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MEDIATIZED PERFORMANCE OF CREATIVE PRECARIAT IN THE AGE OF DIGITALIZATION

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IN THE AGE OF DIGITALIZATION

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APPROVAL

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DECLARATION ON RESEARCH ETHICS AND PUBLISHING METHODS

I, CEYLİN ÖZMEN; hereby declare

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- that this Master of Communication Science does not contain any material from any research submitted or accepted to obtain a degree or diploma at another educational institution;

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In addition, I acknowledge that any claim of irregularity that may arise in relation to this work will result in a disciplinary action in accordance with the university legislation.

Ceylin Özmen

_____

Date (21/05/22)

To My Dearest Family...

ACKNOWLEDGEMENT

MEDIATIVE PERFORMANCE OF CREATIVE PRECARIAT

IN THE AGE OF DIGITALIZATION

ABSTRACT

In this thesis, I define the artists who perform physical performances as the artist precariat. Starting from the concept of precariat, I am researching how the life of the precariat artist was affected socially and economically in the transition from physical performance to meditated performance in the age of digitalization. Since this research coincided with the COVID-19 pandemic, I will have better analyzed the companies that were positively and negatively affected by the lockdown and the dimension of precariousness experienced by the artists. In this thesis, the formation of mediatized performance (distributing the video and audio recordings of the produced performance to different media channels) will be explained, to understand what the concept of contemplation is, and to understand the possible losses in art when contemplation becomes cool (artificial) in physical stage art. In addition, I expressed what the concept of precariat means in different studies and why I need to use this concept in this study. Data obtained by semi-structured interviews, which were held with stage company owners and physical performance artists (snowball sampling) and participant observation in field, were analyzed by discourse analysis techniques. Based on the collected data, the relationship between transforming art and artist insecurity will be examined. My analysis is composed of three sections: (1) to examine the measures and difficulties faced by art center owners, audiences, and artists regarding digitalization with the concepts of Baudrillard's "immortality" and Barthes's "the author is death". (2) Investigating the social precariousness created by the financial precariousness of flexible working in the arts sector (in the context of age and gender). Examining the concept of "precariat class" used by Guy Standing in his work on precarious working and flexible employment by focusing on the artist group and adding dimension (depth) to the concept in this direction. (3) To explore the adaptation process of precariat art to mediation shifting in the light of Byung-Chul Han's concept of the "Banopticon" and Durkheim's study of suicide. As a result of the interviews and fieldwork outputs, the death of art, which was defined metaphorically in the first place, eventually turned into

the actual end of the artist. I contend that creative stage artists have difficulties in the transition process because their digital media knowledge and skills are insufficient, rendering them financially and socially precarious. Unemployment and insecurity experienced by the precariat artist in the culture and art sector affect not only the artist himself, but also the family members of the artist, art-loving individuals and the society. For this reason, the artist's insecurity becomes a collective problem rather than an individual one.

DİJİTALLEŞME ÇAĞINDA, YARATICI PREKARYA'NIN MEDYALAŞAN PERFORMANSI

ÖZET

Bu çalışmada prekarya olarak tanımladığım sanatçı grubunun dijitalleşme çağında farklı mecralara geçiş sürecinin sosyal ve ekonomik hayatlarını nasıl etkilediğini araştırıyorum. Araştırma süreci pandemiye denk geldiği için, kapanmadan olumlu ve olumsuz etkilenen şirketleri ve sanatçıların yaşadığı güvensizlik boyutunu daha iyi analiz etmiş olacağım. Pandemide araştırma yapmamın avantajı, sahneden dijital ortama geçişin keskin yaşanmış olmasıdır. Tezimin literatüründe medyalaştırılmış performansın oluşumunu anlamlandırmak, tefekkürün kavram olarak ne olduğu anlamak ve fiziksel sahne sanatında tefekkür yüzeyselleştiğinde (*cool contemplation*) sanatta olası kayıpların ne olacağını anlamak, tezin akışı adına önemli olacaktır. Bunun yanı sıra prekarya kavramının farklı çalışmalarda ne anlama geldiğini ve benim bu çalışmada prekarya kavramını kullanmaya neden ihtiyaç duyduğumu ifade ediyor olacağım. Analizim üç bölümden oluşuyor: (1) Baudrillard'ın "ölümsüzlük" ve Barthes'in "Yazar'ın Ölümü" kavramlarıyla sanat merkezi sahiplerinin, izleyicilerin ve sanatçıların dijitalleşme konusunda karşılaştıkları önlemleri ve zorlukları incelemek, (2) Sanat sektöründe esnek çalışmanın finansal güvencesizliğinin yarattığı sosyal güvencesizliğin araştırılması (yaş ve cinsiyet bağlamında) ve bunu araştırma sürecinde, Guy Standing'in güvencesiz çalışma ve esnek istihdam çalışmasında kullandığı "prekarya sınıfı" kavramını sanatçı grubunu odak alarak incelemek ve bu doğrultuda kavrama boyut (derinlik) kazandırmak, (3) Byung-Chul Han'ın "Banopticon" kavramı ve Durkheim'ın intihar araştırması ışığında prekarya sanatçının medyalaşan performans sürecindeki değişime uyum sürecini araştırmak. Araştırma sırasında katılımcı-gözlemci olarak kartopu tekniği ve saha çalışması kullanılarak yarı yapılandırılmış görüşmeler yapılmıştır. Bu veriler söylem analizi teknikleri ile analiz edilmiştir. Sanatçılar ve firma sahipleri ile bu mülakat yapılırken, birçok etkinliğe katılım sağlanması ve sürecin gözlemlenmesi amaçlanmaktadır. Görüşmeler ve saha çalışması çıktıları sonucunda ilk etapta metaforik olarak tanımlanan sanatın ölümü, zamanla sanatçının fiili sonuna dönüşmüştür. Yaratıcı sahne sanatçılarının dijital medya bilgi ve becerilerinin yetersiz olması, onları finansal ve sosyal olarak güvencesiz hale getirmesi nedeniyle fiziksel performanstan medyalaşan performansa geçiş sürecinde zorlandıklarını savunuyorum. Prekarya sanatçısının kültür ve sanat sektöründe yaşadığı işsizlik ve güvencesizlik sadece sanatçının kendisini değil, sanatçının aile bireylerini, toplumda yaşayan sanat sever bireyleri ve toplumu yakından etkilemektedir. Bu nedenle sanatçının güvencesizliği bireysel olmaktan çok kolektif bir sorun haline gelmektedir.

Anahtar Sözcükler: Prekarya, Medyalaştırılmış Performans, Dijitalleşme, Maddi Olmayan Emekçi, Banoptikon

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

LIST OF SYMBOLS

No symbols are used in this thesis.

LIST OF ACRONMYMS AND ABBREVIATIONS

No acronyms and abbreviations are used in this thesis.

1. INTRODUCTION

1.1 Background

In performing the arts, the artist uses his body as a tool of communication. The artist who connects with the audience and the place with their physical existence deals with social and individual issues such as gender, equality, social problems, sexuality, race, violence, politics, and aesthetics. They convey messages that will improve their ability to question, empathize, and think around these topics. The artist presents an aesthetic performance to their audience based on their observations from the society and the culture they live in. This performance, on the other hand, has the feature of influencing the masses and therefore it is very important to the society as a communication element. While defining communication, Peltekoğlu says, "It is a dynamic process that ensures the transmission of social values and sharing of experiences through the transfer of meaning" (Peltekoğlu 2004, 178). For this reason, art is highly valuable in establishing an effective communication between society and the individual. This communication takes place with the physical performance artist and the audience being a whole. During physical performance, communication takes place effectively due to the factors of sharing emotions, sharing the same place and time, being in the moment, and being here. However, due to the continuous development of technology and the unexpected digital transformation experienced during the pandemic, the art sector has been affected as much as almost all other sectors and which has begun to transform the way it is produced, perceived, and consumed. In the digitalizing age, new media have created a change in the artist's reach to the audience with the presenting (production) of works of art. While art has been affected as a sector, immaterial artists who produce art physically have begun to experience professional anxiety and insecurity the body does not against the body. Mediatized performance, which is a digital solution here, emerges as an alternative way for artists to maintain their profession and reach the audience. In this case, two different alternatives emerge for the artist who cannot perform physically, either to give up their profession or to share their art in different mediums. Whether the artist and the audience, who cannot share the moment and space, can call the art performance 'physical stage art', is the real problem. In this case, if the transformation

of physical art is in question, it will be transformed in the known state of the performing arts and in its existence and meaning. In other words, the principle of vitality, which is the basis of stage art, is being shaken. Therefore, the immaterial artist is also faced with the loss of value and meaning as a profession. This makes the creative artist insecure. Insecurity is reflected on the artist not only financially, but also socially, artistically, and healthwise. The artist is insecure due to the nature of their profession. The increasing expectations of the digital age and the extent to which this insecurity affects the artist's life will be discussed herein. In this research, although mediatized performance is presented to the artist as an alternative solution and a way out, it will be investigated as to why not every artist can adapt to this situation or prefers it.

1.2 Statement of the Problem

Art was born with the desire of people to express themselves and became a necessity by becoming widespread with communication. The individual needs art, culture, and aesthetics. However, the artist has been affected by the access to this need and the change in the consumption style of art. While all five senses are actively used in the performance of physical art, these senses are limited to hearing and seeing in the transition to mediatized performance acted in the digital space. This transforms the communication between art, artist, and consumer. This transformation affects the artist in the context of insecurity. While these effects are financial, social, artistic, and health related, each can be a trigger for the other. Experiencing the "death" of the physical form of art leads to the earthly death and sickness of the physical stage artist. In the thesis, the effects of the possibility of art losing its physical form and continuing to live in a different form will be discussed. This leads me to investigate the question of whether physical stage art is dying. In addition, the death of physical stage art and the insecurity of the artist's absence on the stage will be discussed. The connection between this insecurity with the physical death of the artist will be investigated. Therefore, the death and immortality experience of both art and the artist will be questioned in the context of mediatied performance's transformation of art. The form of this transformation, physical art, thus affects the existence and life of the artist. In this context, it should be investigated how transforming physical art affects the society in terms of art communication.

1.3 Purpose and the Significance of the Study

I examine the effect of mediatized performance on the precariat artist because I question whether the disappearance of space and time between the audience and the artist affects the artist's precarity. To achieve this goal, I will be relating contemplation and the aura effect to mediatied performance in the physical performing arts. I will also be explaining the effect of the destruction of physical space on the artist using the concept of precariat, because I will analyze on the basis of insecurity whether the loss of contemplation that will be experienced due to the transition to mediatied performance is reflected in the life of the stage artist. In other words, I aim to analyze the connection between the disappearance of time and space and the artist's life.

My thesis is important in terms of understanding the effects of digitalization on the art sector and artist insecurity in this context. Art in the digital environment, which has notably increased during the pandemic, will be produced with technologies such as the metaverse, virtual reality, or AI in the coming days and will meet with the audience more. The transition to mediatized performance acts as a bridge. Artists who cannot cross this bridge (who cannot adapt) may become insecure. Mediatized performance will be important because art will become virtual in a society that is itself becoming increasingly virtual. "Incompatibles" are in danger of being ousted from the system. I think it is important for the art sector in particular and society in general to analyze the causes and consequences of this danger.

1.4 Theoretical Perspective and Research Method

The concepts that the research focuses on are mediatized performance and precariat. In order to understand the effects of mediatized performance and the transformation of art on the artist group, it is necessary to assimilate the communication promised by physical art. For this reason, while conducting my research, I formed the backbone of the communication of art, based on the use of the concept of precariat and the concepts of death-life-immortality. Therefore, my perspective is interdisciplinary and has benefited from the fields of sociology, economics, communication and philosophy.

1.5 Structure of the Thesis

I structured my thesis in five parts. In the first chapter, which is the introduction, I will talk about the purpose, importance of the research. The concepts of mediatized performance, epic theater, contemplation, reproduction of art, time, space and mirror neurons will be discussed in the theoretical and independent framework. In addition, I will include the concept of precariat in the literature in order to understand the impact of the transformation of art on the artist's life. My analysis is composed of three sections: (1) to examine the measures and difficulties faced by art center owners, audiences, and artists regarding digitalization with the concepts of Baudrillard's "immortality" and Barthes's "the author is death." (2) Investigating the social precariousness created by the financial precariousness of flexible working in the arts sector (in the context of age and gender), and examining the concept of "precariat class" used by Guy Standing in his work on precarious working and flexible employment by focusing on the artist group and adding dimension (depth) to the concept in this direction, (3) Exploration of the adaptation process of precariat art to mediative shifting in the light of Byung-Chul Han's concept of the "Banopticon" and Durkheim's study of suicide. During the research, semi-structured interviews were conducted, with the sample gained through the snowball technique and fieldwork undertaken as a participant-observer. The data were be analyzed by discourse analysis. While these interviews are held with artists and company owners, the aim was to attend various events (for fieldwork) and to observe the precarious process of the artist in the transition from the physical stage to the mediatized performance. As a result of the interviews and fieldwork outputs, the death of art, which was defined metaphorically in the first place, eventually turned into the actual end of the artist. I findings suggested that creative stage artists have difficulties in the transition process because their digital media knowledge and skills are insufficient, leaving them precarious both financially and socially. Unemployment and insecurity experienced by the precariat artist in the culture and art sector, on the other hand, has become a collective problem rather than an individual one by closely affecting the individual, their family members, and society in general.

2. THEORETICAL AND CONTEXTUAL FRAMEWORK

2.1 Background:

The "Mediatized performance" used by Philip Auslander is becoming more and more common in the art industry in Turkey, today. However, the fact that mediatized performance is increasingly preferred by the audience can change the art form and the professional definition of the artist. This is happening with the development of technology and the effect of the digital age. The problem experienced is one of what kind of effects physical art and the artist who performs art will be exposed to in the digitalization process. The artist who cannot adapt to this process will be in professional anxiety. Here, the concept of precariat emerges. In this thesis, the precarious artist is taken into consideration, as one who cannot see the future, who works flexibly, who works on contract, and who cannot find a job. These concepts will be used to express the artist's position in the thesis, so what the concept of precariat is and who it is studied by are included in the literature. In addition, the physical stage artist will also be defined as immaterial labor or creative labor in this thesis. Beyond this, it will be important to understand concepts such as physical scene, space, time, real, fake, infinity, and simulation in order to determine what the circumstances are that make the artist precarious and to understand their relationship with mediatized performance. In my thesis, I will investigate the importance of the physical scene for the physical stage artist and the causes and consequences of the insecurities experienced by the immaterial laborer when the stage is moved from physical to digital. At this point, I will be talking about the concept of "contemplation" in order to understand the transformation of art in the transition of contemplation experienced on the physical stage to the screen. The reason why I include reproduction and contemplation in the literature is to better examine the differences between physical performance and mediatized performance and the possible effects of this transition for the precariat artist.

2.2 Literature Review

2.2.1 Physical art performance and mediatized art performance

Benjamin's claims are essential to observe and analyze the change in art production and consumption from past to present. Since meditative performance is examined within the scope of this thesis, it is important that art production and consumption change. In his book "Artwork in the Age of Mechanical Reproduction", Benjamin discusses the possibilities of a new understanding of art while discussing the artistic quality of the new product, which moves away from the original work. It has lost its aura by copying and mass reproduction techniques.

He says,

> Even the most perfect reproduction of a work of art lacks one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout its existence. This uniqueness includes the changes that it may have suffered in its physical condition over the years and the various changes in its ownership. The first traces can be revealed only by chemical or physical analyses, which it is impossible to perform on a reproduction; changes of ownership are subject to a tradition which must be traced from the situation of the original. (Benjamin 1935, 5)

In other words, if the artifact is modified from the moment it is created, it loses aura, and thus it loses its uniqueness. This change is lacking in pure art in the most efficient reproduction. Technically, the reproduction process causes the work of art to lose this aura. "Since the historical testimony rests on the authenticity, the former, too, is jeopardized by reproduction when substantive duration ceases to matter. And, what is really jeopardized when the historical testimony is affected is the authority of the object." (Benjamin 1935, 3) With these words, he wants to draw attention to the life experience of the work. Today, due to the artistic value of the works produced by the precariat artist for meditative performance and the possibility of aura loss from the work performed by the artist during the meditative performance, it is necessary to internalize the loss of aura that comes with reproduction. Benjamin claims that in the age of mechanical reproduction, the work of art loses its aura as a result of an unlimited number of reproductions. However, it can be said that the aura is not completely lost in digital production, on the contrary, it is reshaped in different mediums. Therefore, the

art produced by the artist digitally may not be a piece of art whose aura has completely disappeared.

Mechanical reproduction helps people and artwork 'meet in the middle', as it were. In this way, the art lover can reach the work whenever he wants. (Benjamin 1935). In other words, anyone can own a copy of the artwork, and copies make it publicly available to the artwork. This offers a more secular art environment (Benjamin 1935). Although Benjamin thought that the deterioration of the aura would change the experience, he claimed that it would bring benefits due to secularization and believed that new technology could be used to make a political contribution (Benjamin 1935). However, new technologies did not bring salvation to the people. The media presents a spectacle and creates a hyperreal society by alienating the public from reality. In this sense, digital reproduction emerges as the destructive power of technology according to Baudrillard. (Baudrillard, 1983). In an interview in the book "Baudrillard live: Selected interviews," Baudrillard says, go back to the source, you can never interrogate an event, a character, a discourse about its degree of original reality." (Gane 2002, 146) In other words, it states that hyperreality distances people from the main source. Understanding simulacrum theory and aura to analyze results and data will be helpful for this thesis because I want to examine the effect of digital reproduction technology on the aura of mediatized performance.

Benjamin, for the most part, discussed the art of cinema and photography. However, in this study, I examine the physical performing arts. The arts that I accepted in my thesis as performing arts include theater, ballet, opera, and modern dance. Benjamin did not include real-time and real-space performances. Therefore, my argument will not exactly overlap Benjamin's theories because he focuses on photography and cinema. Therefore, the loss of aura and the adaptation of the work's secularization theory to my work is complicated by the difference between the type of art Benjamin focuses on and mine. The reason for this complexity is that a photograph or film is already an image. Additionally, it was shot from the perspective of someone else, such as a photographer or director. It is not appropriate to equate the aura of a living work of art with a fixed work of art. When a physical performance is recorded, copied, and distributed, it may not only suffer historical loss, but may also lack emotion. This emotional deprivation

may be due to the fact that the audience and the artist are not on the stage and are not together in the viewer. The viewer takes his aura with him when he goes to the environment, he is in. People in the same place experience a different moment with the aura emitted by the participants, apart from the aura of the stage and the actor. These experiences, the daily experience of the viewer, as well as the aura of the space due to the situations of the people around him and the effect of the work at the moment of its production, also change depending on these situations. From this point of view, taking the audience out of the venue and enabling them to share the moment with the digital environment will be very different from the experience they will have around the stage. The audience cannot see the detail of the scenery on the stage; they can only hear the acoustics in the opera depending on how good the recording equipment and technology are. The audience cannot see the artist's sweat or saliva and much of what makes it real. Not seeing these details causes the ambiance to be lost and the aura of art to disappear with it.

2.2.2 Bertolt Brecht's epic theater

The "alienation" advocated by Brecht theater makes the physical performing arts and the artist valuable to society. The effect of the disappearance of alienation, on the other hand, will not only affect the awareness of society, but also weaken the artist and, indeed, the art as they cannot fulfill their mission. Alienation in art is important in order to understand the precariousness that inadequacy can create in this matter. For this reason, epic theater and its aims are included.

Physical interaction is lost in the transition to meditative performance. For this reason, it may be necessary to talk about Brecht's theater because, in this way, it becomes easier to internalize the importance of emotion and facial expression (gesture) on stage for contemplation in performance arts. Walter Benjamin discussed the Brecht theater in his book Understanding Brecht. Bertolt Brecht is a German theater practitioner, playwright, and poet.

While describing the purpose of the epic theater, Benjamin says,

> To construct what in Aristotelian dramaturgy is called 'action' out of the smallest elements of behavior, that is the meaning of the epic theater. So, its means are more modest than those of the

traditional theater, its purposes also. It aims less at filling the public with emotion, even if it is that of revolt, than at making it consider thoughtfully, from a distance and over a period of time, the situations in which it lives. (1934, 6)

In Brecht's plays, the representation presented by the characters belonging to various economic classes often corrupts society. The concept of alienation that comes into play can create a distance between the audience and the play, that is, the audience can be alienated from the stage. In this alienation, it can enable the audience to look more critically at the social issues that the staged performance draws attention to. This epic theater expects an intellectual rather than emotional response from the audience. With the "alienation effect" of Brecht's theater, the concept of contemplation appears. Plotinos, one of the pagan mystics, described contemplation as the state of the soul losing its consciousness and not being itself. While defining the term as "alloiosis", that is, alienation, it is defined as the state of the soul required to get rid of a lower form of existence, namely its own existence, and integrate with the one and only, which is the source of everything (Songül 2012). From this point of view, I aim to establish the connection between contemplation and alienation because I am discussing what effects the transition to mediatized performance will have on the loss of alienation required for the artist and the audience to look at social and individual events objectively, in the context of time-distance-space. Brecht says, "A representation that alienates is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar." (1964, 8) Just like in contemplation, he wants to express that alienation from the situation can be more useful in terms of finding meaning. In favor of the alienation method, it enables the self-alienated individual to understand the situation correctly (Brecht 1964, 6). Alienation is a concept contrary to the concept of "Katharsis", which is at the center of the Classical Theatre. In Katharsis, the audience internalizes the events by participating in the play and perceives the situation when the play is over. In alienation, from the beginning of the play, the audience watches the events from the outside and then empathizes. Brecht theater makes use of the concept of "Gestus" while doing this. This concept is defined as: "The [Haltungen] domain of the characters' attitudes towards each other is what we call the Gestus domain. Bodily posture, tone of voice and facial expression are all determined by a social 'Gestus': the characters curse, flatter each other, instruct each other, etc." (cited in Doherty 2000,

442) A Gestus reveals a particular aspect of the character, that is, makes visible the social relations of a consistency and the causality of their behavior. For this reason, Brecht says: "For it is what happens between people that provides them with all the material that they can discuss, criticize, alter." (1964, 13)

Just like Benjamin, the French Marxist philosopher Louis Pierre Althusser also studied Brecht's theater:

> Althusser is adamant in his opinion that the alienation effect as practiced by Brecht is not the psychological watchdog of identification, but a critical-ideological agent that invites the spectators to recognize the gaps in their own consciousness as reflected in the text and performance. From the clash of two illusory consciousnesses (spectator versus performance), critically oriented toward replenishing what each lack by their own absences reflected in the fullness of the other, a new ideology condition is born - whereby artistic activity justifies itself by participating in epistemological inquiry, and vice versa. (cited in Kowsar 1983, 473)

According to Althusser; "Despite the fact that Brecht's "alienation" effect does interfere with the progress of a play's action - blocking the resolution of the fable and thwarting audience identification with the stage characters-its primary function is none of the above, but to ensure the integrity of a decentered totality. This technique which guarantees the movement towards the real is no external imposition upon the Brechtian plays; rather it is lodged in the basic construction of each text." (cited in Kowsar 1983, 472) Brecht's theater is instrumental in examining concrete conditions. A social issue must first alienate the audience from the stage in order not to establish a meaning and connection. One cannot escape from everyday events and may lose objectivity in an unfinished situation. However, in this way, the audience can step outside of the event and watch it with an objective eye, which allows them to better understand the situation. In other words, it allows the viewer who thinks he knows the event or situation to reach the right conclusion by alienating himself. Based on these ideas, the following comments can be made for theater and all performing arts. If generalizations are correct, physical performance emerges as a necessary platform for the audience to perceive, criticize, and interpret social or individual events. Brecht's understanding of the theater comes to the audience to give their full attention to the stage and to think. The scene presents an expression to the audience via facial expressions, gestures, and body language.

In light of this, it is valuable for this thesis to understand what Brecht theater advocates. Physical stage performances can preserve the present value of the work of art only by experiencing it at the moment and on the stage; otherwise, all heavy losses (such as gesture, size, emotion) will neutralize the artist first and then the art. These internal losses experienced by the art and the artist can leave a work of art without aura to society and the individual. As the time and space required for alienation and contemplation disappear, the work and the artist may be faced with the possibility of degeneration, shallowing, and becoming commonplace. This could result in them being deprived of pay for their art, or even potential work because artists, whose main purpose is to develop art, individual, and society, cannot fulfill their roles in the capitalist system dominated by fast consumption. Being a part of the capitalist system with this profession, they have chosen to condemn themselves to being precariat.

2.2.3 Transformation of thought in art: *Tefekkür*

The concept of contemplation that I will use in my thesis comes from a religious concept. In the Quran, there is an attempt at contemplation of the universe. The Institute of Islamic (2018) thought explains contemplation (tefekkür) as "Taakkul means always keeping the angels of reasoning in a moving direction. There is not any accurate time for tefekkür, which is a consequence of taakkul. It means thinking over every topic at any moment." (İslam Düşünce Enstitüsü 2018) Similarly, Sarı, in his article, gives a place to the concept of teffekür. He explains contemplation with the following statement: "Basically, contemplation, which means "to think" and "to look as an exemplary" is a feature specific to human beings only, in the religion of Islam, to think of space, the events in the atmosphere and the earth, nature, creatures, creation purposes, and creator, to look at the unique beauties in the universe as a lesson and It means taking lessons from the beings he created, from the uniquely perfected order in the universe." (Sarı 2017, 56) Although the meaning may come from religion in this thesis, I will focus on contemplation in art. Webster dictionary defines contemplation as follows: "To look at on all sides or in all its bearings; to view or consider with continued attention; to regard with deliberate care; to meditate on; to study." (Webster-dictionary.org. 2022) From this description, I can say that contemplation is highly related to time and place because, in order for the audience to experience the moment of

contemplation, it must be located (looking) from a distant point from the artwork or art performance.

Groys (2017) in his article "Art, Technology, and Humanism" states, "Clothing, cars, etc. wear out in the process of use and eventually disappear. But works of art are not consumed that way: they are not used and destroyed, but only displayed or maintained. Also, they are kept in good condition, they are restored, etc." (Groys 2017) Therefore, our behavior towards works of art is different from the standard practice of consumption/destruction. It is the difference in consumption that makes art valuable. When the art consumer, who distances himself from the work of art and gives it the necessary time to understand, interpret, and watch, gives enough time to the creation of the art, this interest turns into capital. With the discovery of attention, the concept of attention gradually became a different "value". The main reason for this is the information and entertainment sector in which consumer-based capitalism creates the most added value. Dominic Pettman, who works on distraction, (2017) writes, inspired by Benjamin's "Work of Art in the Age of Reproducibility with the Possibilities of Technique": "The contrast between distraction and concentration can be formulated as follows: The person who concentrates on the work of art is immersed in it. Distracted audiences incorporate the work of art." (2017, 29) According to other attention economy theorists, attention is limited and measurable. It is not treated as a commodity like others, but as a kind of capital. In other words, metrics like clicks, downloads, likes, and views are financialized attention gained by highlighting the attention clusters in the digital environment.

Examining the effects of information technologies on society through concepts such as digital labor, Tiziana Terranova argues that attention is seen as a "limited" resource because it is limited and gradually loses value. Referring to what Herbert Simon wrote in 1971, Terranova underlines that the abundance of information creates a misery of attention today. Terranova says, "becoming part of this assemblage implies a dramatic cognitive loss that is translated into a subjectivity more adept at carrying out routine tasks but less capable of reasoning, reflecting and intimacy." (2012, 6) From this point of view, it can be said that the individual experiences a cognitive loss in the attention economy and loses the sense of reasoning, contemplation, and privacy.

It is true that an artwork can function as a commodity and a tool. But as a commodity, an artwork is different from other types of commodities. The basic difference is this: as a rule, when we consume commodities, we destroy them through However, artworks do not get consumed in this way: they are not used and destroyed, but merely exhibited or looked at. So our behavior towards artworks is different from the normal practice of consumption/destruction. is just the contemplation of them—and contemplation leaves the artworks undamaged. (Groys 2017)

In the age of digitalization, the perception of contemplation is changing with meditative performance. The meditative art that comes with digitalization has brought with its easy access and a wide variety of content. This situation, on the one hand, makes digitalization easier for the art consumer to access the works, on the other hand, it raises the question whether accessing all these content with a single click reduces the value of art. The disappearance of spatiality by means of art eliminates the distance between art and the audience. As a result, the rapid and high consumption of art caused by easy access harms the form of art. These changes/transformations experienced by art and therefore the artist affect the artist economically and socially and may cause insecurity.

According to Groys (2008), events and changes in daily life do not depend on the personal decisions of the individual. They cannot control the duration of their experiences. However, art arises from the viewer's desire to capture a moment completely, not to miss it. He describes this emotion as "the wish to hold on to a moment." (2008, 88) Based on this point of view, it may be correct to say that he stopped for a moment and tried to internalize it deeply, since he could not do the routine of daily life in art.

The easy access brought by digitalization and access in the digital environment affects the time defined as contemplation. Boris Groys defined a new sort of contemplation, that of "cool contemplation."

In his article, he quotes:

Cool contemplation has no goal of producing an aesthetic judgment or choice. Cool contemplation is simply the permanent repetition of the gesture of looking, an awareness of the lack of time necessary to make an informed judgment through comprehensive contemplation. Here, time-based art demonstrates the "bad infinity" of wasted, excessive time that cannot be absorbed by the spectator. (Groys 2009)

According to Groys's understanding of cool contemplation, when the art is brought to the screen, it gives time control to the viewer. For example, the viewer can quickly switch between the contents, pause and speed up, in this sense, the time of the moment to pause and reflect belongs to the viewer. However, a certain distance is needed for contemplation, and when it is moved to the screen the distance between the work and the viewer disappears. In this sense, a superficial contemplation emerges. Art is now removed from location and time. In mediatized performance, the distance and time between the artist and the audience disappears, which causes the moment of contemplation to be lost. The loss of the moment of contemplation damages the meaning of physical art.

In this thesis, I will position the exhibition as a physical stage and replace still images with physical performance. In this case, motion pictures will replace mediatized performance. However, the moment of contemplation is still valid in this study. In the performance watched by the audience, there is a distance between the audience and the piece, and this distance may cause the audience to stop and think. The spectators' stillness activates their moment of contemplation. The contemplation that disappears when there is a loss of distance with indirect performance can affect the audience, art, and the artist from different angles. As the artist's way of performing physical performance art changes, whether these effects make the artist physically, professionally or socially precarious will be discussed considering the importance of contemplation in the stage arts.

2.2.4 Body against body, body against screen: Groys' perspective

In my work, it seems to be useful to understand Groys' point of view when examining how art and the artist are affected when the performance meets the body and the screen, as artists who have difficulty in performing meditative performances may become more insecure when they do not go digital.

Groys says, "The digital image is a visible copy of the invisible image file, of the invisible data" (2008, 83). He also associates the copying of an invisible image as "a visible copy of the invisible God." (2008, 83) He claims that digitization has removed the boundaries between the original and the copy. However, he underlines that there

cannot be a copy without an original. According to Groys, if the original does not appear, the differences between the original and the copy will be lost. The image will exist in the invisible space behind the image and inside the image (2008, 91). When this understanding is applied to physical performance arts, it can be interpreted that if there is no physical audience, a dancer or theater who can perform (reach) the art itself will be invisible and therefore meaningless. In this sense, in order for art performance to survive, it must reach the audience. Thus, the first digital form (which is digitally reshaped form of physical original) to reach it can be accepted as original (because it is a digital copy but has no visible original, thus it is a the new original). For example, due to the pandemic, a viewer may not know about an art event or a work of art. Therefore, if the performance can be copied to reach the audience, it is a copy of an original that no one has yet seen. This ensures that a copy is original in the digital world. From a similar point of view, Groys says, "The digital image is a copy—but the event of its visualization is an original event because the digital copy is a copy that has no visible original." (2008, 84) Also, Groys speaks of the contemporary creator's ability to make the invisible visible. It reminds us that information technologies are changing and the adaptation between generations is different. According to him, "Anyone who attempts to transfer his or her old text files or image files using a new software will experience the power of the Oedipus complex over current technology – much data gets destroyed, lost in darkness."(2008, 86) Here, every digital process that the creator applies to a work can change the work itself. This argument coincides with Benjamin's concept of aura loss. Benjamin argues that the detected differences between the original and the copy can be self-protective, while Groys argues that this is no longer the case due to new technologies. He says, "In the direction of the diversification of the conditions under which a copy is produced and distributed and, accordingly, the diversification of the resulting visual images." (2008, 86) In a digital space, an image, a document, can become unreadable and lost if the file is damaged.

