what was said at the beginning. First, when I hear the concept of art poverty, I don't think of people and people's access to art. The first thing that art poverty awakens in me is a lack of art within itself, its own production forms, shapes, how much of a ramification there is, in how many different areas it is produced, about poverty. I mean, it feels like something in which art is more monotonous, slower, more primitive like that, that is, it is something that is not yet developed, that is, as the first thing that evokes in me.

UC: Now I felt the need to look it up in a dictionary, what is poverty, what is deprivation, I had not thought much about it. There is something

interesting, although professors here would know it, I still want to share it. Now it defines poverty with two different meanings; one of which is not being wealthy, that is, poor, that is explained as poverty, that is, financial inadequacy. Also, it defined it as insufficient, not having the desired quality and characteristics. There is even a quotation from Melih Şevket Esendal as an example, "I read his writings, listened to his words, found him a little poor in knowledge," he says. (...) But poverty, especially the second meaning, the state of inadequacy, reminded me of things like these (...) I see many people with academic careers as very poor in terms of art, I mean, I have known many people who have not listened to music in their life although they had the opportunity to access it, and who underestimate art, If so, we have too many art-poor people among us. (...) Now I'm not someone who believes in titles in academia but look at the truth, a professor who has become a rector is establishing a conservatory for a poolside cocktail. If you think like that, this is really poverty! You can see many examples of these.

UT: I mean, when it comes to art poverty-deprivation, it is also possible to talk about the lack of artistic production or falling behind a certain standard if there is one. I mean, if no painting is produced or new musical compositions are not produced, if there is nothing about sculpture, if visual arts and performance arts and the like are not produced, it seems possible to think of this as art poverty in the country. So it has a dual aspect, on the one hand, there is production, that is, we call art as production again, because what is done individually remains individual and since it is not shown to others and no one else benefits from it, not see it, not affected by it- whether it enters into the definition of art exactly is another issue- because it is done on the individual level. It's like something has to be released in order to be art. So it doesn't necessarily have to be traded, but it has to be shown to someone,

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someone has to see it. It is actually possible to talk about poverty and deprivation within art itself in terms of a product shown to someone.

TBC: So there are those who cannot access artistic production because they are poor, yes but do people want to reach artistic production even if they are not poor? So let's imagine, if the government provided everyone with an income that they could use only to go to the movies, go to the concerts, would there be any difference in demand? In other words, do the poor people think that art is none of their business and do those who are relatively prosperous go to artistic production with great eagerness? I don't think so. Therefore, when art poverty is mentioned, a much bigger set comes to my mind than the poverty in reality. (…) It is very related to the geography we live in, very related to how we were brought up, very related to the patterns in our minds. Therefore, when I say that I have studied, I earn a good income, and I am not poor, people cannot suddenly come to demand artistic production. (…) Therefore, from that point of view, art poverty reminds me of something different from this material poverty. When I say art, I only think of, since I started with aesthetics in the first place, maybe rather than cinema, poetry, concerts, beyond them, at a micro level, you know, making the place where you live aesthetically appealing, making it a little different, even the effort to live a little more pleasantly is a part of art. And when we look at it, there is an attitude as if the poor people do not even have the right to this, and they should be grateful that their stomachs are fed, both by the public, the authority providing this aid, and mostly by the rest of the society. I've always thought of this, for example, what does helping the poor children mean? Boots and coats are always bought from the uniform and cheapest ones, I wonder if that child wants to become different from another, or more aesthetic. It is assumed as if they could not even have such a concern. Again one is expected to be thankful that there is a sofa, a sofa in a poor house, I mean I'm talking in terms of the perception of the majority of this society. It even starts

here, (...) Improving financial conditions does not solve this problem either. I mean, when we look at the buildings, those ugly things, the things that are so far from aesthetics, a way of life that is like this even though it is earned with money, high income, etc., I mean, rising income levels and getting rid of financial deprivation do not provide this either. So that's what art poverty is like to me, yes, from the point of view of the poor, at least it is more understandable, that is, I can understand that a person does not think about these while trying to get food, others seem more incomprehensible to me. People who still do not have such problems but do not try to reach a creative mind seem more incomprehensible and stranger.

NN: If you'll excuse me, as for the deprivation part the professor mentioned, we have something like this; the point of view of the parents and, more precisely, of adults is very different in Turkey, especially above a certain level of education. Everyone wants their child to be Picasso if the child starts painting, otherwise they consider her/him unsuccessful. However, when that child spends time in painting, no one thinks about the part that is good for the soul, people look at the result, the result becomes "we have been sending the child to the course for a year and s/he is still drawing stick men". (…) Well, these things seem quite unnecessary among the financially poor, too, they question what the child will do then by dealing with art. (...) So I don't know, I don't know if there is another country in the world where people with strong knowledge and artistic direction are cursed as "artsy-craftsy", but, I mean, that is a very different approach of our people. (…) Most of them do not think that they need such a thing anyway (…) but then they don't think about their lack of compassion, their lack of empathy, about what the reason for many shortcomings is. (…) Maybe they don't realize they need it, most of the people don't have such cultural awareness. That's why they don't see art as something very necessary, they do not at all

attribute their shortcomings to their deprivation of art or being poor in art. We have such a situation.

From all these discussions it is easy to observe that the concepts of art deprivation and art poverty tightly interlock with each other, which causes the participants to get confused and indecisive. However, there are some participants, though small in number, who clearly distinguish the borders of these two concepts. BV is a writer, and she immediately reacts to the question as:

First of all, there is a very fundamental difference, deprivation and poverty are never the same thing. This is true not only for materiality, material elements, but also concepts. In deprivation one suffers the deprivation of something, that is, its existence is known, and due to its deprivation, one does suffer. It's like drug addicts going into a withdrawal crisis. In poverty, however, that value or concept has reduced its own characteristics, that is, its place in life has diminished. Now, art deprivation and art poverty manifest differently in different societies. We can talk about both in Turkey right now. The lifestyles imposed on the society by the political structure of Turkey cause a deprivation of art. (…) But economic collapse, economic recession causes poverty, art poverty. So there is a severe crisis in deprivation. (…) Many filmmakers feel deprived of not being able to make the kind of film they want due to economic or political reasons. The art lovers who are accustomed to such a qualified production also feel the deprivation of their numerical scarcity. Or let's say, in literature, the shrinking of the place allocated to qualified literature due to the pressure of popular culture and bestsellers on publishing houses again reduces production and leads to a deprivation. But what we call poverty is something like this; you need to have priorities to exist in life, it is because of this that art is the first item to be taken out of this scope here, because art is a field that is immediately sacrificed in societies where art is not included in the way of constructing life from the very beginning of its existence and is not valued enough. Therefore, as

poverty increases, let's say while a person has x income and can buy 2 books a month and go to the movies 4 times, the person has to reduce it to 1 book to 3 movies, then 1 book to 2 movies, then only 1 movie. Because there are more tangible things that s/he needs to buy, things s/he has to do to survive, such as food, medicine, shelter, etc. Therefore, poverty and deprivation point to very different things. When we look at poverty in Turkey, poverty in art, that is, the fact that art is the most quickly sacrificed value in impoverishment, in fact, we see that this is a planned, executed campaign, maybe calling it a campaign is not correct, though, that is, something done with consciousness. Just as education and health has been turned into a source of income and excluded from the scope of being a social right, art has no longer become a necessity.

BV defines art deprivation with the concepts of pain and feeling while art poverty with of reduction. This distinction is of high significance in that it expands the concept of art deprivation to cover most of the abovementioned discussions regarding art poverty as an umbrella concept while situating art poverty as a result of art deprivation. As HZ, an artist and academic, puts an end:

Poverty is now a more publicized, larger version of art deprivation but because that mentality deprives us, we end up poorer, in other words, poverty is the result of deprivation.

4.2. Why (not) Art?

Up to now, I have shown the complicated, relative and changing nature of basic needs, deprivation, poverty, art, art poverty and art deprivation. Within this equation with multiple variables, I also probe the relationships among art, poverty and measurement. In poverty literature, we come across with an expanding array of approaches towards poverty measurement methodologies. Yet, we do not encounter art much neither in depth nor in breadth. In my fieldwork, asking the participants their

definitions, viewpoints, opinions and more on both art and poverty, I proceed with the question of "what do you think about the necessity of art within poverty measurements?". Here, in the discussions, there exists a spectrum of opinions ranging from the existence of a need for inclusion to non-inclusion of art within poverty measurements. Among those proposing the inclusion of art, there are participants who have also qualms about the question of how to include art within poverty measurements. The opinion of including art within poverty measurements, on the other hand, has been evaluated as difficult, complex and time-requiring yet innovative, creative and leading. Within this context, the reasons of the need for the integration of art yet its difficulties have been substantiated through many a factor.

To start with the negative opinions, FF, a young academic with social services and economics background, evaluates poverty as an issue that needs to be understood not measured. In other words, he implies the importance of qualitative approaches over quantitative approaches in poverty studies as:

> Okay data is important, good, I think, it provides us with an instrumental data, but I don't think you can achieve anything when you define poverty or make a definition of poverty without asking the opinion of people living in poverty. (...) I mean, this can't be measured. You try to measure it with one word. So maybe measurement can be used as a tool. But I think the concepts used here, perception, experiencing, especially experiencing are very, very important. I mean, everybody's experience is different (...) That's why I think the world is doing it wrong in measuring poverty, I mean, measurement is important, but poverty does not end because of the existing measurements. So that's how I see it. (...) Now, when there is a process that can change even from neighborhood to neighborhood, measuring, I mean, I don't know, I don't think measuring is that [effective.]

FF makes a general comment on poverty and poverty measurements. The situatedness and relativity of poverty directs him to demand the understanding of

poverty rather than its measurement which according to him cannot cover the reality of poverty. A similar approach comes from TP with a comment in relation with art. TP is a retired academic with economics background and an experienced civil society member active in gender and women's organizations. She evaluates the integration of art within poverty measurements as impossible due to immeasurable nature of art and data challenge:

> I say don't [integrate] (laughs). (...) I mean, there are some factors that can't be integrated into poverty measurements, one of which is art (...) This is not something to be measured (...) I mean, you won't be able to find numbers here. If you are going to count the number of box seats to measure the poverty, then don't do it, it's better not to do it. (...) because, as you said, some things are built on human relationships, digitising such things is impossible, I think.

TP highlights the absence of required data in case of the inclusion of art. Besides, she mentions the inadequacy of approaching art quantitatively. For her, qualitative and/or mixed approaches to art and poverty would be a better way to understand their interrelationality.

Continuing with participants who support the integration of art with poverty measurements yet have hesitations about how to do this, SCD is an experienced public institution worker, and his specialization is on auditing of art and culture. Upon my question, he thinks hard and evaluates the situation from a similar yet more detailed viewpoint regarding the data we have and generate about the industry of culture and expenditure on culture, art and recreation:

> It's a difficult question, indeed. It is difficult in this sense; one of the most basic statistical problems in Turkey is the cultural expenditures and the culture industry. You know, at this point, the ministry has very serious - because this is not a data produced just by [the] ministry-difficulties in compiling and measuring it. What is the culture industry,

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how it should be measured, with which criteria it should be measured, what should be included in it and how the data should be compiled, especially in this period, there are new serious studies on its digital dimension, transmission tools, copyright etc. but there is not very solid data at this point. We do not know the size of the culture industry. (...) At a point where we can't measure the culture industry now, it's really hard to evaluate it as per capita consumption of art and its deprivation. But this does not mean- I definitely think, as I said in the beginning, it is maybe the most basic need of human beings. In the life of, in the viewpoint or standpoint of every person, there is a quest for realizing oneself either in science or in art, and for giving meaning to oneself in different ways and one does it in different ways. And whether a person realizes it or not, it is one of the elements that make a person a person. But in the measurement of this, there is a relativity as well; whether each person sees themselves as competent and sufficient in relation to art, because frankly, I think that the flavor a cook will add to the food or looking for the flavor in this dish is also a part of art, which is also taught, that is, the children abroad will advise to feel the spices in the food and to seek that taste as well, or to listen to any sound -because this is also about education, In other words, you can take pleasure by noticing things, (…) In other words, what is a person's need for art, with what data it is considered to be met, to reveal these need criteria - which I think is not so relative, it can be taken, but it is something that needs to be studied. I mean, it does not have to be completely arbitrary in the absolute sense, I do not claim that it is an absolute relative field, but this is a field that will differ from society to society. For this reason, it is very difficult, but what must definitely be done! This is important because it may answer this; I know that since only flute has been played as a musical instrument in primary schools for almost 40 years in Turkey, we do not have anything to do with other sounds or other things, now this is a problem. In other words, if there were three or five different groups in every different class, I don't know, if we were

familiar with three or five different instruments, maybe the musical taste of our generation in Turkey would be much different, or the same thing can be said about painting lessons. But even though this is a necessity, I can only say that you have undertaken a very difficult job (smiling). It's really hard to record and prove it.

SCD supports the need of art yet underlines its difficulty by raising multiple questions with regards to culture industry, data, art awareness, need and search for art and relativity of all of them. Yet, he points out its necessity in relation with monophonic art education in public education system. This emphasis of difficulty yet necessity has been one of the most highlighted reactions throughout the discussions. A heterogenous focus group discusses the necessity of art yet its difficulty with excitement through a double vision:

TD: Nobody turned on the microphone, everyone seemed very scared (laughs). (…) Now I'm going to comment as a person with two identities. First of all, maybe I will say this as a person working in a public authority; integrating art would of course be very useful, but we need to look at how to define it (...) now this is so different that, as we said, art does not contain only one thing, (...) it's really hard to define what you regard as art, in my country, it is simple, painting, music, what else can we say, cinema, something like that but for Cubans, for example, we may say that they have internalized art so much that they need a completely different art, because it is very difficult to identify it and to make international comparisons. (…) so this side is really hard (...) On the other side, personally, I think it should definitely be integrated, at least, it is necessary to start from somewhere, and I think that, in turn, countries and people or those decision-making institutions will be able to start from somewhere and define their needs by meeting at least what is called the minimum.