The applications of digital technologies to physical performance arts have led to discussions of "fake" and "original". The creation of physical art performance can be perceived as artificial and devoid of originality when a medium (digital media, YouTube, websites, Instagram, Spotify etc.) is used by the audience and the creator. On the other hand, image applications and software packages have become increasingly

common in the digital environment. The realization of the speed and ease of adjustment, assembly, and tampering everywhere undermines notions of genuine truth and authenticity. Virtual images and systems created or supported by this digitization may be viewed with skepticism by many physical performance artists who value "artistic reality" or whose digitalized image may be considered artificial. Especially in areas such as physical theater and body art, that is, in areas where the main purpose is to revive originality, strong reactions can be encountered. While Benjamin says there is a difference between a copy and an original, Groys suggests that a digital work can still be original. If so, the mediatized performance may still be original, because what makes a piece valuable is that it is fragile and lives in time. He says that vulnerability can also live in the digital environment, that processes can damage files over time, or allow them to be lost in the cyber-environment. All these discussions are experienced depending on time and place.

2.2.5 The real question is "To Be Here" or "To Be in the Instant"?: Virilio's perspective

Mediatized performance provides an experience of tele-existence beyond a physical existence dependent on time and space. For this reason, the experience that takes place with the transformation of time and space will change, and this change seems to have an impact on both art production and the artist. In this sense, the intention now is to embrace Virilio's perspective.

The concept of distance consists of the existence of the idea of time as meaning. Distance cannot exist without time. When temporal distance disappears, the image of space expands and changes. There is a conditional link between speed and time. Speed is determined by dividing distance by time. However, as speed increases, it blurs measurable time and distance (Köse 2005). It is possible to say that all of these have emerged with the development of technology. According to the individual, time has begun to mean a subjective time outside mere objective or physical perception. In this case, the perceived time is different from what we perceive as the clock. Therefore, just like space, it rapidly shrinks and becomes ineffective. Objective time can be thought of as, in our daily life, we accept and live time ontically. In other words, we divide one full rotation of the earth into 24 units and evaluate the time in units of hours. In this way, the

perception of the day is formed. With this ontic time understanding, a year is completed when the world repeats 365 days and performs its annual rotation. Therefore, timing is measured according to the motion of the earth around its axis and in its orbit. Starting from an existing movement, the direction of the flow is combined. Time is considered linear and continues from the past to the future. The direction to the future is considered to be invariant. But time is not only perceived objectively. It is also associated with the mind that experiences time. According to Kant, time and space enable us to understand the events and relationships among the people around us (Ceyhan, 2018). In other words, time is also accepted as a vision of human perception. For this reason, time can also be defined as a reality that exists in the mind of the subject. Virilio claims that the past, present, and future tense classification is starting to lose its validity. It presents the concept of the moment as a new time. For Virilio, teletechnologies replace the chronological succession of local 'times' through the immediacy of an earthly and global time. Tele-technologies are extremely illuminating both any activity they make interactive, any reality and any historical reality. (Virilio 2005) Here, as Virilio mentioned, time is speeding up with new teletechnologies, which come with the new concept of instantaneousness, and the where the only obstacle to this is the accident. Virilio emphasizes that the accident experienced in the accelerating technological system will be inevitable and big. With the transfer of these performance arts to the digital environment, it may seem like a technological system accident should the internet system crash. Moving away from real time, living fast, consuming fast, and producing fast may be the reason for the traffic that will cause this accident. Virilio says that a place defined as this place has disappeared with the development of technology and is "instant time". The multi-media effect created through screens and networks causes time to accelerate. Now there is no such thing as here, everything is in the present This is the end of being here and now. Virilio emphasizes that when distance is evaluated through the lens of globalization, distance becomes blurred due to the temporal compression of communication and transport. The new interactive space supported by the Internet and virtual reality enables the person to reach the whole world without having to move. Therefore, we are in the age of paralysis, not movement.

Although hyperspace and time perception have been studied in the literature, the fact that there is a community in the same space causes us to reconsider all these

discussions. The viewer takes his energy (aura) with him when he goes to an environment. People in the same place experience a different moment with the energy emitted by the participants, apart from the energy of the stage and the actor. In this respect, taking the audience out of the venue (space) and enabling them to share the moment in the digital environment will be very different from the experience they will have on a physical space.

The body is a part of space and cannot be considered an external factor. Space by itself does not aim to convey meaning. Space begins to form its meaning from the moment it interacts with the body. In other words, space is experienced by the individual through the senses. With this form, a relationship is established between body and space. Space cannot exist without the physical presence of the individual. In other words, space exists with the body. Maurice Merleau-Ponty said the human body is connected to things. This is how we perceive reality. It says that we can access beings outside of us through our bodies.

According to Ponty,

> We are rediscovering our interest in the space in which we are situated. Though we see it only from a limited perspective – our perspective – this space is nevertheless where we reside, and we relate to it through our bodies. We are rediscovering in every object a certain style of being that makes it a mirror of human modes of behavior. (2004, 69)

Thus, space is no longer an object of observation. Space is a space open to many senses, emotions, and experiences, including one's physical presence. Considering the stage to be a space, it can be said that the bond between the audience and the stage will only have an authentic experience when the audience is a part of that space, hall, or stage. Collins suggests that human bodies must be together for interaction to produce emotion. For him, the confrontation of bodies is a priority for the production of emotions. Similarly, Durkheim believed that togetherness evokes higher emotions (as cited in Turner and Stets, 2005).

In contrast, Andrew Feenberg says in his book that he treats modern technology as more than a neutral tool. He claims that social critics claim that we have to choose between lifestyle and human values, but that this choice is unrealistic. The Critical Theory of

Technology (1991) rejects the pessimistic cliché about technology. In this sense, he argues that it is necessary to go beyond a fixed understanding and opens up space for technology. But the main problem is the insecurity of artists who cannot go beyond this. In this sense, starting from the artist's nostalgic approaches, his professional experiences and insecurities arising from the need to be in space and time will be discussed. Because it is not possible to talk about the insecurity caused by the mediatized performance experienced by artists who are at peace with technology, for this reason the study was carried out on the traditional (physical) art understanding and need of the artist.

"Emotional Contagion", a concept Hatfield uses in his work comes into play here. This happens when people begin to imitate their facial expressions, characters, tones of voice, or anything else they observe, thereby personalizing the experience (Hatfield et al. 1993, 97). In a broader definition, emotional contagion is expressed as the automatic and unconscious transfer of emotions between individuals, which is thought to arise due to the tendency of individuals to imitate and synchronize their facial expressions, voices, postures, and movements to experience their emotions. A collective experience is obtained with the transferred emotion, and this experience differs with the participation of each individual in the space. When individuals come together in the space, synergy will emerge. Kaya transformed Umbert Eco's concept of open work into the concept of "Open Space". (2014) This concept, brought together by Kaya, can be briefly defined as the concept of "Open Space", which has many meanings, does not reveal all its meanings at the same time, and whose meanings become transparent with the participation of the audience, and the audience makes its meaning. According to this concept, every participant who comes to the performance area makes the space look different. The person affects the place he is in. Therefore, each person in the hall affects each other's experience and the existence of the space. The work done on stage changes and transforms with the artist and the participant. Space audience and actor become part of a contextual whole. Each visitor puts the place into a new formation process and each formation is different from the previous one. This may indicate that space and individual cannot be separated from each other in the performing arts, and that the energy that emerges when individuals belonging to the same space come together can only be formed by unity. Considering the stage performances, it seems that being in the

moment and being simultaneous will not be enough. Sharing common space between the audience and the artist is necessary.

2.2.6 Mirror Neuron

In my thesis, I deal with the transformation process of the stage performance along with the mediatized performance, starting from the fact that the professional skill of the artist is to bring empathy to the society on stage, to make them question and to think. The main purpose of performing arts is to communicate with the audience. The most powerful tool that enables this communication to take place is the artist's body. While the feelings and thoughts of the artist transform into an artistic expression through his body, communication, which is an indispensable element of socialization, also gains an artistic dimension. Performing arts that realize artistic communication using many forms of communication; they help the audience, who use the body as an effective means of expression, to understand and interpret life by leaving aesthetic impressions on their senses of sight, hearing and feeling. This emphasizes the importance of empathy on the stage, both among the performers and between the audience and the actor. For this reason, the way mirror neurons work has been taken into account in order to make sense of experiencing that emotion while watching emotions.

Mirror neuron is a term used for neurons that are affected both when the organism performs an action itself and when it observes someone doing the same activity (Rizzolatti and Laila 2004). Mirror neurons underlie empathic processes, triggering the same patterns of brain activation when subjects observe emotions in others when they feel emotions. This mirror neuron activity explains how we feel others' emotions as if they were our own (De Vignemont and Singer 2006). The basis of a stage performance is the artist, the venue and the audience. Maurice Merleau Ponty developed an understanding that the temporal and spatial syntheses that the body establishes with the world through experience create experience and memory on the body. This situation, which Maurice Merleau Ponty calls "experience, memory", enables the audience to perceive and touch the experiential space presented by the theater beyond their senses. In other words, the space as a whole creates the experience. It is a collective and, at the same time, individual experience designed and shared, starting from the way he goes to the place, to the arrival of the place, to the ambiance of that place, and to the fact that

the people in the place are present. That place becomes a part of that place. Each of the participants, who became a part of the space, cause that space to be perceived differently and therefore the experience to change.

To summarize, in the process of copying, duplicating, and reproducing, the work loses its aura. Since the loss of the aura of the work is directly proportional to the witnessing of the work to history, a work that loses its detail also loses its aura. In other words, the details of the work can be determined for this thesis as decor, facial expressions, gestus, and body language. When the work is lost, it may face the danger of "superficialization". This loss creates social and individual awareness by causing the alienation of the person targeted by Brechtian theater. In this sense, contemplation in art is necessary for the organic connection of the performing arts and the audience for the same reason. The details that we assume are experienced by the fading of time, space, and distance also prevent the viewer from sharing a moment of contemplation. In this literature section of the thesis, it is important to internalize the concept of mediatized performance and attention economy. The audience is bombarded with content, with the introduction of instant consumption and production into people's lives with technology. In this triangle of fast consumption, intolerant audience, and too much content, the work and the artist may lose value. This mediatized performance art process may thus destroy contemplation in art. Real space may be needed to continue the physical performing arts experience, otherwise the performing arts will evolve into another form and the artists performing this art would not be able to be employed. People need to come face to face with their bodies to experience stage performances. Physical stage arts can create a unique experience by bringing people together beyond the space, creating empathy and creating a synergy between the artist, the place, and the audience. Otherwise, a performance space stuck on the screen, details and travel will not be reflected. Works of art are destined to be consumed rapidly in the grip of the attention economy. This consumption can bring the end of contemplation in art. In this critical discourse of mediated art, it seems that the audience, who approaches the events from different angles and strengthens the objective looking muscle with the moment of contemplation, cannot gain the same benefit from the mediatized performance. Thus, the stage artist cannot exist in the digital environment and becomes increasingly worthless. For this reason, the artist begins to turn to professions other than what they know and love. A

group of artists who turn to meditative performance seem to be able to achieve some degree of professional continuity, while absenteeism may be due to a lack of contemplation, where the meaning of the artist and the performing art will change.

2.2.7 Meaning of precariat and being a precariat

In order to make sense of the effect of mediatized performance on the artist precariat, the subject of precarity was written by focusing on physical stage artists. In this context, I think it is important for the thesis to add the place of precarity in the literature and how the study of this subject deals with insecurity. Within the scope of this thesis, precariousness and insecurity will be used interchangeably in some places, since similar usage has been shown in other studies. Within the scope of the thesis, the professional change experienced by the artist with the effect of the new digital age and the pandemic will be evaluated within the scope of insecurity. For this reason, the connection between art and precarity will be discussed.

The concept of insecurity is "not being held securely or held in place; the possibility of falling or collapsing is dangerous" or "due to luck"; in the dictionaries. It is also used in the dictionary to mean "doubtful" or "uncertain". In other words, the word precarious can be defined as open to exploitation. In the early 1600s the British used it as "can be exchanged for someone else's pleasure or lost", later broadening the meaning to indicate obscure things, gaining a sense of "danger" as it did in the mid-1700s. Precarious work is the daily risk of being unemployed. In this case, insecurity affects not only the financial but also the social dimension of the individual's life.

Pierre Bourdieu, Michel Foucault, Jürgen Habermas, Michael Hardt, Tony Negri, and Hannah Arendt are considered to be the pioneers of the precariat concept. The concept was used by Bourdieu for the first time in the working life literature. In his best-known work, he used the word precarite in his 1963 research on working conditions in Algeria. Then, he explored the ubiquity of insecurity and focused on general uncertainty and insecurity in life situations. Butler, on the other hand, brought a more philosophical perspective to precarity by proposing a social approach to the precariat. Guy Standing contributed by examining the precariat's new employment conditions, as shaped by flexibility and insecurity. In his study, the precariat class was discussed and classified according to its types. Beck used the issue of security as the basis of his work while

examining the "Risk Society". Giddens, on the one hand, highlighted the theory of risk society by examining the concept of "Ontological Insecurity" (1991); Bauman, on the other, used the concept of "Fluid Modernity" and positioned freedom against security.

Pierre Bourdieu was one of the first sociologists to use the concept of precariat in sociology. In 1963 he conducted research on working conditions in Algeria. He emphasized the distinction between the living conditions of workers working in regular and irregular jobs. For this, he used the concept of précarité. Bourdieu first underlined that precariousness is actually everywhere in 1998. In this way, he made reference to this concept not only in uncertainties in working conditions but also in living conditions. Bourdieu defined the precariat as a kind of new type of hegemony. The fragmentation of global labor markets has created a new and insecure group. We encounter precariousness in the private sector, cultural production and extension institutions, education and media. According to Bourdieu, the individual is forced to be a precariat in the capitalization process. The pressure mechanism in the system is called the structural violence of fear. This mechanism gives the individual the constant fear that he will not be able to find a better job, and this creates the pressure to work in order not to lose the job. According to Bourdieu, precarization affects the person exposed to it beyond the financial. The precarious day, whose future is blurred, lacks the faith and hope it should have for a mass revolt against its mass speakers. He says, however, that it has an effect on everyone, not just people who are precarious. It instills the idea that everyone in the work sector is replaceable and that working in a job is a kind of privilege. This creates demoralization. This approach adopted by Bourdieu, which I have attempted to emphasize in my thesis, will provide a better understanding of what it means to be precarious, not only financially but also socially.

Pierre Bourdieu (1997), using the concept of "precarity" in capitalism, claimed that precarity directs everything and affects all human relations. Influenced by this study, Standing used the concept of precariat, stating that this precariousness creates a new group (on the way to classification). By linking Bourdieu's problem of insecurity with the concept of class, Standing claims that precariousness creates an unstable class. Standing's work is very useful in understanding this globalizing precariat group. Guy Standing has worked on unemployment, labor economics, labor market policy, labor

market flexibility, structural adjustment policies and social protection policies. In 2011, he wrote The New Dangerous Class Precariat. He described this class as one that is in the process of formation around the world. In his study, he sought answers to questions about what precariat is, why this group's growth is important, why this group grows up, who group includes, and where the new class of precariat is taking us. Although he worked in the field of economics, he also touched on social facts beyond the economic perspective. For this reason, the study attracted attention in different disciplines.

Standing (2014) does not define the precariat as, middle class or proletariat. The precariat is an example of neologism, which is the combination of the adjective "precarious" and the name "proletariat". In fact, this concept was mentioned in the literature by French sociologists as temporary workers. Standing has expanded this concept without going beyond its meaning. In his work, he included seven types of precariousness, which are the labor market, employment, job, work, reproduction of skills, income, and representation guarantee. According to him, this class "Each shares the feeling that their labor is instrumental (to live), opportunistic (whatever falls) and precarious" (Standing 2014, 14). Many social and theoretical activities have become flexible and, at the same time, precarious. This flexibility has affected different ideological, religious, ethnic and national affiliations. Because of this nature, Standing called the precariat a leftist-libertarian.

While doing this, he says that this class has not yet been classified, they are not angry enough to resist, and they do not have a political strategy. Based on Standing's approach, it can be said that the artist may also have the need to organize and be a class. The fact that they cannot do this may be imprisoning the artist in insecurity due to the changing form of art with the mediatized performance in my thesis.

Standing mentions that people who fall into this group because of their low incomes are insecure because of their working structure and they do not feel like they belong to the labor market. The fact that their work is temporary and beyond their control also includes people who have not received government assistance. According to Standing, people in the precariat group include women, young people, the elderly, trainees, the disabled, minorities, and prisoners. From this point of view, I can include artists in this group because I may recognize immaterial artists as a group whose income is not

regular, cannot receive help from the state and companies, cannot see the future in the short and long term, and constantly struggle to try to be included in the sector. Although Standing did not specifically mention artists while considering these groups, I think that they are also directly precariat due to the nature of their profession.

Political flexibility, functional flexibility and job insecurity, fragmentation of jobs, flexibility in the wage system, precarious employment, financial crisis, collapse of the public sector, subsidized state, and informal economy have accelerated the growth of the precariat. The study includes the experiences of different countries in many ways. Although they are socio-culturally and socio-economically different, similar examples in such countries support the idea that the precariat is a global class. Accordingly, labor becomes more flexible and insecure. Standing says this leaves them feeling excluded from anger, loss, and alienation. In other words, the precariat is in a constant war of poverty. It becomes dangerous in difficult conditions and with low incomes. When Standing describes the precariat as "the new dangerous class", he means this and emphasizes that this yet unclassified precariat may tend to harm themselves and his environment. In other words, he explains that if the necessary arrangements are not made, the poverty and anger of the precariat will lead to chaos. While using the concept of precariat, Guy Standing approached the subject from an economic point of view. It includes not only temporary workers but also the hopeless unemployed. (Standing 2017) For this, it will be important to examine sociologist Ulrich Beck's concept of risk society because Beck shows that the uncertainty that arises when talking about the risk structure in the risk society can be decisive for the identity of the precariat. According to Ulric Beck, the risk society reveals a social structure adorned with the risks of the post-modern era. He argues that the root of this problem is trust. This is a model of society, and he mentions that the selfishness of the capitalist order and the individualism created by modernity constitute this model. According to him, it is not only the business life of individuals, but also their education, personal life, and family security are at risk and danger. This financial insecurity forces individuals to live in fear of losing something at any moment. In this socio-economic structure, individuals cannot be expected to establish healthy relationships (mutual dedication, thinking, listening) and communication. Participation in social life is very important today. The individual realizes his social existence with his active participation in this social life. Therefore,

the individual makes an extraordinary effort to exist in this life. In the context of my thesis, it will be important to understand that the precariat artist cannot organize, is at risk, cannot see their future, and to what extent this harms the art sector because I believe that the creative worker who does not produce mediatized performance will begin to become isolated from their industry, art, and social environment. This isolation causes class and organizational deprivation. As a result, and cause of the isolation, I will be explaining the social insecurity brought about by financial insecurity. Based on this, I aim to examine how the artist's insecurity is affected by the introduction of meditated performance into their life.

In general, the problems caused by class belonging were resolved through historically located reactions, reflexes, and social control mechanisms within the social class. However, Beck argues that as a result of the technological, social, and economic changes that come with modernity, individuals are eroding their class identities. In other words, according to him, social mechanisms do not have an effect on class values as before. Beck believes that problems cannot be resolved through social security arbitration. According to him, the dominant modernization needs to change. In Beck's words, "Family, neighborhood, even friendship as well as attachment to a regional culture and land contradict individual mobility and the mobile individual required by the labor market." (1992, 88) The constant activity shatters traditional and classroom stereotypes. This changes the sense of belonging and identity in the individual. Individuals take risks by changing their social identities. At this point, individualization leads to a difference in lifestyle and invalidates traditional and social patterns. This is why Beck thinks there is no class connection in the risk society. The individual copes with their own problems on his own. In other words, the only common point of individuals is anxiety. Alienation begins with the individual against a family, society, and other individuals. Material poverty, increased need, mobility, marriage, family, and occupational risks are a cause for concern. The artist's being a precariat emerges here again, for this reason I will be giving place to the artist's social relations, thoughts and experiences about family and marriage. One of the areas where risk arises is the process of inclusion or exclusion from social life. An artist who has lost his financial power or cannot foresee due to insecurity may have problems in establishing social relations. In order to be able to socialize and establish relationships, one must have a regular job and

a satisfying lifestyle where one can realize oneself and meet one's basic needs. Since the artist works flexibly and irregularly, a regular social life may also be relatively irregular. Another vital variable is education. Despite all training, personal development, and global-oriented practices, individuals have difficulties with finding a job and are worried about the possibility of not being permanent in the job they find. I will be evaluating the issue of education under the heading of digitalization. Because even if the person has an art education, different technical skills are needed in the digital age to produce meditative performances. In other words, the artist will be expected to shoot videos, open live broadcasts, and effectively use platforms such as zoom. Those who do not have sufficient knowledge and education may face the threat of precarization.

The risk society theory came to the fore with the work of Giddens (1991), but the first study of the theory was undertaken by Beck. Giddens has associated Beck's concept of risk society with the new view of modernity. Giddens saw this concept to be part of the consequences of modernization and globalization. Sociologist Anthony Giddens has discussed valency around the concept of ontological security. According to him, it is ontological insecurity, as the fear of what might happen even when there is no apparent possibility of disaster. The person continues to worry even when there is nothing to fear. As Bauman stated, the world is constantly changing and is moving towards uncertainty in terms of politics, ideology, economy, and sociology. Order becomes more mobile, traditional value judgments are destroyed or reconstructed. The problem, according to Giddens, is that no one can be sure of their ontological security as effect and cause. The concept called ontological security can be defined as a stable mental state derived from the sense of continuity regarding various events in an individual's life. According to Giddens (1991), ontological security is a regular sense of continuity with one's experiences. This is because people want to give meaning to their lives. Finding meaning helps an individual escape anxiety while experiencing positive emotions (Elias 1985). This situation threatens the ontological trust of the individual when something unexpected happens that is meaningful in the normal life of the individual. Judith Butler is an American poststructuralist philosopher who has studied feminist philosophy, queer theory, political philosophy, and ethics. Butler introduced the concept of insecurity in his book "Performativity, Precarity and Sexual Politics". According to her, "Anything

living can be expunged at will or by accident; and its persistence is in no sense guaranteed." (2009, ii) While social and political institutions are designed to alleviate precarious conditions, Butler sees this as a problem. The political order is not just about the availability of shelter and food, it is designed to secure people's lives. In this case, insecurity creates risks such as disease, poverty, hunger, lack of household and violence in groups exposed to a certain lack of social and economic support. Precarity is subject to state violence and different forms of aggression without state protection. In light of all this, Butler saw the precariat as a starving population. Additionally, she gives the example of sex workers in self-defense against street violence or police harassment. Butler thinks that insecurity is directly linked to gender. She claims that gender-neutral people are at risk of harassment and violence. In my thesis, I will be dealing with the health problems of people who cannot receive support. In this study, although I do not see gender as the main discriminating factor, I will be investigating whether insecurity is experienced in different ways according to gender. I will discuss how feelings such as inadequacy, helplessness, lack, loss of self-esteem differs by gender. In this context, by examining the concepts of breadwinner and marriage, I will examine what kind of insecurities these concepts create for men and women.

Bauman (2013) says that uncertainty has both a psychological and social impact on the liquid modern age. According to Bauman, individuals who dream of freedom are horrified when they achieve freedom and face the risks involved. The most important claim in this work is that Bauman argues that freedom will always come with some kind of uncertainty. He continues this argument as follows: the future is unpredictable, and this creates discomfort for the individual. Therefore, it is the rebirth of a kind of nostalgia for security beyond the concept of freedom that he refers to when examining liquid modernity. Thus, the individual gives up some of their freedom in the face of promised or given security. This leaves the individual feeling lost and scared. As such, fluid horrors are an enduring companion of fluid modernity. He says, "Historical development is not linear, it is like a pendulum," He explains this with an example. Freud says that about 80 years ago, men's and women's distress was based on the need to give up their freedom in order to gain a little more security. According to Bauman, Freud would have said the opposite had he lived today. So, in the historical line the pendulum turns the other way. In his interview, Bauman says he has seen many people

over the past decade ready to surrender, curtail, and limit their freedom. He says that the uncertainty has become unbearable and that is the change that has taken place since the liquid modernity he published eleven years ago. In other words, he states that people gave up their freedom for security, and now they give up their security for their freedom. However, he states that in recent years, people have been trying to escape from uncertainty and have seen the signs that they are ready to give up their freedom for this cause. The professional insecurities of artists also seem to harbor a kind of freedom. But the artist may be prone to taking risks, so this insecurity may not bother them all the time. The reason for this may be that they have become accustomed to and accepted the insecurity of the art sector. However, with the transition to mediatized performance, the professional skills expected of a physical stage artist may change. For this reason, it will be investigated whether changing the promised trust with their own freedom and/or shifting to different professions is a situation that the artist would prefer.

In light of these ideas, it could be said that the uncertainties and pressures experienced by artists, who are insecure individuals, in socio-economic and socio-cultural aspects cause emotions such as fear, anxiety, anger. Afterwards, there may be risks such as illness, poverty, violence. These risks can be reflected not only on the individual, but also on the family and society in general. When I look at it from a broader perspective, I can say that a security problem may arise due to insecurity and possible chaos. In addition, the need for classification and organization for the artist can be mentioned. Accordingly, the isolation of the artist and the problem of adaptation to society and mediatized art may cause disorganization. I added the concept of precariat to my literature to examine what the pressure and fear experienced by the artist, who cannot produce a mediatized performance may experience as a result of physical and mental losses and anxiety about the future. In addition to these, with the transition of art from the stage to the screen, it transforms into a form of meeting with the audience. In this context, the artist's inability to perform a physical performance challenges the bond between art and the artist, which may cause insecurity in him. Therefore, the concept of precariat has an important place for this thesis.

2.3 Theoretical Framework and Key Concepts

2.3.1 Baudrillard's concepts

The created virtual world becomes beyond the real one. Thus, the individual begins to perceive the border between virtual and real as blurred. In his post-modern works, Baudrillard presents concepts such as disembodiment, immortality and fragmentation in space. Also, he used Simulacra, Simulation, and Simulate as the main concepts.

SIMULACRA: "Appearance that wants to be perceived as a reality." (Baudrillard and Adanır 1998)

SIMULATE: "To present an unreal thing as if it is real, to try to show it." (Baudrillard and Adanır 1998)

SIMULATION: "The artificial reproduction of a spindle shape specific to a vehicle, a machine, a system, a phenomenon, through a model or a computer program, for examination, demonstration or explanation." (Baudrillard and Adanır 1998)

I will be using these concepts in my thesis by preserving the meanings used by Baudrillard. I will be examining the change experienced by the artist, the audience, and the stage owners from the physical performance in the theater to the meditative performance with the help of these concepts.

I will be using these concepts to analyze the experiences of the stage owner, the performer, and the stage audience. The use of simulacra is due to the physical stage and performances being transferred to different mediums. While the real is considered physical theater, what it appears is its reflection in the digital. The concept of simulate will be used since the line between real and artificial is getting blurred during the performance presented in digital. The concept of simulation brings along the reproduction of physical performance in the digital environment and the reproduction of performance artificially. In this case, the audience cannot access the physical theater, which he feels like a part of, which will reveal his effort to meet the artistic gap in the digital environment with the virtual one. In this case, considering the concepts of presence and presentness, Baudrillard's concepts and theories are included in the thesis to understand how the audience, the artist, and the stage owners experience concepts

such as reality, life, and death. Since the subject of the thesis is precarization, these concepts will again be essential to examine how real (physical) and artificial (digital or virtual) performances in art affect the artists professionally and socio-economically and how the stage owners experience the mediatized performance process. It will also examine how the audience maintains their ties with art and how they support the precariat artist in this process. For these reasons, Baudrillard's simulacra, simulation and simulate concepts will contribute to the research topic of the thesis.

2.3.2 Standing's precariat concept

The precariat is positioned above unemployment but below the proletariat by Standing. Precariat refers to a class of people who do not have any security, do not have a regular job, and are not likely to find a stable job. However, at this point, Standing also mentioned in his study that the precariat has not yet been classified. (Standing 2011, 22) However, the discussion of defining the precariat as a class is not within the scope of this study. Precarity is not only referred to as job insecurity but also as uncertainty about the future and the accompanying social and material welfare. The term is a neologism formed by combining the concepts of precariousness and proletariat. (Standing 2011, 7) This thesis will be investigating the place of precarity experiences in the culture and arts sector in connection with the conceptualization of precarity. The artist belongs to a class that does not have a regular job and income, cannot find a stable job and cannot see his future. This precariousness is an ongoing problem, but with the advancement of digitalization and the emergence of alternative new media and platforms in recent years, the way artists deliver the art has begun to multiply and differentiate. According to Standing, the precariat is those who have been cut off from working-class communities and families; immigrants, refugees, ethnic minorities, asylum seekers, etc., whose rights are least protected. (2014, 28-31) I can suggest that the culture and art sector workers are also a part of this group. In addition to the fact that the artists themselves, their families and their circles are affected by the precariousness, individuals should not ignore the social problem created by this precarity. Culture and art directly affect the quality of life of the people and the individual. As Atatürk said, "A nation without art has lost one of its vital vessels." (Atatürk 2006) Thus, the precariousness experienced by precariat artists has social effects beyond the visible. The artists were specially

chosen in the thesis because they influence society on a large scale. In addition, the thesis was limited to including only immaterial artists in the research, and artists such as painters and sculptors were not included. The reason for this is to more accurately examine the communication between the audience and the artist in time and space in stage performance and the financial and social insecurity that arises from this lack of physical communication.

Precariat are people who are faced with certain insecurities. These insecurities include labor market security, employment, job security, work security, opportunity to gain skills through apprenticeships, income security, and representation security. It can be defined as people who do not have a future guarantee or who are worried about their present and future. Precariat are people who are threatened by uncertainty, inequality, poverty, and insecurity. Standing's statement about the precariat's loss of self-esteem is the most revealing for this thesis; "One way of putting it is that the precariat has 'truncated status'. And, as we shall see, its structure of 'social income' does not map neatly onto old notions of class or occupation." (2011, 8)

Standing states that;

> Those in the precariat lack self-esteem and social worth in their work; they must look elsewhere for that esteem, successfully or otherwise. If they succeed, the disutility of the labor they are required to do in their ephemeral unwelcome jobs may be lessened, as status frustration will be lessened. But the ability to find sustainable self-esteem in the precariat is surely deflated. There is a danger of feeling a sense of constant engagement but of being isolated amidst a lonely crowd. (2011, 21)

The concept of the precariat is used with the meaning of Standing to describe flexible working, socio-economic precariousness and the inability to find a stable job. However, many other theorists have included this concept in their research from different perspectives. Theorists such as sociologist Zygmunt Bauman, philosopher Judith Butler, Richard Sennett, sociologist Pierre Bourdieu and sociologist Ulrich Beck have studied precarious work. I will use this concept to express the artists whose working hours are uncertain and who work on a contract basis. In addition, my concept of precariat will include artists and company owners who are worried about the future, cannot make

long-term plans, and do not feel financially secure. Besides, I will examine artists' experiences with meditative performance, which has become almost a necessity in the digital age. In this research, I will discuss the adaptation process of the precariat artist in the performances they are involved in according to their age, gender, place of residence, and marital status. Also, I will examine the situations of those who are not included in the meditative performance. In addition to these, although precarity has been used in the financial sense in most studies, I will be exploring social precarity resulting from economic insecurity. In mentioning the social precariat, I will discuss the social isolation and physical and mental illnesses experienced due to insecurity. In addition to these, I will be analyzing social relations such as family relations and marriage that are affected in this process. While defining artists as precariat, I will be using the concept many times to research how the medium change affects their precarity in the new age of digitalization.

2.3.3 Auslander's mediatized performance concept

The mediatization process is constructed by technological developments such as television, the internet, and interactive social media. Mediation is the concept that mass media influences other sectors of society, including culture and entertainment. People in the art sector have to adapt the work produced in parallel with the preferences and needs of the mass media to a suitable form by using the logic of the media, as in all other sectors. They are in a position to do this because they aim to reach large masses of the messages and content they produce (Hepp, Hjarvard and Lundby 2015). I will use the concept of mediatization to express the mediatization process of the performance on the stage. In Auslander's article "Performance in a Mediatized Culture," based on his work on the contrast between live performance and meditated performance (2008), he defines mediatized performance as a performance distributed as audio and video recordings on television or due to other reproduction technologies (2008, 4). He describes "mediatized performance" as the reproduction of reality (2008, 3). I will use the meditative performance in this thesis because the artwork performed by the artist on the stage is transferred to the screen. In this sense, the audience can watch artwork via television, computer, or telephone, which means the work can be recorded or live-streamed. This transformation has changed the way the work is conveyed to the audience. In this thesis,

it is necessary to comprehend the significance of changing the medium because of the transfer of stage performances to the screen; thus, what will happen to art and artists is one of the primary research focuses of this thesis. It will be necessary to include the concept of Mediatized Performance in this thesis to understand the connection of the stage work presented in different media with the social and financial security of the artist.