TT: Dear Cansu, complete this thesis as soon as possible, and let's all get it under our arms and go lobbying, you are so right! (everybody

nods) I mean, you are saying something very important. But I think here, Ms. TD looked at creating an index from the perspective of creating a criterion-norm, that's her job, but when creating this norm, should we only look at that norm from the perspective of accessibility to art or from the perspective of being able to produce art? (…) let me tell you this as knowledge gained from practice: I have a story book that I have been trying to finish for 20 years, I have a film that I have longed to make for 20 years, that I say I will die if I do not do it, but I have neither the time nor the money nor the soul for these because I have to go and shoot a [brand] truck factory training film, to maintain my life. You know, it's debatable whether this is poverty or deprivation, but if we don't produce art, art will not exist anyway, so this index issue should also be thought of as this. It's a great idea to put art in the poverty index, which is also- because I see it a bit like this, I think that art is the most important tool with which we can transform social conflict. Especially while we are living in a society like ours, which polarization, social conflict and hate speech are so well-established in, and which- due to this long-standing polarization we've been experiencing- has developed a reflex to escalate all conflicts as soon as possible and turn them into hate speech, when I think about what is the best tool to use in conflict resolution here, of course it is art. But the dominant policies maintained for years have unfortunately impoverished our art culture. For example, one of the most told jokes that I hate is this; it is told that one day the State Symphony Orchestra went to Çorum and gave a street concert, and the people of Çorum said that *Çorum has not been tortured like this since its foundation!* We tell this with a laughter and we do not see the poverty there, we do not index it. I mean, classical music does not have to be liked by everyone, but it is something that can be learned, but we give up there. And I also don't understand this, if I don't say this, I will die; there are Turkish folk music choirs, they play monophonic music, 40 baglamas are put there, they pull out the same thing! Even if

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there is one, it will sound the same. But when your perspective on art is monophonic, we already live in a poor art environment. (…)

FZ: I turned on my microphone, too. Actually, I also have two kinds of answers, I'm confused again, you confused me a lot today Ms. Cansu. (we laugh) As TD did, maybe I can also try to answer as personally and as a civil society worker. The question of whether art is a need, it is definitely a necessity for me because it contributes to empowerment when we look at it, improves well-being and improves quality of life and all this actually fulfills the requirements and is definitely not luxury, that is, access to art should not be a luxury, producing art should not be a luxury, it is a basic need in my opinion. But when I look at it from this perspective, as a person who works closely with refugees in the field, maybe I can say this; there are times when even psycho-social support is too luxurious, in other words, there may be situations where even the points where we try to convey a basic consultancy, in fact a right, or access to a service, are left in the air, in such a situation, is it very realistic to reduce art to this situation and to include that art in basic needs? I can't fully fit it there, frankly I'm in such a dilemma. But is it a need, as I said, it is definitely a need, but whether can it be prioritized, in this case, or can it be put behind the basic needs or put on a basic needs list, there is a question mark here for me.

OJ: (...) I also cared a lot about the basic question that Cansu opened up with her thesis, it got me very excited, too, I mean, I guess everything we're discussing here actually brings us to a conclusion like this, I think it is the reason why we struggle so hard together to make the difference between this deprivation and poverty. This is an issue that Cansu is also pursuing, it is very valuable in this sense, and I realized this once again. I'm just thinking right now, I think it should be integrated, because art - because when we say welfare, when we define well-being when we mean meeting the basic needs of people, of course, we included sensory needs, emotional needs, social support and so on, and I don't think art

is free from these, I think it's very much in them. Therefore, incorporating art into the poverty criteria would be a huge area, a huge step in the long run in the field of human rights, in making sense of the world, or in the development of norms and standards. These are the first things that come to my mind from a very idealistic perspective, but I agree with FZ in practice. When we work with refugees, we try to make them everything multi-dimensionally, in other words, we work in the field with people with very different needs, such as what can we do for those who cannot pay their rent, where can we direct them, together with activities such as a children's choir for refugees, a painting workshop for women. Here, of course, the reactions come from refugees as well as TT told: *we are hungry, I could not meet my basic needs, what activity, what awareness raising*! It's not art, but we always do such awareness raising trainings, for example, women's rights, services and mechanisms in Turkey, even here there is sometimes a serious resistance, this is very understandable, I never find this resistance strange, we understand it and of course we try to win people over how we can solve it but this is a similar resistance maybe, maybe this is something to think about, maybe the answer is this, it is a long-term goal to integrate it, but I think it leaves us with a very serious question, what is the way to make it more accessible in our lives. (…)

TT: I would like to add something to the issue of how to define art as a need, how to place it as a basic need, especially since OJ and FZ, who work on migration, underlined this issue. Last year (...) in a workshop we held, exactly as a basic need- what do you call it, you economists, basic need? The ones who did not experience poverty can set the threshold of basic needs as food, drink and shelter very easily! But a refugee woman described peace exactly like this, she said that *if there is wood in my house, there will be peace in my house that day*. How should we take this? Here we go... So, your task is very difficult, my dear Cansu, you have to think from many sides and make a multi-sided

proposition, you have to make a proposition for everyone. That's why I'm looking forward to it, complete your thesis as soon as possible, let's get it under our seats, let's go lobbying. Because I think art is a basic need. But I'm dying of curiosity as to how you are going to express it from each side's perspective.

This group discusses difficulty, complexity and obscurity hand in hand with necessity. The issues of defining art, basic needs, art deprivation, agents, and overcoming the obstacle of absolute poverty of intersectionally marginalized groups have been raised as the sources of this difficulty. The need for a comprehensive, all-inclusive and multi-dimensional approach lends impetus to this question. As for the base of its necessity, art along with its accessibility both in production and reception is regarded as a basic need and a human right due to its direct contribution to quality of life, empowerment of the self/group, and both psychological and subjective well-being. Their previous definitions of art, poverty, basic needs and deprivation provide the basis for the integration of art within poverty measurements. Regardable as a quick response to the questions this heterogenous focus group raised regarding the migrants and absolute poverty, there exists a feverent discussion in the homogenous focus group of workers from various public institutions:

AH: So now I'm thinking, (...) actually, the level of development is very important, I guess. I mean, developed and undeveloped countries' perspective on art already affects the individuals living there. Of course, art is a concept that sometimes emerges out of poverty, you know, it has a different dimension but it comes back to what we have just talked about, income status is also very important. In an underdeveloped country, when people and individuals living in that country are in a struggle for money and life, it is more difficult to bring art to the fore and to create supply and demand here. While I think that people in more developed countries that have passed that stage, that are more prosperous, after solving the issues of food and shelter etc, can devote

their own money to art more easily in this regard but in undeveloped countries, of course, I think that art poverty will be more in this sense, and supply-demand will develop in this way and in this direction.

JFT: I don't agree with that.

AH: You don't?

JFT: Yes, because it depends on defining what we call art. I said opera ballet right away, maybe that's also how you might have fixated it but For example, there are Dengbejs in the South East region, there are bards in the Central Anatolian region and East Anatolia or there are reporters who travel from village to village, where Yaşar Kemal used to live, and tell news, these are bards - this is where the culture of bards comes from. Or there are African tribes who have great dances, great rituals, so all of this –

AH: No, no, there is definitely art there, I am not saying there is no art at all.

JFT: So I think it has something to do with defining art.

AH: But Mr. JFT, you are right, of course, art exists everywhere, (…) as you said, there is something in Africa, but we are talking about measurement. I mean, it feels like we are trying to measure it now. We need to have some certain criteria while measuring art or art poverty. If we do not take it into consideration, we will end up saying 'art is everywhere' but if we are to look at some countries, how can we do it in a different way? So, I usually think of it as income situation, financial and being able to bring one to a better level.

JFT: As a statistician, you've experienced professional deformation. (laughs)

AH: (laughs) Yes, I look at it that way a little bit.

RP: We all have it.

JFT: Yes

AH: Yes, correct, you're right.

The opinion that art cannot be born, survive, flourish in/from poverty embodies an invisible hierarchy, a hierarchy of priorities from food to reading, in other words, from physical needs towards psychological and mental needs. Actually, this is in direct parallel with not only the understandings of art and poverty but also of the hierarchies constructed even in our minds towards these issues and their agents. TBC puts this very effectively in her comment on the question within her group's discussion and accentuates that

That is, the poverty measurements that we know implicitly legitimize that some people are poor and some are not. So poor people subliminally accept that *I'm poor, I need government help, I need people's help,* and this creates an inequality that reflects in everyday relationships, and it's not fair -no inequality is fair but- starting from here, when we include art as a human right, it seems to me that we come to a point where it will contradict the legitimation of this distinction. So then this starts: *even though I am poor, even if I cannot earn a certain income, I have the right to this and that as much as the others*. So this is something that will require a full discussion of this acceptance from the very beginning, that is, the acceptance between the poor and the non-poor. I mean, my mind always goes from here to this, this is the story of equality, I'm not talking about equality on a material scale, but the story of equality as perception among people. Most of us defend this in daily life, we say that *of course, I see everyone as equal*, *I don't treat anyone badly*, but I notice around me that we are not equal at all in small points. In fact, the feeling and/or the reflex of "how dare you!", which evokes in our minds against a word of someone we see in a lower position than ourselves- we are all familiar with it actually- reveals itself. In other words, this inequality is so much that it exists even

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among those who say they are the most egalitarian and that they are looking at the issue in that way. Adding all these to the discussion of poverty seems to bring along a rebellion and a questioning to all what is going on around. (...) I do not believe that we can move forward in such discussions unless we break this. That is, as long as the viewpoint of "*what the hell is art, we are feeding you*" that can come even for a moment to the mind of whether a public authority or a person who helps remains, or, as long as this perspective of "*thank God they provide this, what more could I ask for*" remains in the mind of the poor, unless we discuss it, unless we question it, these measurements of poverty will only return to categories, the poor, the less poor, the poor at the poverty line, etc. From this point on then, we can start questioning this. In that sense, what we can regard as a human right, I mean, such as, accessibility to a beautiful life, to a good life, that is, to art and creativity, and when we say accessibility to education, it is not solely being able to send my child to a public school. I mean, if you're a poor family living in a town, it is not only to be able to send the child to a primary school, but let s/he learn the piano, as well, right? I think the integration of art can create a discussion that can bring the poor person to the point of sense of entitlement and others to approve it. (...) we all have an acceptance that it is as if listening to classical music etc. is the right of people who are more qualified or richer or live in better comfort conditions, this is also the case with the poor, that's why these "artsy craftsy" discussions come out. (…) Such discussions, yes, I think, can turn poverty away from just a categorization and turn it into a discussion of having a minimum life as a basic human right but I think this is quite grueling and actually something that is very deep inside us and will lead us all to question the residues in our minds.

Integration of art with poverty measurements paves the way for the discussions of bigger issues, as TBC leads us. First, it requires self-criticism and questioning. We have a notion of poverty and 'the poor' full of misperceptions and hierarchies, which

judges and prejudges who can and cannot relate with art which is also misdefined and set as a luxury need. These are all problematic and have to be uncovered and deconstructed. As an extension of what TBC puts forth, HZ, an academic in the field of fine arts and an artist, directs our attention to the reasons of its non-inclusion:

> What do we look at when we go to a slum? Whether the roads are muddy, whether natural gas is supplied there, these examples can be increased, it does not matter. We look at, for example, especially girls' not being educated after primary school due to remote schools, or illiterate women's being distant from the courses and so on. We don't even care if they go to the museum! We are not at all concerned that they have never passed the museum once in their life! However, there are such talented people. This should be a world scale too. I don't know, am I wrong? But if we set it there, we will see how much poverty we actually have.

HZ points out two significant issues. First, she supports the opinion of TBC regarding the hierarchies and prejudices emphasizing on the reductioning aspects of the existing measurements as if individuals are solely composed of physical needs. Second, she notices the gap between the underestimations of existing poverty measurements and the 'real' poverty in case art is integrated. NN, from the same heterogenous focus group with TBC, raises the same issue in the group and its possible causes and effects as such:

> NN: I also think it can be done. Accessibility opportunities to art in poverty measurements- I don't know what you call it, whether poverty or deprivation- (laughing), this can also be put as a category but it increases the number of the poor, I'm afraid very badly, (…) now those standing on this side become poor directly, no one appreciates this, so let me tell you in advance (laughs).
>
> (…)

TBC: Well, now that I think about it, the public authority probably wouldn't want or support such a measurement (everyone laughs)

TJ: That's right, you are so right.

TBC: Because giving money in income poverty is a big budget problem. Moreover, when you give it, you become a charitable state. But when you support the art-poor people, liberate them and develop their creativity, it will no longer be a budget issue, it will make it a problem for you to continue, to exist. The system will not want this either, due to its natural reflex, that's why, in the example given by UC, of course, there are many obstacles in this type of practices and so on. It is very understandable at this point. Because really the other option is much simpler, help the poor so that they feel grateful to you, be charitable and they continue to be poor. Conservative thinking also coincides with this, there must always be a poor, because poverty is a part of the worldly test, these are things that complete each other like a whole puzzle. But when we say art poverty and add this to the work, when we start a social policy discussion, it comes to a completely different point, to the mental emancipation of people, as a human, as a citizen, to their demanding something as a human right.

Just as the definitions of art and poverty, measurement is also discursive, according to this group. Defining and measuring poverty through physically basic needs in a hierarchical way results with a deadlock where the first phase of reducing individuals into mere physical beings has no end and all policies mobilized for. Art poverty and art deprivation require probing the beneath and demanding one of the basic human rights and needs of an individual. From a similar viewpoint, LN states the situation as paradoxical:

Of course, we like measuring poverty by bagel, that is, something based on eating and drinking. Undoubtedly, it is a very real thing, namely, the right to shelter is among the basic rights, but that the very basic thing

which makes one a human being is not seen as a right within this hierarchy, and its transformation into an object of luxury creates the very paradox itself.

Not ignoring the significance of housing as a basic need and human right, LN mentions the hierarchy in between. He situates art as one of the basic values and principles that makes an individual a humanbeing, whose ignorance creates the paradox. FU is a senior worker of a public institution who mastered in statistics, poverty and poverty measurements. Upon our discussion on the role and necessity of art within poverty measurements and my probing the mentioned paradox, he first expresses that

> It's like this, I started to think about it with your suggestion for the first time, I mean, I looked at the literature on this subject, I haven't come across it until now, let me tell you this. Generally in terms of necessities, you know, income and expenditure, these are basic, poverty related, parameters, but over time, these two, namely income and expenditure alone, are appeared to be insufficient to measure poverty. Besides, we just talked about deprivation, what is it, education, housing, health, workforce, it needs to be integrated because of some parameters like this. National income, you know, national income per capita is an important indicator, but for the last ten-twenty years, maybe more, it is not the only dimension of this anymore, it is at the point that other socio-economic indicators, additional indicators of this kind should be present for people's happiness. Now, art is also an important element, in my opinion, it is an important indicator with regards to poverty, or what we abovementioned are already the dimensions of multidimensional poverty. When you understand the importance of art, you think it is an important dimension, especially when you consider its contribution to the awareness of the society. (...) But what parameters, which indicators should I use so that I can measure art in a healthy way? (...) In the first

stage, it is more urgent for them to solve the main, basic problems and then proceed with the other dimensions, both in terms of priority and the parameters to be used in the measurement. So, for some countries, is it necessary to add art as a dimension right now? I think itt feels like a luxury. (...) It is definitely an important parameter, an important dimension because I took a look, when you mentioned it, I wondered if there was anything I missed, I also did a literature review (laughs), but when you look at the priority issue- if you have data, I think it is an important indicator- but when you look at it from a viewpoint of the priorities, I think it is a subject that needs to be discussed and thought about, especially for countries that are developing, struggling with hunger or do not have enough data on this issue.

Art poverty and art deprivation get their share in the issue of being a luxury and encounters the obstacle of priority. FU acknowledges the lack of art within poverty measurements and its significance yet data challenge and the issue of priority through absolute poverty lead him to situate the necessity of art into an ambivalent realm. When I probe these priorities and the 'luxury' nature of art throughout human rights and basic needs, FU, once again, underlines the vitality of art.

Let me tell you what comes to my mind right away, Now, when we look at art as a phenomenon that supports continuous innovation and creativity, as it is, because it is really important, you know, it actually has the characteristics of informing the society, this is very important, you know, people can hold back from reading or doing something, but in a place where art is practiced, you learn it somehow and it has a great contribution to new ideas, directing the society, raising the awareness of the society, I really care about this from this point of view, so I think it's important.

Innovation, creativity, awareness-raising aspects of art base its vitality for FU. Thenceafter, he shares his assumptions regarding the approach of OPHI and World Bank on the dimension of art within poverty measurements:

I think because the focus of OPHI or the World Bank is these [developing] countries. I think they didn't take art into consideration because they probably thought that *we didn't complete this stage so as we can come to art, there already are data problems and how to do it*. But when it comes to the fore, I am sure that it will be discussed, negotiated and supported a lot because I know the team very well. Another point, when you add this art dimension, (…) I guarantee you (laughs) due to this parameter, the number of the poor may increase up to 80-90% while it is expected to be around 20-30%. (...) because I think this value may come out really low (…) Now, as for OPHI and other countries, the reason why they don't focus on the issue of art, of course, the main problem, in my opinion, is data (…) Let's just say that the priority of the countries where OPHI works, or those who produce data on this subject and produce data in the "multidimensional" poverty dimension, is the frequency or problem of compiling the data, and the others are the priority issue, and art's negative contribution to the total indicator.

Similar to the abovementioned discussion of the heterogenous focus group, FU emphasizes the issue of weighting and the gap between the measured and the reality, as well. OPHI works on multi-dimensional poverty measurements and upon my question regarding the overall place of art within poverty measurements, FU equalizes art to other dimensions from the aspect of significance:

In other words, I don't think there is a difference between art or education or shelter, when we think about it in terms of dimension. (…) It may not be the subject of today, but it will be the subject of tomorrow, the next day, it has to be! Because after people deal with certain things, I think this dimension will come to the fore (...) OPHI also needs to renew itself, when you enter with this dimension, I am sure that they

will support this issue gradually, at least in terms of taking place within the literature.

One of the missing dimensions that OPHI studies on is subjective and psychological well-being. We know from the literature that art is being studied within well-being along with culture. Well-being is such an extensive subject that, on the other hand, it includes poverty, as well. Mentioning the normativity and ineffectiveness of measuring efforts of this normativity, JD notices that art may be of solution not only to poverty but also well-being due to its potential to reveal the real capacity of the individual:

> In this well-being issue, you can include poverty, you can include art, you can include economy, you can include everything, health, education, etc. I mean, because it belongs to human beings because we say 'being', you know, everything is all about being. That 'well' is something normative at the same time (...) The measurability of well-being is closely related to its conceptualization (…) Because aren't we making a normative definition of poverty, that is, from where we stand? This happens all the time; the moment you start measuring, you situate that person on this side, right? I think that's why you can handle these very well, Cansu, because the moment you try to measure it you are falling into the trap of positivism. Because what are you doing? You're trying to turn it into something measurable, maybe art can bring a different approach here because this normativity needs to be broken. (…) I do not think that the definitions of poverty, poverty measurements are excluded from this normativity. (…) So maybe art can say something new about it, something else that goes beyond this politicalness or normativity. (…) this is Pandora's box, if art can open it, whoever will open this Pandora's box, whatever will come out of that box, not only cultural differences but the identity, individuality stuff that I've just talked about, that human flourishing, whatever that can

cope with this normativity, if art is the one who is going to open that box, it will be exceptional. Because somebody needs to open it. It can't be opened when it's left to the economists. The economists reduce it to economic modelling. They give the value of 2 to housing, 1 to education, 1 to something else, it can't be measured like this! You know, there is no such equivalent in real life!

JD draws the lines of measurement through normativity, individuality, identity and human flourishing. For her, Economics as a discipline is not able to deal with these social issues and it reduces them to economic models which do not correspond to everyday life experiences. As a ground for the explanation and solution of abovementioned paradoxical situation and another approach to individuality and everyday life realities that JD mentions, there appears an insightful discussion in a homogenous focus group composed of academics from various disciplines.

I think it is possible, it can be added. I mean, I can't say it can't be added, but of course you have to be careful, I mean, the basis of why will it matter should be formed very well. Time poverty can play a very important role, because both the producer of the art and the "consumer" of the art need time. And some artworks may remain as a completely private property, may remain as a commodity, while some other may become socialized or publicized. (NBB)

NBB is an academic with economics background. His highlight on the justification of the necessity of art in poverty measurements is of high importance in that this ground is the primary phase of expanding the definitions of art and poverty and their relationships with measurement. Time poverty and publicization are other issues that must be handled in due care as they open the door for the discussions of commodification and non-commodification once again:

We can talk about it when you create a basis for the political economy of art, the classism of art and the politics of art in Turkey. If we're going

to start with the political economy first, the two sides, this effort on the side of the artist and the audience I've just mentioned, especially as NBB just said, art, work of art is now commodified, I mean, we live in a time when everything is commodified, that is, not only the production process and the objects coming out of the factories, but also nature, our time, our body, our thoughts, feelings, and art and work of art. And due to this commodification, art activity also becomes a class activity in a serious sense, which is valid for both sides of art producer and receiver. In other words, you need a serious class, socio-economic and socio-cultural background while performing or producing a work of art. This is especially true for the movie industry, the music industry, or other artistic fields as well. Again, while the other party is receiving this commodified work of art, at the same time, this creates another result; reaching that meta, I mean, you know, similar to buying a mobile phone, buying shoes, you sign up on Spotify to listen to music or on Mubi to watch a movie and can only access a movie or a piece of music only through these, or going to an exhibition is a similar example. In other words, its publicization, yes, art was a more public activity in this country until the 80s. It was an activity that people could reach more easily but with the 80's, we see that art has been drawn a little more towards its own field from the public and we also see that, as a result of that withdrawal, it also broke away from the mass and became an activity within its own small community. Along with that commodification, we also see that within that community it turns into a job, a business, and becomes a surplus rent market through networks, so on the one hand, art has such a political economy. On the other hand, we also know that this country has its own political structure, political infrastructure and also encouraging policies in order to withdraw art from that public into its own sphere. In other words, FDF said a little while ago, giving an example from Trabzon. For example, there was an opera house in Trabzon until the 1950s, and people went to Trabzon to listen to opera, but it was the order of the governor in the 1950s, the

opera house was demolished because the road would pass there, and now there is a road there, so there is no trace of the building! And now the closest place to go to listen to opera is Ankara! I mean, there is a theater in Samsun, but there is nothing closer. In other words, I think that conservatism is also a policy, a systematic policy that has been maintained in this country for years, even decades. There are various manifestations of this, but I think one of the most obvious manifestations is in the field of art, in the field of art and culture. Here you can include the anti-Westernization movement, you can include the nationalization movement, you can include conservatism. I mean, there is a political attitude against art, against the artist or against the people who receive that work of art. Now the ministry of tourism and culture has been merged, it has been completely turned into a profit, the states of museums or art and culture centers are obvious! That's why I think it's a political economy, a political infrastructure, a class manifestation, apart from being an effort to be something other than just being individual, apart from our efforts as individuals, as citizens, or that relationship between the artist and those who follow the art. Taking all these into consideration, I think that of course, art should have a dimension in the context of poverty studies because if we consider that what we call poverty also has an important dimension not only social and political but also political economy. As we have just said, poverty includes not only material but also spiritual things and all these policies brought about not only the impoverishment of the masses, but in our country, we see that poverty increased rapidly, especially after 1980. This rapidly increasing poverty has brought not only inequality, income inequality, or the inability of people to access various services and social security services, but also the inability to access art, culture and education (...) I would also like to add, of course, the poverty of time, it is also about commodification, like everything else, time becomes commodified and time is now a very valuable thing. I mean those romantic artists in 19th century or in 18th century, I think, have lost

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their prominence a little more now, so artists like Banksy are decreasing day by day in the world. One of the reasons for this is in this commodification. We ourselves become a commodity in that commodification process and move rapidly to the process of releasing that work to the market as soon as possible, and because of that speed, we try to speed up the production processes that require a little more time and effort, and it inevitably brings about a lack of time, we can at least approach it this way- I think this kind of approach is possible.

FZT, from the same group, is an academic with political science and public administration background. She, in addition to academia, works as a producer and academic consultant of a documentary film. Her approach towards both art and poverty forms the ground for discussing the integration of art with an intersectional framework of social class, economics, politics, socio-political/economic and socio-cultural aspects with commodification amidmost. According to this, poverty has to be defined with non-material approaches decontextualized from its purely economic connotations while art has to be expanded to connote non-commodified ways of expression. PTP puts forth this efficiently as such:

I think that art should definitely be included in the poverty measurements in some way, but how this measurement will be, what will its philosophy be, this is necessary to think carefully about. One dimension of this must definitely be the de-commodification of art. (…) Therefore, when measuring poverty, perhaps in the context of social policies, it is necessary to look at the extent to which policies that will remove it from being a commodity have been implemented, to what extent people are aware of this as beneficiaries of art, and can use it. But I think one of the main issues is if art is one of the human possibilities that reveal the special place of human beings in existence, I think that eliminating poverty will actually pave the way for this possibility to turn into reality, to cease to be an opportunity and reach

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reality. Also, it is important to eliminate poverty in the sense of coming across with the opportunity of transforming this potential into a reality as not only as the job of artists in the sense of professionals who produce the work of art, but also as people, all people. (…) Therefore, it seemed to me that measuring art poverty or including art in poverty measures requires the inclusion of these two factors, I don't know.

Non-commodification and everyday life aspects of art are two *sine qua non* components of PTP with regards to integration of art with poverty measurements. They do also pave the way for the expansion of the definition of art. Another member of the academics' focus group, JC refers to the development indexes and their progress in due course while situating the necessity of art as a new dimension in poverty measurements:

I think it definitely should be. Now we look at human development index, gender development index, we see what is being measured there, these are things that have been added over time. I think poverty needs such a dimension, it can also raise awareness about people's appreciation of art, its availability, support for public art, state support for art production and making it accessible, I definitely think it should be included with appropriate questions.

As an academic with Economics background, DB resonates in parallel with JC indicating that

Deprivation is a very economic issue and it is very constricted, I mean, I think it is very difficult to take the concept of deprivation out of economics, move it to another field and think it that way. You are doing this, you have chosen the difficult, the difficult path, but it should definitely be done, it is a good thing, the economists would not do it anyway, it would be great if someone other than economists could do it

and attract the economists there! The measurement issue is an annoying thing, but let's look at it this way; that we measure many things that were also thought to be unmeasurable in their time. If we can measure something like happiness today, we can measure something like deprivation of art or poverty of art, and that's a pretty progressive approach anyway, it's going beyond time, progressive and original! Well, this is the mission of science after all, that is, everything which is the subject of scientific research today was actually the subject of philosophy, it was just a question but today they have been research areas on which billions of dollars have been invested, they have become concrete, this is how it progresses, that is how progress is made! So very nice, thanks also to you for feeling the courage and entering such a field -yes, rejections have probably come out, it may even be said that there is no such subject, there is no such field! Ok but why shouldn't there be? Then, let it not be, let's keep it as it is (laughs). So, someone should create this field.

With the realization of being now able to measure issues that were previously immeasurable, I would like to proceed to the participants who explain the need for the integration of art with poverty measurements through various reasons. As I previously mentioned, art is a human right and a basic need both in production and reception for each individual. There already exist philosophical, psychological, social, political, legal, academical/educational and economical grounds of this. My field supports this as well. NN is a public institution worker and a teacher. He shares his experiences from the field of education with regards to art and its significance:

Here, for example, I would like to talk a little about my own observation, let me tell you one of the benefits of art, for example, in disadvantaged groups, all children who are interested in art and have contact with art always attend school and study. Because the main place where they can reach art and satisfy their curiosity about art is always

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school. (…) We try to do our best, but of course, this is something that should be determined within a general policy framework. In the same way, if we put it as an indicator of poverty, it has a direct relationship with education. Let's say where art flourishes, the level of education increases, and poverty actually decreases relatively, I don't know but if we make a research, I think poverty will be seen to decrease, I'm sure.

NN correlates art with education, and its integration with the possibility of increasing education levels and decreasing poverty rates. TJ, similarly, correlates the integration of art with health and proposes that

Now that art is a human right, showing the people who cannot reach this right through a measurement (coughs) also shows what this poverty leads to. (...) Perhaps we will come across such things; for example, there are correlations that people with cats are less likely to have heart disease, the elderly living with cats are less likely to have a heart attack than the elderly living alone. Today health is very important, maybe there will be such things that people who are interested in art or who do not experience art deprivation may be healthier and have a longer life, (…) I think data and showing, revealing, justifying are very valuable and significant to see what's going on and identify the problem.

Beside education and health, early childhood development has also been underlined as a significant factor in connection to art within my fieldwork. PF is an art activist, and she points out that

Art has a very important role in child development, especially between the ages of 0-3, and infants who are deprived of it and children who are not associated with it in early childhood actually appear to have certain gaps in their relationship later in life. It is something that has been

proven by research that an art education that started at that time or being involved with art as a child has very one-to-one effects on the development process of the child or young person.

Similarly, as a civil society member and an experienced social worker, ZC weaves the necessity of art through cognitive development of a child along with self-realization, psychological well-being and alienation as this:

Of course we can include, I mean, I think art is as important as bread and water, that is, it is the basic human need but unfortunately it is practically thrown at the top of the ladder, of the pyramid but the connection in between should be seen, that is, art is a tool in the sense that people can initially reach themselves and return to their essence. Therefore, the more a person is deprived of this, the more s/he detaches from oneself, in other words, s/he becomes deprived. I mean, the earlier children come into contact with art, music, sound, and listen to it in their first period, in their early years, the wider their cognitive development is because of their vocabulary or because they receive more stimulants (…) Therefore, a lack of stimulant causes cognitive retardation and some psychological problems in children later on. Therefore, this is actually one of the main problems of poverty. If we see the work of art as a stimulant for children, the lack of these in the early period can of course lead to different diseases and cognitive problems later on. So we can see it as a criterion, we can see art as a criterion.

ZC equalizes art to bread, which, once again, signifies the inseparability of humanbeings as physical and spiritual, and the awkwardness of reducing them to their physical needs through constructed hierarchies. In direct reverberation with ZC, BZ notices the immediate relation of art with human soul as a writer:

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Of course it can be done, of course, because it is very important. As we said, poverty is not only about the consumption of material products such as food, clothing, and shelter. Because the humanbeing is not a being consisted of only these but also a being with a soul. And one of the most important areas, perhaps the only area, to satisfy this soul is art. Yes we can talk about philosophy here, politics may be related somehow or religion may be related somehow but art itself deals directly with the human spirit and is a structure that directly touches and speaks to the human spirit.