2.3.4 Byung-Chul Han's banopticon concept

The concept of banopticon is a term first used by Didier Bigo in his work about International Political Sociology. The study defines the concept as a security mechanism in which profiling technologies are used to determine who should be under surveillance. The word origin of the concept is from the concepts of ban and panopticon. Panopticon is the concept of the ideal prison described by Jeremy Bentham. Also, Michel Foucault used this concept in his research; he used the concept as a type of observation for the control mechanism. While distinguishing the panopticon from the banopticon, Han says: "Those with a poor score value. They can't get credit, for example. And so, alongside the Panopticon, Jeremy Bentham's ideal prison, we have a "banopticon", as sociologist Zygmunt Bauman called it. The Panopticon monitors the enclosed inmates of the system, while the banopticon is a measure that identifies people as undesirable and excludes people who are outside of or hostile to the system. The classic Panopticon is used for discipline, the banopticon however ensures the system's security and efficiency." (Boeing and Lebert 2014) The purpose of my use of this concept in the thesis is that people who cannot exist in the digital are at risk of losing their social capital, opportunities to find a job, and chance to share the work they produce.

Chul-Han says:

> They are constantly being made to feel afraid. It's crazy how much fear job seekers live with here. They are imprisoned in this banopticon, so that they can't break out of their fear prison. I know many jobseekers, they are treated like waste. In one of the richest countries in the world, in Germany, people are treated like scum. Their dignity is taken away. Of course, these people do not protest because they are ashamed. They accuse themselves, instead of making society responsible, or accusing it. No political act can be expected from this class (Boeing and Lebert 2014).

I focus on this statement while investigating the relationship between being identified as "waste" in the banopticon and the relationship between unemployment and precariousness. I have contained certain concepts that I have done a literature review and mentioned above during my thesis. These concepts have not been used together in earlier studies. Due to the research subject of this thesis, it was crucial to include all these concepts together. Precariousness forms the basis of the research. Consequently, to make sense of the social and financial difficulties experienced by precarious artists, it is essential to understand what causes precariousness and what precariousness is caused. While talking about precariousness, I convey a metaphorical death of the artist and audience in my thesis. To clarify the disappearance of art on the stage as likened to a kind of death, I investigate how a part of the artist and the audience disappear with the stage performance. While doing this, it is vital to comprehend what real and virtual mean. Here, there is a case of transferring art to the digital environment to achieve immortality. In contrast, the fundamental paradox is the possibility that art, which dies on stage and is reborn on the screen and attains eternal life, actually kills the artist in physical life. To analyze all these accurately, it is critical to apprehend what meditated performance is because all this physical scene to screen transfer takes place in this way. Reality is reproduced to reach larger audiences and the medium is constantly changing. In this way, art continues to live forever in different media and platforms in the digital age. But in this case, the precariat artist has to learn what meditative performance is and how to adapt it. Artists can no longer be just good actors, ballerinas, or opera singers; they need more competence than in the digital age. Having further technical information such as uploading videos to YouTube, producing content, and live broadcasting on Instagram has become expected from the artist. It cannot be expected that all artists can adapt and be talented in this situation. Success in meditative performance can change with various factors such as age, social status, income, education, and gender. While one group of artists can achieve this, another might be faced with the banopticon system. This system positions the person as an outsider. In other words, the digital world has also positioned some artists as waste. For this reason, it should not be able to keep up with digitalization. This unwanted minority undergoes exclusion. Experience of exclusion brings loss of self-esteem, isolation, and ultimately sickness and death. All

these concepts need to be used together to investigate the artist's transition from his artistic death due to precariousness to his bodily death.

When I consider it in the context of digitalization, I will examine whether the common point of the concepts of contemplation and precarity is space. Because digitalization may be eliminating the concept of space (place) and it will be investigated whether this situation causes the loss of the trust environment that the artist is used to. As a result of the change brought about by digitalization, the artist may be precarious most of the time by experiencing adaptation problems. In this sense, these two concepts are included in the literature and it will be important to examine the connection between the change of this art communication and the concept of precarity in the analysis section in order to understand the artist's experience of insecurity.

2.4 Research Questions

This study is designed to seek answers to the following questions.

(1) To what extent does witnessing the moment while watching the live broadcast make the audience a part of that moment?

(2) With the concept of the changing scene, what will happen to the physical scenes?

(3) To what extent did the changing art environment (space, medium) with digitalization render the artist precarious?

(4) How does the immaterial artist experience precariousness in the digitalization process?

(5) What sort of a connection is it between the artist's precarity and his health?

3. METHOD

3.1 Research Approach and Methodology

This thesis aims to explore how the creative precariat experiences mediatized performance in the age of digitalization. In this process, I will try to annihilate the weaknesses of the methods by using more than one technique instead of a single one. I will use different qualitative techniques during the research: I will use the in-depth interview technique using snowball sampling and the participant observation technique in the field. I chose qualitative analysis because I am researching how the artist is affected from a qualitative rather than quantitative perspective. Therefore, I am focusing on a "how" rather than a "what" question. I will deal with a social problem in terms of communication discipline. One-on-one communication will allow me to bond closer with the people I will meet. Thus, I will not write like an outsider but like someone from that environment. This will allow me to be more gain in-depth knowledge.

This thesis utilizes discourse analysis for both in-depth interviews and field data. Words cannot be made meaningful only by their spoken meaning. Social relations, social goals, history, belief values and ideologies of cultural groups give different meanings to words. The language is therefore ambiguous. What the sender and receiver understand may not always be the same. Meaning in a speech has to do with who said it where and when, and to whom (Dijk 2009; Jones 2012). The researcher who analyzes the discourse must look beyond the literal meaning of words. They should examine the discourses by evaluating the practices of the participants. Discourse analysis requires comparison and detailed investigation. The analysis relies on reexamination and making sense of the subtext. The discourse analyst should be concerned with the details of the discourse, not the general. Phillips says that it is necessary to examine the relationship between truth and discourse. Discourse analysis reveals the effect between content and text (Phillips and Hardy 2002, 3). Discourse means what the text's creator wants to say and what the reader understands from the exact text (Widdowson 2007). Data collection techniques are used to generate text from discourse analysis. These data collection techniques can be interview transcripts, observations, and visual images like the ones I used in my

thesis. The researcher should explicitly analyze all discourse analysis approaches (Widdowson 2007). Brian Phillips explains this situation as "Once this is accomplished, discourse analysis is seen not to be a unique process but as composed of more basic general ones." (1978, 32) Zelling Harris is the first researcher to use the concept of Discourse Analysis (1981). He used the idea to express the analysis of written and spoken texts and the linguistic meaning beyond sentences. Discourse analysis is suitable for a systematic and consistent interpretation. It has a multidisciplinary nature and social theory is a prevalent type of analysis in history, ethnography, and political sciences. The concept of discourse is similarly used in many interdisciplinary fields (Eisenhart and Johnstone, 2008). Many studies have explored the analysis model. Jones (2012) divided it into three, as the formal (language beyond the sentence), functional (language in use), and social (social practice). Van Dijk (1997) also examined the meaning in the discourse and the reason for saying it and discussed the people's positions in the social structure. Fairclough (1992) includes language and body language analysis. Blanche and Durrheim, on the other hand, say that there are hidden clues in the discourse and examine every aspect of what is said, why and how (1999). Phillips and Hardy preferred to analyze anaphoric, spatial, temporal, causal, and thematic. (2002) In this thesis, discourse analysis, which is an interdisciplinary analysis method, is used. In this analysis, which was made by considering the discourse analysis methods of the researchers, I made discourse questioning, and where and how the person made this discourse, along with what he said was deemed to be necessary. Word use, repetition of words and the person's body language also formed the study data. Data were obtained through interview records and field observation analysis in this process.

Writing the thesis during the pandemic will provide me with both an advantage and a disadvantage. My goal is to analyze the mediatized performance process of the artist during digitalization. In this approach, it will be helpful for this thesis to start my research during the metamorphosis to the digital environment, which is experienced sharply due to the pandemic. However, most of the interviews were not be conducted face-to-face due to the pandemic or sufficient time and art activity may not be available for fieldwork. I am anticipating that I will be writing this thesis both during the pandemic and the "new normal" period. This will give me the opportunity to observe the transition process well.

While doing my research, I will use snowball sampling, the sampling type generally preferred by sociology studies. Snowball sampling is contacting numerous people and then communicating with their environment. This is how I gain knowledge. This is why it is called the snowball technique. In other words, this method is based on the presumption that there is a link between the first sample and others in the same target population. This method will provide the essential utility with a series of orientations in a circle of acquaintances. (Berg 1988) Thus, it will allow me to reach hard-to-reach populations. Often members of such communities may be vulnerable, such as drug use or stigmatized people in society, making them reluctant to engage in more formal research that uses traditional research methods (Atkinson, Rowland and Flint 2001). During my thesis, I will interview the artists and their relatives who are sick, unable to care for their family, or have committed suicide. That is why this group is also suitable for the snowball method. For this reason, communicating through their acquaintances will give them trust.

During the interviews, the participants asked, "How do you know Mrs. Pınar?", "I like Mr. Doğan very much. I did not see any problem in our meeting when he called me and talked about you." The people who referred me to them were mentioned at the beginning of the conversation and the trust network was established in this way. The fact that the people around them were also participating in the same interviews gave the participants confidence during them. During the interviews, I asked people about sensitive issues such as their financial situation, private life, and illness. They talked sincerely as if they were talking to someone from their friends' circle, not as if they were meeting with a stranger.

The disadvantage of this method is that similar examples can be encountered since one is in communication with a specific network, and people who are not included in this network, who are more isolated or who do not prefer to participate, will not be able to find a place in the research (Van Meter 1990). However, this thesis aims not to have a quantitative finding by reaching as many people as possible. For this reason, a sufficient number of people with similar concerns were reached. Due to the sensitivity of the research, the fact that people do not want to share their health or financial problems will also be a valuable output for this thesis. This nonparticipation is also an indicator of the

precarity process that the individual experiences. They do not prefer to talk and share because they feel outside the system enough and experience isolation. In addition, some of the people who were reached to be participants stated that they had hardships in online meetings and could not meet face to face due to the pandemic, which again showed the person's inadequacy in using new mediatized performance.

Semi-structured interviews are between unstructured and structured interviews in form. Although they have a straightforward framework, they are conducted as a conversation rather than a question-and-answer session. Due to the pandemic, I ran most of my meetings online. I will make calls over video calling platforms according to the person I will talk to, such as zoom, WhatsApp, or Skype. I aim to video call because I prefer to see people and let them see me. In this way, I can provide confidence and add the subjects they do not prefer to discuss to my research by examining their body language and facial expressions. However, if they prefer to give a phone call, I will do so. I aim to conduct face-to-face interviews according to the change in the pandemic.

Theses written on precariat and creative labor were examined from the Thesis Center website, where all theses in Turkey are registered. The theses on the subject are limited and I have examined which methods and why the theses are identical to those with the relevant keywords. The majority of theses on precariat and creative labor have benefited from the interview technique and discourse analysis. Deniz Güngör Özcan used observation and interview techniques to understand and describe social phenomena in his thesis titled "Experiences and struggles of forms precarization of health care workers." (2019) This expresses that the phenomena will be handled in the natural environment and made understandable by analyzing the transfer of individuals. In this process, he determined that case study, personal experience, introspection, life story, interview, observational, and historical and visual texts could be used, and he interprets and analyzes the problem that arises in its context in his thesis. Meryem Susen Ünal, on the other hand, examines the subject of "Cultural industry and theater precariat." (2020) This study included information about the study group, data collection tools, data collection process, and data analysis. She conducted semi-structured interviews based on open-ended questions covering the subject in her study. Ece Akyel used in-depth interview techniques in her thesis titled "Being a Precariat: A Sociological Analysis of

Middle-Class White Collar Workers in Joint Stock Companies-Istanbul, Ankara, Izmir Examples." (2021) In these interviews, which were conducted one-on-one with open-ended questions, the method was carried out with answer recording and questions related to the subject. In the in-depth interviews, she concluded that an organic bond was established with the interviewer, so the data obtained were more substantial. She also stated that she observed people with her criticizing and detailed gaze. Also, on creative labor, while Hasan Sezer Fener' studied "Labour and the possibility of autonomism in the context of cultural production." (2021), he used the snowball sampling method in his thesis, where content analysis was conducted to gain the answers obtained from the interviews, which included 22 people. Another thesis on creative labor is Aysel Zehra Kara's work titled "Adaptation TV series in Turkey, screenwriters as creative labour and scenario writing process" (2019) Kara used an in-depth interview technique. She directed semi-structured research questions to 10 people working in the drama industry. Although she does not describe the technique as snowballing, she states that there are cases where other participants are reached with the help of some of those interviewed.

The data in all these theses were analyzed by discourse analysis method of the data as a result of interviews and fieldwork. For this reason, it can easily be said that the most suitable methods were selected for this thesis. The difficulties experienced in other theses are similarly valid in this one. These are difficulties such as the inability to meet face to face due to the COVID-19 restrictions (Akyel 2021), the fact that people do not prefer to meet after learning about the subject, and the meetings are canceled or cannot be scheduled due to the irregular working hours of the artists. (Kara 2019)

Another foreseeable problem that can be experienced during my thesis is that the conversation may go beyond my aim since the person can express his ideas as he wishes, and he is in an open-ended discussion. However, I plan to avoid this problem with the direct questions and the examples that I will add. The foreseeable problem that could arise here was that the person could express their ideas as they wanted and go beyond my thesis position because they were in an open-ended discussion. However, since I used a semi-structured interview technique instead of a question-and-answer one, when the participant left the frame, I again clarified it by directing the right questions

and giving examples. In addition, since I analyzed the interview outputs with discourse analysis, even if the answers given to the question I asked are not directly related to the subject, the answer given after making sure that the person understood the question correctly will be remarkable, even if it is outside the scope of the topic. For example, if I ask a person about their financial situation and they talk about their children, every answer given is valuable since it will mean that a bond has been established between the two. In other words, the person may be giving a causal and irrelevant answer to the question, which will be essential during the analysis.

Fieldwork involves entering a natural environment to understand people in their everyday natural environment. A field worker observes the activities, takes notes, and collects data for evaluation or comparison. When conducting field research, informal interviews, direct observation, participation in group life, group discussions, self-analysis, or life stories can be used as data.

While choosing the precariat artists who formed the sample, I included various professions. The distribution of occupation, age, gender, city of residence, and marital status was made in a balanced way. To understand the meditative transformation process of people from different generations, the study was limited to interviewing people between the age of 25 and 55. It is aimed to observe the difference between age generations in the transition of creative labor to meditative performance.

INTERVIEWERS	PROFESSION	GENDER		CITY OF RESIDENCE			MARITAL STATUS	AGE
Interviewer 1	Turkish Actor, Theater Director and Writer, Educator	Female		İstanbul (Curently London)			Single	40+
Interviewer 2	Turkish TV Series and Theater, Digital Platform Actor.		Male	İstanbul			Single	35+
Interviewer 3	Ballet Artist at Ankara State Opera and Ballet	Female			Ankara		Married	35+
Interviewer 4	Soloist artist and Deputy Chief Director at Ankara State Opera and Ballet		Male		Ankara		NA	55+
Interviewer 5	Modern Dancer in the State Opera and Ballet Modern Dance Ensemble	Female			Ankara		Single	45+
Interviewer 6	Director, Writer, Actor		Male	İstanbul			Single	35+
Interviewer 7	Actor, Director, Founder of Asmalı Sahne		Male	İstanbul			Single	35+
Interviewer 8	Actor, Digital Platform Actor		Male	İstanbul			Single	25+
Interviewer 9	Theater Actress	Female		İstanbul			Single	25+
Interviewer 10	Turkish Folk Music Artist, Writer, Politician	Female		İstanbul			Single	45+
Interviewer 11	Turkish Folk Music Artist, Soloist	Female		İstanbul			NA	45+
Interviewer 12	Theater Actress, Writer, Director	Female		İstanbul			Single	35+
Interviewer 13	Turkish folk musician, Baglama Player		Male			İzmir	Married	45+
Interviewer 14	Turkish musician, Director, Screenwriter and Internet Personality		Male			İzmir	Single	35+
Interviewer 15	Bartender, Theater Artist		Male	İstanbul			Single	25+
Interviewer 16	Housewife – Soloist Sister	Female				İzmir	Married (not relevant)	45+
Interviewer 17	Theater Actor		Male	İstanbul			Single	25+
Interviewer 18	Turkish folk music artist		Male			İzmir	Married	45+
Interviewer 19	Bass Guitarist		Male			İzmir	Single	45+
Interviewer 20	Actress		Male	İstanbul			Single	25+
20		8	12	12	3	5		

Table 3.1.1: Interviewers Information Table
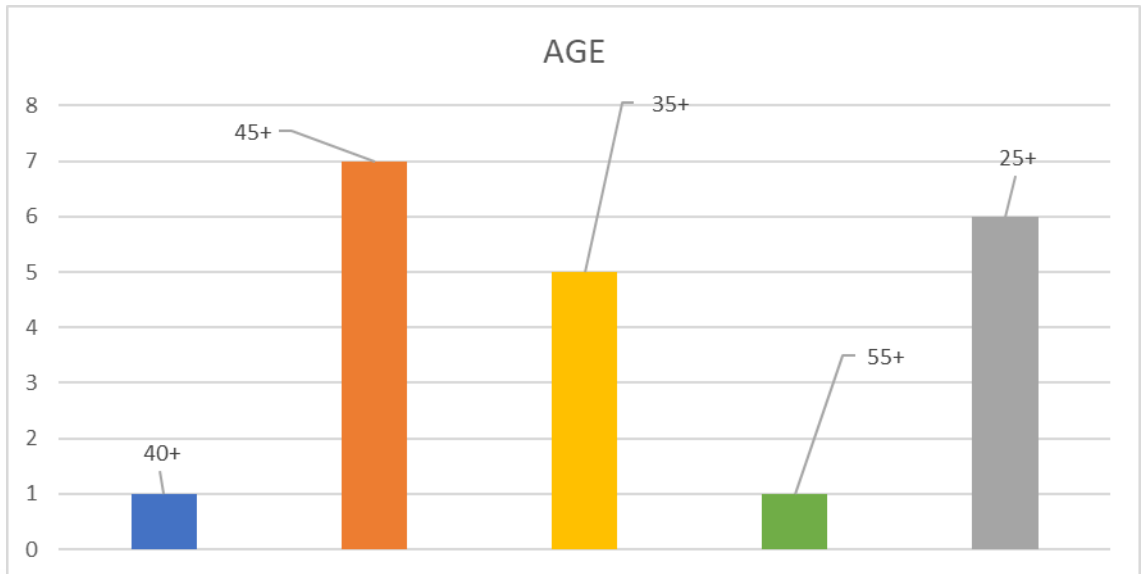
Figure 3.1.1: Age of participants

A total of 20 people participated in the interviews. One person over the age of 55, 25 people over the age of 45, one person over the age of 40, and six people over the age of 35 participated. I assume age was an essential factor for this thesis because it will vary depending on the age of the artists, their approach to meditative performance, and the age they experience in the digitalization process. With the effect of these, which age group feels more precarious due to these two factors will be crucial to the inference of the thesis.
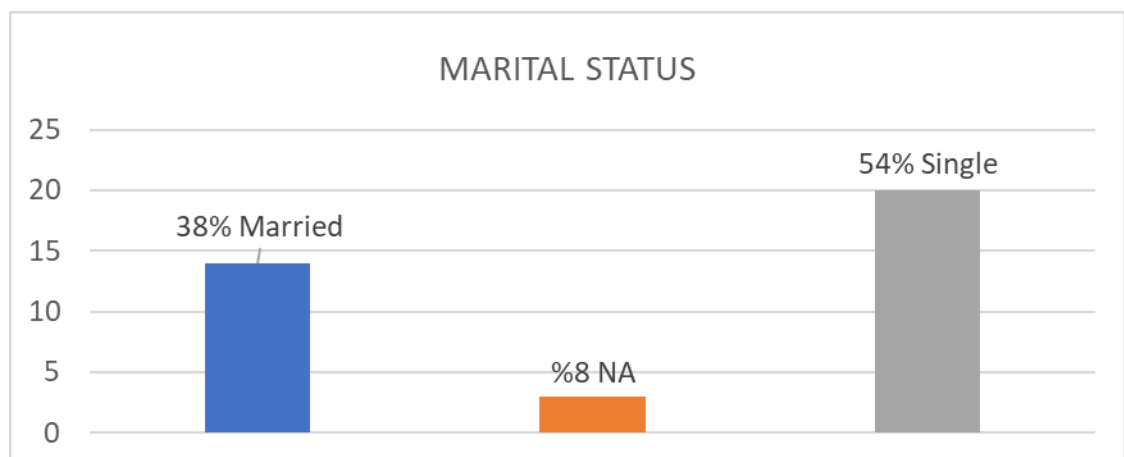
Figure 3.1.2: Marital Status of Interviews

Of the 20 participants, 14 are single and for are married. Three participants chose not to answer. My assumption is that precariousness directly impacts one's social relations. For this reason, knowing the marital status will be important in terms of understanding how precariousness affects marital status.
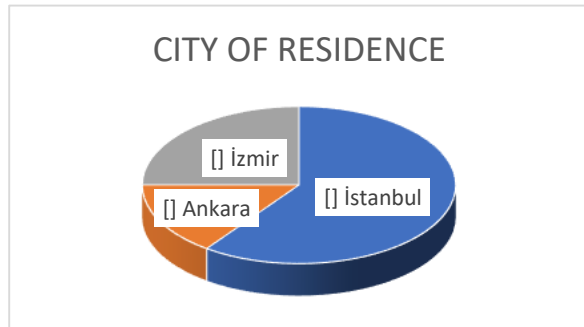
Figure 3.1.3: City of Residence of Interviewers

12 participants live in Istanbul, 3 in Ankara and 5 in Izmir. The inclusion of large cities is vital to an examination the emergence of precarity not in a single town but in more than one city.
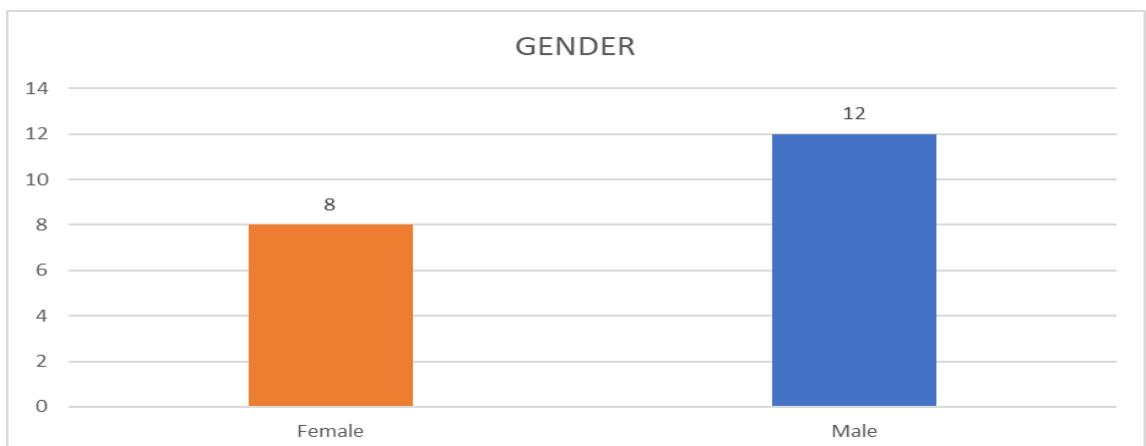
Figure 3.1.4: Gender of Interviewers

Out of 20 participants, 8 are female and 12 are male. I evaluated gender because precariousness may have different social and financial effects depending on gender.

NAME	STATUS	OWNER	LOCATION	DATE
Cinderella's	Physical	Fringe Festival	Müze Gazhane Meydan	17.09.2021
AN-SIZI-IN	Physical	Fringe Festival	Bereze Gösteri Evi	19.09.2021
Heart of a Dog	Physical	Fringe Festival	Dasdas	20.09.2021
Pan Catwalk	Physical	Fringe Festival	Müze Gazhane Meydan	21.09.2021
Mutante	Physical	Fringe Festival	SSM - Fıstıklı Teras	22.09.2021
Mert Demir Concert	Physical	PSM Concert	Zorlu PSM	11.09.2021
Remote İstanbul	Physical	Rimin Protokoll	Kadıköy Streets	9.10.2021
Bir Eski Zaman Hikayesi	Physical	-	Akatlar Kültür Merkezi	22.12.2020
Arkadaş Aramıyorum	Online	-	Instagram Livestream	18.01.2021
Genç Salı Eğitim Programı	Online	-	İstanbul Modern	30.04.2019
Walkthrough: Istanbul (tibia x fibula)	Online	Fringe Festival	Fringe Zoom	19.09.2021
HE-GO	Online	Altıdan Sonra Tiyatro	Dijital Tiyatro | TiyatrolarTV	15.10.2021
FındıkKıran - Neoklasik Bale	Online	T.C. Kültür ve Turizm Bakanlığı	Youtube	19.04.2020
La Traviata	Online	T.C. Kültür ve Turizm Bakanlığı	Youtube	19.03.2020

Table 3.1.2: Online and offline events within the scope of the thesis

Since the thesis started to be written during the COVID-19 pandemic, it coincided with the period when many scenes were closed. Many physical shows such as Pan Catwalk and Mutante were held in the open air during this period. With the transition to the new normal, theaters started to open, and performances began to meet with the audience. I had the opportunity to participate in various online and digital performances on Instagram, YouTube, and Theater company sites in this process. I also had the chance to experience the transferal of physical theater to different mediums with "The Story of an Old Time". I watched the performances of "An-Sızı-In" and "Dog's Heart" on the

covered stage. In addition to these, I have participated in paid and free online and offline shows in the digital environment. In this way, the effects of the changes in the art mediums on the closing and reopening process became more analyzable in terms of understanding how meditative performances are received and adapted by the artist and the audience.

Participant observation is also considered a field research method. I will use the observer participant method by participating in different art events. In this way, I will observe behavior, speech and problems on the spot. In this way, I will be collecting data by examining people and spending time with them during the field process.

A close relationship is created between the researcher and the researched group in participant observation. In this way, data is collected for fieldwork. For this method, the researcher should participate in the social event or group they are going to study. It is essential to take notes about the group and activity being studied and evaluate participant behavior. The purpose of participatory observation is to be involved in the situation as a member of that society while observing and examining it (Mackellar 2013). As an example of this participation, attending an interactive theater or a modern dance event would be an excellent way to understand both the artist and the participant for my study. The information collected in this observation should be recorded. This method will enable us to establish a closer relationship with the researched group (Mackellar 2013). In this way, I will better understand the difficulties and successes of artists in the mediatized performance process.

Using participant observation will not be enough. I may not always take a break in the middle of a conversation to take notes or tape everything going on. It will be necessary to be selective about what is reported. Using participant observation will not be enough. This method data will be supported by using other methods.

3.2 Data Collection

With whom and why will I contact them when using this method?

I will interview people of different age groups, socio-economic levels, genders, and educational levels when using this method. These people will all be immaterial/creative artists. These artists will be the ones performing their art on stage. The art groups I have included will be singers, musicians, ballerinas, modern dancers, and theater actors. I chose these people because I think that they have experienced a transformation in their relationship with the audience in the digitalization process. Thanks to these methods, I will explore which individuals and groups this transformation effect, to what extent, and how. I plan to hold semi-structured interviews with 20 people. I also aim to attend hybrid festivals and watch at least 10 stage performances. To understand the digital precariat and its problems, I divided the groups I would be interviewing into three. These are newly graduated and independent performance artists, famous or semi-famous performance artists, and producers. By examining these three groups, I will learn about how digitalized art impacts the financial status of artists who make immaterial production.
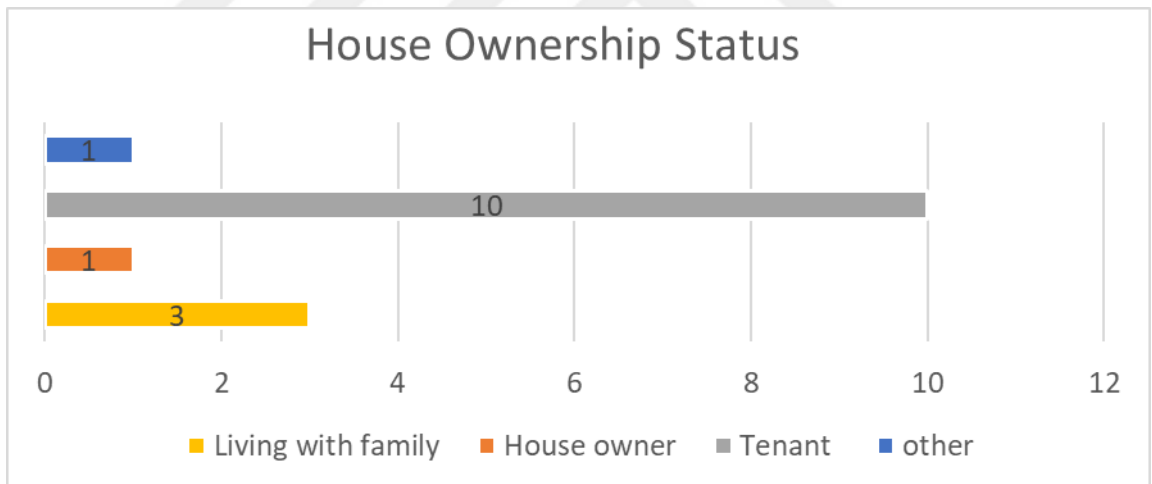
Figure 3.2.5: Housing ownership status of interviewers

In total, 15 of the 20 participants answered the questionnaire. In the case of home ownership, 10 people are tenants, while three out of 15 people continue to live with their families. Only one person is an owner. Another person chose neither of these options.
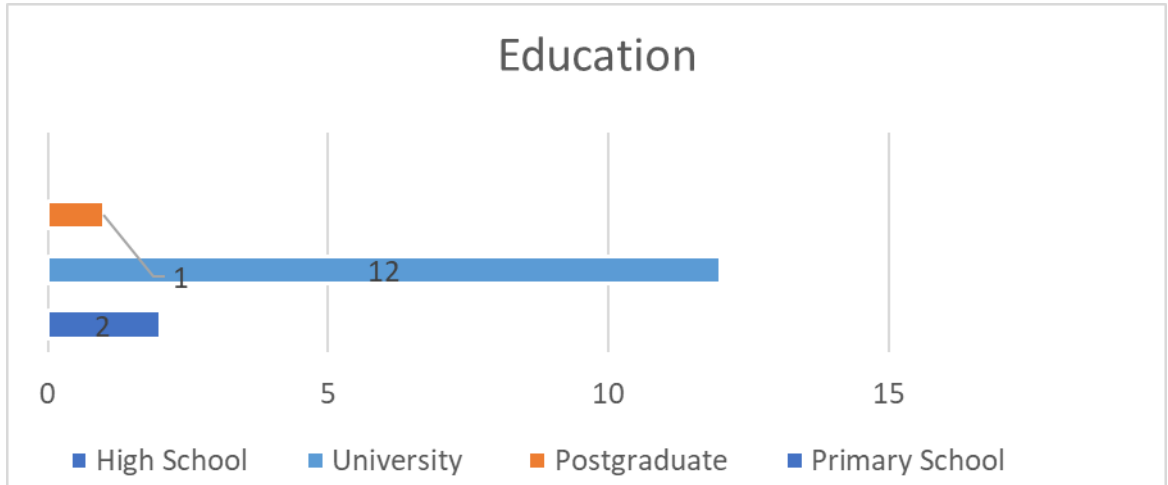
Figure 3.2.6: Level of education of interviewers

While 13 of the 15 people are university graduates, one of them is postgraduate, and only two are high school graduates. None of the artists has a primary education degree. This answer shows that the education level of the artist group is good. In this case, the insecurity they experience is not because they do not have diplomas and do not have sufficient education. However, that education is no longer limited to university education. It should not be ignored that there are different levels of educational expectations from different professions depending on the sector. While a corporate employee may be expected to obtain a marketing certification, it is possible for an artist to now be expected to have digital knowledge and education.
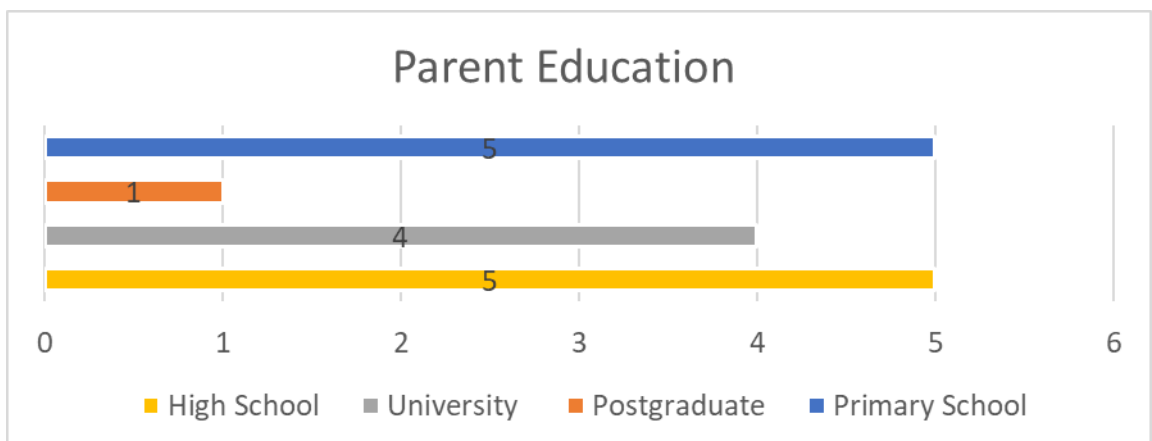
Figure 3.2.7: Parents' level of education of interviewers

Considering the educational status of their families, four people are university graduates, one person is a postgraduate, five people are high school graduates, and five people are primary education graduates. Although 27% of them are primary education graduates, 73% of them have a high school education or higher. Therefore, it can be accepted that the education level of not only the participants but also their families is above the average. Based on this, I can say that the children of educated parents are also insecure. In other words, although the parents are educated, this situation did not always provide their child with a secure life in a socio-economic sense.
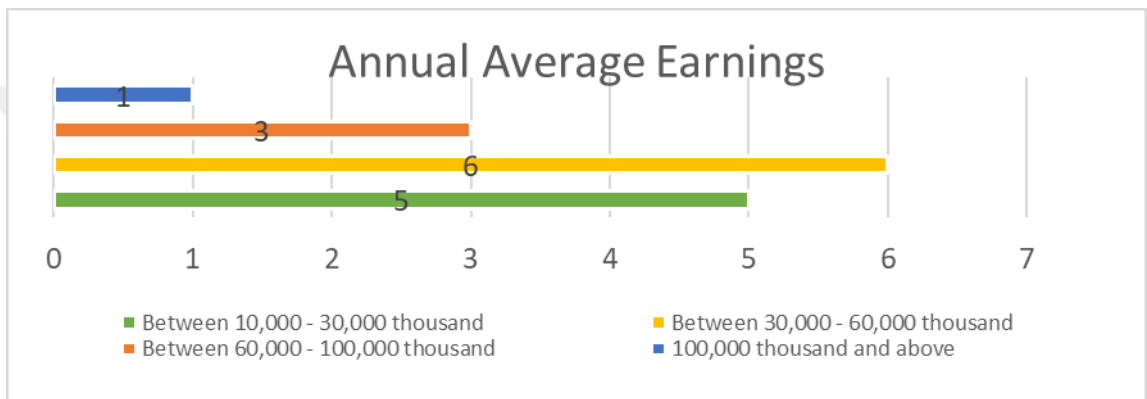
Figure 3.2.8: The net account of the minimum wage

The annual earnings of the 15 creative precariat who took up their profession while doing physical stage art were evaluated. Five of them earn between 10,000-30,000 thousand. Six of them earn between 30.000-40.000 and three earn between 60.000-10.000. Only one person marked 10,000 and above.

Türk-İş union publishes monthly hunger and poverty reports. As the interviews were held in 2021 within the scope of the thesis, the December 2021 hunger and poverty line report was examined. According to the report, "The monthly food expenditure (hunger limit) required for a family of four to have a healthy, balanced and adequate diet is 4,013.26 TL." (csgb.gov. 2021)

While the monthly unemployment and poverty line was determined as 4,013.26 TL for a household, the monthly minimum wage per person was determined as 2,825,91 TL. When it is accepted that the minimum wage is equivalent to 33,900 TL per year, it can

be said that 50% of the artists participating in the thesis are below the poverty and hunger limit since their wage is between 10.000 to 30.000 TL.

How did I choose these participants?

I will be talking about the financial and social (thus, physical and mental) difficulties the people I will interview encounter. In addition to this, I will be conducting interviews about the illnesses they have experienced due to these difficulties. Since it would not be easy to reach people while doing these interviews, I chose to use the snowball technique because I predicted they would meet with people who could contact them and have those people talk to me. For example, it will not be easy to persuade the family of a person who committed suicide to meet. Since it will not be easy to reach people who know in the sector or who own a company, I plan to meet with those people through a common relative.

3.2.3 Interview Questions

The concepts of precariousness and precarity were explained to them, before the interview started,

Which questions I am going to ask?

Meeting questions:

1. What is your weekly working time?
2. Is there any person or institution to which he/she is economically dependent or supported?
3. Do you work multiple jobs? Accordingly, do you experience dissatisfaction in your artistic production?

Pandemic questions:

1. Did you feel precarious before the pandemic? How would you define pre-pandemic precarity?
2. What has changed in living conditions during the pandemic? What changes and transformations have you experienced?
3. How do you deal with precariousness?

4. Can you produce art during the pandemic process? Does your production satisfy you?

5. Did you take part in any project during the pandemic? (Paid or free.)

Questions:

1. Do you think stage performance can be digitized?

2. What do you think the advantages and disadvantages of mediatized performance are for art and artists?

3. The arrival of new information technologies, has digitalization made the works worthless after the current pandemic?

4. Is there any loss of experience? What does the experience turn into?

5. Is it a vanishing field or is it art?

6. How would you evaluate precariousness depending on the digitization process?

7. What kind of social and financial effects has the mediatized performance process had on your life?

4. ANALYSIS: "ADAPT OR DIE"

Now the only way for immortality is to die to be reborn again.

4.1 Scene to Screen

The new age of information and communication technology has considerably changed how the creative process, dissemination phase, and art appreciation proceed. The physical materiality of art created a new space for creation, display and form mediatized performance. In other words, a performance staged live in front of an audience in the actual physical space and thus viewed with the naked eye can be screened now through digitalization. These transformations changed the artist's economic situation and social life and caused anxiety about art communication. Thus, in the mediatized performance process, the experiences between the artist and the audience began to transform and change. According to interviews and fieldwork, the most obvious of these changes is the loss of experience in physical performances. The demonstrated performance lacks five senses (sight, smell, hearing, taste, touch). All these changes bring about problems such as job continuity and job guarantee of the performers who perform live like a theater and earn their income from these shows repeatedly exhibited. The fact that artists cannot perform on stage and do not use the different media (Instagram, Spotify, YouTube, etc.) will alienate them from doing their jobs, which will affect the artist's precariousness and continuity. A performance recording uploaded to the different mediums or sold to a digital platform will only make it necessary for the artist to play on stage once, which may threaten their profession. This has led to the need for art center owners and managers trying to hold on/survive in the sector to produce new solutions in the face of mediatized art in the age of digitalization. In this section, I will theoretically examine the safety measures towards mediatization by addressing the campaigns of art center owners and artists. Most of these stage owners are preventing the closure of art centers and emphasizing the efforts of the arts performed on the stage and the difficulties they are experiencing during the transition process. There may be the death of the physical scene to an extent. For this reason, in which forms art will die (on the stage, in the text, or as a part of the audience) and in which forms it will be reborn (in the digital environment or different mediums) while all these are happening, I will be examining

the experiences of the audience, actors, and stage owners in the process of the life and death of this art. While completing my review, the concepts of life, death, simulacra and simulation will be necessary. In this study, the concept of reality and Baudrillard's simulation theory will be my focus. I will also use the Nietzschean approach of Ronald Barthes's announcement of the death of the author by including the death of art and Baudrillard's concept of immortality. In line with my interviews with stage owners and my field observations, I aim to investigate the questions of how the possibility of meditative performance brought by the digital age made the physical scene and the artist insecure, how the creative worker experienced the insecurity in the meditative performance process accelerated by the COVID-19 pandemic, how the physical stages will survive.

Baudrillard talks about hyperreality. He maintains that the payoff of being saturated with the media is the death of the truth. For this reason, post-modern societies have started to live in hyperreality. Thus, reality and simulation become indistinguishable. For this reason, the individual cannot distinguish between fact and fiction. Content watched on television almost feels more real than reality itself. This feeling means that simulation brings the end of reality. It may be that the end of art and the artist is coming with the performances of digitalization and mediation, just as the end of reality is coming. Barthes interpreted the author's death to strengthen the audience's presence, but according to Baudrillard, a simultaneous death occurs. This issue is vital to my thesis because I will comprehend the execution process of the artist who passed (or cannot pass) to the mediations different from the stage. In this way, I will examine the connection between the death of art and the artist with precariousness. While doing this, I will examine the different donation campaigns carried out by theaters, addressing both the resistance of the art producer to the end of art and the immortality that comes with mediatized performance in a digital age. Also, I will explore the role of the art consumer as an individual and art lover (desire and effort for immortality) in this transition process. I will benefit from Baudrillard's point of view when assessing the digital transformation process because artists cannot perform on stage and not using new media prevents them from doing their jobs. I will use interviews to strengthen the theoretical

findings. Thus, I will try to make sense of how the changes in the digitalization process are reflected in Istanbul-based art and artists in Turkey.

It may be necessary to consider how Roland Barthes announced the death of the author to make sense of how the death of art can occur through meditative performance. Roland Barthes declared the author's death in 1968, reminiscent of Nietzsche's proclamation of the death of God. Nietzsche's declaration is an obituary. Nietzsche interprets the existence of his God as the pursuit of controlling people. He used the idea of the death of God in a metaphorical sense. He talks about the disappearance of God as a concept but also attributes the change in human values. In this sense, while the death of God kills man, it frees the body in a different sense because there is no longer a controlled person who obeys. Also, he suggests a new definition of humanity. Nietzsche discusses the thought of the upper human, along with the ideas of the death of God, nihilism, and the will to power. God is dead, and the beyond-man must appear. According to him, human beings should reject all religious and moral principles. Only in this way can the superior man emerge. All human behavior is related to the will to power. This will to power, beyond simply dominating (vanquishing) another, is power over oneself, that is, self-transcendence. According to this definition, the beyond-man is the person who transforms his will to power into creativity. Barthes's declaration is like a suicide note because Barthes announces his death by saying this. According to Barthes, "The enemy of writers is a writer in the first place, a writer whose various products put forward a personal style and vision," (Culler 1983, 11) and Barthes, as a writer, declared the author's death in writing:

> No doubt it has always been that way. As soon as a fact is narrated no longer with a view to acting directly on reality but intransitively, that is to say, finally outside of any function other than that of the very practice of the symbol itself, this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins. (Barthes 1968, 142)

In other words, when the author's function ends, the writing begins to gain real value. The death of the author means he is actually talking about the author's leaving a formation so that the work can now belong to its reader. For this reason, for the text to reach the reader and to be interpreted by the reader, the writer must die, and Barthes

wrote his own suicide note when he said that the writer is dead because he is also a writer. It must be such that the author must die so that the writing lives. The creative artist performing a physical stage performance must also overcome his own will to power. The artist may have to announce his death. This way, it will disappear from the stage but reappear on the screen to meet the audience. However, this existence will have to occur simultaneously and without space, outside of time and space.

Likewise, within the scope of this thesis, the scene and the artwork are faced with death, just as Barthes mentioned, only when that death occurs the artwork can continue to exist in eternity in the digital environment because even though the stage is there, there is a theater stage that art lovers cannot visit and a work that does not reach its audience. The artwork and scenes that the audience cannot consume, or watch, are not meaningful. At this point, the only reality is simulation reality. However, the work uploaded to the digital environment and meets the audience there can attain its eternal existence. In other words, thanks to meditative performances in the digital age, art and artist may be strengthening their existence. Barthes' idea of the author's death is based on this, the moment the text begins to be read, it becomes independent from its author. In other words, it is re-created by reinterpreting with the meaning that the reader attributes to the text. In this sense, the text becomes independent in this process and exists independently from its author. Beyond what the author intended to say, the text begins to re-enter the process of existence when the reader revives that subject in his mind with the meaning he extracts from that text. For this reason, the actual owner of the text belongs to the reader rather than the author. If the writer tries to explain his intention regarding why he wrote his work, he would not have given the reader the chance to comment and visualize. In this way, the possibility of the text being interpreted is killed. For this reason, the work that becomes independent from the author becomes open to a reader's commentary. When the art performance (ballet, theater, concert, etc.) begins to be watched, it becomes liberated from the artist. The viewer recreates the work as he watches it on the screen. For this reason, the performance of art belongs to the viewer rather than the artist. The stage performance, which becomes independent from its artist, continues to be a stage performance only when transmitted to its audience. This is

possible with meditative performance. Otherwise, if continuing a physical performance would mean playing on a stage without an audience, then art cannot exist anyhow.

In the empirical study I will conduct, I will attribute to the artists and theater company owners the meaning similar to Barthes's attribute to "the author." I will be starting from the fact that artists can only exist when they come together with the audience. I will try to adapt the theory that even if it is a theater stage and an art piece is playing, its existence will have no meaning if it cannot meet the audience. In this process, I will be examining whether art, which has been transferred to the digital environment and changed meditation, has the opportunity to reach its eternal existence. In light of theoretical studies, while examining my empirical data I will be observing the effect of this digital transformation on the artist precariat I interviewed. Based on this, we can say that Barthes stated the following by saying the death of the author, for a text to survive and be interpreted, it has to be detached from its author; therefore, the comment awaits the death of the author. In fact, what is meant here is the author's withdrawal from the text and the reader since he does not interfere with the comments and allows the reader to add meaning to the text. "The text consists of many writings from different cultures, dialogue with each other, fighting, parodying each other; but there is a point where this multitude comes together, and this point is not the writer, as has been said, but the reader." (Barthes 2013, 67) By stating this, Barthes mentions that the artist and the place (stage) make many contributions, but if the audience cannot witness these, the artwork produced might become worthless. Also, he says, "The price of the birth of the reader will be the death of the writer." (2013, 68) I can say that the cost of the spectator's birth will be the artist's death. This death is the way art continues to exist. In this case, the alternative route of closing the scenes would be to turn to mediatized performance because there is no art when the audience is not a witness. In line with this argument, I will be investigating how the death of art occurs on the physical stage. Thus, I will be evaluating my interviews with the company owners of the closing performance stages that were unable to adapt to the mediatized performance. The death of art in the physical scene affects the artist in many ways. Within the scope of this thesis, I would like to draw attention to the fact that it is necessary not to comprehend the precariousness of the stage and performing arts do not take place on the stage.

4.1.1 Perspective of Baudrillard

The transformation of the concepts of physical performance and space is controversial. While open-air events were held in ancient Greece for the entire city to play, Shakespeare theaters emerged as open-air globe theaters. In sphere theaters, the audience stays in the dark and the stage is bright. Later, side-specific theaters emerged. In the theater, the place changes and moves. There have been various changes in the theater experience throughout its history. In physical performance, the relationship between text and space gradually transforms. Today, while the simultaneity of the narrator and the audience is accepted as the main element, the fact should not be ignored that the stage art has a constantly transforming structure. Therefore, in this section, I will examine the transforming stage art with the concepts of death and immortality, because I assume that the main desire of the artist by nature is permanence and eternity. Starting from here, it will be important to examine the attitude of the audience and the artist towards mediatized performance in the digital age, where the forms of art have changed rapidly. Considering their attitudes, the effort of physical scenes to exist and whether technological developments can promise immortality will be examined. In order to understand the adaptation of the artist in the pain of art's transformation and the insecurities and difficulties he experienced in this direction, it would be useful to understand what happened to the physical stage art.

After evaluating the death of the author and, therefore, the death of the artist, the concepts of simulacra and simulation will have an important place in Baudrillard's analysis. Throughout history, authors such as Nietzsche and Barthes argue that some concepts must perish (or die in the metaphorical sense) or go astray for other things to exist. Meanwhile, Baudrillard approaches the understanding of death from another perspective. Baudrillard talks about the real-time immortality of species.

Baudrillard says,

> What is being set in place here is, in effect, the immortality of the species in real time. We long ago stopped believing in the immortality of the soul, a deferred immortality. We no longer believe in that immortality which assumes a transcending of the end, an intense investment in the finalities of the beyond and a symbolic elaboration of death. What we want is the immediate realization of immortality by all possible means. At this millennium's end, we have all, in fact,

become millenarian: we desire the immediate attainment of existence without end, just as the medieval millenarians wanted paradise in real time - God's Kingdom on earth. (1994a, 89)

The "desire the immediate attainment of existence without end" mentioned by Baudrillard has a significant place in this chapter. The reason for importance is the desire of both the audience and the authors to reach eternity. I will discuss this desire for eternity and the ways to accomplish it in line with the interviews I made and the fieldwork outputs.

When, Barthes speaks of being in the moment, Baudrillard pretends that immortality is happening here and now. According to him, there is no real-time end, so there is no real-time death. If we look at the concept of "the end", nothing is unthinkable. Using empirical data, I will discuss the end of art, the artist and the audience in the context of this "no-real time end". In this way, I will be evaluating a process of work and audience unity that goes beyond the concept of time (past-now-future and here-now) with its knowing state. The fact that the artists could not give their performances on the stage and therefore could not reach the audience affected most immaterial artists financially and socially. The main reason why I included this part in the thesis is this effect. Even the end of history is unthinkable (Baudrillard and Adanır 1998). In this sense, 'real time' is something even more artificial than a recording, and is, at the same time, its denial - if we want immediate enjoyment of the event, if we want to experience it at the instant of its occurrence, as if we were there, because we no longer have any confidence in the meaning or purpose of the event. The same denial is found in apparently opposite behavior - recording, filing, and memorizing everything of our own past and the past of all cultures.

Baudrillard discusses what happens beyond the end. He questions the notion of technical immortality. That way, he is looking beyond the end (the happy consciousness of eternity and immortality has ended) (1994a, 91). The end is an indissoluble concept. It will no longer be an end. Everyone will try to forget the end, but the end will not forget us through artificial technical solutions. If there is only an ultimate conception of death and life, the concept of the afterlife and immortality also exists. If there is no ultimate death and life, there is no reason to believe in the afterlife and immortality.

Based on this, it can be said that belief raises the question of whether God exists or not. The state of believing and the feeling of obligation is, therefore, quite debilitating. Baudrillard offers the following argument at this point. So, what will the human race do when they get rid of all beliefs? If the artist wishes to attain his real-time immortality, he may need to be freed from the notion that the stage is the only real space, because what is now promised for the immortal is spacelessness. However, the artist can continue to live on the screen, in a different form in the digital environment, without the usual time and space. However, I consider that this digital transformation does not represent a soul for an art piece, so it may not be possible to talk about an eternity inside the screen. Whether technology promises immortality will be just as important, not only to the artistic value of the artist but also for his assurance because the artist who prefers meditative performance will be able to achieve eternity with the work he has created, as well as the creative worker who does not adapt will be cut off from his art, unable to come together with his audience or perform original productions in different mediums.

Here, human being will begin to accept himself as the main subject of the world and history. In other words, this will go beyond symbolic meanings and beliefs and experience a symbolic purification. In this digital age, it is not possible to say whether a person is ready for this yet, but at this point, I think that Baudrillard is talking about it is a meaning close to the concept of Ubermensch. Indeed, it can be said that God, spirit, and immortality are the spiritual, metaphorical, or symbolic manifestations of human faculties. When humankind is purified of its beliefs, it makes those concepts artificial and unimportant. In other words, man has attributed certain meanings to certain concepts. If the artist can make sense of the mediatization of his performances and not be conservative in transferring them to digital, this symbolic meaning that the artist attributes to physical stage art may not be as effective as it used to be. However, an artist who is free from the fear of being or not, living or dying, can achieve the desire for eternity in the digital environment, or maybe the afterlife. Real and artificial break and blur at this point. If the artist's effort to be in the moment, given by the desire to live in the moment, is replaced by the fact that he takes place with different meditative performances in many different digital environments, a superior artist similar to the superhuman (Ubermensch) can be created.

Works, artists, and audiences may aspire to immortality. It may not happen, but you do it by saying that I choose to believe it (Baudrillard and Adanır 1998). In other words, there may be a desire to leave a mark in this mortal world. In this thesis, based on the immaterial artist's passion for immortality and existence, I question whether immortality is what technology promises to artwork, artist and audience. All these concepts lose their meaning only when people are freed from their beliefs. The real power is in the human being and if he chooses that technology, he can reach immortality by continuing his existence in a different form forever in digital.

One of the most striking of Baudrillard's comments about the death of art is this;

> The mental racket run by art and the discourse on art is considerable. I do not want anyone to make me say that art is finished, dead. That is not true. Art does not die because there is no more art, it dies because there is too much. The excess of reality disheartens me, as does the excess of art when it imposes itself as reality. (2005, 64)

This argument is precious to this section because when art manifests in different mediations, considerable content will exist in various media in the digital environment. Of course, some theorists talk about the uniqueness of each copy in digital media, and therefore they defend the argument that it is not an original copy anymore. However, sharing or recording the work performed in the physical field as a live broadcast affects that artwork and the artist. In addition to the loss of aura that may occur during the transformation of the artwork, the artist may have to face further financial losses. Because the recorded artwork can appear on many platforms at once, the artist does not charge per view, and even if they perform the play once, the audience can watch it for years on the platform. This situation leaves the artist in a precarious position. At the same time, the fact that the artist does not perform on the stage on a weekly or monthly basis may affect their art since art is based on practice, production and rehearsal.

In his interview, the opera singer Interviewee 4 said:

> We have to be on the stage. If I don't work every week, if I don't open up my sound, I will become atrophy. The art I perform will atrophy. That's why I must work on that stage, with that acoustic. Also, to continue to be productive, I must come together with the audience, hear applause and breathes of the audiences.

In this sense, it is necessary for the immaterial artist to both produce and share in the physical space and continue production in order not to become atrophied.

I can make the following comment here that with the mediatized performance of art, different artforms have been created, and stage arts, which we can call physical performative arts, have entered a transformation to keep up with the new digital age. In this transformation, art producers and consumers are left alone with the number of content and content loaded into the digital or a new type of virtual space, which we can call the screen (TV, PC or Phone). Regardless of what Baudrillard says, copied, distributed, and produced art (ballet, opera, dance, theater), I argue that it is getting harder and harder to talk about this art that reaches the masses through a screen. In a sense, this is equivalent to the loss of aura mentioned by Benjamin. Art compressed to the screen has gradually moved beyond the criterion of being physical performance art and has transitioned to another process of existence.

The art that Benjamin speaks of, squeezed onto the screen, gradually went beyond the art criterion, and transitioned to another existence process.

Interviewee 17 said:

> A stage performance is only meaningful when it's on stage. Otherwise, is it any different from a movie shot in a room? The important thing is to share space and time. You go on stage with excitement, you read the reaction of the audience to your art, you see the breath and sweat of the actor next to you. That moment is shared with the audience. The screen does not allow this. It's like a reflection of the moment being watched on the screen.

Art producers can resist mediatized performance, guessing that art will lose its meaning as soon as it becomes mediated. However, if they do not oppose and accept the rapid transformation of art, they may not produce the art they desire. Here, we encounter the situation that we need to question. On a screen into which the attempt is being made to compress all art forms, the actual meaning of art may be lost. On the other hand, the artist precariat may have to disappear if it resists mediatized performance. However, if he does not oppose and accept the transformation of art, then they will give up the art they believe in.

Immortality has always been a concept that mankind has thought about, but the immortality offered by digitalization takes a different conceptual form. But this belief of immortality also indirectly brought suspicion. It can be said that if there is a belief, in contrast there is a possibility of disbelief. You do not need to believe something you know is real. For example, if a glass is there, it exists and is there, but you have the possibility of not being inside of something you believe in. Today's world, in the digital age, I assume people believe less in immortality. At this very moment, in this age, we are becoming immortal. This immortality is not in spirit and body, but immortality with formulas and codes.

4.1.2 Graves made of seat

In this section, I will discuss immortality from two different perspectives, one of which is the resistance of the art producer to the dying-ness of his art and the immortality that comes with digitalization, and the other is the desire and effort of the art consumer as both an individual and an art lover. First of all, I will give examples of selected theaters' selected campaigns as an example of the attitude of art producers to mediatized performance art and their efforts to be on the stage in this process.

One of these examples is the campaign of Interviewee 7, the owner of the Asmalı Sahne. He and his theater try to resist the digitalization process of art as much as possible. He says, "I'm resisting not to go digital. My partner convinced me of a source of income. I have no digital concerns. We're going to make a one-time digital theater play for ticket sales." The main reason for this was that he thought theater would not be theater if it were digitized.

Like this concern, theater director Peter Brook describes the importance of the theater's here and now in his book.

> There is only one interesting difference between the cinema and the theater. The cinema flashes on to screen images from the past. As this is what the mind does to itself all through life, the cinema seems intimately real. Of course, it is nothing of the sort — it is a satisfying and enjoyable extension of the unreality of everyday perception. The theater, on the other hand, always asserts itself in the present. This presence is what can make it more real than the normal stream of consciousness. This also is what can make it so disturbing. (Brook 1996, 122)

At this point, it is necessary to define and differentiate theater and live broadcast correctly for my thesis. A live broadcast is difficult to accept as a present. Due to technical reasons, it is not possible for the person to view the image simultaneously (with a difference of seconds). Also, due to the performance being on stage, a distinction can be made regarding the aura and spirit it has.

In a television broadcast, the phrase "live broadcast" means that the broadcast was made at the time of the event. "The speed of reaching the receiver and the image quality in television broadcasts have gained momentum with satellite broadcasting." (Uğurlu 1996, 32) However, in television, the signal reaches the satellite first and then the receiver. This technical media transfer means a time delay of half a second or more (Cremer et al. 1996). In other words, time is lost, and there is a delay when the image comes out of the satellite and is transferred from there to the receiver. For this reason, technically, a real event cannot be shared in a broadcast medium at the same time. Technically, an actual event cannot coincide with a broadcast event. The television signal is sent and reflected from the satellite. That is, there is a time delay between the actual event and the reflected one. Similarly, the same delay is experienced on the internet, and content watched on social media is delayed depending on the internet speed and infrastructure of the person. Even a user with the best internet will consume content with a delay.

Interviewee 17 evaluates the effect of this situation on online theater as follows:

> You are not sharing the moment. You are witnessing it live because it is the moment you share it. When I act my play on the stage, I can feel them even in the back row. Every viewer is part of my play. But when I'm sitting in front of the screen, I don't have contact power with that person. The better the internet, the less lag, but I still watch online with a delay. I cannot share that breath. It's a two-dimensional image of something that has happened. I don't have that experience when there are no people around me. Theater involves watching, not just watching. When sitting in a theater, you become aware of the other audience around you and the actor watching you. You listen from within that listening state.

Theater retains its value if it is simultaneous. Being in the moment and having a perceptible experience with all the senses without delay makes theater meaningful.

Otherwise, if the theater becomes a work witnessed, it will lose its aura, because the content watched is only a reflection. However, theater can be fully experienced if the active or passive participant is involved in the performance.

It is necessary to understand the live broadcast theater well, because during a live broadcast, the audience and the artist actually share a certain time, but it will be important to realize that this is not technically possible. First, I must say that live broadcasting causes loss of sense and experience depending on space and time, beyond just a discussion of momentary and presence. However, in this part, the concept of not being able to share time technically is required. There is asynchrony on the internet, and the image will appear erratic according to the internet infrastructure of the audience, so as long as the audience does not share the same space, synchronicity cannot be mentioned. "There is a lack of real synchronicity due to the usual delays on the net." (Renaud, Alain, Alexander Carôt, and Pedro Rebelo 2007) In the article called "Using Mobile Technologies to Enhance Accessibility and Inclusion in Field-Based Learning," researchers say, "We used the Livestream web broadcasting app, but the 1–2-minute delay between transmitting and receiving the video stream made synchronous interactions between team members challenging." (Whitmeyer, Steven, Atchison, and Collins 2020)

In addition to the asynchrony experienced due to the internet, the interaction in the live broadcast can also negatively affect the artist from time to time. In addition, I can add that this interaction is difficult to establish organically in livestream. So, it should be reminded that performance arts may not be suitable for livestream beyond just whether the internet is good or not.

Interviewee 1 says:

> The name of the live broadcast performance is not theater, that's for sure. Will people really be able to focus on the screen for an hour and listen? This is the biggest challenge for me right now. Because we don't do anything physical, there will be a man telling us about their problems on Zoom. The performing arts are much more challenging to consume digitally. Because you are doing artwork with the body and the body needs to come face to face with the body.

She states that live stream is not suitable for performing arts not only because of the internet connection but also in terms of interaction and sharing. I participated in the version of the play on Instagram. Suddenly the director started a live broadcast and was on the screen. The play started as if two people were having a conversation. However, people began to write and ask from the chat. After a while, Interviewee 1 had to close the chat because the player's attention was getting diverted; in other words, the interactive had also failed. The artist is already used to being watched rather than interactive. Still, live streaming forces him to be more innovative in producing interactive plays and establish a different communication that will replace the bond established on the stage. An Instagram user involved in the watching wrote in the chat: "I came to see you on your live stream. Only will he talk?" Even seeing this message probably affects the actor's motivation at the moment of the play. Interviewee 1 had to interrupt the play and explain that this is an Instagram theater. From this point of view, I can say that the live stream will not be present in terms of both delay and physical sharing.

Similarly, simultaneity cannot be mentioned due to one-second delays during live broadcasts where stage arts are performed. In other words, losing the status of being in the present mentioned here indicates that places such as the suspended stage will lose the feature of being present. I am using the issue that Peter Brook has explained over the cinema, here as a screen.

I am referring a presence you can get with your five senses. I'm not talking about being a mainstream audience simultaneously, or let's say live-stream. In other words, up to 15 people can fit in a 50 m^2 room, but millions of people can watch a live broadcast from that room simultaneously. I argue that this removes that moment from being present. When speaking of being present, hearing the acoustics there, feeling the damp smell of the room, touching objects and seeing objects legitimize physical presence. All the other people in the room can only see a reflection on the broadcast simultaneously. However, when the artist and the audience share the same space, only a certain number of people can witness that performance. Similar to the significance of being on stage with the connection established with the audience Brook says, "Compared with the cinema's

mobility, the theater once seemed ponderous and creaky, but the closer we move towards the true nakedness of theater, the closer we approach a stage that has a lightness and range far beyond film or television." (Brook 1996, 107) In light of all this, I can say that his performance on stage can only be performed when the same venue is shared. Otherwise, it will cause inevitable disruptions even if it is broadcast live. The fact that the artist and the audience do not share the same space will make a different concept of the stage art watched on the internet. But it would not be possible to call it ballet, modern dance or theater. When consumed over the internet, art will have entered a different form. Based on the above, I can add that art needs the same time and space to maintain its known existence.

Mediatized performance followed by live performance is considered to have aura loss by theorists such as Benjamin and Phelan; Auslander and Anderson emphasize the inevitability of meditated performance. Walter Benjamin claims that even the best reproductions lack presence when separated from time and space. Benjamin claimed that the aura of the original was lost by mechanical reproduction. However, its reproducibility with technology is a way for art to avoid being parasitic (1935). Also, according to Phelan, the aura of performance is unique. The performance takes place and disappears at that moment only with the existence of living bodies. The most important aspect of the performance is that it is not close to mass production. If performance can be recorded and documented, it becomes something other than performance (2003). Auslander, on the other hand, claims that there is no difference between "live" or performances. Auslander no longer thinks that there is any difference between a work of art and a reproduction coming out of his shell. It also states that performance is the reproduction of a text. In other words, Auslander questions the authenticity of the "live" in many ways and points out that there is no longer any difference between the living and the mediatized or recorded.