What does BZ mean with "calling out to the psyche"? JJ expresses this unwittingly as "When I am not exposed to an art, I feel incomplete (…) I have a deep depression. Just like how I've been lately (laughs)." JJ is an experienced worker in a public institution and she is not alone in feeling this psychic blues. As an artist, KC voices that art "the only thing that totally gets me excited" while VV, a film-maker and writer, strongly and clearly breathes that "because I don't have anything else in life, that's all! So, for me, this is what art is like, the thing that allows me to give meaning to life." According to OL, on the other hand, who is an academic and writer, "Art shows us what is important and what is not. When we're not interested in art, it's like material things matter a lot. In other words, people's concerns change and people lose contact with themselves. Art is the most important thing for us to maintain and strengthen our connection with ourselves." Turning back to BZ, for him:

For me, for me, from the beginning, where I come from, where I come from in art is political, I came to this point from a political process. I came art from politics and I have been very happy because I saw the exclusionary, narrow viewpoint of politics. After all, politics, no matter how right the things you say are for the day, is limited to time, limited to daily life. When the conditions of daily life change, the political conditions must also change. But art is not like that. We are still reading Hamlet written by Shakespeare, we are still reading the Iliad written by

Homer, and it still affects us. The Epic of Gilgamesh that I just told is an anonymous work and we are still reading it, we continue to read Dostoevsky's works written a century ago, we continue to read the poems of Nazım Hikmet, because art still continues to transform people's culture in a positive way, to make people human, so I believe in that much more today.

In addition to these ontological, psychological and social necessities, there also exist political necessities which of course cannot be separated from the previous. BV, a writer, forms the ground in a sentence: "What is at the core of civilization is actually neither economy nor anything else, it is art!" As a both personal and political explanation, MU, an academic with an interdisciplinary background, states that through art, an individual "on the other hand, wants to challenge, that is, wants to show, I'm in too, look, I've come to the ground again, I exist too, I occupy a place in this world, it is something that art does to say I exist in front of you, I am here." As vital as bread and breath, art appears mainly as an ontological and political need and is not different from other dimensions of mainstream poverty understanding such as education, health, employment, housing, sanitation and similar. JJ summarizes all these as:

> In fact, art is a support to the brain's capacity to deal with external challenges, so it is important in terms of poverty. When the society has a considerable room for art, art becomes a support for people like a crutch which serves as safety valves that they can turn it into a tool to support them in their current situation, and lead themselves in the direction they want in life, I mean, otherwise, not with such justifications like because art is beautiful or it takes us all to beautiful places.

Philosophical, psychological, social, political, legal, economical and academical necessities compose one's basic human rights and needs. Art is the

junction point of these needs. With its ontological, non-commodified and everyday life aspects, it is not an instrument to reduce poverty it is a primary dimension of poverty.

4.3. How Art Thou?

Following the ontological discussion of art and poverty, I have drawn a picture of the place and/or role of art through its necessity within poverty measurements with challenges and justifications. While doing this, I have also mentioned methodological aspects of the issue as they are naturally inseparable from one another. Here, in this sub-chapter, I would like to discuss methodology in more detail. In my fieldwork, over the discussions of the necessity of art, I directed the question of "how do you think art can be integrated with poverty measurements?". Quantitative, qualitative and mixed approaches are proposed for the integration of art whereas structural and individual factors like unit and level of analysis, ways of engagement, art awareness, intersectionality and supply-demand relationship become prominent.

PF, a civil society member and an activist of art, prioritizes individual and local level to country level in measurement:

I think the local scale is also important. In other words, this is important both on an individual level, but I think it is possible to look at it locally, that is in cities, not on a country basis.

Broadening the scope, as a writer, BZ indicates that the measurement of poverty with the integration of art must be handled with a very extensive viewpoint which starts from the world, continues with countries and comes to the cities and individuals, showing the relationships among politics, religion, nature, art and empathy.

I think we need to start from the world, we need to measure all over the world, because this is very important, when we measure this, only then

that empathy situation that I just said will emerge. (…) Yes, yes, it is very important to measure in the country, but it is also necessary to measure in people! How many books are read in this country, how many theaters are visited in this country and in this city, how many books are read by each person living in this city, these all need to be measured. These are all measurable and it is possible to measure them. Or how many books are produced, consumed, and produced in this country, of course, this may be one of those measures.

BZ approaches to the issue quantitatively and from the aspect of reception of art. As for the production of art, he first mentions its non-measurability while then he puts a differentiation between the production of art and the quality of that produced art.

Now this matter of measurability, that is, there can be no measurability in the creation of art. I mean, art is not something that can be measured. But we can try such a measurability in the consumption of art. So what is it, it can be explained as such: how often do people go to the theater per year in a country? How many theatres are there? How much is a book read? We can even measure this: how many books are written? So we can measure these, this year in Turkey, this many novels have been written, this many poetry books have been published, this many movies have been made, and this many movies have been watched. Yes, we can measure them and they can actually be a data about the poverty of that country. But this issue is not directly related to this; that country may be rich, but even though it is rich, it may not be so intensely interested in art. For example, let's say the United Arab Emirates or Saudi Arabia are very rich countries, When we look at it, there is such a richness, but are the art consumption here and the art consumption in France or the art consumption in London or the levels of art produced in London the same? When we compare them this will give us an idea obviously, but

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for those who produce art, it is not possible to count this, it is not something that can be counted. (…) Therefore, in measurability here, we are talking about an extremely difficult measurability. In other words, these two, that is, one-to-one, do not increase like that unfortunately in life- "The welfare level in the country has increased, and when the welfare level rises, art increases," no, because it requires an outside influence, so it is nothing spontaneous. Maybe it might be related to buying a car, that is, buying a luxury car (laughs), that is, the welfare level has increased and the sale of luxury cars has increased in this country because everyone with money has gone and bought a luxury car but everyone who has money does not say that I have money, wait a minute, I should go watch a ballet or a theatre play.

It is significant that BZ relates the amount of art reception and production in a society with its overall poverty, and emphasizes the need for its measurement. After all, with the juxtaposition of monetary-poverty and non-monetary poverty, he implies the need for also qualitative approaches. With a similar flow of thought, an academic with English Language and Literature background, GD brings out the evaluability of 'education' as an indicator from a quantitative stance:

Maybe we can think about it in the context of education, (…) for example, when does an education on art start in Turkey? How is the relationship that children establish with art, how are they being got in touch with art? Or how many teachers of painting, music or other arts are trained in Turkey, and to what capacity can these teachers work and perform their jobs? Maybe this can be in the most realistic level. (…) What is basic art education, what should it be, how much is there in Turkey, how much is practiced and so on. I thought maybe this side could be considered.

Approaching to the issue similarly from the aspect of art reception and accessibility, GD both deepens the dimension of education through its agents from children/students to teachers/trainers and expands it as formal and informal education provided in the country. Thenceafter, she warns against the trap of numbers and underlines necessity of a qualitative approach:

And one thing came to my mind, Cansu, you know, when you say measurement and so on, for example, the investments made by municipalities in art, works of art, etc., there were some things that your ex-mayor had invested a lot in, you know, we have to look at it from this perspective; should we see it qualitatively or quantitatively? Or there are magnificent works of art on our campus, for example, you should see them! They are incredible, wonderful, metal, rusted statues and all that, for example, we are very fond of art as a whole university (sarcastically). Maybe we should consider all these research methods, measurement methods and all these factors. X University will also tell you that they have invested so much in art, from the budget of their rectorate or something (they laugh).

SCD, a public institution worker, points out formal education, as well. He sees channeling art in education system through policies, and the impact of some invisible structural bodies such as NGOs and municipalities within the formal education system with regards to art as evaluable indicators. For these, SCD proposes interest measurement tests and comparative analyses:

It's also important to channel certain things right, at that point, maybe one of the criteria that can be measured, (…) there may be the opportunity to evaluate non-governmental organizations or structures that are not very visible, such as municipalities, within formal education structures. Their followers can also be addressed, perhaps a measure of interest can emerge from there. (…) For example, there may be comparative analyzes at certain levels of formal education, which

courses are offered in primary education, from what age are children channeled into interest measurements.

Detailing comparability and its importance, SCD further elaborates:

In my opinion, a serious amount of data that will help to measure something about art on a social basis can be compiled. Here, you will definitely support this with comparative analyzes both geographically and historically, from accessing the arts to producing the arts, even at different levels, or to the geographical spread of societies in certain places. Maybe I don't know, how is it in Japan, how is it in France, how is it in Iraq, how is it in Turkey, I mean this will be meaningful a bit (…) I think these comparative analyses will be very meaningful in terms of showing where we stand, that is, where we are. (…) You can compare the curricula of the countries, their perspectives on education, you can examine the support structures of the ministries of culture, if any, that can give you an idea.

SCD brings forth a comparability both horizontally among geographies and vertically through historical developments within a geography. Further, he mentions different levels of engagement with art from production to reception. Ways of engagement with art has been an accentuated point throughout the field not only within the discussions of defining art and art poverty and art deprivation but also of measurement. Having been prepared to this during my theoretical and literature review readings and analyses, I operationalized ways of engaging with art before the field and shared it with the participants as the occasion arose. In order not to exclude any way of engagement with art, I had formed them categorically keeping their intertwinements in mind. These categories had been composed of awareness, education, production, reception, performance, and research of art as ways of engagement. This operationalization has been evaluated meticously and changed considerably during the

field. First, with the probing and brainstorming of NB, who studies on sociology of art, we add trading/marketing of art to these categories:

> NB: Well, how do you approach this, how will you evaluate art institutions here, they are the institutions that affect the consumption of art in a sense, for example, the galleries can direct your consumption of art, the curator can influence your consumption of art, or an institution that finances you can influence, manipulate, change any of these variables, so I wonder how we can do this here, for example, can we add something like *sharing* here? So what I mean by sharing is this: an artist or curator is also, for example, or any actor within an arts institution, I gave the example of curator, but for instance, an art dealer, a gallery owner, I mean, for example, they are both the consumer and the marketer of this place at the same time, where can we place them? Will such an actor be in our work? Because their narrative can be even more different from an artist's narrative, I wonder where we can place them.

> me: Well, where do we place them as a subject or where do we place them in relation to people?

> NB: For example, that person starts to think through the institutionalism s/he is in, for example, let's say that s/he works at an institution, let's say s/he is a curator at the X Museum, now what s/he is trying to do must be something that is compatible with the policy of that institution, from this point of view, s/he cannot act in a very contrary way, in a way that is, completely freely.

> me: I get what you mean, you mean further dissemination

> NB: yes, yes, I think for example that dimension, because there, for example, how much cooperation is made with the artist, how much they are separated, or the perspective they look at may change there, there may be a difference between the artist and the one who markets that

work or, I don't know, who trades that work, because the seller is maybe working on this trade by finding his own motivation, the artist is different, that is, maybe the artist is doing it to sell, or maybe to reveal their own artistic form, motivations may differ and what is desired to be achieved may differ

me: Yes I understand, I don't know the conceptualization of it right now, but a category covering dissemination/marketing/selling can be thought of.

NB also mentions the intersecting nature of these categories as I indicated before. She exemplifies that a graffiti artist can be not only the producer and performer of her/his graffiti but simultaneously a receiver of it. From a similar yet distinctive aspect, LN evaluates production as a social act in which the reception is not a passive but an interactive process, and he suggests the combination of some categories through a creative relational categorization:

Ultimately, it has to rely on a triple dialectic. When we give weight to any of these production and consumption pillars, for example, when we exaggerate the production, the artistic product begins to gain a lot of value, therefore, the processes related to its consumption begin to become less important, we come to expect everything from the work of art, so artists are becoming geniuses, they start to become something of great value and so on. Or when we do the opposite, then it becomes too optimistic, everything happens art, so the artistic object is not important at all, people can produce the product they want instantly as in the story of Marcel Duchamb's urinal being considered an art object as a manufactured industrial product. So we really need a creative relational categorization of these. Therefore, even though the resolution seems to increase as the number of categories you create increases, that is, even though we seem to be looking from various areas, there is no harm in combining some categories.

SL, a public institution worker with specialization on poverty studies and social services, proposes the combination of all these categories under two categories as production and reception:

I think even these are too much, when they are so many, it gets very messy. In other words, it may be more beneficial to divide it into two as production and consumption and to aggregate it like this. Production and consumption. About others, we are already not able to measure them, we are even not able to define them, but if we say production-consumption, we will be at a more perceptible point. Others are more, for example, the part we call research, I think, goes beyond our subject of art deprivation and art poverty. I mean, it shouldn't be like 'I am not able to do art research, I think I am poor in art.' In other words, if the person is aware of this, then s/he is not poor in art anyway. That's why I think it's better to stay in macro and look more broadly, production-consumption, this is my opinion.

However, JFT immediately disagrees with SL, and indicates that

I do not agree with Mr. SL, it can be detailed, even trade can be added to it, because let me give you an example, my mother, as I said, I am a folk dance instructor, I am also a dancer, my mother does not come to my shows and watch me but when talking to relatives here and there, she says that her son is a folklorist, they even call us a folklorist there, this is awareness, or they say our child is an art teacher. The mother or the father does not consume it but has an awareness about it. I think this is a subject matter topic, that is, for an academic study, it can be included in the research, and about others, I think there may be a similarity between production and performance. This can also be said for education and research, as well.

The category of awareness has *per se* been a grand issue within the discussions during the field. There are many components of art awareness. One's definition, understanding, approach of/to art correlates with her/his awareness of art. JJ denotes this interrelation and its ambivalent nature as such:

> For example, your findings will be very different between the interviews you will hold in Mardin, Hatay, Elazig and the interviews you will hold in Çorum, Yozgat, Kırşehir. And the interesting part is that the people you meet in Çorum, Yozgat, Kırşehir will say to you that I live very closely with art (laughs) but the people you meet in Mardin, Hatay and Elazig may say that we do not live together with art, but you can see a beautiful piece of art on their walls.

JFT, on the other hand, in the focus group of the public institution workers refers to its situated and relative nature:

> There is, yeah, there is a kitch statue in Kızılcahamam, underneath it is written "the land of bazlama [flat baked bread]" or something, a giant flat baked bread. Now let's do this measurement study in Kızılcahamam, when you take it as measurement, when you ask something about a statue, that person's starting point will be that kitch statue, the giant bazlama. Now, where do you start from - it depends on what the person understands, how they perceive it, what they take it as a determinant. For some, the statue is an idol! I mean, it is their perception. What are we going to do with it now? That's why it is about where you are going to start, I agree with Ms. RP on this matter, what you are going to measure is about your perception.

Once again, the definition shapes the measurement. Since the scope and level of awareness towards art changes from an individual to another- which accordingly determines the course of the measurement-, MU proposes an art awareness assessment

on its own. Via a brainstorming, we come to a possibility and/or solution of using filters as:

MU: so if you start with the part you call art awareness, I mean, we do not consider those who are not looking for a job as unemployed, so actually you shouldn't consider those who are not looking for art as art-deprived. Then you put it aside as a contention, I don't know, you know, they are not looking for a job, but look, they are unemployed, and then you say the reasons for this are such and such, I think this logic applies to art, as well. In terms of deprivation, if they don't really feel deprived, it will still have an effect on their quality of life, yes, but they don't feel it, so it's not an emotional issue at the end of the day. No, it has no effect, there is no sign of it in their body, mind, soul, life, home, and they do not feel the lack of it. So when you ask them about the other parts, they can't direct you, so it remains ineffective. Maybe there can be a smaller group that starts with the awareness index and gives you an idea from there, so you can continue from there, I think it can be legitimate because art is really - I mean, can you ask someone who is unaware of something about the stages of production, consumption, sales of that thing?

me: Do you think I may add a filter first about awareness, if it doesn't exist, if it turns out to be nonexistent, the conversation can be ended there and we may not proceed to the ongoing dimensions?