According to Michael Anderson,

> Young people see technology as an integral part of their cultural environment: this is evident in performances created for and often by young people. As traditional theater struggles with declining audience numbers and falling revenues for other media, there are exciting innovations emerging in Theater for Youth that embrace technology and use new forms. (2007, 63)

While saying this, he emphasizes that technology and the stage always support each other in some way, and that they should not be thought of as an opposite duo. As long as the theater continues, news from the technological movement claims that the theaters should revive themselves again and quickly. He predicts that if the artist does not keep up with technological changes, empty scenes await them, and that young people will resort to different forms to have fun and engage. (Anderson 2007, 74) Although Anderson wrote the article only on theater, in the light of this study, it is possible to say that creative workers in all stage performances face a similar test. All connectivity is built on technology, art, and assurance. Artists who cannot adapt their art and themselves to meditative performance are faced with being excluded from the system, which makes them precarious.

Since this thesis deals with the relationship between artist precarity and mediatized performance, it focuses more on artists who are not adapted to mediatized performance. In this sense, the fact that mediatized performance is applicable for many young people is accepted, but for the purpose of the thesis, it will be more important to understand the artists who cannot adapt to this type of performance. This incompatibility may be related to reasons such as the precariat artist's inability to manage his performance online, not being educated about it, not having sufficient skills, not having sufficient internet infrastructure due to his economic situation, or not providing sufficient technological adaptation due to his age. For this reason, the difficulty of online interactivity and the internet problem have formed the main lines of the chapter.

After evaluating all these, I can make the following comment: if a person can share the moment of being there just by watching the live broadcast, what does this do to the place where they watch and experience that broadcast? When we sit in a room and watch a live broadcast inside that room, does this make us part of the moment just because we can witness it simultaneously? Because with this point of view, the person cannot be present in different places at the same time, so if they are sitting in their room and watching a digital live stream, it may not be significant (worthless in a sense) whether it is happening live somewhere else at that moment. Therefore, Peter Brook

likens the scene to real life and portrays theaters with perhaps a lot more depth than films.

"Now", "here", "immediate", "the state of being present", the theater and its separation from the types of art that can be watched on the screen, such as film and cinema. Because of these features, it seems to be threatened by mediatization. For this reason, A theather company is launching the campaign; This Seat is Yours.

Interviewee 7 says:

> The building where theather is located in a hundred-year-old building; it has an authentic culture… We started a campaign on Monday and said, let's fight one last time and this is how we started our seat campaign. Looking forward, we promise a ticket to our audience on this campus. We said that if these scenes are opened one day, you will have already bought your tickets for our first plays. We created four categories 100, 250, 500 and 1000 TL. The person who buys 1000 TL receives two invitations to the play premiere and his name is written on the seats by us, on our stage.

At this point, they are showing such resistance to their dying theater. The theater's form is transforming, and the artist precariat strives to exist as space within this system. "There are very few scenes left in Beyoğlu", says Interviewee 7, and he is doing his best not to switch to digital and not to shut down because, according to him, if the theater becomes digital, it will no longer be alive. What is not live and present is not theater. Paradoxically, as soon as this effort of existence enters into an effort to "live" theaters and theater owners find an interesting way to do so, the theater company prints the names of donor art lovers on chairs in the middle of an empty stage. Another theater company has also started the "Seat Support Campaign". On the other hand, the campaign says, "The fingerprint you will leave on the wall will both strengthen us and enable Kumbaracı50, the second oldest operating theater in Beyoğlu, to overcome this crisis. We thank you for your support and friendship ..." and launched the "Leave A Mark On The Wall" campaign. (Kumbaracı50, 2021)

Like tombstones, the people's names in all the halls are now gravelly on the walls and seats. With the silence of a cemetery in an empty space, names of donations such as tombstones that no one has seen are there. Wherever we look, if we take the simulation

of Baudrillard, there is a case of unity of existence, so much so that the theater is dying, and the audience mourns. It remembers his presence in the world with many tombstones. But, at this very moment, the theater becomes digital and immortal.

Baudrillard said;

> The second inaugurates the era of simulacra and simulation, in which there is no longer a God to recognize his own, no longer a Last Judgment to separate the false from the true, the real from its artificial resurrection, as everything is already dead and resurrected in advance. (1994b, 6)

He talks about the resurrection in a close way to the example I gave, namely the that of the theater becoming a simulation. Thus, the resurrection of dead theater in the digital world brings with it the need to look at the state-of-the-art consumer to exist as an individual and make an effort in this process. The reason for this is that theater preserves its authenticity and traditional form only when artists and art lovers coexist. In other words, it does not make sense to have a theater without a spectator, as it will not be available to an audience without a theater. Therefore, these two concepts can nurture and support each other, otherwise it is unlikely that it will continue in its traditional (physical) form. His audience must support the artist to exist. If he cannot receive this support, he will either be doomed to immortality with codes by digitizing or disappear completely. As Peter Brook mentioned, theater is present, presence is important. Theater is not like cinema, so if it does not get support, it will lose its original meaning. As Benjamin claimed, the performing arts, as it is here, will mean the theater will lose the aura.

At this point, I feel that we are confronted with an audience that resists this screening in this transition and transformation. In a part of our conversation with Interviewee 7, I asked him, "Why did you want to write names on the seats? Where did you think of this?"

Interviewee 7 answered:

> My guess is… let someone put something, you wouldn't make a mistake he made to someone you love. The audience didn't want the physical theater to be lost. It may be digital, but with this support, he tries to say that I will sit in those seats one day and I don't want to think otherwise. Rather than having his name written on the sofa, he helped with the possibility of sitting in that

seat someday. The next year it will no longer be digital or anything ... it will write the names on those seats, and I will play against them. We will open that scene. And we'll have the names of those 128 supporters printed on the back for one season on all the posters. You may not be able to sit in that seat, but that name will stay there even when you're away.

The theater, which died for a certain period of time, allows the audience to have a tombstone with the chairs and boards attached to the wall in its own cemetery. Perhaps what dies here is the death of the theater, apart from the theater's spatial and physical death, as well as the death of a part and its audience. Barthes declared the death of the writer, and as I mentioned earlier, the reader cannot exist by his interpretation without the author leaving the equation. The owners of the work and space got out of the equation by dying, and with their release, there was nothing left to be interpreted, in the name of the theater, in the audience. With this, I can say that traditional art has begun to transition from immortality to live in a simulation.

The metaphysics of reality itself; that is, Baudrillard interprets the principle of reality as an intellectual, mental process; in other words, he says that a society that loses its goals, hopes, and dreams for the future cannot have any option but to reproduce the existing system, order and life, and that this can only be a simulation universe. When I look at the metaphor of graves and death here, those concepts are considered sacred because there are places where the dead are buried. However, those places are feared and taboo areas. The eternal place for the deceased and the graves for the family members left behind by the deceased, whose ancestors believed to be protected and continue their lives, differ in structure. (Eren, 2012) Perhaps, for this reason, their feelings of respect, which they regard as sacred, are now cold, frightening, and alien in the theater in its empty state.

A part of the theater and its audience is dead and continues its life in the afterlife. The other world may have become the simulation world formulated with its meaning here. Baudrillard approaches this situation as follows: if there is only an ultimate conception of death and life, the concept of the afterlife and immortality also exists. If there is no ultimate death and life, there is no reason to believe in the afterlife and immortality (1994a, 90). Besides, in the culture of death and mourning, participating in the

deceased's burial ceremony and throwing soil into his grave is considered an individual and social "duty". Here again, a group of art consumers supports the artist precariat, making their social duty perhaps a dead investment (Eren 2021). They may also be promoting what they affirm as physical space art and their physical, artistic form, beyond just supporting the art and artist to stay in their physical space.

Similarly, Elitez states the following in his work on cemeteries and tombstones, "How does not only the person in the grave but also the social status, artistic views, cultures, religious views, lifestyles, geographical conditions and death of the people who built the grave for him. reflects what they perceive to us." (1996) For this reason, it can be said that people who have their names written on the empty wall and seats in a hall cannot see there. Beyond supporting the closing of the theater and the precariat, they desire to have their names written for their own identities and existence. In line with my analysis, I can say that a group of art lovers who did not even want to think about not sitting on the seats supported the sinking places and faced closure. The main problem here is the resistance to digital. Humans are becoming the head of the net, communicating with each other in hyperreality through screens. With modern communication technologies, communication has become a field devoid of content and reminding only one person. Communication of humans with reality is established through satellites and interfaces. Baudrillard gives the example of a Japanese-speaking car as an example of this. He eventually claims that electronic forms damage human communication. Internet communication may close the gap between distances and time, but the communication quality suffers in this process (Baudrillard 1983).

According to Baudrillard, modern communication is cold and schizophrenic. The boundaries of the human body are destroyed, as are the boundaries between the individual commodity and the web. The outer and inner worlds intertwine. Simulation appears to be more real than real. We are faced with ultra-reality, augmented reality, a reality beyond reality; such are the terms used on television. What seems dangerous here is that even the human's own body cannot protect it anymore; that is, it cannot produce and stage the limits of its own existence. This brings with it that the person cannot produce himself as a mirror. It just turns into a screen (1983, 132). We are

starting to be people who are no more than an interface. Humans' physical communication is disappearing. People are getting stuck digital and starting to exist in another dimension. People who want to fight this are striving to survive as spectators in the theater. But for this, they pay a fee to survive there. It is like a reflection of the real world – the effort to exist in reality and the fear of getting stuck in simulation.

In light of the above, when I look at the examples that I evaluate with the concepts of immortality, hyperreality, simulation, and death, I can say that the artist precariat is faced with digitalization, as I will discuss in detail in the next section. In the new age of information and technology, art production has changed and transformed. Space has now begun to evolve into the screen. Performers face precarity in this process. Will theaters close? How will income be generated? Will theater be able to survive only with audience donations? In the continuation of all these, the world is in a technological change. I assume, for the physical arts that are considered lifeless when not performed on stage, there is only one way in this case and that is to become digital. Nevertheless, this requires infrastructure and knowledge. I suppose the arts that cannot keep up with this transformation are doomed to disappear to a certain extent. Maybe the physical theatrical tradition will not disappear, but the vast majority will close because they cannot survive financially. At this point, the theater's space rent, dues, and employee salaries cannot be ignored. In addition to this, there is a different situation for the audience. I presume that the audience does not want to be stuck on the screen just like the artist and wants to continue the experience in different ways, leaving his own part there with a kind of mourning and is in an effort to return to reality as soon as possible.

As a result, theater audiences can no longer go to a "real" (physical) theater. For this reason, when the audience turns towards technology to get rid of the emptiness they fall into, they encounter art in the digital environment. The digital environment is a new media environment that comes with many side benefits other than reality and tries to make people forget the truth. Here it is necessary to consider Baudrillard's theory of simulation and simulacra again. We are in this age where everything physical and conceptual is copied and distributed. Baudrillard suggests that the simulacrum is real. "The simulacrum is never that which conceals the truth - it is the truth which conceals

that there is none." (1994b, 367) In fact, the definition of the concept is to pretend to have something we do not have. Besides, works of art produce twins and break from the essence of reality and form a reality system similar to the original. In other words, the real and the model (physical and virtual) are now mixed and the emergence of the simile is not a role. First, the emergence of the image begins with the reflection of fundamental reality. Second, the phases of this image mask the fundamental reality. In the third stage, it masks the absence of basic reality. When it comes to the final stage, the stages of reality and image are no longer relevant. At this point, a pure simulacrum is born. Peter Brook says "the scene is the reflection of life." (1996, 121) In the new digital age, the physical performing arts have started to take place digitally with their copies and reflections, and thus digital has become a reflection of a reflection. On the other hand, there is a resistance to this from both the artist and the audience.

The art producer is not ready to give up their performance on the stage, which is defined as real (physical). The immortality promised by digitalization does not attract his attention because when his form changes, the audience cannot have the same experience with the artist, and this causes aura loss in physical stage performance. I am not claiming that without aura, art is not art anymore, since mechanized art like photography was certainly art even before digitalization. However, in physical performance, losing the adjacency (physical togetherness) and the difficulty of contemplation can cause loss of aura.

Another important issue here is that the art consumer is not ready for scenes to close. I think the reason for this is related to the reflection of the truth mentioned by Peter Brook. Because a person comes to watch an event that is not himself on the stage but is similar to himself, he is there and at the moment with all his senses. With the closing of the stage, it is precisely for this reason that the audience has to leave a part of it there, give up a part of themselves, their reflection on the stage. With this state of mind, while the audience chooses to have their name written on the chairs resembling a tombstone, they also kill a part of themselves. However, digitization does not appear to be something that both art lovers and artists can avoid. Baudrillard says about reaching eternity, "But we want this immortality here and now, this real-tirμe afterlife, without

having resolved the problem of the end. For there is no real-time end, no real-time of death." Art will die in the real world and become immortal in the digital world.

4.2 Freedom Ouroboros: Flexible Work and Social Precariat

Creative labor and the urge for flexible working constitute the primary areas of study in this work. Flexible working can facilitate creation and life balance. However, it can also become a form of work in which the system abuses the employer. According to labor law 4857, flexible working hours and free time are given to the employee, enabling the workers and employers to determine their working conditions according to their own needs (Koç and Görücü 2011); however, these regulations also brought the possibility of misapplication of these rights (Koç and Görücü, 2011). Within the scope of the thesis, it is crucial to define what flexible working is to understand the working conditions of the artist precariat. Flexible working conditions may undermine the social security of the artist. Artists in Turkey should benefit from social insurance. Yıldırır says, "Flexible working time is open to exploitation in all sectors. The artists or art workers have to do so many different works in line with the variety of their job descriptions, so much workload or being lacked formal insurance." (2019, 3) Furthermore, Dudu explores the social insurance in Turkey for an artist in her study of established in his research, he suggests that "Since cultural workers earn lower wages than other sectors (Lena 2016) and these earnings are not sufficient to earn their keep (Hoş 2018), cultural workers suffer from not paying their social security premiums despite being allowed to pay the insurance premiums themselves. There is, therefore, a need for a comprehensive change in the social security arrangements for artists." (Dudu, 2020, 112) Additionally, when Gündüz examines an artist's legal status, it can be seen that some of the artists are self-employed, some earn commercial income, and some receive wages subject to service contract (Gündüz 2013, 699). Many further fields of occupation (theater player, dancer, ballerina, or singer) gather together within the group of artists. Besides, to have so many various areas of employment, this occupational group, where individuality is at the forefront, displays a dispersed and different structure in working styles and conditions. It is challenging to generalize in such a fragmented view by revealing the problems experienced in social rights (Peksan and Tosun 2014, 221). Correspondingly, considering the legal status of the artists, their working

conditions and structural differences may not be appropriate for them to benefit from a specific regulation. As such, self-employed artists have low and irregular incomes from art. On the other hand, artists are defined as temporary workers or part-time workers as worker status. Therefore, it is difficult for the artist to fill in the number of days they can obtain their retirement right due to the irregularity of their working days. I can say that the advantages of artists working as public officials are relatively better when looking at the legal regulation. However, it is not always convenient to be a public employee because the state does not open a cadre for opera and ballet. Moreover, employees in the academy leave late for retirement, so there is no cadre there either. Conjointly, no new staff are created to replace retired artists and no new academicians are appointed.

In today's working life of high-technological globalized capitalism, the context of the disadvantageous effects of working flexibility policies such as impermanence, fluidity, uncertainty, and vulnerability to risks are becoming widespread. The precarious artist succumbs to substandard working conditions and tries to exist in the system by working cheap and long hours without claiming any rights, with the threat or fear of losing their job. Guy Standing considers the concept of the precariat as an employee community consisting of individuals without social security, without personal rights, temporarily employed, and without class consciousness. In this sense, the artist's uncertainty, undefined and lack of certain rights, places the artist in the position of a precariat (Standing 2011). Flexible working style and employee labor play an essential role in this thesis. Flexible working can facilitate work and life balance, but can also become a form of work where employees are abused. Sennett used the following words when defining flexibility. "The term "flexibility" refers to its strength to bend and straighten, the test of its form in the wind and its recovery. Ideally, flexible human behavior should have the same elastic strength, i.e., adapt to changing conditions and not be harmed by them." (Sennett 2008, 47) Flexibility, a new generation work system, promises freedom, and expects the employee to be compatible and variable, or otherwise face the possibility of being pushed out of the industry. In working life, where competition is high, the artist must find a way to adapt to flexible work to stay in the sector due to the nature of their career. The artist precariat, who constantly experiences irregular work,

has almost doubled their precariousness when digitalization is added to the art creation process.

In my thesis, where I examine how the precariat artist is affected by mediatized performance during the digitalization age, I will be reviewing the flexible working system, one of the essential elements of the precariat concept. The sociologist Christian Fuchs, who worked on digital labor, claims that turning leisure time into labor time is an attempt at prolonging capitalism and the contradiction between time and capitalism (Fuchs 2020). According to Fuchs, a capitalist knowledge economy, digital media, and networked production result in flexible people who must work intensely and for long hours. As a result of capitalism, flexible working causes workers to face precariousness (Fuchs 2014, 14). This claim is significant to my thesis argument because I aim to examine the fact that flexible working makes the artist even more precarious with the change of medium in the age of digitalization.

4.2.1 The illusions of flexible working

This section will be regarding the flexible working conditions of artists. The work is specific to the artists who make immaterial art (on the stage) in the art and culture sector. This research will focus on the significance of networking and the value of long-term alliances (artists who have included each other in their networks for many years and therefore only take part in each other's art performances.), younger and older generations' approaches to and struggles with flexible working, irregular work for recent generations, a second job or recovery-oriented job choices, and social relationships (family, marriage, friendship, and lover) established by the artist precariat. In this context, I will examine the issue by including the theorists who advocate the disadvantages of flexible working and researchers such as Cherry and Gandini. They argue that flexible working has advantages, especially for digital work.

The majority of artists, part of the flexible workforce, are working loose in Turkey. This means that artists cannot have regular working hours due to their unsteady work. They may have to work over weekends or be on stage in the evening for rehearsals. When a standard white-collar employee leaves their job at six and goes to watch the theater, the

artist that plays on the stage is part of an activity that people attend in their spare time. Therefore, the artist has to work and perform for the hours that a white-collar employee devotes to entertainment. Just as there is no regular work plan, there is no guarantee of the continuity of the work. Therefore, they should plan their time in order to be able to work more than one job. This uncertainty and busyness remove the opportunity for the artist to devote time to themselves in their social lives. However, this flexible work may not be disadvantageous for every artist, and some artists even mentioned that flexible working is beneficial for them during the interview.

My interview with Interviewee 14, an actor and a digital humor programmer, was at 11 pm. He was still in the studio when we started the interview. When I said we could meet later, he said, "I don't know when it will end." Although he was not very happy about the working hours, he was not unhappy about producing work in a digital environment and staying up late. He said about flexible working hours, "Switching to digital was a discovery from necessity in this period, but you are the supreme board. Everything is under your control." He seemed not to care much about working uncertain hours, as he was satisfied with what he had produced. When evaluating flexible work, Valenduc has established the relationship to why flexible work is considered more positively by some people. According to Valenduc, "Flexibility in working time arrangements is positively appraised and compensates the high workload" (Valenduc 2007, 92 cited in Fusch 2014, 226). There are two groups that we can consider to be a precarity group, but the younger group does not consider this a precarious situation, while the latter feels precarious. The obligation of the artist to adapt to the mediatized performance creates the need for the artists to keep themselves updated and adapt to digital innovations in terms of their technological knowledge and digital technical abilities. This necessity creates precarity because if they cannot adapt, they remain out of the system; in other words, being thrown out of the system makes the person socially and financially insecure. Based on this, I can conclude that artists with technological competence feel more secure. Additionally, this qualification prepares the environment for them to make financial gains through different mediums and makes them feel successful. Despite all this, if the artist can adapt to meditative performance and improve themselves, they can protect themselves from being isolated, outside the system, and being insecure in connection

with these. The fact that Interviewee 14 enjoys production and does not care about working hours is also related to this because he has sufficient technological skills and the success, he has experienced with the return of this are keeping him safe for the moment. Here, it should be taken into account that this assurance may not be long term and that they are worried that they will be insecure again as soon as they are unable to adapt to a new platform or a new medium. This satisfies the item of not being able to foresee the future, which is one of the primary components of being a precariat.

Cherry (2016) mentioned similar advantages in his study on "Crowdworkers." Cherry considers mass work advantageous in terms of flexible timing (Cherry 2016, 23). He explains the reason for this as follows,

> On the one hand, crowd workers have some flexibility to set their schedules and can sign on and off the app more readily than do real workers in a traditional environment who work a set shift or who are otherwise tethered to a workplace desk or factory floor. Crowdworkers also use their cellular telephones, computer equipment, internet connections, and other instrumentalities. (Cherry 2016, 6)

Likewise, it is more comfortable for artists to set their schedules or make their daily plans than a person working overtime. For example, while a desk worker or a factory worker cannot wake up at 11 am and go to work, the artist experiences a relatively different daily life due to their flexible work. Cherry concluded in her study that the crowd work system would affect precariousness and job flexibility in a good way (Cherry 2016, 23). In addition, I can consider Interviewee 14's way of working as advantageous because he has his own company and makes decisions in his flexible working status.

Gandini says the following about uncertain working hours, in his work "Digital Work: Self-branding and Social Capital in the Freelance Knowledge Economy", "Whatever you do, it will be your choice because you are no longer just an employee with set hours and wages working to make someone else rich. In the future, you will be your very own mini-business." (2016, 23) This promised comfortable vision of the future motivates the employee, and in this study, to the artist, such as owning his job or making money much

faster than a white collar. Interviewee 14 is the owner of his own channel on YouTube, making humor and political programs and determining his content and guests. "I can do what I do without the need for censorship, I can speak whatever I want. I do my humor freely on a free platform." Looking at his experience, it is satisfying enough for him to work in digital and generate ideas. It can be said that Interviewee 14 preferred to be free in his art rather than feeling secure. His experience has been more one of choice than necessity. However, this still does not position him outside of being a precariat. Feeling precarious is the foundation of the precariat. Interviewer 14 is an artist who has experienced this a while ago. Maybe he always feels negligibly precarious because he is an artist. However, digitalization makes him feel safer and more successful. I can consider the reason for turning flexible working into an advantage as being able to use digital media and different mediums effectively. The flexible working conditions he lives in and the professional self-confidence provided by his knowledge and skills allow him to work whenever and wherever he wants. He feels precarious but free because this situation is for his benefit. Nonetheless, not every artist experiences the transformation of art in the same way. In this process, the transition to mediatized performance requires a specific infrastructure, desire, and vision. Simultaneously, some artists resist digitalization and continue their efforts to continue their art in the traditional style they know. The desire to continue this traditional art leaves them in a position to take risks. I was talking about taking risks with the theater actor, Interviewee 6. I told him, "As a white collar employee, my insurance is paid regularly. My salary is specific, and I feel safe." He replied, "One day, while your artist fellows are traveling on their yachts, you will wave to them from the pier." His claims seem to be the artist's ultimate motivation. Entrepreneurship, individuality, and flexibility promise a new beginning ecology (Botsman and Rogers 2011, cited in Gandini 2016, 137).

In any case, it is necessary to accept the artist's insecurity in the capitalist order. Regardless of the stage art he performs, projects will always be temporary for one's art. For example, a theater play with the artist will be agreed upon season. Nevertheless, the desire and ability to exist in different mediums have given the artist another field. Of course, this becomes a disadvantage for those who cannot apply it because they cannot fast follow the created artworks and keep up with new trends. Based on the fieldwork

and interviews I have done, the most apparent reason the artist prefers art over other professions is that they can do whatever they want freely, and that it is not a problem to be insecure while doing it. Instead of doing a job they do not like, they have taken the risk of working long hours and finding a guaranteed long-term job. The thing that puts the artist in the position of a precariat here is that they cannot pursue their preferred profession safely. Although they seem to have chosen their freedom over the 9-5 working system, they may be trying much more than that when appropriate. But the artist does not mind. It is found out that there a contradiction between how the artists perceive flexible working conditions and how it actually affects them. In this sense, although flexibility is defined as an advantage for a few, the fact that art is being digitized and flexibility is becoming more widespread in this process brings the artist face to face with difficulties that he is not aware of (Flexible work exploits young artists and the elderly artists cannot keep up with digital and flexible work conditions). An essential handicap here is that the expectations of meditative performance and digital skills have now been added to art's "job description."

4.2.2 Needs for social capital

In this section, the relationship of the precariat artist with social capital will be examined. The artist takes certain risks to produce their art in a precarious work environment. At this point, the artist begins to be demanding. For example, I asked an artist for an interview; since I was working in a corporate white goods company, he asked which advertising agencies my company was working with, and he wanted me to introduce him to the brand department. He tends to require things that somehow make his life easier because they need help to sustain their lives. A secure person does not often ask for something because they feel suitably guarded. This is the opposite for the precariat. He is a precariat since he needs a favor and tends not to give unrequited help.

The basis of the precariat is to want something. Because there is a particular need, the precariat needs someone's support and favor to continue their life and feel safe. If they are safe enough to not want something from someone, it may not be meaningful to call a person precarious. Parallel to this, it may be necessary to talk about the artist's need for

social capital and its connection with economic capital. Belonging to the same company or being in a group is an advantage of the physical performing arts.

Theater actor Interviewee 1 says:

> Historically, theater actors lived with their families in some companies (theater companies). So, theater is family—the historical racon of this work. You join a company, and it becomes your family. In that sense, you are not alone. A company does this work. The theater is not art alone anyway.

As can be understood from this, the basis of art is the state of cooperation and community. The artist is in a demanding position. While doing this, they benefit from their social relations.

As part of my fieldwork, I went to see a theater play that will be to be recorded for viewing in a different online mediation. I was going to interview a person from this theater company, and he invited me to take part in the shooting of the light comedy theater in which he will be playing. At the end of the filming, the company owner, stated that this play is called "An old-time story" shoot. After a few moments, I went backstage with the company. I realized that the actors were passing roles to each other there. There was an unwritten agreement between them. While watching the middle-aged female theater actress playing a young girl, I thought that they were doing irony at first, but that was not the case, because I later found out that they had played together for years, I realized that they gave the role to her even though the actress was not suitable for that role. According to Platman, employment in the knowledge economy consists of portfolio careers (2004). Blair evaluates this as follows; "You are as good as your last job." (2001) An employee is as strong at his job as his networks. A freelancer needs to renew and maintain their relationship. It is vital to have social capital and use it to keep the workflow alive (Gandini 2016, 127).

In other words, the artist is an independent employee due to their working structure. The strength of the established relationships is significant. An art ally is not readily available and, once started, this relationship can last for many years. It takes so many years that an older adult can portray a young girl because she is a friend of the theater owner. For this reason, it makes sense to call the established relationships social capital. Social

capital is a concept for society, not the individual. It is possible to consider social capital within the framework of five basic concepts. These concepts are trust, reciprocity, social networks, collective behavior norms, engagement, and sense of belonging (Kay and Pearce, 2003, 2-3). Sociologist Putnam questioned social capital in his studies. According to Putnam, social networks and interpersonal communication are important. In his work, he emphasizes collective action. There is a community-centered understanding of capital. "This is the basic structure when the effects of social interaction are durable: social interaction is a flow that generates stocks of inputs into the production process such as trust, knowledge, and norms." (2002, 25) Christiaan Grootaert and Thierry van Bastelaer state in their studies that it is difficult to measure social capital.

They argue that:

> The term social capital has been applied to a variety of ideas about economic returns from networks of social relationships. While there has been limited work in economics to provide a theoretical context for social capital, there is growing empirical literature that identifies considerable economic returns to networks of social relationships, trust and norms of reciprocity, and institutions that foster civic engagement. (Grootaert and Bastelaer, 2002, 189)

This argument shows that social capital is vital for economic capital. Thus, the financial return of social capital cannot be ignored.

According to Coleman, social capital is the social relationships that occur when individuals try to use their unique resources best (1990, 300). In contrast, Putnam (1992) argues that social capital refers to certain characteristics of social organization, such as trust, norms, and networks, that can be improved. It manages to seek the productivity of society with the increase of coordinated actions (1993, 167). The artist has been accustomed to getting help from the beginning of the stage arts. This request for help emerges from the production of stage arts under the roof of the company and the support given by the artists to each other. Stage arts, by their nature, include artists who demand support from each other. This habitual demanding situation is also an indication of being insecure. The artist needs to have a job, and for this, they demand work from companies or individuals. This is why, to be less precarious, they have to create social capital. Social relationships are one of the only things between them and

insecurity because their social relationships bring financial capital. In this way, there are relationships in which the flexible working artist can establish the only basis. So, they have as much assurance as relationships. Ironically, the precarious artist unable to create their own safe space finds their assurance in their network. I mean, they can only be as secure as their network.

Artists assume that it is advantageous not to be tied to a single company in the flexible working system with the return of social capital, unlike a white collar or blue collar worker. But this assumption is one reason why I call them precariat, namely because working in more than one job helps them gain financial capital by mobilizing all their social capital for this and having the opportunity to take part in different projects on different days and hours. Considering a corporate employee here, it has been determined as approximately 45 hours per week. A corporate employee can work at any time of the day in the flexible working system, with the only condition being that they complete 45 hours of work. However, corporate employees do not have the opportunity to make a business agreement with another institution, so they cannot legally hold a second job. However, this is different for artists. The artist has been in favor of flexible working, not in order to maintain their work-life balance but in order to take on different projects and work more. Even though the institutions and the system make it seem like it is for their benefit, I think this system is exploiting their social lives. Many companies turn their faces to independent workers to apply job flexibility. This orientation is because companies want to use their human resources quickly and efficiently to keep up with the dynamic global economy thanks to their flexible employees (Fleming, 2017). Similarly, in scenes that work with artists, they do not constantly bind the artist to salary and insurance (most art centers do not have such power) but pay artists per game or event. Throughout the interviews, the participants said that artists could take part in more than one project because of the flexible way of working, so being flexible has helped them. According to Wood, for many employees, the work-life quality is improved thanks to time and control over the job. They are more comfortable outside the traditional work environment (Wood et al., 2018 cited in Sutherland et al., 2020). Gandini comments on this situation as follows: "This has resulted in a marked increase of workers, particularly from younger generations entering the workforce, who adopt online freelancing because

they associate it with flexibility, variety, freedom from organizational politics, and sometimes higher pay." (Gandini, 2016 cited in Sutherland et al., 2020)

It can be remarked that artists are reactive to their work by nature and, based on this, their state of being precariat is becoming stronger. However, looking at generational differences, the younger group was able to individualize while the older group adopted totalitarianism. For example, an artist in their mid-20s can upload their works to digital media (such as Instagram and YouTube) or easily participate in projects such as theater via Zoom. In contrast, relatively older artists continue to support each other in their small hubs under the roof of their companies, regardless of the quality and necessity of the work. However, in both cases, the artist works flexibly. My study shows that, while the younger generation may see this as an advantage to work and produce more jobs, the older generation sees it as an obligation. The situation that young people see as an advantage here is that they have to work on more than one job since they do not have regular employment. Doing this can make them feel chosen and lucky, but the system can exploit them in this case. Regardless of the meaning attributed by the artist, the artist's demanding nature and the pursuit of social capital puts them in the position of the precariat.

4.2.3 Precarious freedom

In this section, the connection established by the artist between insecurity and freedom will be studied by considering the associated criticisms. all 20 artists interviewed mentioned the insecurity of encountering situations such as losing their jobs or their project ending as they do not have permanent and guaranteed employment. This insecurity disturbs them both financially and socially. Selenko and colleagues underline that administrative and temporal flexibility, the possibility of increasing "uncertainties" about the job, can be tricky for employees (Selenko et al. 2018). Similarly, carried research, and he describes the problem as "Many workers have been drawn to the gig economy by the promise of flexible, autonomous work, but scholars have highlighted how independent working arrangements also come with the drawbacks of precarity" (Sutherland et al. 2020). Until this part of the research, I can say that flexible online and freelance work may be increasing the precariousness felt by artists. This precariousness is because while agencies and companies provide an online space for freelancers, online

employees face many difficulties in flexible working due to non-transparent policies and procedures (Sutherland et al. 2020, 472). Likewise, Menger thinks that flexibility is problematic. Gerald states that "it is not about ordinary unemployment any more than it is about ordinary work […] The regulation of unemployment among intermittent workers is the regulation of atypical cover against atypical risk. But flexibility beyond the norms has very serious consequences. (Menger 2005)" (Wuggenig, Gerald and Ray 2011, 50). Artists cannot define this flexible working system with a single statement. On the one hand, some artists believe that flexible working is abusive; on the other, some artists believe that flexible working is advantageous. This belief is that people determine their working day, time, and style by themselves. According to the outputs of my thesis, flexible working gives them a sense of control and freedom over their professional and private lives. Whether this is an illusion is unclear or not. The flexibility identified under the umbrella of freedom may result in the artist becoming even more incarcerated. Ashford defines freedom as the ability to act solely in accordance with one's own will, independent of any external factors (Ashford 2011, 53). In other words, the artist may think that he will gain the right to decide freely with flexible work. However, I consider that this freedom is "precarious freedom." Beck says, "God, nature, truth, science, technology, morality, love, marriage – modern life is turning them all into 'precarious freedoms.'" (Beck and Beck-Gernsheim 2009, 2) These "precarious freedoms" can be defined as the freedom to work flexibly, to be able to do whatever you want, to choose the job you want, to work at any hour you want. But Lauren says, "Under the free-market regime, flexibility may mean freedom to some, but for others, it is inherently flawed." (Bridges 2018, 14)

Based on the above, I can conclude that the freedom that flexible working gives to the precariat is not always advantageous for every sector and every artist.

For instance, in our talk with theater actor Interviewee 9, she says about flexible working hours:

> It is challenging to draw the boundary of your working hour because you cannot choose it. They say rehearsal is two hours, but it can take up to four hours. Someone said that the most hardworking people in the world are theater actors. People who work from nine to six hours are there to finish their shifts and work, of course, but there are times when they spend time doing

nothing. Nevertheless, if an actor does not rehearse during certain hours, her performance will not be good. So, she can contribute to her job as much as she works. So, she does not have the luxury of leisure time.

The artist cannot work like a white- or blue-collar worker anyway. For this reason, their profession is not suitable for regular work. Nevertheless, precarious flexible working leaves them in an even more challenging position in the age of technology, where new techniques and media are evolving and accelerating. It needs to keep up with the latest information age, dominate different mediums, create content beyond the text, and maintain its originality. In other words, the artist who chooses freedom now tries to be sufficient because of the side skills expected from him. In this effort, learning is obliged to have a vision and adapt. Those who cannot do this become "waste" in the digital system.

To sum up, although the precarious artist claims to be free, the innovations and adaptations expected of them again grip them. Flexible working is specific to the artist; it means "continuous work," meaning non-stop working, learning, perceiving, and producing. Despite this, the artist is still precarious.

4.2.4 Art as flexible working

In the section of flexible working in art, seven topics will be discussed: immeasurability of art, possible exploitation of the artist, digital tools usage, risk taking, flexible working effect according to generational differences, and choice of second job. While discussing these issues, interviews with precarious stage performers will be analyzed. The artist does not have regular working hours. The artist can work daily to create a work. While a white collar employee has no obligation to work after working hours, the artist will go out of working hours to reveal their work. However, the labor and success of a white collar employee are subject to specific criteria. The white collar entered the performance evaluation with the KPI (Key Performance Indicator) criteria. However, the artist's work is not measurable, so no matter how hard they work, there is no guarantee that the work will be valued. Menger claims that, artistic labor is shaped by uncertainty. An artist's activity follows an uncertain course, and its endpoint is neither defined nor guaranteed. (Menger 2006)

For this reason, Hardt and Negri argue that it is crucial to understand the nature and conditions of creative work. Immaterial labor is producing intangible goods such as services, cultural products, information, or communication (Gill and Pratt 2008). Lazzarato, on the other hand, approaches immaterial labor from a broader perspective. Immaterial labor involves a range of activities not typically considered 'work'. Cultural and artistic standards, fashions, tastes, consumer norms, and, more strategically, the public are influential in forming cultural content (1996, 133).

Gill and Pratt say, "For some, the figure of the artist or creative worker has been emblematic of the experience of precarity." (2008, 37) They describe creative workers as the figure of the precariat because short-term work, low wages, and precarious work are typical in the arts. According to them, immaterial labor and sensory labor in academic studies are not well defined. As technology developed in the arts, it fed the forms of exploitation. They explained this situation as follows, "Forms of exploitation that increasingly work through dispersed disciplinary modalities and technologies of subjecthood." (Gill and Pratt, 2008, 37) In addition to these, the increasing flexibility in culture and arts has brought about increasing differentiation in cultural production. As a result, professional risks are transferred to the artist. "Employment in the arts is increasingly on a short-term contract, or freelance basis, which magnifies the shift towards numerical flexibility observed elsewhere in the economy." (Menger 2006, 251) Menger argues that there is a need for flexibility due to the uncertainties of the increasing art production process in the creative industry (2006, 251). The insecurity of the industry and competition confront the artist with uncertain career prospects (Menger, 2006, 248). Menger underlines the professional risks in art many times.

He says,

> The kind of uncertainty at stake is questionable: is it exogenously determined, as when a lack of jobs and an unsuccessful career should be attributed to insufficient demand for the kind of ability with which the artist is endowed? Or is it endogenously embedded due to the artist's insufficient ability? But ability and talent themselves may be ambiguous: 'talent' should be considered not only as an exogenous factor of market success but also as an endogenous factor shaped by competition through innovation. (2006, 36)

In light of these arguments, I can say that the artist is exposed to flexible work due to the nature of his art production and that measuring labor depends on highly subjective criteria such as the artist's ability and competence. Moreover, the artist cannot do the work that he puts forward with his immeasurable creativity within a regular work plan and time due to the lack of structured working order.

In modern corporate structures, short-term contracted or term employee applications are gradually increasing. Companies are starting to become more flexible organizations. A more corrective working structure is being created compared to hierarchy. Walter Powell assesses it as "network-type arrangements are more agile," "They can be changed and reshaped more quickly than fixed structures of the hierarchy." (Sennett 2008, 22) Additionally, Sennett says that labor is the fastest-growing segment of the day dealing with computer and computing services. Besides, he emphasizes that the computer is now crucial in all professions. Also, workers at all levels are using computer and digital programs in their fields of work (Sennett 2008, 22). Accordingly, we can say that digitalization, thus mediatized performance, has an important place in the name of the labor force. This importance is because, as Sennett states, this acknowledgment is expected to be known in all working areas. It is becoming a necessity to know that computers and information processing systems are not only used in art but also in all professions.

In light of all this, Sennett questions the other side of this democratic flexibility offered to the employee. The laborer, who has flexibility, actually opens his door to risks and uncertainties. In this respect, Sennett worries that flexible working may reinforce the routine and capitalist work system that it struggles with. He underlines that although the routine pacifies the characters, it is problematic that it can be brought about by flexibility (Sennett 2008, 46). Although scholars such as Scott Lash and John Urry considered flexibility to be the end of organized capitalism (1987), Sennett claims that flexibility creates disorder but does not allow us to escape from constraints (Sennett 2008, 62).

The field research and interview results show that a flexible working style is a part of how artists work, but this causes them to live in constant uncertainty and risk. In parallel with my review, I can say that the artist's risk and uncertainty increase with technological changes. However, it would not be appropriate to say this by generalizing all stage artists. It is necessary to make the following distinction here: Apart from the performance and the text, if the stage artist uses digital platforms, creates exciting content on these platforms (or takes part in the projects created), has sufficient internet and program infrastructure, and uses different mediums (YouTube, Instagram, Spotify, etc.) effectively, they become advantageous in the art sector of the new world. I do not claim that using digital tools effectively will make a person an artist or make an artist safe instantly. However, these have become the side skills expected of the artist in the digital age. The flexible work of the artist may not be subject to change. The artist will always be freer (independent) than corporate or public works. But this flexible work will now include developing side skills.

To put it another way, the artist may continue to rehearse the exact text over and over and continue to rehearse late. In addition, the artist will now have to know how to upload their content to the platforms, which programs to learn, and what social media marketing strategy to use to reach the audience. For example, will a player make this content Livestream on Instagram or YouTube? Will it keep comments open while doing this? Will he interactively respond to them in the follow-up question? Will you share the recording of the theatrical performance? How will they get the copyrights? By whom and how will the editing of the shared content be carried out? Questions like these will have to be answered by the artist. Artists who cannot or do not want to do these will continue to pursue their physical performing arts. Nonetheless, it is necessary to remind artists and companies that prefer to make physical stage art that in an age of constantly evolving information and technology, they can lag in resistance to any adaptation. In other words, tomorrow may be too late for people who will become open to mediatized performance because the digital age is high speed and fluid. When they want to be involved at some point, they may no longer be able to adapt to the digitalization process of art. Thus, they may face the danger of developing and transforming mediatized performance.

Although Interviewee 14 chooses the content of the performance while making humor on the digital platform and is shooting and editing whenever he wants, it satisfies him professionally, the possibility of the following performance not taking place continues to keep him in constant concern that the expected reaction from the digital audience is not received.

Sennett says:

> The book likens the job to a flower whose pot is constantly changed, and the worker to a gardener who is engaged in it. The instability of flexible organizations forces workers to "change the pot" of their work, that is, to take risks. The instability of flexible organizations forces workers to "change the pot" of their work, that is, to take risks. This "changing pot" image relaxes you; it gives risk adventurism a more domesticated look. (2008, 84)

This "changing pot" situation gives the artist the feeling of being free and able to make their own decisions, but while these are happening, the artist does not realize that they are still in control of the industry (audience and company owners and art center owners and platform owners). The idea of freedom due to flexible working and not being affiliated with an institution makes him an insecure employee.

Bauman says that generation Y youth have a different perspective on work. A long-term stable job that has the potential to last forever is the last thing they will appreciate. (2012) Considering the interviews in general, not working institutionally or not doing a desk job is described as both the choice of the participants and a situation they are almost proud of, so much so that in some of their speeches, they create the feeling that I have traded my freedom for a safe life. Maybe they do not lead a safe life, but they all say that they love this job enough to take the hassle of being an artist and it will be worth it. For example, Interviewee 7 says, "If I came to the world, I would still be an actor. Worth the risk." On the other hand, Interviewee 6 says, "being an artist means taking risks. I am not complaining." In his book, Bauman mentions that employers are trying to offer a working system to the new generation of employees who will understand their needs and attract Generation Y. "In their attractive job advertisements, they are meticulous in stating that the job offered promises freedom: flexible working

hours, the opportunity to work at home, paid leave, long-term leave if working hours are filled, as well as the opportunity to have fun and rest in working hours and at work." (2012, 54)

However, as Sennett points out, providing them with this flexibility provides different benefits. For example,

> While flexible time is rewarded for an employee, it puts him in the palm of the company. Take, for example, work from home, which is the most flexible of all forms of flexible-time work. This award causes excellent concern among employers; They think those who work from home will abuse this freedom, fearing losing control over employees who are not in the company. (2008, 61)

Artists experience this. With digitalization, rehearsals can be taken anytime, anywhere. It doesn't matter if the artist is out of town or out of the country. This accessibility can be both an advantage and a disadvantage. Interviewee 7 says, "The best part of digitalization was that an artist who had a play in Izmir attended the rehearsal online. Typically, if he doesn't come to a few rehearsals, he can't take part in that play, but now they don't miss a rehearsal." On the other hand, Interviewee 9, both the theater actor and the theater festival social media officer, says: "We are rehearsing at home, and these rehearsals can take longer because we are at home. It also stretched on the stage, but the days and hours have gotten more blurred since the digital transition."

Like Bauman's identification of Generation Y, Sennett addressed the advantages of being young inflexible organizations. According to a California Journal of Engineering Review study, they have maintained that older workers' minds are inflexible and that these people avoid taking risks. However, they argued that the person's physical energy should also be sufficient to adapt to flexible workplace conditions. Sennett comments on the study as "flexibility equals youth; rigidity, age." (2008, 98) With this aspect, it is more convenient for young people to be flexible because of risk-taking and submission. (2008, 98)

In other words, the way of working offered as flexibility can leave the person desperate in many regards. This flexible and short-term working understanding also prevents the

employee from forming a career. According to Sennett, "The flexible and short-term understanding of time of the new capitalism prevents one from forming a meaningful narrative from one's work and thus a career. But if we fail to distill a sense of continuity and purpose out of these conditions, it will mean that we are living in vain." (2008, 129)

Digital platform actor and theater artist, Interviewee 2, says:

> It is important to be appreciated for what I do. The expectations of the industry may differ. They look at you to be more handsome or beautiful than your talent. Everything works with the rating system. If I cannot find a new project or if my project is not in demand, I find myself saying I am incompetent. I am constantly anxious.

In this very regard, Serhat's anxiety sets an example for the flexible and variable working understanding of capitalism.

Mine Sipil defined the concept of flexibility in her article entitled "The New Name of Increasing Exploitation: Flexibility" as "presented as a panacea ointment by capitalism." As mentioned in the article, working hours must also be increased to increase the exploitation of surplus value. The new working order, which became legal under the name of flexibility, emerged as a "contemporary cover" to increase exploitation. Flexible working times became more and more irregular, and the eight-hour workforce was increased. Overtime pay is no longer identifiable. Likewise, this flexible work has become exploitative, as the working time of the artist is already uncertain due to the nature of their work and that they receive a project-based wage rather than payment on an hourly basis. The exploitation of this system makes the artist insecure because the artist cannot do anything but keep up with this system to continue producing and earning. Betti expresses the relationship between precarious work and capitalism as follows; "Precarious work started to be considered the real norm of capitalism." (2016, 2) Therefore, precarious work in the capitalist order and flexible work, which is the contemporary cover of this work, can be easily associated. The reason why capitalism recommends flexible working is that the laborer, who will work cheap and extended hours for the growth and development of the market, is a driving force for capitalism. Employees subject to part-time arrangements or temporary contracts may be deprived of social security and face the risk of dismissal. In addition, employees have to constantly assess the risk of how many hours they will work, keep

their skills up to date, support themselves if they get sick, and secure their income (Shafik 2012). Therefore, the artist begins to be exploited as soon as he surrenders to the flexible work accepted as the norm of capitalism. Even if the artist claims that he takes a risk by choosing to produce his art instead of selecting a regular job and does not complain about it, this flexible work that they prefer, in case of choosing different projects and not being tied to a single company, again appears as the other face of the control mechanism of the capitalist system that they resist. This risk-taking power creates a constant financial concern for the irregularly working artist. In addition, when they are not successful in the projects they are involved in, they feel inadequacy and anxiety due to insecurity. These feelings may result in their alienation from their profession of isolating themselves and being forced to do jobs they do not want to do.

Another vital situation here is that a group of artists who have already accepted irregular work, can have more difficulties with the sector's expectations in the digital age. While the younger generation's ability to use different mediums may give them an advantage, the older generation is faced with a technology handicap. While they need to adapt to innovations and produce continuously, the artist experiences the artistic dissatisfaction of not being on the stage. This dissatisfaction may result in his efficient and authentic productions. While both groups are performing their arts in an insecure environment, the younger generation may discover and practice situations where they can share their performance with the audience through a different tool due to their technological inclination. In comparison, the older generation may have difficulty transitioning from the physical stage and staying out of the system. To explain with a different example, while a group of artists can rehearse online via Zoom in the evening in the flexible working system, the other group, used to rehearsing on the physical stage, may not be able to adapt to this situation. Imagine a 45-year-old artist and a 25-year-old artist in the same online theater rehearsal. I am talking about the situation where the 45-year-old artist may not connect to Zoom, turn on the microphone, or feel physically comfortable while rehearsing on the screen. Therefore, while the older artist who does not have the technological skills, which is one of the primary expectations of flexible working, will be gradually excluded from the system, the younger artist, with this skill, will continue to be exploited.

At this point, the second job choices and risk-taking behaviors of the artists will be discussed in line with the interviews and criticisms on the subject. According to Castel, the creative laborer who takes risks has to continue working without any regulation, and the employee has to save the day without any protection (Castel, 2004). In the precarious working environment, the working artist is forced to try to accept the job as much as possible by pushing their boundaries.

Interviewee 1 mentions that a flexible working setup is not beneficial for her, but rather a situation that consumes her;

> Yes, there is a serious consuming side. So I am going frankly. (Moving to England.) I know I am burnt-out. I work as an instructor to earn money, I teach elsewhere. On the one hand, I want to produce. If someone says, "We will give you your money." I always want to produce with priority. If my body has difficulties, at some point, I will stop production and turn to education. Both education and production usually are not possible anyway. In other countries, they don't both do it together. This duality is not possible in a professional sense. Time is not enough. Those who do this do it because they have to financially. To try every way to win.

Similarly, other participants mentioned the lack of staff in the state, the lack of appreciation for art, the lack of laws protecting the artist's rights, and the inadequacy of trade unions. As a result of these, the artist performs their art and turned to side (secondary) work. They primarily work in jobs such as theater coaching, ballet training, and choreography. Nevertheless, it should be underlined that it is challenging for you to get a permanent job in the academy. All of the training I mentioned consists of short-term and project-based jobs.

Interviewee 3, who works at the State Opera Ballet, says;

> For a very long time, staff has not been open in the state. Six years ago, I entered the last squad. Later, they could not recruit anyone. There is no staff to be instructors in the academy, nor the staff to enter the state opera-ballet. For this reason, I recommend the ballerinas I teach private lessons to take advantage of the opportunities abroad.

While opera and ballet employees evaluate the situation in this way, the situation may be more difficult for theater actors. About flexible working and insecurity, Interviewer 1 says;

In the past, your companies were supported by aristocrats or palaces, now you will either enter a secured theater institution or state or city theaters. Look, your working hours are critical. If you work in the state, more or fewer working hours are determined. After all, the money they get is still not enough, but they have better serious security than private employees. Social precariat decreases or increases depending on economic security. Once you are out of the institution, you can be called to the audition at any time, and there are endless series of set shots. You have to move from where you sit for the shots. Then they say you have already chosen this life. You are the one who chooses the profession.

All of the artists I talked to stated that they have difficulties following their professions and making money from their work. At the same time, they tell the young people who choose art as their profession that this sector is risky and tell them to evaluate foreign opportunities.

In the section of flexible working in art, I have covered seven main topics. These can be listed as the immeasurability of art, being open to exploitation in the art sector, using digital tools effectively (i.e., having the ability to realize mediatized performance), "pot change", flexible working effect according to generational differences, risk-taking power, and second job choice. The regular working hours of the artist are not fixed due to the nature of the art. However, since the work of art is not measurable, the number of hours worked does not reveal a clear assessment. For this reason, there is no guarantee of the value of art; it is uncertain. The creative worker may therefore be included in the precariat group by nature. Low pay, irregular work, precarious work, contract work is possible and common in the arts. The flexible working system of the artist has made them even more open to exploitation. Flexible working in the art sector, increase or loss of employment, has made it possible for the artist to work in different sectors. As Menger mentioned, the artist experiences career expectations and worries as a result of increased competition and insecurity. Talent, on the other hand, changes its meaning in competition due to digital innovations. The measurement of the effort, talent and competence of the artist, who has to work flexibly due to the nature of art production, is evaluated according to subjective criteria. At the same time, this becomes even more challenging and imperative with the demand for technological knowledge and skills in the arts sector. Although the flexible working system has always been a part of the artist's working system, it is said that technological changes increase risk and

uncertainty. Because now, beyond the physical performance expected from the artist, it is necessary to reach the masses through the media, to use social media effectively, or to edit and shoot their videos. In other words, the artist has to develop their side skills in order to hold on in the sector. So, adapting to meditative performance in the fluid digital age will also help the artist adapt to the developments in the digitalization process of art (such as Virtual Spaces or Virtual Reality). However, the possibility that the meditative performance is not conveyed well and the artist's inability to feel and see the audience's reactions makes the artist feel anxious. The instability of flexible working forces artists to "change pots", that is, to take risks. While this gives freedom to the artist, he is still under the control and exploitation of the industry. Experiences of generation gap in the context of mediatized performance vary when it comes to flexible working. Millennials trade their freedom for a secure life. They believe this flexibility is beneficial. The older generation avoids taking risks because of their age and responsibilities (such as family). In addition, their knowledge and skills are not sufficient for mediatized performance. Although flexibility is presented as a "panacea", it can turn into a disadvantage when economic conditions and age are evaluated. The exploitation of the system makes the artist insecure because their only remedy is to adapt to innovations, to be constantly up to date, and to have side skills. The constant risk-taking creates constant financial anxiety for the erratic artist. However, not being able to achieve enough success causes them to feel inadequacy and anxiety. These feelings bring with them alienation from art, mass, and self. As a result of this insecurity and alienation, they have to turn to different professions or secondary jobs.

4.2.5 The uncertainty of the artist's rights

It is crucial to comprehend the legal rights granted to the artist when considering their working conditions. The artist continues to work within the flexible system and the rights that protect them are not sufficient in Turkey. In other words, when I look at the world in general, the legal improvements made to protect the rights of the artists remained pending in Turkey and the artist was condemned to precarity due to the gaps in the laws. The main issue worth considering in this chapter is the measurement of art. As Pitts said, "The 'fundamental problem' facing attempts to measure creative labor and its products is that 'they don't know what they're charging for.'" (Pitts 2020, 8) Many

problems arise during my research, such as the measurability of immaterial labor, by whom it can be measured, and the adequacy of the person who measures art. Starting from these problems, first of all, I will examine the social precariousness in state-owned art institutions; then, TÜSAK's effort to take art and culture under its tutelage; later, how the measurement of art is handled in academic literature and, finally, the legal rights of artists in the world and Turkey.

Flexible working in Turkey has become a way of working that is used in the production of art. Along with this, state-supported institutions have been transformed into art institutions with new configurations. State-controlled art institutions have embodied flexible working by harmonizing their personnel regimes with new utilization policies. With the implementation of this process in Turkey, the government realized the value added of a sector of the art and the free-market economy (Mengü 2018, 74). Mengü has expressed two problems related to the restructuring of processes of production and transfer of art in Turkey. The first of these is the appointment of a bureaucrat instead of an artist to manage the Istanbul City Theaters. In the face of the protests against this, the Prime Minister announced that he would privatize the state theaters (Mengü 2018, 74). According to this report on privatization, city and municipal theaters will be analogous to private theaters and become autonomous in administrative terms. The allowances will be limited by 20 percent each year within a five-year period. In this case, the institutions will be demilitarized with "government incentives and private improvements". Most artists working in these institutions will be encouraged to "retire". From now on, the balance of domestic and foreign works in performing arts repertoires will be achieved by taking into account "national values". The performances of state orchestras will be supervised (Kahvecioğlu 2017). Referring to this embodiment, taken under control in Turkey desired to suppress the desired art, is reduced to mention the fact that it undergoes continuous control and censorship.

Another problem is the draft law of TÜSAK, which transforms the structure of the State Opera and Ballet and State Theaters from an institutional structure to a board structure prepared by the Ministry of Culture and Tourism (Mengü 2018, 74). In other words, the state wants to put art and culture under its guardianship with the draft law of "TÜSAK -

Turkish Art Institution." Mengü explains the draft as follows: "According to the draft, the members of TUSAK, who will determine the support to be given to cultural and artistic activity projects, will be appointed by the decision of the council of ministers upon the proposal of the minister. This centralist attitude is thought-provoking in the draft in which autonomy is determined as the basic operating principle. In the text, which includes detailed regulation of the material conditions of the state's support to the arts, there is no regulation for the artist's freedom of creation and expression, as stated in the principles of supporting artistic projects (Chapter 4, Article 7), the principles of "contributing to the enrichment and protection of our cultural and artistic life and accumulation. It is unclear what exactly is indicated by", and therefore what will and will not be supported." (Mengü 2018, 75). Considering all these regulations, there is no regulation regarding the freedom of creation and the idea of the artist. In addition, the problem of "measurement of non-material art" emerges here. At this point, the working artist is confronted with the problem of immaterial labor not being measurable. Both the measurability problem of art and whether the people who measure art are sufficient to evaluate the artist are controversial. Sociologists Hardt, Negri and Lazzaroto studied the concept of measurable labor. Often the debate is about being beyond measure or incommensurable (Hardt and Negri 2000, 294). According to Hardt and Negri, today, it is becoming increasingly difficult to distinguish between labor and capital, as capital fully includes labor. Hardt and Negri argue that the social itself becomes capital, and capital becomes life itself. In other words, work is not just what produces value in limited areas of the labor process. Instead, work is unlimited today, as it involves the immaterial and affective aspects that directly make life (Lazzarato 1996). Hence, Hardt and Negri (2000) argue that labor has become 'unmeasurable'. Studying these discussions, Böhm and Land say: "It is our argument that, in contemporary policy discourses on culture and the arts, the government in the UK is increasingly concerned with the use of culture to form the social in the image of the capital. As such, we must turn our attention beyond the walls of the factory to understand the contemporary capitalist production of value and resistance to it." (Böhm and Land 2009, 2) According to Hardt and Negri the wealth it creates is not measurable. (or no longer measured). (2002) This incommensurability has to do with "how workday disruptions are fragmented as working time and lifespan are increasingly mixed" in an age of flexible

working and handheld technologies. "The capture of value tends to encompass all the time of life" and exceeds the ability of money to express this productive breadth of labor (Hardt and Negri 2017, 185; Böhm and Land 2009, 90). Due to the lack of social rights experienced by the precariat artist in Turkey, the flexibility of working conditions, the state's control over art and immeasurable intangible labor, artists in Turkey accept having to move to lower status work in different sectors to be safe. Alternatively, they see leaving Turkey as a solution because of the rights granted to artists in other countries.

I will convey the different conventions and forms of employment in various countries from the European Parliament's "Policy Department Structural and Cohesion Policies: The Status of Artists in Europe". In France, a "business contract-like" model for performing artists and a special status for artists employed have intermittently been established. In Germany, economically dependent, self-employed artists have "worker-like" status. Simplified procedures have been established to make it easier for independent artists to start companies in Hungary. In Social Security, the coverage has been expanded in Belgium in all social insurance branches, including artists' unemployment benefits. It has created social security funds for all self-employed artists in Germany. Special social allowances have been applied to independent artists in Austria. In Italy, authors and professional performers have been given the opportunity to benefit from the social fund. In France and Italy, arrangements have been made for artists to be entitled to social insurance. Regarding taxation, in many countries, there are practices such as tax exemptions or low VAT for self-employed artists (Capiau and Wiesand 2006). Regarding this, Zeynep Hoş researched, artists' rights regarding the working life and focused on France labor law. Here, she compared Turkey with France, saying, "French Labor Law: The fact that the Labor Law numbered 4857, which is the basic legal regulation on the individual business relations of the artists, does not contain a provision on whether the artists are considered as workers." (Hoş, n.d. 204) It creates uncertainty both in the sector and before the judicial authorities. This situation, combined with the informality phenomenon in the field, leaves many artists outside the umbrella of legal protection. With the presumption of a legally created employment contract, as in the case of France, it is possible to recognize the artist as a paid worker,

be handled within the scope of labor legislation, and benefit from the opportunities provided by the Law (Hoş, n.d. 204).

When looking at the regulations, I can say that the rights and conditions given to the artist in Europe are better than those offered in Turkey. This situation indicates that the artist in Turkey is less secure compared to Europe. The creative artist, leaving aside his pleasure and satisfaction, "seems to be playing a game in which he loses his self-confidence and becomes commodified on an unpredictable order of neoliberal global production policy." (Mengü 2018, 90)

State Opera and Ballet modern dancer Interviewee 5 says:

> I have the assurance that I am staffed in the state, I have insurance, there are no restrictions in terms of art. But most of the time we can't do avant-garde jobs. I do work that I do not want. It happens that I don't feel free. We do as much as allowed on the stage. Still, we are getting free with projects from outside. I first secured myself, and then I became free.

While many studies mention the guarantee of state employees when we look at TUSAK regulations and the status of their work being in a continuous control mechanism. Opera and Ballet graduates seem to be facing financial and social precariat as well as any other artist. Due to the inadequacy of job opportunities and staffing and incomplete labor law regulations offers better opportunities abroad, especially for new graduates. The insecurity, which opens up with their professional identities, forces them to exchange the quality of art productions with the quantity of obedience to the conditions in the situation where "there is no other place to go" "there is no other job to do." (Mengü 2018, 90) In this way, the distrust that arises in Turkey distorts not only the creator of art but also the work of art that is his object (Mengü 2018, 89). In other words, the precariousness of the artist not only harms the artist but also makes the work of art shallow and uncreative.

The owner of labor and money are persons with equal rights. The difference between them is that one is a seller and the other one is a buyer. For this equality to last, the owner of the labor power must sell his labor at a specific time. If he sells it indefinitely, he becomes an enslaved person instead of a free person. It ceases to be the original

owner of the commodity and becomes a commodity. It can preserve its labor power only by selling its labor to the other party for a certain period. In this way, he will not lose his right to his labor (Marx 1966). When labor is evaluated in this way, untimely work leaves the artist almost in the position of a slave. Especially in immaterial labor, it is unclear what labor will correspond to since no physical product emerges. This is where invisible (immaterial) labor comes into play. I might include rehearsals for performance and time allotted to use different platforms and interfaces. It is the only decisive result when these are among the invisible and therefore unmeasurable laborers. So, this is not a task that can be completed in a limited time. For example, one artist may spend hours working on their performance and uploading it to digital media, while another artist may do it much faster and easier. Since the artist is already working flexibly, the increasing ambiguity of work and leisure time may cause a loss of labor power. While art is relative enough, incompetent people in Turkey who evaluate art put the artist at a dead end.

In summary, there is a group of artists who are faced with the uncertainty of the artist's rights, the invisible labor they spend during the flexible working period, the inability to measure the non-material labor, and the possibility of their art being seen as worthless as a consequence of the resulting work. No matter how hard they try, the possibility of not getting paid and not getting their rights makes the artist unstable.

4.2.6 Social relations of the precariat

In the "Social relations of the precariat" section, the artist will be questioned in what way and to what extent the precariat has experienced social insecurity. It is challenging to change the norms taught by the family and environment since the birth of an individual. Because these teachings pass from mother to child (Evans 2014). Butler emphasize in her Gender Trouble book that "Sex is, just as gender, socially constructed." (Ton 2018) In addition, the fact that men were referred to as "breadwinners" in the patriarchal order for many years (Beauvoir 1953) made them the dominant sex. However, the fact that women started to earn money, in the same way, caused the power and dominance of men to be questioned (Rabe 2008). Vatansever assesses the participation of women in the workforce. "Increasing flexibility in

management, decentralization of production and tendency towards the network-type organization, the forced labor force to stretch in terms of quality and over time, and the decrease in wages as women begin to participate in the workforce en masse are important elements of this transformation." (2013, 6) Guy Standing explains that this decline is because, as women enter the workforce, it has become unnecessary for men to earn enough wages to support their families. According to Standing: "As women swell the precariat while filling the traditional role of child carer and the newer one of caring for elderly relatives, more women are becoming primary breadwinners. This is not just because more are single mothers or living alone. Gender roles are also reversing." (2014, 62) Additionally, he adds, "In each successive recession, male unemployment has risen more than female unemployment, and the share of women in jobs has grown." (2014, 62) However, this does not mean that women are less precarious. Chow Yiu Fai, in his study of precariat women, divided single women into three types.

Fai defines these as:

> "First, some women report experiences of mutual constitution, that is, singlehood enables good creative work, while the demanding creative work necessitates and perpetuates singlehood; second, some choose creative work, particularly self-employment or entrepreneurship, and capitalize on its flexibility and autonomy to lead their lives as single women, particularly those who have to take care of family members; and finally, some are wrestling with the success of their creative work, making it more difficult for them to find compatible life partners, contributing to the typical (self-) accusation of success in work, failure in love." (Jankowiak 2019, 135)

Although the breadwinner concept has historically been associated with the male gender in the patriarchal social structure, this has changed with the individualization of women and their participation in the workforce. Nowadays, a woman can also be called a breadwinner. The acquisition of breadwinner status for both genders imposes a financial responsibility. This acquisition is usually his wife and children for a man, and society expects him to accomplish this task. On the other hand, women now have as many responsibilities as men, and indeed may be responsible for taking care of their family members. The difference here is that this role, which has been imposed on the man for a long time, is accepted as the ongoing pressure and anxiety it creates on the man, while the woman as a breadwinner is taken as optional. Nevertheless, with the return of these

situations, there are insecurities experienced in both cases. When this situation is evaluated in terms of the precariat, I can consider that both genders can be attributed as breadwinners, which confronts them with the anxiety of being insecure. The failure in love that Fai talks about indicates social insecurity.

In interviews, women are less anxious than men to support their home or family. Most of the women I have interviewed are single. They said that they did not have a regular life and, therefore, they could not get to know enough people to establish a relationship. They mentioned that even if they established relationships, they could not spare them enough time because their working lives were not regular. However, the worry of having to earn money to start a family is mainly experienced by men. I can say that there are two reasons for this. One of them is the pressure that men should be breadwinners because they are raised within patriarchal norms in Turkey, as stated in Butler and de Beauvoir. Another reason is that marriages are not in need as much as they used to be since women have the financial power to earn their livings. For this reason, a woman can work for herself instead of marrying someone to take care of her. It can be assumed that women who prefer relationships established by desire rather than social expectations and norms become more selective.