MU: Something like that, yes.

me: Something comes out of it anyway, those who need it and those who don't, it's all understood from that indicator

(…)

MU: Yes, then things become clear, because you are checking the other person whether or not you two are at the same point, I think it would be brilliant methodically too, you wouldn't have made any mistakes. I

mean I understand one thing, the other person understands something else, as you said, these are included in the awareness index.

From this point of view, UJ, a public institution worker with economics and methodology background, reminds the importance of the representation of intersectional identities in relation to art awareness:

The result you are to get as an answer for awareness will be something like this; it will differ in accordance with the socio-economic status of people, particularly in İstanbul. For example, while it is higher in a region where there are private schools - this may not be the case, of course - I don't know, art-related situations in a rural area will be different, right? Regional differences will be also there.

UJ contributes with the connection of art awareness to socio-economical status and regional differences. From a broader scope both in breadth and depth, NB, on the other hand, puts forth the necessity and significance of these intersectionalities with respect to art poverty and art deprivation in general:

Well, it just occurred to me when you said it, in the context of culture, for example, a person's religion, language, race, gender, all these can affect the concept of poverty, these variables can also be important. We can even include feminist texts about the concept of poverty, gender issue, queer, for example, when you look at it in the context of sex-gender, the understanding of poverty and deprivation comes to a very different place, for example, the relationship between a gay art producer and a straight producer also differs, for example, some producers produce something very political and let's see how much they practice this politics in their life or how much space is given to it in their life, we can also question this. Then, politics also necessarily gets involved, culture also comes into play, age is a variable, too. It will be important to look with all this richness, for example, age can lead people to a very

different production, any artistic material used by a younger producer can be different, younger people, for example, are turning to more electronic productions, or others tend towards more traditional, noble material. These are all things that affect that process, such as age, culture, family, education, etc. These are for example, you know, you can even add these to the production, consumption, like age, gender, as a sub-title.

As a summary and concluding remark of the discussion regarding ways of art engagement, I would like to proceed with BV who pieces the issue together through relativity, situatedness, comprehensiveness and intersectionality:

In my opinion, the ways of engagement vary from person to person, from art to art, according to various factors, this is a very inclusive perspective so when there is such an inclusive perspective, it is possible to include the missing one among them, that is, I don't know, the personal characteristics of the producer are included in this, or the place where the society reads it is included. (...) The way of engagement, actually it's about everything in life, I mean, The way of engagement means being intimate in a way, taking a place, either a close to or a far away from, in our lives. This is a general viewpoint anyway, I don't know what's left out of this. I think these factors are correct, I don't know if they are missing or not, but their superiority or importance can be discussed against each other, I think.

Expanding the points of BV, PF adds the dimensions of periodicity and comparability:

These look pretty good, I didn't think of anything right away whether there is something missing but regular data must be created and compared, not one-time but establishing a mechanism on these will

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definitely say something very serious. These are very true, it seems to me that this is a very correct categorization.

These two dimensions serve also as the components of monitoring and evaluation of a poverty understanding which embodies art with all its aspects. Therewithal, PF furthers the discussion with the need for the examining of supply-demand relationship "so, of course, we also need to look at the supply dimension. I mean, what was given and in return this happened? You know, in a region where there is absolutely nothing, the results will come out accordingly". Supply-demand relationship is one of the prominent points to be focused on in the field. BL, as an academic and artist, probes it under the category of art education as:

Related with these, we can actually think of, uh, what kind of an environment was prepared, you know, are there environments where people can learn art? I think you mentioned education. I think that maybe the resources allocated by the states to art can be added within the education.

For the nature of the supply-demand relationship, almost all participants agree on its mutually reinforcing characteristics. FU evaluates this with the metaphor of chicken and egg situation:

Now it's kind of egg-chicken story, now I think we need to look from both sides, you may ask why, first, if the individual has this awareness, s/he forces the country in general, that is, as the number of people/individuals interested in and loving art increases, even if the government does not support it, (…) when you look at it from this dimension, people force the government, so they, down-winding with the social pressure, say that look, I need the theater, I need this and this, I need the library. For example, if a book is written on a subject, if the consumption of that book is high, this time different people increase the variety in different versions. As the demand increases, the supply also increases. I mean, it also has this dimension. The other dimension, I

think, should also be looked at with the dimension of the government. Yes, if you care about art as a state, as a government, if you care about it and think that it is important, we have also mentioned this a while ago, we said that it (art) is about innovation, it is about creativity, it is about public awareness (...) If governments, states and countries provide this to the society and their own citizens, they can automatically create a demand itself. That is, when you present it well, when perform it, (...) when this settles and develops over time, then a mutual demand-supply balance will be achieved. From this point of view, I don't think it's just this dimension, I personally think both are important and both will work.

As for JD, the situation is a little bit different. Implying and acknowledging their mutually reinforcing nature, JD situates the significance and efficiency of supply slightly higher than demand:

Now, if you are a service provider in some way or you are responsible for delivering the service, if you are a politician, if you are a provider of municipal services, if you are people in their management, in a decision-making position, through such rent relationships, I mean, for example, they don't say "let's open a theatre here instead of a mosque" they are not doing this, how many theaters are there in this neighbourhood? Maybe if they open a theater, maybe I'll go and consume it. I mean, they haven't opened one! I mean, you know, I think this objective criterion is important. Maybe you can find this from a very modernizing position because I am also a person raised by a certain Republican project, right? Let's open a theater, let's open choirs, let's have a philharmonic orchestra or something else! Because if this does not happen concretely, if there is no service, there will be no demand. In other words, this is mutual, you have to produce something, you have to provide it, and it has to be seen and used somehow. Even in a more

concrete sense, we have difficulties in accessing an art that has become such a product, that's why we can measure poverty in art with such clear and simple objective criteria. And we can compare them with one another. For example, you know, there are twin towns such as Japan and Mersin, I saw this the other day so Mersin is a twin town with another city in Japan, OK, if they are twins, let's make a measurement there in terms of the artistic services, opportunities for artists, what else, per population, let's compare them, isn't it measuring? It's measuring in essence, it is something measurable.

As a sociologist and civil society member, JD frames art poverty from a social stance with accessibility problem caused by the lack of supply in a political and governmental level. For her, this kind of objective measurement regarding art poverty leans on a commodified understanding of art which is, yet, still significant since she evaluates that even commodified art is inaccessible. International comparability, on the other hand, is another way she proposes as a method for understanding the real situation of art supply in a city or country. However, she notices the necessity of a mixed methods approach to the integration of art with poverty measurements, as well, through subjective and objective measurements:

But I always consider these measurements a little bit- I mean I would measure art poverty at societal level both objectively and subjectively. I mean, do people just say that they are poor in art, like I thought before, or what do they say, I also ask these, I mean, somehow I get those subjective evaluations and at the same time I try to measure it objectively. How I would measure them, you may ask. I don't know, TÜİK [Turkish Statistical Institute] has cultural statistics, how many people go to museums, how many people visit a library in a certain town, how many people went to a specific theatre play and so on, we were checking those recently municipality by municipality, when looking at the Urban Quality of Life indicators, we saw how many

theaters there are in a city, I don't know, how many theaters there are per thousand people, I mean, these are all very objective. Now, I don't know if you noticed but here, I am trying to measure art as a product that is consumed and used, but still I think it is very important, why? Because, for example, in a city, I think that the number of theaters per hundred people, per thousand people or however we define it now, is important. Because the thing I just said is that art is accessible to you, that is, you reach it somehow, you see it. (…) And of course, because I think that subjective things are also important, we should ask people whether they think the facilities are sufficient in the city they live, I mean we can measure poverty subjectively here because of this, on a more social level.

Since JD previously defines art poverty and art deprivation as respectively social and individual, she separates their measurements, too. For her, art deprivation can be measured as subjectively through individuals:

I think of deprivation, the state of deprivation, as feeling the need, as something more individual. We can ask people directly in artistic activities, they may be producing art themselves, that is, they may be an artist, or they do not need to be defined as an artist, they may be involved in something artistic themselves, so we can ask these people.

I find the mention of mixed methods approach significant although it has been scarcely raised in my field. Approaching both quantitatively and qualitatively requires expansion and innovation in the understanding and measurement of poverty. It is evidently not new for poverty literature yet with the integration of art, there appear new paths to be opened. Furthering the issue, JD hits the high spots by criticizing the limitations of existing methods and proposing art not only as a dimension in definitions and measurements but also as a method in data generation and collection processes of these measurements.

In one study, Kahnemann has participants write an open diary. So maybe it's something more qualitative. If that form of existence were similarly written or drawn- maybe art, maybe art will solve some things, let me tell you something (…) we spent 2 days with such an activity, an artist came and worked with us. We really did so many different things such as, I don't know, cutting quotations out of magazines, forming poems, I don't know, we drew, we painted, we held hands and played a game called creative drama and so on. We tried to perform something there and explain ourselves through certain topics. It was really interesting to me, because, for example, Cansu, if I knocked on your door and said "I came from X institution, we are doing some research", and I asked how satisfied you felt with life in general and told you to rank it between 1-10, and you said, for example, 7 or 6. So how would I understand that 6 now? Maybe if I spend two days with you as an artist, if I make you do something different, maybe I can measure better, I don't know. For example, if I make you do creative performance, do something else, make you talk, you know, these are the things you understand. Let me call it a more qualitative dimension, a more in-depth one. It's something you can reveal those feelings more, if I can establish that interaction, that communication with you, because that measuring at the door or filling in the survey onto a formula, even if you create the perfect multidimensional scale you want, it doesn't matter. I mean, there is no radical change in the way of receiving information! Whether you ask online, send surveys via web, or send an interviewer to the door, you receive that information in a limited format. You don't give that person a chance to really express her/himself or you do not observe one in the flow of one's life. Am I able to explain the limitations of those measures? They're not working!

As concluding remarks, she adds:

even if you produce the most perfect scale, it doesn't work there but I don't want to be misunderstood here, I don't claim that we should abolish these methods. I'm not saying that. I'm trying to use what I already have (…) But of course, maybe it's not the right time for it, I don't know. (…) I think that artists, sociologists and philosophers should be involved more to study this field of art.

The point of embracing art not only in definitions and measurements but also in methods and even policies of reducing poverty expands poverty studies on a vast scale. HZ, a fine arts academic and artist, proposes 'return to performance' as a scale for the integration of art with poverty measurements:

That's your question, if something is going to be put as a scale, a criterion in those measurement things, then turning back to performance can be added. Because the West did this, for a minute, they said, *these bourgeois things*, *there is no way with them*, they said, *they are all rotten, they are all stinky*, they have left them all. They went back to their own human resources and then returned to that primitive human in front of the cave, back to their primal impulses. Without anything, without a budget, without ornaments, this is what I want to say to those who say that art is luxury. In contrast, art says to you, *I can manage better without you*, it says *give me the money, I can manage these places better*. So if one of these is useless, everything except art is useless. Because we beautify with art, we shelter, we stay together, that is, we prevent even wars with art, we were not fighting previously (…) The story of Western societies, Western art, returning to this performance in the early 1900s is very beautiful. We need to go back to the main source, Antonin Artaud says this for example, so let's go there, let's go back to that essence. There's Grotowski's Poor Player, so I'm still close to them, for me, these [scholars' debates] are still relevant. I mean, this body is enough, we don't need fuss and feathers. Here is the

measurement dimension Dear Cansu, they have achieved it. They really took it as a benchmark, as a criterion and they succeeded, we witnessed it. We, too, must do this as soon as possible. And if we go back to our own resources- not to someone else's, which then is called imitation anyways, we cannot get out of that imitation then, so there is no need for it- whatever we used to do, you know, whether we were knocking on wood, whether we were dancing at a wedding, whether we were having dancer boy at circumcision feasts, whether we were inviting others to perform a play, I don't know, whatever our resources were, we need to return to them and start walking at that point. This has nothing to do with the budget, money and such stuff but only those resources. So if a measurement is needed, this thesis could be the improvement of a benchmark and You can discuss this with the ministries, I also think that they will listen to them, the ministry of education, the ministry of culture, that is, when this is over, you can go and talk to them and say, 'we passed by such a road and this is our suggestion'.

Return to performance or return to self is the key word. HZ, once and for all, takes us to the definition and understanding of art. She situates the existential, daily, basically necessary, intrinsically available, fundamentally legitimate nature of art through its historical improvement:

The world civilization discovered the performance when it said, "OK, that's enough," and established its own modern republics after that post-Baroque, rotten, huge kingdoms, realizing its imperialism. In other words, modernity did not come only with the establishment and settlement of modern western republics. Right there, maybe modernism was even before modernity, that is, it was flourishing in art even before modern thought, and it's the same with art because the artist doesn't stop! By the time the thought will be formed, written and proven, an artist will already have painted a picture and boom, all the previous eras

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get destroyed! So that's the difference between traditional art and modern art, modern art is not something spoiled that tells traditional art "oh darling, you're so outdated, so old, I'm throwing you away now," modern art looks at traditional art and says "my friend, you were so good but where will we arrive at from here?" So, this is what Picasso says to an impressionist painter who was a very good landscape painter; "my friend, you paint amazing landscapes but you just sit here and see this? Look from the other side, look from here too. Look, The Lumiere Brothers invented the cinema machine, which is multi-focal and can look from every angle. You don't need to look at a portrait of a girl like she has only two eyes and a nose, let it go, my friend, where will you arrive at from here, this is the slogan: where will you arrive at from here? You can look at other angles, *mehr fahre optik*, they discovered something multifocal, and after that, in cinema, in art - Virginia Woolf, James Joyce, Italo Svevo, I mean, they are modern, (…) intellectual modernity was not so strong when works of modern art appeared, it took another 50 years for that. In art, it is much easier, more practical, more immediate, more in life. Just as they discovered it, they went back to performing.

As all these analyses I have conducted throughout the discussions show, we have to dethrone art from its ivory tower whereas we also have to unearth poverty from its blind shaft by means of not only quantitative and qualitative but also artistic and art-based approaches. Quite in parallel with the improvement of art in history, I can see the improvement of art in poverty studies, as well, and ask the same question: From here, where will we arrive?