Another concern expressed by the majority of the participants is that their work is reflected in their social lives. When the precariat works under temporary conditions, they face exclusion or alienation when looking at their social relations. The creative precariat who experiences flexible working faces variable working conditions, such as low wages and weakening family ties. It is not just in a financial sense that the artist faces insecurity. Insecurity is also reflected in human relations.

Guy Standing talks about today's relationships as challenges are changing. For him, precariousness is linked to the fear of losing one's possessions. The expectations imposed by families, generations, and cultures have made men the pillar of the home. As the precariousness grows, the male loses income and status. Besides, insecure working men may face traumatization due to the lack of a stable career (Standing 2014, 63). In my interviews with men, all of them say that they are hesitant to start a family.

They have difficulty maintaining even their own lives, so they do not think of starting a family.

According to Standing,

> "Historically, young men had role models to help them into manhood. They were presented with a virilizing idea. They would look after their parents, earn enough to support a wife and children, and end their years as respected elders. It was sexist and patriarchal, not a structure to applaud, but ingrained over generations. Now there are few realistic role models for working-class young men to emulate that would gain them self-respect, and their prospects of being a future family breadwinner' are dim." (2014, 64)

These social expectations make men even more lonely and insecure. Men who grew up in a patriarchal society and grew up with specific role models experience the desperation of not knowing how to cope with the inability to earn money, establish a family, and pay rent. Standing thinks that for precisely for this reason precariousness is undermining family life, and says, "Precariousness discourages marriage and leads to later childbearing." (2014, 64) Theater actor Interviewee 2 says, "I had a 3-year relationship. I wanted to get married, but I did not find a job for four years. I took part in a few projects and then the projects ended." According to this statement, the creative precariat focused entirely on perpetuating her life individually and threw her social life into the background. Taking financial responsibility for oneself is the priority of the artist precariat.

In the light of all this, I can say that the artist prefers work with more flexible working opportunities instead of regular jobs to continue creating. Nevertheless, flexible work has taken the artist into a circle. The artist, who has to work constantly, cannot perform in the way they want because they have to work simultaneously at different jobs. The main reason for this is that since it is precariat, the artist must first fulfill their basic needs. To find a space and time to do their art, they must first meet their basic needs such as accommodation, eating, and drinking. Those needs cause them to do additional work and to work flexibly and say yes to multiple projects. In this way, they get out of their social lives and human relationships.

Theater actor Interviewee 1 says about this alienation:

> Human relations cannot be established deeply, so are works of art. Everything is now up to you. Will you make your regime? Will you follow your diet? By yourself, will I again draw boundaries to improve my mind, soul, and relationships in my own life? Will I draw a border on my relationship with digital?

According to Standing, "Alienation arises from knowing that what one is doing is not for one's purpose or for what one could respect or appreciate; it is done for others, at their behest. This has been regarded as a defining feature of the proletariat." (2014, 20) As Standing says, the artist precariat may be distancing themselves from society due to not being able to do their art the way they want. However, at the same time, the intensity of their working lives alienates them for reasons such as not being able to devote time to themselves and their environment or financially social life. According to Standing, due to a flexible and precarious working society, the precariat is faced with a growing sense of anger, anomie, anxiety, and alienation (Standing 2014, 24). In addition, the artist precariat, ironically, the "non-commitment" or "individual" effort that he prefers in business life, he cannot do this in his social life. Standing finds that young people may have to return to their parents' home at some point. The precarious employee is experiencing an insecurity process at the end of the day, reflecting on his parents. Standing categorizes the precariat in this situation in two ways. Kippers describes the group he calls "kids in parents' pockets eroding retirement savings," while iPod defines the group he calls "insecure, under pressure, excessive tax, debt trap, and savings". It is possible to say that Interviewee 6, who lives with his family following this situation, is "Kippers". During our talk, Interviewee 6 talked about family life as follows: "I live with the money I get from my family. I am at my father's house, eating the food my mother made. My uncle bought that whiskey I drank. Some of my expenses are paid for by my sisters." It is precisely for this reason that Interviewee 6, who is a precariat, is hiding from his insecurity because he lives with his family. Besides, he says, "As an artist, I think I have a right to laziness." Lafargue, in his theory of the Right to be Lazy (1907), thinks that humanity must resist continuous work. He argues that working times should be kept short. He suggests that individuals should engage in creative activities and avoid repressive intervention in the remaining time. It states that leisure is a person's right. According to him, a worker who works for 16 hours is

gradually losing his artistic creativity. These working conditions strengthen the power and the ruler's control over the employee. Based on Lafargue's work, he maintains that he will lose his original creativity if the laborer exhausts his mental and physical strength (Hemmens 2019). Much like this thought, Interviewee 6 defends his right to laziness. However, he demands this right in a country where the conditions and rights under which he can claim the right to laziness will not change his financial and social insecurity. For this reason, Standing defines the precariousness of individuals who have not attained their individuality as "As a consequence of their precariousness, more young men are continuing to live with or near parents in case of need." (Standing 2014, 64)

Interviewee 2 could be the person Standing describes as "iPods." Although they are struggling to survive individually, they are an artist who preferred not or cannot return to his family home. This fight for survival renders them an insecure laborer who has to pay debt and has difficulty paying their rent. These two profiles are opposite to each other. Interviewee 2 is looking for a guaranteed job. He says, "You need a gold bracelet. If I find another job, I will not do this job (theater player). I'm having trouble and don't want to do it." The burden is on him to continue his life. His desire to perform his art is becoming less critical than his basic needs. In another saying, his struggle of vital needs necessarily affects his art and hence provokes the decrease of "artistic value", including critical stance in his art, according to him.

In contrast to this, Interviewee 6 can talk about laziness much more comfortably. He underlines that difficulties nourish the artist. "It is poverty and deficiencies that make me who I am. There is no point in saying about the difficulties for the artist, and we should use this situation for art." The difficulty he mentions is perhaps due to the inadequacy of living with his family at the age of 39. However, since Interviewee 6's basic needs, such as shelter, are met by his family, it can be said that he is in a more comfortable position than Interviewee 2 in romanticizing performing art.

In conclusion, the social relations of the creative precariat have an important place for this thesis because one of its aims is to show social insecurity as the cause and result of

financial insecurity. In this case, the "breadwinner" status that the artist receives, regardless of whether they are male or female, becomes a pressure on the person due to the anxiety and worry they experience about their own life due to their job, as well as the people they are responsible for taking care of or supporting. While the man does not see himself as sufficient for family care, the woman feels that she does not require marriage and tends to make more selective choices. The fact that the low wages received are only sufficient for the individual leads to weakening social ties. To compensate for this low wage, the creative precariat prefers flexible working. The main reason for this is the desire to meet their basic needs. Dependent on his parents, kipper has a romantic point of view, arguing that he has the right to be lazy, saying he can take misery to be creative. On the other hand, the debt-ridden iPod offers a realistic point of view by talking about losing its artistic values and saying that he can do whatever it takes. They are indeed precarious in both situations. However, when their insecurities are graded, the person cannot make a living, has to live on their own, ends the relationship because they do not have the financial power to marry, becomes artistically dull and can do all kinds of work. That makes them a precariat. On the other hand, the fact that the person who claims to have the right to be lazy has the comfort of living with his family makes him relatively safer.

In lieu of a conclusion to the "Freedom Ouroboros: Flexible Work and Social Precariat" section, I will say that I assume that the social insecurities of the creative precariat are directly proportional to the meaning they attach to freedom. If I had to quote the outputs of this chapter, I would say that the creative precariat has common problems. These common problems can be counted as temporary work, flexible working, needing social capital, not being able to choose a job, having difficulty meeting personal needs financially, and only having the financial power to be self-sufficient, thus having difficulty starting a family. Regardless, these common problems vary depending on generation, gender, and basic needs such as housing. These dissimilarities are from one group to another; I can differentiate them in detail with their better technological proficiency, high adaptability, and being more suitable for flexible working. I can say that the younger group is more suitable for flexible working than the older group, but more open to exploitation. The relatively better technological skills of the young group

may enable them to adapt more quickly. Nevertheless, it causes these people to be employed more by the sector and these skills now become a necessity. In addition, the older generation resists or fails to adapt, so they are naturally thrown out of the system. Both generations are worried about artistic inadequacy and their inadequacy in their work causes their social bonds to weaken.

This process experienced by the creative precariat is a cycle. I will call this cycle the Freedom Ouroboros because freedom is experienced here as a cycle that kills itself, like the Gnostic symbol of the mythological Ouroboros, a snake is swallowing its own tail. It represents constant movement and a return to the beginning of the life cycle. It is not only an image of the wheel of life, but the shedding of the serpent's skin is a symbol of renewal and rebirth. I can describe this cycle for the artist as follows; "Born by the freedom to be free and die by freedom for freedom." In other words, the artist is born with the desire to be free. Let us accept this as the tail of the snake, that is, the beginning, then they choose the profession they love in this direction. In other words, the artist prefers not to be a corporate slave but to make their art freely. In this process, they begin to experience financial difficulties. It finds itself in the flexible working system as a solution to this. There are two ways here: not adapting or being exploited. Afterward, the person is expected to have sectoral technological skills and keep them up to date. In the same way, they encounter either exploitation or incompatibility. This dilemma brings the concern of inadequacy in himself and/or in their art. Men and women become individualized, and their social bonds gradually weaken because they only have the financial power and social time to be enough for themselves. In the rest, while the woman is relatively self-sufficient, the man continues to live with his family or live in debt alone, crushed under the concept of the being the breadwinner. Life balance becomes unstable. This instability is the end of freedom, that is, the head of the serpent. Ouroboros represents the eternal balance of nature. It is circular. It returns to nature by killing itself. The artist is like a snake of freedom; they are born for freedom and start to make choices; after a while, they begin to devour themselves; this becomes a cycle and they kill themselves. In other words, they take their freedom from their own hands for their freedom. So, Freedom Ouroboros points out that the artist preferred to be emotionally secure and produce freely while embarking on an ideological/romantic

path. But they face financial needs such as living in a separate house, buying what they want, establishing relationships, and being self-sufficient for themselves and their families. This financial need begins to limit their freedom. At this point, there is a high probability that absolute freedom will pass through being guaranteed. But for the artist, freedom is associated with insecurity, which is an illusion. This illusion is precisely the process in which the snake traps itself in the loop. Freedom is imprisoned in an endless cycle for the artist and cannot be attained without destroying it. Freedom is created by the snake's pain, devouring itself for freedom. That is, the artist so desires to be free and says, "I am free." While saying this, they are afraid of losing their freedom every day in the grip of insecurity. The fear they experience takes over and destroys them. His professional annihilation is the only solution to regaining their freedom.

4.3 Deaths Are No Longer Metaphorical

In the digital age, where the concepts of production and labor have changed, the idea of insecurity has also transformed. I can say that labor has begun to suffer in the context of trade unions and social rights within the capitalist system. The artists, whom I define as precariat, and whom I interviewed during my thesis process, receive the reward of their efforts daily, weekly, monthly, and on a contract basis. This flexible system has caused labor to become increasingly insecure. Art producers working in the culture, art and entertainment sector could not take the stage during the pandemic. During this period, when they could not get paid for their non-material labor, the pandemic made their hardships increasingly acute. Because, for this artist on stage, it meant not being able to give concerts, theater, or ballet opera. Not being able to go on stage has pushed many artists to alternative solutions such as broadcasting live on digital to meet their audience. However, to do this, it is necessary to have sufficient digital infrastructure and experience. Artists who find it challenging to use social media or digital platforms have lost all ties with their listeners and viewers. Artists who did not reach their audience stopped earning money, producing their art in the way they wanted, and meeting their audience. The problems mentioned throughout the thesis are financial and mental. Artists whose social relations were damaged, who could not pay their rent, and could not shop for a house also said they felt that they could not rehearse or hear applause, and

therefore the art they produced atrophied, and they became increasingly disconnected from the art world.

Above all, the precarious artist is facing health problems. Artists who cannot practice their profession have to struggle with a lack of money. Media covered the news that more than 100 musicians committed suicide in 2021 due to their economic inadequacies (Tele1 2022; T24 2022) and artists who could not pay for cancer treatment and treatment of diseases. These illnesses are an indication of how precarious work affects an individual's life. It will be insufficient to treat this as an individual problem. Individuals should not consider the illness and death of artists as solely the artist's pains; relatives, families, and colleagues of these people were also affected. Relatives who take care of the artist who is ill or depressed, as well as their relatives being affected psychologically, are included in these interviews. In addition, artist-dependent patients are also included in the interviews. Unemployment of art and artists has also affected the culture and art sector, and therefore art consumers. For this reason, it is necessary to approach unemployment and losses from a social perspective, not individually or as a group.

Durkheim classified suicides in his study on suicides. The type of suicide that I think is related to this thesis is what Durkheim calls anomic suicide. Anomic suicides occur when traditional norms and values are damaged during periods of rapid social change. According to Durkheim, the uncertainty caused by the economic changes in society increases the suicide rates in society. Durkheim defines anomic suicide as a form of suicide resulting from the individual's non-regulation by society. In addition, he mentions that it has become chronic in the modern economy. The individual's needs and satisfaction are regulated by society. While this makes the individual feel inadequate and insecure, it also affects society (Durkheim 2005, xvi). In addition, Durkheim sees suicide as social. It shows numerical evidence that the number of suicides does not change in periods when there are no societal changes. Durkheim claims that the belief of individuals that they belong to a society and that they will be supported by the society they live in when they are weak is a feature that saves individuals from loneliness and despair. This belief also has the power to prevent suicides. Durkheim claims that

suicides can be prevented to the extent that the individual integrates with society. According to him, "The individual inclination to suicide is explicable scientifically only by relation to the collective inclination, and this collective inclination is itself a determined reflection of the structure of the society in which the individual lives." (2005, xvi) Similar to the people who want collectivism that I interviewed, he states that "In political and national communities, it is Durkheim's thesis that in great crises the suicide rate falls because then society is more strongly integrated and the individual participates actively in social life." (2005, 173) This is the same thing with all precariat artists' desire to be collective and organized. However, they could not be organized, reversed this situation and made the artist self-destructive. Again, with a similar understanding, according to Durkheim, "First of all, it can be said that, as collective force is one of the obstacles best calculated to restrain suicide, its weakening involves the development of suicide. When society is strongly integrated, it holds individuals under its control, considers them at its service and thus forbids them to dispose willfully of themselves." (2005, 168) So I can say that the position of those who commit or attempt suicide is a feeling of hopelessness, a sense of helplessness, a belief that they cannot find any way out. The reason for the strengthening of this belief is the weakness in society. Within the scope of this thesis, it will be conceivable to consider the vulnerability in society as not being able to access technology, not being aware of each other, not being able to follow or apply digital alterations that can be made in the name of art.

First of all, it is possible to define the right to access the internet as a basic human right. For this thesis, it is crucial to have internet rights and easy access to the internet. The artist needs an internet that he/she can access continuously, develop himself/herself, use different media, and take place on digital platforms. This internet access should be used continuously in his daily life and this use should be as natural as a part of his life. Internet access (the right to broadcast or freedom to connect) was defined by the United Nations as a "Fundamental Human Right" in 2011. It is included in the Universal Declaration of Human Rights as a "Third Generation Human Right." The Council of Europe added the right to access the Internet as a fundamental right to the European Convention on Human Rights in 2011. In addition, the Republic of Turkey has an obligation to adapt these decisions to its domestic law. The UN Human Rights Council

also has the following sentence: "People's rights in the non-online world need to be protected online as well. A human rights-based approach should be applied in providing access to the Internet." In Turkey, in the 1,000-page report prepared by the Informatics and Internet Research Commission of the Turkish Grand National Assembly in 2012, it was written that "access to information and the Internet" should be regulated as a "fundamental right" in the new Constitution. (Öymen 2016) Internet access has been identified as a right. Nevertheless, granting this right alone is not sufficient for this access. Another factor is generational differences in technology and the internet. Generation X coincided with the technological revolution, so they started to use technology compulsorily. Millennials have witnessed the development of technology and are therefore tech-savvy. On the other hand, Generation Z can be defined as the internet generation because they have been introduced to the internet from a young age. Supposing that the internet and social media are so prominent and integrated with the whole world for this generation, who grew up using smartphones, tablets, smart televisions, and computers, it is inevitable that all Z generations in the world have similarities (Duygulu 2018). In light of this information, I can assume that the relationship between the internet and technology changes depending on generational differences. This intergenerational change leads me to conclude that it will not be enough for the artist to have internet access only. Even if they can access the internet, they may also have difficulty using the internet and platforms due to different age ranges.

Internet access and generational differences may cause the artist not to adapt to digital and therefore not be able to perform in different mediums. In addition to these, socio-economic differences appear as another critical factor that emerges as "digital discrimination". Pena Lopez says "There is broad agreement that (a) Information and Communication Technologies (ICTs) are having a huge impact on the world we live in, (b) that this impact is changing the established socio-economic and power relationships, and (c) that a necessary, albeit insufficient, condition to ride the wave of changes is to enter the informational paradigm by adopting and mastering digital technologies." The condition of surviving this wave of digital change and not being swallowed by it is to enter the knowledge paradigm by adopting digital technologies and mastering their use (Pena-Lopez 2010). Nevertheless, technology may not be equally accessible to

everyone. Some groups and societies have the latest technology, while others face infrastructure problems and limited access to technology. This limited access has been defined as the digital divide. Access and communication technologies can vary socio-economically between individuals, households, and businesses, creating a digital divide. The digital divide between households is divided into income and level of education. Based on this, the higher the education level, the greater the opportunity for the individual to access communication technologies. There is also an organic link between level of education and income (Kubilay 2021, 60). For this reason, even if access to technology is counted among the individual's rights, thus artists, it will not be leisurely in their use of different mediums and quickly adapt their performances to the digital environment (since they do not have sufficient technological knowledge), considering age and socio-economic class. This weakness points to the exclusion in the Banopticon system that Chul-Han speaks of, and to which I will refer to frequently in this part of the thesis.

There is a high expectation that work stress will lead to illness, consistent with longer hours and more precariousness for the cultural production and creative service sectors. However, the Household Income Labor Dynamics Australia (HILDA) data also reveal non-monetary compensatory factors that may explain why workers choose to work in these sectors. Greg Hearn conducted a research study, "Innovation and precarity in the creative economy." According to him, work stress causes illness. He concluded, "Based on their analysis of HILDA, they suggest precarity is somewhat evident among creatives within the cultural production and creative services sector." (Hearn 2014, 93) However, people choose to work in this sector because of other non-monetary factors. Lifestyle, satisfaction with the job itself, flexibility in working hours, etc., are among these factors (Hearn 2014, 94). According to Creative Industries and Innovation research, the creative workforce is growing steadily. According to the study, creative workers' working conditions are not worse than other professions (Hearn 2014, 95). The main issue here is that artists who work on irregular days and hours are very aware of the disorder that this flexible work presented to them creates in their lives. However, the only thing they hold on to is their ability to make art a profession.

In the "Deaths Are No Longer Metaphorical" section, I will discuss the relationships between unemployment, flexible working, precariousness, and illnesses. While doing this review, I will explore how efficacious the use of new media and digital tools by artists is and to what extent this lack of practical use creates precarity. I argue that economic and social precarity can cause physical and mental illness. The formation of insecurity occurs with circumstances such as not having a job, not seeing the future, and not being able to access job opportunities. I associate the artist's precariousness with not producing art in the digital environment. This association is because the artists who have managed to use different media in the current pandemic are more secure for their art and themselves. On the other hand, many artists have not used, learned, or preferred to use different mediums depending on age, gender, education, and socio-economic status. These artists have become increasingly precarious during the pandemic and cannot reach the masses because they cannot perform on the stage. These people become precarious when they cannot deliver sufficient artwork for the new media and cannot come together with their masses during the pandemic. This unconscious exclusion makes them a minority that cannot share the art they produce. This inability to share artworks leads to isolation, loss of self-esteem, and various mental and physical illnesses. Because the person who cannot make money from their art starts to be unable to meet their basic needs, this can make them sick. Further, they worry about not being enough for their family and environment if they cannot earn money, which may cause them to experience mental illnesses such as suicide or anxiety. Besides, the situation of not finding a job, earning enough money, and being unsure of the future becomes a cogwheel. For this reason, unless they can find a job, the artist's health is at risk, and as their physical and mental health deteriorates, it becomes challenging for them to find a job. So, it can be said that people who cannot perform meditative performance in the digital age are increasingly precarious because they do not have adequate opportunities and they suffer from illnesses.

4.3.1 The technological insufficiency of the artist precariat

In this section, I research how the artist experiences mental and physical ailments caused by situations such as not finding a job and uncertain working conditions. For this reason, in this section, I will examine the relationship between unemployment and the

health status of artists who do not use digital platforms and the internet effectively. In other words, I will be discussing the effects of the artist's inability to keep up with the digital age on their art and health.

At the end of these interviews with the artist precariat, who fights physical and mental illnesses, I asked them whether they benefited from social/digital media in their unemployment during the pandemic. My purpose was to understand how well the artists could keep up with the digitalization process and see if the unemployment they experienced was because they did not use the new media effectively during the pandemic. The ability to use technology becomes essential when it comes to the desire for an independent and successful life. Kaspar argues in his study that due to the low probability of older people having technological experience, modernization and digitalization tendencies are also weak. In addition, the new generation is in a position to guide the old age (2004). For this reason, children teach technology to their parents. Ekström studied "retroactive socialization" where "a child can learn consumer-related skills from peers and the media and then influence their parents with these skills." (2007, 206) According to Ekström, children influence the decision-making processes of their parents and by adopting the role of experts, they play an instructive role against their parents in their field. Another study between the student-parent and the teacher-child shows that there is both functional and experiential information exchange, such as downloading or installing a program (Moschis 2007; Epp and Price 2008). In addition, the same research found that there are situations where children's parents are disappointed in the learning process. The child had to explain the information to his parents more than once. Even if the parents keep the knowledge in mind, children feel a dependency on their parents. In other words, parents become more dependent on their children due to technology.

In the interview I held in parallel with this, Interviewee 13 says;

> I'm technology blind. My eldest son arranges everything. He even does live broadcasting. I didn't know when I first opened it. He taught me. I can't use technology. He adds videos to YouTube, but I'm learning slowly. More precisely, I had to learn. It is necessary to use social media actively. It started with the pandemic. Now I'm making videos and live broadcasting. But if I can make it, I can only stay local. Maybe if you reach the album stage, the art world knows

you. It's a big problem in this country to make albums. I don't use Instagram. I only know how to use YouTube.

I asked about Spotify. "No, I have no idea about it. I've never used it, but I'll tell my son to research it." he replied. In this case, I can say that his son establishes a connection with technology, and Interviewee 13 can use technology as much as his son knows. If his son does not know or cannot use it, a program or platform is eliminated. This causes the artist not to produce work through new media in cases such as not knowing or not using such programs/platforms. I asked Bass Guitarist Interviewee 19 if he used digitalization to perform his music independently because his depression and isolation were due to unemployment.

Interviewee 19 said;

> I have no experience with digitalization. I'm a bass guitarist; few are enthusiastic. I didn't do anything online. We have already lost our motivation. We didn't want to take our instruments in our hands. Some tried their performances, but they failed. We became disconnected from the audience. We sold our instruments because we had no choice but to pay our rent and medical expenses. We sold it for our children.

This is a case of not being able to make his voice heard amongst the masses, because when the stage performer gets together with the audience on stage, in other words, when he performs, he earns money. Not being able to take the stage, especially during the pandemic, leaves artists unemployed. This is where digital platforms come into play. An artist can shoot videos and share the art they produce in many internet media, such as Spotify, Instagram, or YouTube, without record companies, producers, or stage owners. However, Interviewee 19 cannot use these mediums because he does not know how to do so. Due to his social class and age, this obscurity alienates him rather than encourages him to learn and apply these tools. This alienation is alienation to both the audience and society. He experiences a process of exclusion due to not being able to adapt. A second problem is a case of trying and failing. I assume that this situation is directly related to economic status and generation. Due to these two factors, the artist attempts to make a living by selling their instruments, as they do not know how to do this, instead of continuing their existence on the internet as an alternative. One of the reasons they do not know how to use platforms is that they are not sufficiently inclined

to use the internet and digital as a generation. Another is that they have less access and knowledge compared to other artists of their age, coming from education and social status.

Interviewee 18, whose wife has cancer, talks about producing work in the new media. "I tried digitalization, but I can't advertise sponsors. I have 70 subscribers. I need to be more than 1000 for this. I need to be watched a lot. I couldn't do this right now. Relationships in the virtual spaces are very broken." Also, Interviewee 10 has taken essential steps in the name of an organization in Turkey and is an artist who has been arrested for this reason. In addition, she gave concerts for other artists and donated her concert proceeds.

Interviewee 10, who does not have the voice of those who do not exist because they cannot live in the new media, said:

> I was relatively lucky, I have followers on social media, but I could not do this for every artist. The more you are known, the more you follow. If you have few followers, it isn't easy to reach people over the internet. Chaos has been created. The socio-economic structure ignored us. We are only remembered in good times. We all have so many responsibilities in this life. As artists, we also have responsibilities towards each other. We must support each other.

There are artists like Interviewee 18 who try to produce work in the new media and carry their work to different mediums. On the other hand, some artists are more famous and therefore share art on social media without much difficulty. In this situation, the number of subscribers and followers must be high for the artist to share on social platforms and earn from this. The artist, who cannot use media platforms does not know the algorithm and cannot get marketing support, is expected to have a skill that they do not know and indeed are not inclined to. The reasons for the failure of artists who try to learn and use platforms on their own also vary according to the artist's education and socio-economic freedom. Internet users inadvertently develop anxiety and phobia against the internet, along with psychological burdens, to understand how the system works. Due to the speed of life, the necessity of doing the things that need to be grown and produced through the Internet creates anxiety and stress. (Presno 1998) The person needs to be trained specifically for the internet and platforms to eliminate this stress. In

this way, individuals will ensure computer self-efficacy. If the artist cannot do this, they are isolated in social transformation. If the person's computer self-efficacy is high, it will be easier to apply information technologies. In this way, they will adapt more quickly to social change (Pauli et al. 2007). So, I can say that it may be challenging to adapt to the digital age depending on the age and socio-economic opportunities of the person. Being educated on this subject will help them use mediators such as the internet via the computer or smartphone. As a result of this training, their distance from digitalization may decrease, and they may feel more confident about meditative performance.

The Banopticon concept is to expose those defined as "abnormal/dangerous" to acts of exclusion and contempt at the global level, using networked databases. It gives people the power to monitor, control, and manage the data levels of classified people, regardless of distance (Bauman and Lyon 2013, 66-67). Banopticon is based on unwanted minority profiling. It is a system of excluding people and marginalizing them. Groups that are not excluded become normalized and accepted (Bauman and Lyon 2013, 67). While the Panopticon focuses on the action "keep in," the Banopticon uses the action "keep away or out." However, a much broader and global observation is mentioned. According to Lyon, the individual is under surveillance everywhere, not in a secure place (Lyon 2006, 233–234). This non-space (place) coincides with Virilio's discussion of space and time. Virilio argues that time, not space, comes to the fore in today's new global information technologies. (2005) He avoids defining this time as the usual past, present, and future. The time he is talking about is accelerated time. It takes the existence of the individual from the tele-existence perspective. Because the accelerated reality presentation changes the worldly and known concepts of time and space, he emphasizes the beginning of an era of non-space and timeless communication. This situation is parallel to the spaceless and timelessness of the Banopticon because, through the internet, the concept of time-space is disappearing to transport information. Although the disappearance of this notion can be considered democratic and libertarian, on the other hand, the individual finds themselves in Banoptism. Baudrillard, who studies the disappearance of time and space from a different perspective, argues that reality itself turns into a simulation, not the simulation of reality. As for time and space,

it says that we are faced with a future without a future and that time is no more. Apart from that, Baudrillard says that the era of the Panopticon ended with a documentary film published in America. This ending is because the border between the viewer and the watched is now gone. The spectator and the watched have ceased to be an opposite duo. On the other hand, Panopticon has been divided into different concepts with the effect of the digital world in this process. One of them is the Banopticon concept used by Byung-Chul Han. According to this concept, there is no observer and no observed. Considering social media, the observer has now become the observed and the observed, the observer. Another feature distinguishing this concept from the Panopticon is that the person voluntarily enters this observation area. So, the choice to be watched is up to the individual. From Baudrillard's point of view, the border between reality and virtual is gradually disappearing today. In parallel, it is unclear who is under surveillance in the Banopticon.

Considering the subject of the thesis, a group of artists becomes the excluded minority in the Banopticon system because they do not have sufficient new media knowledge. In other words, they cannot make their voices heard in the digital world, and they cannot exist there. This lack of voice leaves the artist even more precarious because they do not know how to shoot a video and use any digital media or upload an art performance. In addition, if we consider opera and ballet, they do not consider it necessary to exist in different mediums, considering that they counted the requirements such as stage acoustics and costume in the interviews. In this situation, those artists cannot digitize their works. The artist could not take the stage, especially during the pandemic. This stage performance gap in pandemic led some other artists to find alternative ways to share their artwork. Nowadays, the new generation culture and art sector is experiencing hybridization and they are looking for ways to make original art performances on the internet. This group is younger and socio-economically better than others, getting support from their families or, as they are unmarried, who do not have responsibilities rather than themselves. On the other hand, artists who are obliged to take care of their families, who cannot often find the opportunity to perform on stage and who cannot keep up with digitalization, are becoming increasingly precarious.

The fact that the artist cannot acquire technological skills causes them to be unconfident. When I evaluate the outputs of the interviews, I can say that people aged 40 and above generally have a fear of technology, have tried but failed, or are trying to adapt by getting support from younger people. This inability to adapt leaves the creative precariat constantly questioning and feeling inadequate about their future and art. The digital isolation experienced by the creative precariat is an example of a Banopticon. When Banopticon is evaluated in this thesis, self-anxiety and being other due to social media, have an important place. For example, the fact that Interviewee 19 was not able to take the stage and had not experienced sharing his art on the internet caused him anxiety. The anxiety experienced due to insufficient technological skills indicates that he experiences financial and social insecurity. Trottier argues that surveillance on social media is mutual. In other words, in the interaction process, those who watch and those who have watched change places from time to time (2012, 113-85). In addition to this, the individual's profile on social media becomes his digital self. The identity he chooses to show, which he shares with his own choice, begins to wait to be liked, loved, and appreciated. In the example of Interviewee 18, the artist could not reach a sufficient number of viewers; thus, they experience the feeling of inadequacy caused by the fact that their content does not receive much attention on the internet. While evaluating this, Goffman emphasizes that the boundaries between the self on stage (platform) and the physical self-become blurred after a while. What is experienced in both cases is the blurring between this person and the failed digital identity they created. For this reason, the artist experiences a sense of failure and otherness, not only artistic or professional but also identity, when different mediums fail in the process of being present in the internet environment, which is presented as an alternative to physically performing. Not being successful in this meditative performance causes them to feel worthless as an individual and not being able to provide financial gain. In this respect, the creative worker becomes isolated and increasingly precarious because they do not have sufficient technological skills. This precariousness causes the creative precariat, who cannot exist in the Banopticon, to make choices such as working in lower-status jobs, multiple jobs, or selling their instruments.

The creative precariat equates one's physical existence with the digital representation of the self, waiting to be consumed. The artist makes themself valuable by consuming the art they produce as a meditative performance, and when this consumption does not occur, they begin to question their physical existence. This lack of consumption by art lovers is the process of being kicked out of the Banopticon system. This process supports insecurity. Questioning the value of physical existence can lead to physical and mental illnesses.

So, I can say that the link between unemployment and digitalization may vary depending on age and social/economic status. Because most of the people I talked to had financial difficulties, could not work as musicians, and instead were dependent on their families, or had found jobs in the service sector for their families. I observed that they did not use the new media effectively due to their age and could not quickly reach modern and the latest technologies, both financially and in terms of information, due to their socio-economic conditions. For this reason, unemployment, illness, and the inability to use new technology (programs, platforms) follow each other. I asked this in this section about the disease to understand whether they were dealing with unemployment and illnesses due to their ineffective use of the new media. However, some artists, who are not celebrities or soloists and who have few followers, cannot reach the masses that can make their voices heard in the new media. In addition, they do not have sufficient knowledge and financial experience to carry out the digital marketing process. This lack of knowledge and finances makes them feel more anxious, inadequate, and excluded, especially when they cannot take the stage during the pandemic. At the end of all these, diseases such as cancer and blood pressure occur, or suicide is attempted due to mental problems.