CHAPTER 5. DISCUSSION AND CONCLUSION

Very well, but I am after something different;
poem as not an elegant cream-cake, but as a bread;
poem as not a magnum opus, but as an occupation to survive.
Ursula K. Le Guin, 1999

I would like to set this thesis over criticism. Criticism of the world, criticism of the era, criticism of the order, of the systems, of the self, but also of definitions, perceptions, constructions and discourses: of structures and agents, to be precise. We are passing through an era where each and every concept has many meanings changing situationally, locationally, historically, individually- circles can be broaden and multiplied. I can see that postmodernity and contemporary modernity reside on the flexible and kaleidoscopic nature of this change in meaning- though in different ways- and I am aware of the potential embodied in this situatedness. Yet, I am unhappy with the state-of-play, as well. Different from the dichotomous and hierarchical understanding of the structure-individual relationship of orthodox modernity, I, hereby, embrace an inter-relational and interactive engagement of the two and their reflections, through art and poverty. Actually, there is no need to indicate that neither art nor poverty are issues to be solely discussed within and between themselves. Still, in order not to cause any misleading, I would like to clarify that this thesis discusses the inter-relationality of almost all 'big' concepts by means of art, poverty and measurement.

From the very beginning up to now, we, as human-beings, have been in close relationship with the structural bodies. Economics, politics, and religion take their places in our lives as Bermuda triangle, and other structures like education, family, health, and law have been positioned accordingly. Language has, as well, taken a seat among these structures. In a dichotomous and hierarchical setting, these structures have determined the individuals and their perceptions, feelings and actions while in a horizontal and mutual relationship, the structures and the individuals have interacted with and influenced each other. When it comes to art and poverty, we see all these structures along with many more manifesting themselves naturally as determiners, owners, 'god-fathers' of the *fate* of not only the phenomena of art and poverty but also

their agents. What is more, society and individuals are not excluded from this *creation* process.

Within this scope, in this chapter, I aim discussing my analysis findings with a similar order starting with the definitions of art and poverty, continuing with the necessity and importance of art within poverty measurements, and ending with possible ways for it through their connections with this abovementioned inter-relationality of structures and agents.

5.1. That is the question: to live or not to live with concepts without undefining them?

Let me start with an oxymoronic question: what is 'to define'? Online Etymology Dictionary explains the word as "directly from Medieval Latin *diffinire*, *definire*, from Latin *definire* "to limit, determine, explain," from *de* "completely" + *finire* "to bound, limit," from *finis* "boundary, end"" (OED, 2021). Relatedly, the 'definition' is elaborated as:

> "*diffinicioun*, *definicion*," "decision, setting of boundaries, determination and stating of the limits and distinctive nature of a thing," also "limitations," also "a statement of the meaning of a word or phrase," from Old French *definicion*, from Latin *definitionem* (nominative *definitio*) "a bounding, a boundary; a limiting, prescribing; a definition, explanation," the last sense often in Cicero, noun of action from past-participle stem of *definire* "to limit, determine, explain," from *de* "completely" + *finire* "to bound, limit," from *finis* "boundary, end" (OED, 2021).

This explicitly indicates that making definitions is almost always problematic and exclusionary as the nature of the act of defining requires setting boundaries to the meanings. In other words, no matter how we define a concept we are deemed to leave some aspects of it behind and/or out. Does not this resemble the interpretation of 'reality' in that the real cannot be understood and expressed fully? Definitely yes, and

we can drive the discussion from here to the impossibility of a complete and accurate account of the real along with of making all-inclusive definitions, and, accordingly, to the Sisyphean challenge of social sciences. Notwithstanding, we know that we can do our best for generating "better accounts of reality". Similarly, we can also work for making more inclusive and less othering definitions. This is what science does for centuries: breaking another brick in the wall. Aware of the fact that any concept we take on board suffers from the deficits of defining especially in social sciences, we admit the existences of these deficits and slowly leave our perfectionism aside. We set our boundaries, determine our targets and work for/within them, each time aiming at improving the data we have. The standpoint of the researcher naturally shapes the study. I will not direct the issue into the depths of objectivity-subjectivity discussion but as a feminist researcher, I situate myself within the thought that, to ensure a stronger objectivity, better accounts of reality can be acquired through the subjects of the defined knowledge, for which self-definition turns out to be a must (Harding, 2004; Collins, 1986). Of course, this is not a commonly preferable stance even in recent times, let alone throughout the history. There are countless subjects whose voices have been silenced, ignored, marginalized, misrepresented, and subjects whose boundaries have been set by the ones who have the power to define them for centuries. Poverty is one of them. Art is another.

5.1.1. Art and Poverty

I have handled art and poverty separately in my fieldwork and analysis. However, due to their inseparability, I would like to mention them together, at least to a certain degree, in this discussion part. Here is one of the holiest questions of the thesis: How to define art and poverty? As I have shown in my analysis chapter, there, in one hand, appear a whole raft of approaches towards art and poverty, towards their nature, towards defining them, and the nature of defining them. On the other hand, we have an immense accumulation of attempts in history and literature regarding their definitions and nature. Both art and poverty have strong, overly and overtly interwoven interconnections with economics, politics, religion along with culture and education in structural level. As extensions of this structural level, class, ethnicity, gender, sexual

orientation, nationality, disability and similar intersect in an individual level through capitalism, conservatism, racism, elitism, patriarchy, homophobia, ableism, ageism, anti-immigration, and marginalization. All these structural and individual levels shape our selves along with our perceptions, definitions and actions towards both art and poverty not only in personal and social/societal but also national and international circles.

To proceed stage by stage, structural bodies situate art and poverty in opposition to each other. For this, capitalism forms a base as, BV comprehensively comments, it "seeks for a conceptual confusion because blurred areas create much better markets". Defining art as a commodity, and poverty as the lack of commodity through monetary and/or objective resources, for instance, we fall into the trap of capitalism due to the fact that it "invents needs" (BV) as it soars up via 'selling'. Transforming the abstract to concrete, i.e. values and feelings into commodities, it asks for more 'consumption', which reveals that "trade-mark of capitalism is to increase our deprivations in number" (LN). In other words, it wants us to be a cog in the wheel (KC). There is a pretty fine line between what LN and KC indicate. Let me look at the relationship between the two linguistically. The word 'deprivation' is "noun of action from past-participle stem of *deprivare*, from *de-* "entirely" (see <u>de-</u>) + Latin *privare* "to deprive, rob, strip" of anything; "to deliver from" anything (see <u>private</u> (adj.))" (OED, 2021). Proceeding to the directed links, I would like to share that the prefix of *de-* "came to be used as a pure privative – "not, do the opposite of, undo" – which is its primary function as a living prefix in English" while *private* is "a past-participle adjective from the verb *privare* "to bereave, deprive, rob, strip" of anything; "to free, release, deliver" from anything, from *privus* "one's own, individual," (OED, 2021). As their etymological usages clearly uncover, there is a direct connection between deprivation and the private, and consequently, de-privatize. Lexicalizing the concept of "de-privatization" through the combination of 'deprivation' and 'de-privatize', I would like to coin the term apart from its economical meaning as "the act of transferring ownership from the private sector to the public sector" (Potters, 2021). Within this scope, deprivation can be explained as 'an absence' while de-privatization grows into the meaning of 'stripping the privacy from'. Ascertained from this

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perspective, de-privatization implies the absence of the essence, of the exclusive, the very personal and, accordingly, the political, in other words, the deprivation of the self. What we seek for with the motto of "the personal is political" is not the de-privatization of the personal but its publicization as de-privatization is quite problematic in that it simply 'deprives' while publicization 'makes public'. Similarly, from the aspect of art and poverty, the relationship between deprivation and de-privatization takes on a new significance as both phenomena are related with de-privatization. If de-privatization signifies the deprivation of the self, then, deprivation points out the absence, the detachment of the core from the self, which corresponds to the detachment of psychic energy- which is intrinsic to us- through various reasons, from the aspect of art. To put it different, deprivation is the detachment of what we inherently have due to either internal reasons like (self) alienation or external factors such as economic, political, sociological, cultural, physiological and similar obstacles, which evidences existential and casual nature of art from an ontological stance. De-privatization of art through its transformation from an everyday life aspect into a commodity creates an art sector which results with its deprivation, its detachment from the self. Sequentially and relationally, art sector retreats into its own shell and opens the historical debates of whether or not art is for art's or for society's sake. As for poverty, on the other hand, de-privatization of poverty refers to the detachment of people from their own resources, both materially and spiritually, and brings forth the de-privatization of deprivation, besides, by means of governmental bodies. Defining poverty with its dichotomous reciprocity, richness- both defined with economic emphases-, structural forces including academia eliminate non-material aspects of their nature, which, at the end of the day, reduces people into their physical needs and determines what they should or should not be and have and do. Increasing our deprivations in number through invented and pseudo needs, economics hand in hand with politics de-privatize our selves in connection with which we shift onto the horizontal realm that Kaya calls, and we turn into the cogs of the wheel that KC mentions. At the extension of this, art ascends to reside in an ivory tower while poverty graves in a blind shaft. The tendency of relating art with luxury, high education as well as extra-ordinary ability, and of relating poverty with basic needs, inaccessibility and incapability derives from the doctrines of economic, political and socio-cultural systems we have been exposed to

for years, and results with a yawning gap between the two. Nihan Kaya, in the introduction part of her book *Yazma Cesareti [The Courage to Write]* (2019), makes an oxymoronic definition of art asserting that it is not a self-expression, "the artwork does not express anything except for its own self, the artwork is solely its own expression and this is what makes it an art" (115) setting the limits of the meaning in a flexible way that leaves the autonomy to the subject, and warns against the misperceptions related to art stating "… almost all mainstream ways of thinking in regards to creativity, creation process and the artist are wrong. The greatest of all is, on the other hand, to see literature and art as a luxurious pastime, as a luxurious consumption material that grand economic, political, social problems will shadow" (2019: 12). "Luxury" is the key word for my study in that it is light years away from the "poverty" as we know it. This is one of the reasons why we do not come across art even in multi-dimensional poverty approaches.

Obviously, economics, politics and religion are intertwined with each other given that capitalism cannot be separated from conservatism, neither conservatism from patriarchy. As and when religion stones the devil- "art"- through its stigmatization as "shame, sin and taboo", and poverty as the "fate" of some people, conservative governments forbid or, at best, filter art to sustain their existence and hegemony because art is a threat for their throne. Through monetary aids, on the other hand, they become "the charitable governments" and enchain people to be graceful and loyal to themselves, which is much easier than providing one with basic human rights for developing the capacities of deep-probing and constructive criticism leading to free expression and independency. Patriarchy, furthermore, monopolizes art and richness- no matter what definition we embrace- on behalf of men. These structures are all so embedded with each other that we find ourselves besieged, which results with not only self-alienation but also alienation to the issues we are living with and for. The polarization of art and poverty through abovementioned structural discourses shape the perceptions of individuals, and frame socio-cultural attitudes of a society which in turn nourishes back the structures. We create a slang language, for instance, through the neologization of idioms such as "artsy-craftsy", "fartsy", "arty-farty", "talking or writing in purple prose", "bullshit artists", "run one's rhymes", "spin a

tale", "poor-mouth", "oily rag", "from the rags to the riches" and many more on. Worse, we construct a hierarchical understanding of 'priorities' according to which art is brought into force to connote a debased approach of entertainment that can, in perpetuity, be prohibited, cancelled, postponed, silenced, even punished, and/or mocked, degraded, discarded in the face of other 'big' issues, as we have clearly witnessed during- though including but not limited to- Covid-19 pandemic. Just as art, poverty has also its share from this hierarchical understanding of priorities in that we get reduced into our physical needs while our mental and psychological necessities are shelved on the back burner, and in parallel with this, the need for art can easily get transferred into a dispensable position when compared to hunger, shelter, and/or other similar 'basic needs'. Within this context, we, at first sight, get seized by the illusion that art and poverty are almost antonyms and, thus, mutually exclusive. Academia, as another structure, of course, does its best for this illusion. Putting self-realization up to the highest rank, Maslow's hierarchy works for the legitimation of this priority, and poverty measurement methodologies carry it a step further hand in hand with political and economic bodies, once again. There are significant questions to be asked here. What does "basic need" mean? What are these basic needs? Whose basic needs are these? Who and according to what does determine them? These questions require the problematization of the subject in addition to the structure. For an LGBTIQA+ individual, for example, basic need may mean their identity while for a migrant, it can be recognition. As for an artist, on the other hand, that is their art. However, probably for all of those who live under totalitarian regimes, that is most possibly freedom of speech much more than clothing! I do not want to assign basic needs to any one from my position; rather, I would like to make it clear that basic needs can alter in accordance with the specificities of multiple subjectivities both horizontally from situation to location, from context to conditions and so on for individuals, and vertically from instance to another within the life of an individual. Awareness of this longitudinal and cross-sectional diversity prevents us from falling into the trap of reducing and determining assumptions of orthodox modernity. In reality, we cannot separate the material from the non-material as they represent reflections of each other in themselves. To put it different, non-commodification of art along with non-materialization of poverty is a must for the deconstruction of their definitions and,

therefore, of our perceptions and attitudes towards them. For this, we have to rule out Maslow's hierarchy together with the hierarchy existing among the perceptions towards the artwork, the artist, and the art-lover. In other words, an equal evaluation of this tripod of art serves as a ground for the elimination of misperceptions of "high art", "low art", "popular art" and so on, and prevents superiority of one leg of the tripod over the others which also causes huge problems in our approaches to art and poverty. When we realize that art is a fundamental human right and an existentially basic need with its non-commodified nature we achieve in spanning the boundaries whose real meaning is surrounded by. Therewith, the realization that poverty is a violation of human rights and lack of basic and existential needs including but not limited to mental and spiritual requisitions opens the door to understand that these two concepts talk to each other from the same level, in reality.

Constitution process of the relationship between art and poverty, on the other hand, embodies the risk of swaying between pathetic phallacy and apathetic phallacy. Pathetic phallacy can be interpreted as the tendency of blurring the distinction between our emotions and the reality, in other words, it is the (mis)transference of our feelings towards nature, while apathetic phallacy is the opposite through which we naturalize and reify living organisms. With Gürbilek's words, "If pathetic phallacy is the personification of the things, then apathetic phallacy is the reification of the persons. If pathetic phallacy is the humanization of nature, then apathetic phallacy is the naturalization of the human accepted natural just as the sea, just as the iron. If pathetic phallacy makes nature invisible because of the emotions, then apathetic phallacy takes emotions out of our sights and precludes us interrelating knowledge with emotion" (Gürbilek, 2008: 55 with reference to Ruskin, 2000 (1856); Atay, 1987). With reference to this, evaluating art as a direct poverty reducing method is a pathetic phallacy, while considering poverty like a stone needed to be objectively and quantitatively defined and measured is an apathetic phallacy. Both art and poverty must be situated with due care to avoid from falling into any side of these phallacies. In other words, neither poverty nor art ought to be handled as the objects of each other since they are two faces of the same coin when we leave aside thinking them dichotomously and/or mutually exclusively. When we descend art form the ivory

tower it has been resided down to an ontological and everyday life aspect, we save ourselves from falling into the trap of evaluating it as a luxury and reachable only for "the rich". On the other hand, when we ascend poverty from the blind shaft it has been graved up to a non-material, relative and subjective aspect, we succeed in saving it from being monopolized at the hands of "the poor". Here comes equality. Actually, both art and poverty are on the same platform in that all individuals have the artistic energy as potential, and all individuals feel poor and deprived in life from different aspects. In other words, I situate art and poverty interactively influencing each other in which both are the subjects in that art is everywhere and poverty is not just a multi-dimensionally dealing with the deprivations of education, health, time, monetary needs and capabilities, but also with the deprivation of art and it is not only the problem of "the income poor". Even artists can be art-deprived and art-poor when they are not provided with necessary atmosphere to create their art as we clearly understand during the Covid-19 pandemic. Influenced from Jung who initiates that each and every one of us inherently have psychic energy that forces either actual or potential mental and creative activities, Kaya generates artistic energy which refers to the healthiest energy of an individual that can be suppressed but cannot be eradicated in any circumstances. However, due to all abovementioned structural, social and individual reasons which altogether comprise an art poverty, not all people can reveal these energies although they intrinsically have it. For me, this situation creates an art deprivation which contributes to our overall poverty. In other words, those of us who cannot reveal their artistic energy are deprived of their potential due to art poverty, meaning that art poverty causes art deprivation, which all in all stiffens our poverty. As a dimension similar to time, art deprivation reveals another dimension of poverty. As Kaya states "producing artwork is an innate necessity of a person" (2019: 30) and I claim that when we are deprived of this innate necessity we are poor.

Up to now, I have aimed at discussing the ontological and epistemological ground of art and poverty and in the following sub-chapter, I would like to continue with the insights of art poverty and art deprivation with regards to poverty measurement methodologies.

5.1.2. Art deprivation and art poverty

As I have situated art into a human rights and basic needs realm together with its non-commodified and everyday life aspects just as contemporary art leads us to, whereas I have deconstructed poverty as the lack of material and non-material needs along with its relative and subjective nature, I, now, would like to discuss art poverty and art deprivation in more detail.

Neither art deprivation nor art poverty are concepts to be discussed in literature. For this, I asked the participants what these concepts did evoke in them. As I have shown in the analysis chapter, this has been a grand duel. First, since poverty comes hand in hand with deprivation, it has been difficult for them to draw a distinction in between. Second, both art and poverty have canonical definitions as I discussed above, which beclouds thinking outside the box. Still, both in-depth interview and focus group participants have discussed the issue in such a comprehensive way that they not only have drawn the lines of the concepts but also filled them in. In accordance with their approaches, I can now clearly associate art deprivation with individual factors, and art poverty with broader social and structural factors, which at the end of the day are naturally inter-related. Within this context, art deprivation refers to all that we feel and that we do not feel in the absence of art. That is, fear, anger, pain, despair, emptiness and more are all appeared as negative feelings that we face as and when we do not have the opportunity of engaging with art either through producing or receiving it. These feelings arouse when we have a notion of and passion for art in our lives, which leads us to the question: what if we did not feel its absence due to having no place for and/or meaning of art in our lives? Can anyone who does not feel the need be art-deprived? Prior to the fieldwork, I would recklessly answer this question with a big NO. At the end of the field, however, my opinions have changed, as well. Throughout the analysis, I have realized that even not feeling the necessity of art is a form of art deprivation in that it clearly shows the level of (self-)alienation. When abovementioned structural and individual influences are taken into consideration, the issue of art awareness awaits its turn for discussion. If we index art to socio-economic

conditions, to an inborn talent, to high education, to a commodity and/or an object, then we close the door to an art approach that regards acts created inner-directedly and with true self in an everyday life setting as forms of art. On the other side of the coin, if we index poverty in line with economic or material and/or objective needs, then, art becomes luxury while bread turns into the first and foremost- sometimes even the only-way of survival. Further, even the slightest hierarchy between and among the dichotomies of objective/subjective, material/non-material, body/soul, bread/breath, nature/culture, men/women, artist/audience/artwork, scientific knowledge/intellectual knowledge/everyday life knowledge and similar is in direct relation with our art awareness, and negatively affects our perceptions regarding the integration of art within poverty measurements. Art awareness brings forth the discussions of demand and supply the relationship and balance of which is highly significant from the aspect of art poverty as art poverty occurs when the quality of demand and supply gets deteriorated. From this perspective, art poverty is a structural issue and deals with the depth, diversity, freedom, multiplicity, liveliness, and abundance of art in both production and reception. Monophonic, censored, monotypic, instrumentalized, framed, and caged ways of art engagement form a basis for art poverty, in other words. As one of the participants of my field, BV, clearly stated, in order that art could be comprehended and regarded as a fundamental right, it, first, has to be demanded as for which, thus, is has to be felt as a basic need. As for demand, it needs to be supplied, on the other hand. Since demand and supply nourish each other, art awareness and both individual and structural factors I have been referring to from the very beginning up to now gain importance once again. Closing this section, now, I would like to proceed with methodological debates of the integration of art within poverty measurements.

5.2. Who are these poor and how poor they are: Measurement of art deprivation and art poverty

The issue of measurement is not discrete from the issue of definition. On the contrary, since measurements are developed in accordance with the definitions, they have their shares from the discursification of the definitions by structural and

individual factors. As a relatively young discipline to be studied in academia in comparison to its practice throughout the history of being, poverty has been dealt with a plethora of approaches since 1960s. Expectably enough, each approach has set the fire from its own definition according to which then the measurements and, respectively, policies have been appropriated and improved. With a broader viewpoint, we can evaluate this variety as the result of the progress of human understanding by means of different methodological and ontological approaches throughout time and space. Starting from pure economy and development-based approaches towards the issue of poverty, both political and academic literature have made considerable inroads into less non-monetary approaches through capability approach and multi-dimensional poverty measurements together with political discourses of social inclusion and equality discussions. However, as a requirement of the quantitative research, objective poverty approach has been widely dominant both in definition and measurement. Acknowledging the need for a mixed methods approach, new studies foster participatory approaches through qualitative methods in understanding and reducing poverty. But what about art? I probed this in my fieldwork and as I have shown in my analysis chapter, there exists a wide axe from integration to non-integration of art with poverty measurement methodologies. I am aware that we do not and cannot have a perfect tool to measure poverty with 100 % accuracy. The idea of errors does already derive from this viewpoint. That is why I do not agree with the opinion of leaving quantitative approaches aside, in one hand. On the other hand, I agree that measurement is not the ultimate goal but is a tool for us to understand poverty in reality not but what it has deficiencies in doing so which leads us to the opinion that, for this, we need qualitative approaches, as well. Setting quantitative and qualitative approaches in a dichotomous way and determining their efficacy and efficiency hierarchically according to each other would obviously be a dramatic irony in my study. As my fieldwork and analyses direct me, I would like to discuss the significance of mixed methods approach from the aspect of integration of art within poverty measurements. In addition to this, I would like to underline that my aim is not to measure the quality of art. Rather, I would like to discuss the possibilities and opportunities of measuring art deprivation filtered by individual and structural components. As existing definitions and measurements clearly reveal, we- academics,

politicians, civil society members: individuals- have normative understandings with regards to poverty, the poor, and poverty reduction policies, which have been shaped and shadowed hand in hand with structural discourses throughout the history, as I have discussed previously. Our definitions regarding poverty are so normative that we present them as objective. However, Orshansky expresses it very humorously yet neatly as:

> Counting the poor is an exercise in the art of the possible. For deciding who is poor, prayers are more relevant than calculation because poverty, like beauty, lies in the eye of the beholder. Poverty is a value judgment; it is not something one can verify or demonstrate, except by inference and suggestion, even with a measure of error. To say who is poor is to use all sorts of value judgments. The concept has to be limited by the purpose which is to be served by the definition. There is no particular reason to count the poor unless you are going to do something about them. Whatever the possibilities for socioeconomic research in general, when it comes to defining poverty, you can only be more subjective or less so. You cannot be nonsubjective (1969).

I know that measuring the subjective is an oxymoronic attempt but poverty is such a highly complex and multi-faceted issue that it cannot be handled with purely objective concerns in that it has many dimensions which temporarily yet continuously shift among and within specific characteristics. No matter whether it is extreme or deep, poverty cannot be excluded of art engagement with purely objective aims. Just as time poverty reveals, art deprivation and art poverty can uncover a closer estimation to reality when it is considered systematically and seriously. It is clear that an integrated approach towards human-beings has to be embraced instead of separating and categorizing our characteristics and needs in a hierarchical way. As we can trace from the literature, art has been associated with well-being studies rather than poverty studies. However, the integration of art specifically with poverty measurements will form a basis for well-being studies, as well, for well-being studies not only cover poverty studies but also do not deal with art much on the basis of measurement. The

relationship of art with psychological and subjective well-being needs no further debate whereas that art must be considered theoretically a part of poverty and poverty measurements requires further and multiple studies in depth. To open the floor for this, I have two proposals of guidelines one of which for art deprivation while the other is for art poverty. I ground these proposals upon the fieldwork and the analyses of the fieldwork I have conducted. In these proposals, I approach art deprivation from an individualistic viewpoint whereas I consider art poverty from a social and governmental level. For both art deprivation and art poverty, I produce a list of components out of which indicators and signifiers can be derived and generated. Mixed methods approach must be implemented for these proposals as I have already indicated but what is more significant is that we need a more radical way of acquiring and generating data out of these components. For this, I am to propose artistic approaches and art-based methods whose details must be researched and improved qualitatively. Since my aim in this thesis is to form the conceptual basis for the necessity of the integration of art with poverty measurement methodologies, my proposals are to be flexible and demanding for further studies and improvements.

5.2.1. Art deprivation

I have associated art deprivation with art engagement and feelings in the face of absence of art in our lives including alienation to art. With a micro study, I propose art deprivation to be studied on an individual level which can be both quantitative and qualitative. Prominent signifiers that ought to be taken into consideration start with demographic information. Acquiring demographic information of the individuals is quite significant in that age, education, sex along with mother language, parents' literacy, migration/marriage/work histories and similar provide us with the opportunity of relating art deprivation to intersectional identities and marginalities together with familial, institutional and social attachments. Following demographic information, art awareness requires a comprehensive probing in the research. Art awareness can be understood both deductively and inductively but ought to aim at understanding the standpoint of the individual regarding art. Past and current affiliations with art, on the other hand, reveal environmental, locational and situational specificities which also

show the social networks that individuals engage with art through. For this, my list is as this:

1. *Definition:* the approach towards art
2. *Affiliation:* the (non)existence of a relationship with the defined art in the past and present
3. *Requisition:* the felt need for art engagement either in production or reception
4. *Motivation:* the source of engagement with art
5. *Action:* the way of art engagement
6. *Reaction:* the feelings in the face of art engagement
7. *Distortion:* the (non)realization of the artistic energy
8. *Location:* the place of the engagement
9. *Association:* the companionship to the engagement
10. *Continuation/Duration:* the permanency and length of the engagement
11. *Acquisition:* the outcomes of the engagement
12. *Reason:* the basis of (non)engagement

This list may be broadened with further studies yet the grounded theory approach I have conducted reveal these components to be significant in understanding one's art deprivation. As for a detailed description of these components, I would like to elaborate them one by one.

1. *Definition*: I have already mentioned that art awareness has a considerable impact in understanding art deprivation. There exists a difference between an individual who defines art as a luxury product and another one who defines it as a way of living. The distinction of commodified and non-commodified art is significant. Constituting the research on subjective definitions of individuals is a requirement in that art engagement resides in an ever-changing para-positionality. For this, both inductive and deductive approaches that allow for cross-checks ought to be implemented. Besides, there is a quite fine line between art as an everyday life aspect and art as everything. One can claim that if everything is art then nobody is art-deprived as everybody in some way or

another are then in connection with art. That is why there follow other components.

2. *Affiliation*: Previous and/or current conditions and associations with art affect art awareness and engagement directly. Ethnic and/or religious registers, sexual orientation, language, and similar embodied registers play a significant role in not only the perception of art and its place within one's life but also in feeling or not feeling its deprivation and/or the depth of this deprivation. In addition to demographic information and mentioned registers, childhood affiliations and/or past encounters, experiences, trainings, abilities ought to be probed, as well. Therewith, the (non)existence of art centers in the neighborhood, level of proximity/distance to mentioned or nearest art centers can also be considered. As for current affiliations, working status, social security availability, membership of any community and/or association/organization, if yes, the agency and activity and similar have all direct connections with art engagement and deprivation.

3. *Requisition*: One may not feel the need for any kind of art engagement in life either due to having no awareness of art or due to having a negative notion of art. Those having transfused art in every facet of their lives may also indicate that they do not feel the need in that they are already resonated with it, which also shows the felt necessity, or difficulty/impossibility of its nonexistence. Following components are also of use to distinguish in between these. Both feeling and not feeling the need for art in life are highly significant in indicating not only art deprivation but also the demand for art as a fundamental human right.

4. *Motivation*: What moves one to engage with art? Is it inner-directed or a routine or a habitual yet indifferent act or a politically (in)correct attitude? In direct parallel with art awareness, motivation is one of the crucial components that shapes one's engagement with art in that it helps differentiating the acts influenced by hegemonic definitions and discourses of art.

5. *Action:* Considering art as participation to cultural activities is widespread tendency especially in surveys, as a result of which probing the action gains much importance. One can engage with art throughout many forms.

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Production, performance, reception, research, training/education, trading are all mostly intertwined ways of art engagement. Production, performance and reception can intersect with each other in the case of, for example, graffiti. Production and reception work in collaboration with each other from a socialist approach, on the other hand. Research includes individual and/or institutional data collection/generation, data accumulation and archiving while training refers to both receiving and providing educational service regardless of being formal or informal. Trading comprises advertisement, marketing, sale, distribution, all of which regarding art. Our artistic energies can reveal themselves in different forms proving that not everybody have to be an artist yet everybody can in a way or another realize their artistic potential. Exertion is another pillar of this component as working very hard and systematically to improve one's own affects art deprivation, as well. Choosing the soft option, breaking the routine or exerting oneself and demanding for more are some signifiers of our effort that shows the struggle against art deprivation and self-alienation.

6. *Reaction:* Reaction refers to the emotions/feelings we have while engaging or not engaging with art. Feeling excited while engaging with art signifies its inner-directedness and is a litmus test in differentiating everyday life aspect of art from the ambiguity of regarding everything as art. No matter in what way we engage with art the feeling of excitement in the face of encounter takes us to vertical sphere, and this is highly connected with inner-directedness. Besides, waking up 'for' the feeling what art engagement evokes in us, for example, is a significant indicator of the need we feel for art in our lives. Fear, emptiness, despair, anxiety, sadness and similar negative feelings do also relate with art deprivation. On the other hand, feeling nothing in the absence of art can signify the level of art awareness together with alienation and self-alienation.

7. *Distortion:* We as human-beings have artistic energy that pursuits to be revealed throughout our lives. If inner-directedness is one constitutive component, acting with true-self is the other. Distance from the true-self causes the distortion of artistic energy during the revelation. Distortion occurs when

filters, censors, pragmatist and instrumentalist and/or biased acts and intentions do melt into art. Here it is vital to remember that art is only its own expression.

8. *Location:* Location refers to both place and space of engagement with art. Probing the location enables to understand, in one hand, art awareness, and the frequency/prevalence of encounters with art in public and private spheres.

9. *Association:* Through this component, we can probe collectivity or companionship in art engagement. Being alone or together with other people can affect the level of deprivation.

10. *Continuation/Duration:* Repetition and/or contingency can be understood through this component, which shows how art is involved in our lives. This component has also a connection with time poverty. The length of the engagement is an indicator of the level of art deprivation.

11. *Acquisition*: This component refers to both material and non-material acquisitions. It is highly significant as it shows the power of art within our lives. In addition to selling what we produce, struggling with and managing the problems, resistance, resilience, claiming a space against dominant figures, saving oneself out of difficult situations including overall poverty through creativity, finding a meaning in life, self-realization and many more can be regarded as an acquisition of art.

12. *Reason*: The basis of our need for engaging with art along with the basis of not engaging with art display the obstacles in the flow of engagement and accessibility. Via this component, we can understand whether a girl/boy is constrained from any form of engagement with art due to gender inequality caused by patriarchal patterns or not, for instance. Time poverty, income poverty, art poverty or deprivation and/or their intersection can be the reason.

Art deprivation, after all, is a dimension to be considered with our overall poverty level, and this list of components ought to be probed through mixed methods together with artistic and art-based approaches. Here is a display and/or example of a guideline of abovementioned list:

Table 5.1. Components of Art Deprivation

Components	Aims	Sample Questions/Discussions	Cautions	Approaches	Methods
I.Definition	to understand art awareness	✓ How do you define art?	Following questions ought to be directed and evaluated according to one's definition of art	✓ Quantitative ✓ Qualitative ✓ Mixed ✓ Art-based participatory approach	❑ **Deductive** (close-ended) ➢ Scale ➢ Assessment ❑ **Inductive** (open-ended) ➢ Focus groups ➢ In-depth interviews ❑ **Use of audio, visual, word, action** ➢ Photograph selection ➢ Drama/ role-playing ➢ Video/film screening ➢ Diary writing ➢ Drawing
	to measure art awareness	✓ Is […] art for you?			
II.Affiliation	to probe past conditions, associations, experiences with art	➢ Ethnic and/or religious registers ➢ Sexual orientation ➢ Language (Mother, foreign) ➢ Childhood affiliations ➢ Past encounters, experiences ➢ Trainings (in/official) ➢ Abilities (discovered)	Time limitation is required		
	to relate art deprivation with intersectional identities and marginalities together with familial, institutional, social attachments	➢ The (non)existence of art centers in the neighborhood ➢ Level of proximity/distance to mentioned or nearest art center			
	to understand current situation	➢ Working status ➢ Social security availability ➢ Membership of any community and/or association/organization If yes, the agency and activity			

Table 5.1. Components of Art Deprivation (continued)					
Components	**Aims**	**Sample Questions/Discussions**	**Cautions**	**Approaches**	**Methods**
III.Requisition	to understand the need for any kind of art engagement	✓ Do you feel the need for engaging with [defined art]? ✓ In which situations?	Not feeling the need is also significant.	✓ Quantitative ✓ Qualitative ✓ Mixed ✓ Art-based participatory approach	❑ **Deductive** (close-ended) ➢ Scale ➢ Assessment ❑ **Inductive** (open-ended) ➢ Focus groups ➢ In-depth interviews ❑ **Use of audio, visual, word, action** ➢ Photograph selection ➢ Drama/ role-playing ➢ Video/film screening ➢ Diary writing ➢ Drawing
IV.Motivation	to understand what moves one to engage with art	✓ What motivates you to engage with [defined art]?	Inner-directedness is what we are seeking for.		
	to differentiate the acts influenced by hegemonic definitions and discourses of art	➢ Inner-directedness ➢ Routine ➢ Habitual yet indifferent act ➢ Politically (in)correctness			
V.Action	to probe ways of engagement	➢ Production ➢ Performance ➢ Reception ➢ Training/education (receiving-providing) ➢ Research (data generation/collection, data accumulation, archiving) ➢ Trading (advertisement, marketing, sale, distribution, publication etc.)	These ways of engagement can intertwin in accordance with the specificities of the situations/ subjectivities		
	to probe how much and diligently one works for the defined art	➢ Exertion ➢ Improving one's own ➢ Choosing the soft option ➢ Breaking the routine ➢ Demanding more			

Table 5.1. Components of Art Deprivation (continued)					
Components	**Aims**	**Sample Questions/Discussions**	**Cautions**	**Approaches**	**Methods**
VI.Reaction	to understand what we feel at the time we are engaging with art	✓ How do you feel during engaging with [defined art]?	Feeling excitement during engagement is distinctive. Feeling nothing signifies (self) alienation. To be probed regardless of the way of engagement (production, reception etc.)	✓ Quantitative ✓ Qualitative ✓ Mixed ✓ Art-based participatory approach	❑ **Deductive** (close-ended) ➢ Scale ➢ Assessment ❑ **Inductive** (open-ended) ➢ Focus groups ➢ In-depth interviews ❑ **Use of audio, visual, word, action** ➢ Photograph selection ➢ Drama/ role-playing ➢ Video/film screening ➢ Diary writing ➢ Drawing
	to understand what we feel when we do not engage with art	✓ How do you feel when you do not engage with [defined art]?			
	to understand what we feel when we would like to but cannot engage with art	✓ How do you feel when you do not have the opportunity to engage with [defined art]?			
VII.Distortion	to understand whether the engagement with art occurs at its own direction or not	➢ Acting with true-self ➢ Distance from the true-self ➢ Filters, censors, pragmatist and instrumentalist and/or biased acts and intentions melting into art	Needs to be probed very thoroughly and carefully with special ethical precautions		
VIII.Location	to probe the encounters with art in public and private spheres	✓ Where do you engage with [defined art]? ✓ How often do you encounter with [defined art] in public spheres? ✓ How often do you encounter with [defined art] in public spheres for free? ✓ Do you need a (specific) place for engaging with [defined art]?	The (non)existence of a place/space for engagement is significant.		

Table 5.1. Components of Art Deprivation (continued)					
Components	**Aims**	**Sample Questions/Discussions**	**Cautions**	**Approaches**	**Methods**
IX.Association	to understand the need for a companionship in engagement	✓ How would you prefer engaging with [defined art], in person, with friends, or collectively? ✓ How do you engage with [defined art], in person, with friends, collectively?	Changes in preference from time to time are possible. The real need and wish, and in accordance with what changes occur ought to be probed.	✓ Quantitative ✓ Qualitative ✓ Mixed ✓ Art-based participatory approach	❑ **Deductive** (close-ended) ➤ Scale ➤ Assessment ❑ **Inductive** (open-ended) ➤ Focus groups ➤ In-depth interviews ❑ **Use of audio, visual, word, action** ➤ Photograph selection ➤ Drama/ role-playing ➤ Video/film screening ➤ Diary writing ➤ Drawing
X.Continuation Duration	to differentiate whether engagement is spontaneous or not	➤ Repetition ➤ Contingency ➤ Length	Time limits ought to be determined (last 12 months, last 3 months, etc.)		
XI.Acquisition	to identify the power of art engagement	➤ Material ➤ Non-material	In addition to selling what we produce, struggling with and managing the problems, resistance, resilience, claiming a space against dominant figures, saving oneself out of difficult situations including overall poverty through creativity, finding a meaning in life, self-realization ought to be probed here.		
XII.Reason	to identify the obstacles in the flow of engagement and accessibility	➤ The basis of the need for engaging with art ➤ The basis of not engaging with art	Time poverty, income poverty, gender inequality, art poverty can be the reasons. These factors ought to be probed.		

5.2.2. Art Poverty

As I have elaborated art poverty through demand and supply, I propose a macro study. Art poverty ought to be prepared to understand the level of art poverty of a country, thus, comparable indicators over social/societal approaches are needed. In my study, I find following components as significant:

1. *De-privatization:* the detachment of the artistic energy from the self
2. *Marginalization:* the polarization of art world
3. *Politicization:* the ideologization of art on behalf of political/economic/religious benefits
4. *Expurgation:* the censorship or filtration of art world
5. *Uni-vocalization:* the scarcity of diversity, depth, multiplicity, multi-dimensionality of art
6. *Domination:* the suppression over art world
7. *Qualification:* the appliance of the principle of merit
8. *Sustentation:* the support mechanisms for art world materially and nonmaterially
9. *Publicization:* the provision of art and activities publicly and free of charge
10. *Dissemination:* the level of accessibility of free art
11. *Legalization:* the protection of the rights regarding art engagement through relevant laws
12. *Evaluation:* the existence of independent monitoring mechanisms

Governments from the smallest circle of municipalities up to the widest have considerable responsibilities in the chain of supply and demand in relation to art along with perception management and political discourses. Cultural and educational policies, service provision, promotion regarding art and artistic expressions/activities belong to these responsibilities, as well. Together with governmental bodies, civil society, private sector, national/international organizations, and art world have their shares in these responsibilities. I have generated this list, just as the list of art deprivation, through my fieldwork and analyses, and it can be broadened by means of

further studies. It is important that these components are not mutually exclusive. In order for their elaboration, I am to describe them one by one similarly.

1. *De-privatization:* As I previously mentioned, de-privatization signifies the detachment of the artistic energy from the self through structural bodies. In order to understand this, the commodification of art is an indicator.

2. *Marginalization:* Political discourses against art, artists and art-lovers create a polarization within and between the art world and the rest, which is in direct relation with art poverty. Creating sectors and dividing art into hierarchical categories marginalize everyday life art, on the other hand.

3. *Politicization:* Instrumentalization of the art world on behalf of political, religious, economic benefits of the hegemonic has a high risk for art poverty as it has serious impacts on previous and following components in addition to art deprivation.

4. *Expurgation:* This component includes not only the filters and censors applied to artists and art-lovers but also filters upon the accessibility of art. Expurgation, on the other hand, prevents free expression and freedom of speech which is in direct relation with art deprivation.

5. *Uni-vocalization:* This is an umbrella component for the depth, diversity, multiplicity, multi-dimensionality, plurality, variety and similar of art. The flow of material and non-material support mechanisms towards a conservative art rather than an independent art indicates the promotion of uni-vocalization, for example, and results with the loss of demand by other segments of the society both in the level of production and reception.

6. *Domination:* Governments play significant roles upon art and art world. Different from the component of *marginalization (2)*, domination refers to direct acts against art and those engaged with art. Turning a museum into a mosque is an example of domination. Criminalization, scapegoating, manipulation, imposition, attrition of art and art world are some other indicators of domination.

7. *Qualification:* Justification of an everyday life art is not equal to the justification that everything is art and everybody is an artist, as I previously

explained. The principle of merit, in this sense, is crucial for art poverty at every level. High education does not guarantee high awareness of art, neither does high income.

8. *Sustentation:* There are people who earn their living by means of their art just as there are people who commit suicide due to not being able to create their art. Sustentation probes the material and non-material support mechanisms for people who would like to live with and through art.

9. *Publicization:* As I previously mentioned in detail, this component refers to the provision of art and activities publicly and free of charge. Further, it helps sharing or being open to share what we produce, which provides a common attitude towards an everyday life art.

10. *Dissemination:* This component is related with *publicization* (9). From streets to neighborhoods, dissemination shows the level of service provision and accessibility of free art. From amphitheaters to the art galleries, from the landscape of a playground to the city architecture, at both abstract and concrete levels art dissemination over the country comprises this component.

11. *Legalization:* Governments ought to recognize art and artistic expression as one of the fundamental human rights, and have legal structures to protect this right.

12. *Evaluation:* Measurement, monitoring and evaluation of art deprivation and art poverty ought to systematically and periodically be conducted for countries. These processes must definitely be undertaken by non-governmental, independent bodies.

This list can vary in accordance with the specificities of a country. In a country struggling with hardcore democracy problems, the emergence of this list is quite understandable. Methodological approaches to these components can similarly be diversified. Artistic and art-based approaches along with mixed methods approaches can generate better accounts of reality than classical data production tools. The use of digitalization is also of high importance in that digital tools and technics may provide easiness in time, budget, labor force, and richness in approaches. Once again, all these issues ought to be studied for further elaboration.

Towards the end, I would like to share the contributions of this dissertation and my further recommendations for future studies. Theoretically and methodologically, this study expands the definitions of art and poverty along with of basic needs and deprivation, and brings them all together on the same platform through the lexicalization of art deprivation and art poverty. Both art deprivation and art poverty are new to the literature and this study forms a conceptual base for this need. Besides, it provides a ground for the integration of art with poverty measurements through a detailed set of reasons. Integration of art with poverty measurements presupposes a lack in existing poverty measurements due to mainstream poverty and art perceptions, and proposes an integrated approach of the human-being, and of a methodology. For this, I propose two separate lists of components for art deprivation and art poverty to be conducted in micro and macro levels respectively. Moreover, mentioning art-based participatory approaches within the scope of mixed methods approach, the dissertation implicitly criticizes the dichotomous understanding of mixed methods through qualitative and quantitative research, and expands its framework to include artistic approaches as well. Art-based participatory approach is now a radical way of data generation and its place in methodology has a considerable impact which will be more prominent in the long run. In addition to these theoretical and methodological contributions, this study, practically, has policy implications regarding both art and poverty not only in terms of alleviation of poverty and publicization of art but also of measurement and understanding of these issues. However, further studies should be carried out for these lists and the components one by one as this dissertation's main aim is not to propose a complete questionnaire but to constitute a conceptual ground for this integration initially. In addition, there is a need for further studies to determine the thresholds for art deprivation and art poverty.

Either deep or extreme, a poverty understanding which prioritizes physical needs in the name of "survival", and excludes or postpones psychological and mental needs like art and creativity from its scope is unethical, deficit and biased, which sustains the issue of real poverty instead of ending it.

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APPENDIX: ETHICAL APPROVAL

T.C.
HACETTEPE ÜNİVERSİTESİ REKTÖRLÜĞÜ
Rektörlük

Sayı : E-35853172-300-00001452452   16.02.2021
Konu : Cansu DAYAN Hk. (Etik Komisyon İzni)

NÜFUS ETÜTLERİ ENSTİTÜSÜ MÜDÜRLÜĞÜNE

İlgi : 22.01.2021 tarihli ve E-85844849-010.99-00001414352 sayılı yazınız.

Enstitünüz Sosyal Araştırma Yöntemleri Anabilim Dalı Doktora programı öğrencilerinden **Cansu DAYAN**'nın **Doç. Dr. İlknur YÜKSEL KAPTANOĞLU** danışmanlığında yürüttüğü "**A Critical Discursive Approach to Poverty Studies: Art as a Missing Dimension**" başlıklı tez çalışması Üniversitemiz Senatosu Etik Komisyonunun **09 Şubat 2021** tarihinde yapmış olduğu toplantıda incelenmiş olup,etik açıdan uygun bulunmuştur.

Bilgilerinizi ve gereğini saygılarımla rica ederim.

Prof. Dr. Vural GÖKMEN
Rektör Yardımcısı