Considering the interviews, insufficient technological infrastructure, skills, and knowledge required to use technology and platforms, and algorithmic injustice and inequality can be shown among the factors that make the artist precarious. In algorithmic inequality, systemic inequality and bias in data were mentioned by Robert Hunt and Fenwick McKelvey. Data is a representation of an unequal world. If used naively, data will reflect and reproduce established injustices. In the examples explicitly

given on this subject, although technological systems are presented as a solution, it has been concluded that the user does not have access to good tools, as technology is inevitably less accessible to low-income communities. Apart from accessibility, if the users' interests do not match what the platform companies want to sell or produce, content creators may have difficulty reaching their target audience. This uncertainty, in turn, could open up the possibility of manipulating their algorithms for their benefit. This type of algorithmic manipulation is called vertical integration. Content platforms primarily have the power to tailor their inputs, algorithms, and code while generating individually tailored, constantly changing cultural policies. These policies are based on inferred user preferences, unknown optimizations chosen by companies or development teams. There is no guarantee that algorithmic arrangements that vary according to these interests will not be discriminatory (Hunt and McKelvey 2019, 307-335).

Additionally, the algorithmic regulations monopolized by the platforms, inequalities occur in the digital world due to the demographic differences of individuals. Robinson et al. have found that social inequalities occur when digital inequalities are evaluated by demographics such as socio-economic status, education, gender, age, geographic location, employment status, and race (2015). In addition, some individuals are at a disadvantage on the internet because they have limited access to technology, limited use opportunities, and lack essential digital skills (Robinson 2009; Zillien and Hargittai 2009).

Excluded population groups cannot benefit from information technology to the same extent as their more privileged groups relative to this excluded group. (Blank and Lutz 2018) Therefore, Norris argues that the internet will create widespread social mobility and lead to less stratified societies that are optimistic. This problem of internet use and access creates digital inequality (2001). Emerging technologies introduce new inequalities in access and can lead to problems with functionality, content usability, as mobile underclass theory points out (Napoli and Obar 2014). For this reason, researchers such as sociologist Paul DiMaggio, Eszter Hargittai, and Jagm Van Dijk have examined digital inequality, examining how individuals' life chances are increased or limited by their interaction with emerging technologies (2004). In addition, Zuboff mentioned in his article "Big Other'' that in the digital age, people's chances of survival

are not secure through algorithmic ranking and management, ratings, scoring, and a range of data-driven practices often associated with surveillance capitalism (Zuboff 2015).

The artist precariat's inability to find a job depends on their inability to give their physical performance and the subsequent success in using different mediums as an alternative. Creative workers are divided into two in the negative experience of meditative performance, parent artists who are more advantageous because they have children with technological skills, and artists who cannot adapt and have a fear of technology. First, the child is the expert and the teacher, and the parent is the learner. Backward socialization takes place. Here, however, the artist has the opportunity to know and practice only as much as the child knows. Yet, in this case, the artist feels semi-belonging to the system. In the second, inexperience brings the inability to adapt and make choices such as selling instruments or tending to different jobs. In this case, the artist does not feel belonging through meditative performance; on the contrary, they experience a feeling of exclusion. The transition to meditative performance is experienced in different ways, which may vary according to generational differences and socio-economic status. Due to the generation gap, the older generation is less inclined towards the digital. Compared to them, young people's adaptation is higher because the younger generation is more involved with the internet. In this part of the thesis, since the connection of the creative precariat that cannot be digitized with the disease is examined, the idioms of the younger generation are not included. The situation that is reviewed here is that the elderly and groups belonging to the low socio-economic class with limited access to the internet are faced with mental and physical problems. Here, the creative precariat who cannot perform meditative performance is defined as abnormal in the Banopticon system. This causes exclusion at the global level. The Banopticon system has the power to monitor, control, and classify the participant in the system, that is, the artist on the internet, regardless of the distance. The artist is excluded as soon as they are marked as a minority for the Banopticon system. So, it can be said for the artist, who will be considered as "waste" in this system, that the performance could not be digitized and adapted due to their age and/or socio-economic class. When all or at least one of these occurs, the artist experiences insecurity and

inadequacy because they cannot perform an effective meditative performance. With the return of this, they begin to question their art. This feeling of questioning and inadequacy causes self-anxiety. The boundary between physical presence and digital self is becoming increasingly blurred in the online environment. The liking of the performance uploaded to the internet becomes the same as the liking of the artist himself. If his art is not appreciated, they begin to lose their self-respect. This loss of self-esteem has an impact on their financial gain. Unsuccessful, creative laborers who try meditative performance tend to work below their skills (like being a cleaner) or sell their instruments.

In other words, being inexhaustible turns the artist precariat into "waste." Although the technological system is presented as a solution, the insufficient technical infrastructure for low-income societies, in other words, less access to the internet, offers an unequal solution. Anxiety and financial difficulties arising from digital inadequacy, limited access to technology and inability to use technology effectively make the artist mentally and physically ill.

4.3.2 Family relations of art precarity

The section aims to examine family relationships and health problems in the context of unemployment and insecurity. Family discord is the second-most obvious reason. Economic reasons evaluated together (living difficulties and commercial failure) indicate that the third reason, among the reasons for suicide, is financial in nature. In addition, considering the non-causal theory on the unemployment-suicide relationship, which suggests that social isolation caused by unemployment and deterioration in relationships could increase the individual's suicidal tendencies, though family discord is also a cause of suicide that may result from unemployment (Topbaş 2007).

In this case, unemployment-related suicides are the most common amongst all reasons for suicide. High income means meeting needs at a high level, high individual satisfaction, and a decrease in suicidal tendency. On the other hand, an increase in unemployment increases the suicidal tendency as it will decrease the expected income of the individual for the future. (Chuang and Huang 2007, 467) Bass guitarist

Interviewee 19 says he has friends who committed suicide, married, and have children. He also says that he recently lost a Percussionist friend in his 20s due to suicide.

In the interview I held with the musician Interviewee 13, he describes the living difficulties and the suicide of his friend as follows:

> Erdem was 38 years old. He was a soloist. He was married and had two children aged 12 and 15. Since he could not find a job, his wife started to work as a secretary. It is challenging for a woman to provide for the household. When the man does not work, both his family and children are left in a difficult situation. He did not share with anyone that he went through such a process. I don't know if we would have created a solution if he had told me. Because we weren't working, I don't know how much we could support. Maybe we could support from the heart but possibly we cannot do more. We had nothing to give financially. When I woke up in the morning, I saw a message. He sent his children to his mother. His wife left him because they had an argument and went to Istanbul to his brother. Once again, he was in such a difficult situation. When his wife left, he left the children with his mother and lit the stove. After the coal was ignited, he took out the coal bucket and put it in the middle of the hall. He closed the windows and doors. He compressed the towel so that no air escaped from the bottom.

The interview was distributed here because Interviewee 13 started to cry. I explained to Interviewee 13 that I wrote the thesis to try to raise awareness and support them. I had to drop the subject of Erdem's suicide; instead, we talked about the process he went through.

Kagan defines breadwinner with these words, "The term breadwinner is sometimes used to refer to single-income families in which one of the members works to generate income and the other stays at home to care for dependents. In other situations, a household may be dual income but have only one breadwinner. In dual-income households, the breadwinner is the one with the more profitable and economically sound job. The other income earner, who may be working part-time or can afford to leave the workforce, is simply "earning," but not necessarily a "breadwinner." (2022) The artist has never been a legitimate breadwinner. In the Turkish patriarchal structure, a mission has been assigned to the man in the house of "Legitimate breadwinner." This person is responsible for providing for the family and usually covers the expenses of the household and its dependents, mostly financially. But today, the balance between men

and women is changing in this sense. Women's economic power and contribution negatively affect their husbands' welfare by implying that they do not adequately assume the role of the pillar of the house (Rogers and DeBoer, 2001). Many men still identify as their primary breadwinners and have trouble with the social changes that force them to do so (Ciabattari, 2001). Artists have never been breadwinners because they usually do not have any income to support the household and they work irregularly. In addition, the artist is inclined to establish an individual life instead of the traditional family structure. This individuality may be because female artists are more independent and individualistic, and men do not have the social and financial security to support a family.

Due to the working conditions, the artist had to set up their life on more slippery ground. However, the transfer of art to the digital environment has taken this situation to another point. The concept of the Banopticon, as noted by Han, comes into play here. Society otherized the artist because they did not have sufficient technological infrastructure and knowledge. In other words, an artist who is not inclined to technology cannot find their place in the digital system, unlike those who can use new media and technology effectively. At this point, both social isolations occur, and the precariat artist becomes economically inadequate and precarious. This feeling of precarity and inadequacy of the artist is revealed in their family life.

As an artist cannot do his job does not become a breadwinner. This goes against the concept of family in Turkish society. He has to employ his wife, and his wife is now becomes the "head of household." This result in his psychological inadequacy and unhappiness. Erdem, who cannot fulfill the wishes of his children and wife, is faced with helplessness and precariousness. From the perspective of gender, the impact of unemployment is experienced more intensely in men than in women due to the pressure of both the family and society, where the man assumes the role of the breadwinner of the family. Research showed that the unemployed who applied to İşkur in Antalya experienced more financial and psychological problems than women during the unemployment period (Dursun, Aytaç and Topbaş 2012; Çizel et al. 2011).

Interviewee 13 experiences the same process that Erdem went through. He cannot do his job and has living problems. However, through the acquaintances he has, he found himself a cleaning job in the municipality. I asked how he went through the process and his experiences in the transition from musician to cleaning staff.

Interviewee 13 replied:

> We did not know from whom we could get help and how to ask for help from the state. We didn't know, if we should ask the unions for help? Everyone tried to take care of themselves. There was no organized environment. The process became more and more troublesome, and we started to sell our instruments. We did not have any problems that we could solve by selling instruments. The problems increased gradually. These problems are reflected in the family environment if they are married. The problem with his wife is that his child cannot fulfill what he wants. This desperation is demoralizing.

When looking at the examples of precarious artists in Turkey, men's position is associated with circumstances such as taking care of his wife, being the family's caretaker, and having the power to buy what his children want. In addition, the fact that the needs of the person are not met by his parents is another situation of insecurity. In addition, in interviews, men are generally ashamed of not having taken care of their spouses. In the example of suicide, the relative of the person who committed suicide said, "Erdem has not been working for a while, his wife had to take care of the family. This situation damaged their relationship and the woman left her children and Erdem." The findings shows that, the precariat artist suffers from a loss of self-esteem caused by not fulfilling these or is exposed to certain mental and physical diseases while struggling with them. For this reason, I can say that the effects of precarity encountered according to family roles vary according to the individual and the family.

It has become sufficient for the precariat artist to meet basic needs such as food and shelter for his family and himself. He said;

> Nothing happens for free. Life itself depends on money. That's why you're changing professions. Some did not have this opportunity. Finding a job wasn't easy as everyone was laid off. I just entered the municipality on the occasion of a friend. I work as cleaning staff. I can say that I quit music. I went to weddings in the summer. I used to sing folk songs in the bar. I even worked in construction. My hands hadn't even held a shovel until that day. I have three boys. It is challenging to cultivate.

I asked, "Don't you want to go on stage again? I'm asking, how do you think the entertainment industry will improve in the future?" He replied:

> I actually loved my job in the municipality. I haven't left the stage yet, but I go to certain events from time to time. I work in the municipality for the fullness of the stomach. I am not in a place to leave my job in the process. I don't have insurance because I'm a musician. Hospital expenses are a big burden in this country. Being insured is very advantageous, so I have no intention of quitting this job.

His statements are enough to define him as a complete precariat because he does not disdain the change of profession and complain about it. On the contrary, he is happy to have this chance and continue the breadwinner competition. Being able to support his family and children and being insured becomes enough for him.

When I examined the literature on the subject, I understood that the unemployment-suicide relationship is generally approached based on gender. Studies have shown that unemployed men are more affected by financial difficulties and are more prone to suicide. Crawford and Prince found a significant relationship between unemployment and suicide (1999). Also, Beautrais Joyce and Mulder found a vital connection between male, female, and total unemployment and suicide (1998). Among the cases examined, the highest suicide rate was observed in the unemployed, at 46% (Ekici, Gıyasettin, Savaş, and Çıtak 2001). The results obtained from the VAR analysis revealed causal relationships from male suicide rate to unemployment, from unemployment to economic suicide rate, and from unemployment to suicide rate due to financial difficulties (Ekici, Gıyasettin, Savaş, and Çıtak 2001 204-212). As a result of the analysis, a significant causal relationship was found between unemployment and suicide rate due to economic reasons and suicide rate due to financial difficulties (Topbaş 2007, 171).

When I consider interviews and studies, it turns out that there is a linear connection between suicide, family relations, and unemployment. The artist, who cannot find a job, has problems with his family, is in a situation which causes his social isolation and inadequacy as a father and husband. Ultimately, the artist, who became precariat, can

commit suicide. Another problem is that artists cannot pay the treatment costs if they become sick and cannot work during their illness. Similarly, they become ill due to stress and poor health conditions because they cannot work and live in good enough conditions. In other words, the artist either gets sick because they cannot find a job, or cannot find a job because they're sick. Sümer and Çakır also strengthened these arguments and concluded that the stress and fear caused by job insecurity threaten the health of the person and their immediate environment. Prolonged unemployment is said to cause many psychological and physical health problems such as high stress, depression, anxiety, cardiovascular diseases, as well as economic injustice and social exclusion (Sümer et al. 2013; Çakır 2007). During the period when physical scenes are suspended, the artist, who cannot mediatized performance in the digital environment, experiences social isolation, which is reflected in their relationships, and this reflection brings health problems to the person. If the person is physically or mentally ill, if they cannot produce, they cannot be financially strong and cannot meet their own health expenses. It is possible that this financial disability will make them even more sick.

4.3.3 Relationship of the artist precariat with NGO, Union, and State

The physical stage artist's relationship with the state, union, and NGO will be discussed and the artist's precarity will be studied in this context. The people I spoke to associate the difficulties they experience with not organizing. They complain about the lack of laws, their inability to join a union, and the inadequacy of the state and municipalities. On the other hand, they say that they were able to recover financially with the support of NGOs.

Interviewee 13 expresses his helplessness during unemployment and needs as follows; "We did not know from whom we could get help and how to ask for help from the state. We didn't know if we could ask the unions for help. Everyone tried to take care of themselves. There was no organized environment. The process became more and more troublesome, and we started to sell our instruments." He also discusses the action taken for the material and moral hardship they experienced and underlines the importance of being organized. "It was necessary to unionize. As musicians, we held a silent protest for two hours every day on Cyprus Martyrs Street. Many interviews were held. It was

given to the assembly as a directive. Musicians had to come together and organize. In this process, we experienced nothing but pain." Interviewee 11, who is a cancer patient, said, "The state does not support. We do not get support from unions. The laws are insufficient." Activist artist Interviewee 10, a friend of cancer patient Interviewee 11, criticizes the state and the inadequacy of the law in artist unemployment. "We can give each other collective support. There is no interprofessional organization. No one is defending us. I am angry. We should not get used to it. They are trying to get us used to it. We should keep our anger alive. We must be in a collective and organized struggle. I also saw the prison. The system is really unfair. We must not give up. We must have class awareness and organize, be it a pandemic, that's how it is." Interviewee 18, whose wife has cancer, said, "I sold everything even my mp3. My friend committed suicide. We tried to share what we had. Even though we didn't have the opportunity, we cooperated among ourselves. The municipality events supported us, but it was not enough." The inability to unionize, the inadequacy of the law, and the lack of state support cause the artist financial difficulties such as not paying their rent and having to sell their instruments, while causing mental and physical ailments.

The Social Security Institution covers the treatment costs and provides hospital support when the individual works. However, this state service is only active service as long as the person works, and the premium is paid. When the retirement conditions are fulfilled (changes between men and women; working enough days, reaching a certain age), the state attaches a pension to the individual and who then continues to benefit from health services. However, the main condition in this regard is for the individual to be registered with SGK for these services.

For artists, a different pension system and assessment came into effect in 1995. In accordance with Law No. 4056, cinema, theater and music artists covered by the SSK were entitled to retirement by borrowing from the SSK within the period stipulated in the law. According to Law No. 4056, the SSK pension was granted to approximately 700 artists who applied for retirement by borrowing money and who were proved to be working for an employer until the deadline of January 2, 1996, which was the deadline for application. SSK officials stated that among those who applied to the institution to

retire in accordance with Law No. 4056, those who were not real film, theater, and music artists were eliminated as a result of strict examination by insurance inspectors, and stated that those who were real artists and fulfilled the conditions required by the law were granted a pension (Şafak 2017). Although the exact number of artists in Turkey is not known numerically, it can be said that there are more than 700 artists. Two problems arise here. The first is who decides who the artist is to be a "real artist". So much so, that besides the importance of who evaluates art, since art is quite subjective and not measurable, its evaluability cannot be based on criteria.

In addition, pursuant to Law No. 6111,

> Film, theatre, stage, performances, which are employed by one or more people with a part-time employment contract, in areas to be determined by the Ministry of Culture and Tourism as of 1/3/2011, with the additional Article 6 added to the Law with Article 51 of the Law, vocal and instrumental artists, those who work in all branches of fine arts, including music, painting, sculpture, decorative and other similar pursuits, as well as thinkers and writers, who have less than 10 working days calculated according to working hours in a month, are allowed to pay premiums by themselves. (sgk.gov.tr)

The state has given the opportunity to help, but the main issue here is that the artist does not have any income to pay a premium and the money they receive is not regular.

It can be said that lack of the state aid situation makes the artist more insecure. Since there was insufficient support, the artist had to secure themself individually with their own methods or to seek support from NGOs if possible. This support needs to become widespread and accessible to all artists. In this, art needs to be organized and demanded. The main point here is that the artist who cannot work actively in the digitalization process accelerated by the pandemic, works on a contract basis and does not have regular and permanent insurance. So, when they are not part of an arts institution (theatre group), they are not sufficiently secure as they have to work flexibly, irregularly, or on contract when they are not on staff (for example, the State Opera Ballet). However, artists who are under the responsibility of a company or permanent staff in the state can be insured. Based on this, I can say that the artist is experiencing a loss in professional continuity due to digitalization. Since there is no business continuity, there is no credibility in the rights. In addition, immaterial artists, who tend only to mediatized performance cannot have opportunities because they cannot work

under the institution, that is, because they work individually. Of course, the artist producing a meditative performance can pay the premium and benefit from SKG. However, since the artists excluded from the Banopticon, who cannot make money in meditative performance, cannot make a profit in the digital environment and the physical stages are in danger of closing and decreasing, the artists cannot have the opportunity to pay premiums.

Nowadays, the new generation culture and art sector is experiencing hybridization and they are looking for ways to make original art performances on the internet. This group is younger and socio-economically better than others, getting support from their family or they are unmarried, who do not have responsibilities rather than themselves. On the other hand, artists who are obliged to take care of their families, who cannot often find the opportunity to perform on stage and who cannot keep up with digitalization are becoming increasingly precarious.

4.3.4 Art precariat relationship with mental and physical disease

In this section, first of all, the relationship between mental distrust and isolation will be discussed and scholars such as Standing (2014) and Chul-Han (2020) will be used. Secondly, the correlation between artist's health status and professional precarity will be evaluated. Finally, the relationship between the artist's melancholy and addictions and mediatized performance will be examined in the context of professional vulnerability.

In the first part, the connection between mental distrust and isolation will be discussed critically. According to Standing, the precariat lacked seven kinds of security, including against disease (Standing 2014, 10). While explaining job security, he gives an example that thirty France Telecom employees committed suicide. Standing infers about job insecurity and suicide; "But the management had subjected them to systematic job insecurity, with a system called 'Time to Move' that obliged them to change offices and jobs abruptly every few years. The resulting stress was found to be the main cause of the suicides. Job security mattered." (Standing 2014, 11) He also states that long working hours cause physical and mental illnesses, stress, and social isolation. According to him, "People are insecure in the mind and stressed" (2014, 20) at the same

time they are dealing with 'underemployed' and 'overemployed'. They are alienated from their labor and work, and are anomic, uncertain, and desperate in their behavior. People who fear losing what they have are constantly frustrated. They will be angry but usually passively so. The precariatised mind is fed by fear and is motivated by fear." (2014, 20) The purpose of my mentioning Standing's relationship between unemployment and illness is to emphasize that these two issues are directly related to each other. He evaluated factory workers in his works, but I see artists as precarious and flexible workers of the capitalist system due to the nature of their profession and their irregular working style. For this reason, the workers' reaction to unemployment and insecurity in the example is similar to the artists' response when they talk about this period. I evaluate the connection of this insecurity with the artist's adaptation process or inability to adapt to digitalization. My reason is that the only field of communication in the art and culture sector, like many other sectors, has become the digital environment, especially during the pandemic.

Another important concept here is that, as already mentioned in the previous sections, what the cultural theorist and philosopher, Byung-Chul Han, calls the "Banopticon". He sees digital psycho-politics as the most powerful of these tools (Chul-Han 2020, 72). He says that Foucoult's Panoption has been replaced by the concept of Banopticon. Chul-Han defines data-deprived people as "waste". "He says it sets up "the Banopiticon" that identifies those who are hostile or unsuited to the system as undesirable and excludes them." (Chul-Han 2020) He explains the Banopticon as a device that identifies as unwanted and excludes those who are foreign or hostile to the system (Chul-Han 2020, 73). According to these claims, people who cannot or do not want to find a way to exist in the digital system are excluded by the system. Standing, on the other hand, considers exclusion to be an important indicator of precariatization, and says, "Alienation arises from knowing that what one is doing is not for one's own purpose or for what one could respect or appreciate; it is simply done for others, at their behest. This has been regarded as a defining feature of the proletariat."(Standing 2014, 21) When I look at all these data, I will try to prove with the help of interviews with the artists that they have physical and psychological diseases as a result of the exclusion of the precariat artist, who is considered waste in a digital Banopticon. They are also suicidal and ill.

Unemployment causes a decrease in the income that the individual expects for the future, a limitation in consumption habits, and social isolation (Andres 2005, 440). Studies show that numbers of suicides due to unemployment approach those for other reasons (Preti and Miotto, 1999, 594). Another approach is the one that sees unemployment as an intermediate result rather than a cause. The "Health Selectivity" model claims that biological or psychological disorders increase the risk of unemployment and, therefore, social isolation and depression after unemployment increases suicidal tendencies (Preti and Miotto, 1999, 694). In light of this, I can say that when a precariat artist is considered, the social and digital isolation caused by precariousness may cause mental and physical discomfort to the artist.

In the second part, while questioning the connection between the artist's diseases and professional insecurity, the connection between cancer and insecurity, which is one of the diseases for which motivation is needed the most, is discussed. Cancer is a physical disease as well as a problem with mental and social components. Cancer is perceived as destruction via thoughts of fear, hopelessness, guilt, helplessness, and abandonment, and causes a crisis in the person's psychological balance (Tünel, Vural, Evlice and Tamam, 2012, 189-219). Studies have shown that poverty leads to cancer, unemployment, difficult treatment, and individual and social isolation. The person who has cancer suffers from unemployment and self-isolation by undergoing a long and compulsory treatment process. An unemployed individual may fall into a disadvantageous position in society, and therefore may be exposed to the risk of contracting cancer and similar diseases. Poverty, which is at the center of this process, is thus both the primary source and the result of all these negativities. Alpago and Alpago, in their field research, concluded that people's health affects their living conditions and economic conditions and they need support for treatment and care. According to the research findings, the individual is faced with many financial and moral difficulties during the disease process. Continuing to struggle spiritually is stated as being critical to the success of the treatment. The individual may spend all his resources economically while looking for a way to get rid of the disease or may be unable to work due to their illness and experience loss of income (Alpago and Alpago, 2020). According to them,

"Individuals who become impoverished experience health problems as a result. Due to health problems, unemployment, inability to work and high treatment costs, there is a decrease in the income of the individual. An individual whose income decreases or is depleted as a result of health problems may face more diseases." (2020, 86) The economic and social difficulties force the struggle of the cancer patient. Thus, the patient's social environment may gradually weaken, and they may experience psychological disturbances at the same time due to social isolation. Secondly, because the patient is unable to work, they have to spend their own resources. This can make the patient increasingly impoverished. In this case, the patient still has financial, social, and emotional adjustment problems. In this study, in which the relationship between poverty and disease was analyzed, no occupational group distinction was made. What is studied here is rather a general precarization. When I consider it in the context of the thesis, the artist is faced with the precariat or the disease process, both having to spend their resources for his health and not being able to work due to illness.

I held a short phone call with a cancer patient, Interviewee 11. She said that she had chemotherapy and that she took six doses of morphine a day. In the short interview, she stated: "I can't speak, I'm under the influence of morphine. I am seriously ill. The state does not support it. We do not get support from unions. Laws are insufficient. We can't economically afford to be sick. I would like to talk, but I am tired, and I am not myself." Due to her illness, we were able to hold a 10-minute phone call. Interviewee 18, another interview participant, is a musician himself. His wife has lymph and breast cancer.

Interviewee 18 states that his wife is sick and they have difficulties in paying for their care expenses with the following words;

> My wife is sick, I have two children, I asked for a job, I said I would do garbage man (street cleaner), I said give me a job, they did not call me back. I have two children. Can I leave them hungry? My wife and I wrote to CIMER (Presidential Communication Center). They did not help us. I got support for my house rent. Some musicians didn't take it, seeing it as a charity (alms), but I did. We did not have insurance in the pandemic. There is no SSI (SGK). They said that we couldn't continue the process in the middle of the treatment. We can't continue the drugs. I applied for general health insurance. I'm in debt to insurance. I can pay for the medicines now, but I have to pay 20%, again it costs too much.

The precariat artist must be insured in order to be able to cover their health expenses. But they have to pay a premium for it. They cannot earn enough to pay the premium. This makes them even more insecure. In order to be able to pay the premium, he or she must have an income or even a fixed income. While the artist has difficulty in realizing this under precarious working conditions, not being able to take the stage offers them a mediatized performance as a remedy, but the problem here is that the precarious artist cannot adapt to the production of mediatized performance.

In the final part, art precariat's financial and artistic precarity experiences will be questioned by analyzing the interviews. A precariat artist defined being sick is as a luxury for the artist. They cannot receive adequate treatment because they do not have a regular job and do not have insurance. This precariousness affects them both mentally and physically. This causes the precariat artist to be unable to practice the profession they have chosen. Because of this career choice, they become ill or cannot afford the expenses associated with their illness. In other words, the artist, who freely chooses the work they love, finds themself struggling with losing their precariat life.

In addition to suicide and cancer, artists thus exposed to mental distress receive psychological treatment. It has been proven that the psychological pressure experienced as a result of unemployment also brings its discomforts (Tınar, 1996, 106; Wanberg et al. 2009, 296-297). There is an increase in complaints of nutritional disorders, weakening of body resistance, and heart and circulatory diseases. Diabetes, blood pressure, cholesterol, etc., indicate changes in health indicators. Bass guitarist Interviewee 19 says, "We can't get together. Serious unemployment increased during the pandemic. We are socially precarious." Social precarity needs to be addressed as much as financial. In many interviews, I can say that people's precarious working conditions also affect the art they produce, because when the financial means of the artist were limited, he could not find the space, stage, material, or instrument to create their art. Primarily, I interviewed a group of artists who gave up their instruments and professions to meet their own basic needs and those of their families. Other group artists trying to do their job said that they could not hear applause or see people's faces on live broadcasts on YouTube or Instagram, so they could not know whether their music was

good or not. Meeting on online platforms has caused them financial and artistic precarity. Creating art in the digital environment does not satisfy them.

Interviewee 10 described this social precariat situation as follows:

> As for the digital, the live broadcasts did not turn out the way we wanted. I am an artist; I miss applause, smiles and good reactions. They took the artist's breath away. Anxiety started in all of us. Applause is so important that it is in the nature of our job to touch through applause. These are very human feelings. We use social media, but it has remained very virtual. We fed each other as artists who danced the *halay* (Anatolian folk dance) on stage with our audience. I was relatively lucky, I have followers on social media, but not every artist could do this. The more you are known, the more followed. If you have few followers, it is difficult for you to reach people over the internet.

Not being able to pursue their profession makes them financially insecure. But, when it comes to social insecurity, two situations come into play, the first being the distance between the artist and the audience due to the fact that they are not able to take the stage, and the second being the social insecurity experienced by the person trying to reach the audience on digital platforms because of their dissatisfaction with their relationship with the audience and the way their art is being conveyed. This type of emotional and social insecurity also causes financial insecurity or increases gradually due to financial insecurity. In their study, Berardi says that precarious work not only affects the material aspect of life, but also affects the spirit and character of employees, including one's sense of happiness, meaning, and ability for long-term growth. (2009; Nässtrom and Kalm 2015).

Interviewee 19 said;

> We didn't take the first pandemic seriously. The government forced us into debt. We are unable to do our job. We had health problems. I have anxiety due to unemployment. I am using antidepressants. I am in serious financial concern. I can't get support. I have diabetes and high blood pressure. I am 45% disabled. I don't have social security. I prescribe my medications through my family. I am on psychiatric medication. I have panic attacks and major depression. I have distractibility and a sleep disorder.

This is an indication that the difficulties that Interviewee 19 has experienced in the economic context of the artist are related to his lack of support from the state. The

reason for the lack of employment opportunities is the insufficient employment policies of the state. This debt made Interviewee 19 feel inadequate and helpless. As a result, he had to deal with psychological disorders.

The artist's inability to perform his art creates a feeling of pressure and inadequacy in the artist. The pressure experienced brings with it mental and physical ailments. Thus, the precarious living conditions of the artist also affect the art they produce. This effect can be divided into the financial and the artistic. First of all, since they do not have financial power, starting from having to sell instruments, it continues with situations such as not being able to buy enough quality devices (such as phone, camera, light, tripod) for the meditative environment or not having a good internet connection because the artist has to focus on meeting their simpler needs (such as food or shelter) instead of spending money on them. In addition, the fact that the bodies of the artist and the audience cannot meet results in reluctance, loss of inspiration, and distance from art in the artist who has chosen physical performance as a profession. In this case, the artist who cannot or does not prefer mediatized performance experiences a feeling of dissatisfaction. With the disappearance of the time and space required for alienation and contemplation emphasized in Brecht theater, there may be a possibility of degeneration, shallowness and ordinaryization in the work and artist. In this case, precariat may cause the artist to be deprived of remuneration for their art or potential work. In addition, the lack of followers on social media and the inability to use media technologies effectively keeps the artist away from their art. This occupational and social isolation not only brings financial insecurity, but also affects the mood of the person, such as being happy, feeling adequate, feeling life to be meaningful. In this case, the state's support for physical and mental illnesses is only available to insured persons. However, since the artist works irregularly and has difficulty in paying the insurance premium, they gradually become indebted and their health problems increase.

Neoliberalism shows the flexibility of the labor market as a remedy for unemployment. However, in the study, Bakır concluded that this proposition is not valid in the Turkish labor market. High unemployment rates in Turkey have strengthened this situation. In addition, considering that the unionization rate is low, the minimum wage is insufficient

and unregistered employment is high, it has been accepted as an indicator of the prevalence of flexible working in Turkey. However, under the new labor law regulation, the attempt has been made to place flexible working on a legal basis. In other words, when Bakır considered Turkey through the examinations, it is seen that neoliberal policies gradually made the markets more flexible by applying them to the law. The result of the research is presented as follows: "Flexibility practices in the labor market have not solved the unemployment problem, but have also negatively affected the minimum wage, unions and legal regulations protecting workers, bringing new problems such as low wages and insecurity in working life." (Bakır 2020, 174) In these oppressive and challenging working conditions, the worker remains unemployed and is willing to work in an insecure environment for the low wages or jobs offered to them. In this way, they become stuck in a cycle of insecurity, flexibility, and low income.

The reflection of flexibilization in labor markets to workers is apparent in the form of precarious working and falling wages. When the structural features of the labor market in Turkey are examined, unemployment emerges as one of the more important problems. Policies to combat unemployment come to the fore in terms of eliminating the unemployment problem or making it at least reasonable. Labor market policies have traditionally been categorized as active and passive interventions. Biçerli believes that passive labor market policies help to eliminate the social and individual problems that arise due to unemployment (Biçerli, 2004). However, during the epidemic process, the labor market faced risks and factors such as job loss, shortening of working hours, flexible working, and unpaid leave (Kara, 2020). In addition, while the way of working from home was only possible for certain professions and business lines before the pandemic, a significant part of the workforce started to work from home or part-time during the COVID-19 period. During this time, among the sectors that were most negatively affected in Turkey, the culture-cinema sector was particularly so (Deloitte, 2020). Faced with high rates of unemployment and underemployment, individuals have been more vulnerable to falling labor demand. In addition, it is stated in the study that some self-employed and temporary workers will be more affected because of their lack of access to social protection mechanisms. The COVID-19 pandemic is causing financial devastation in many areas of society. COVID-19 poses new challenges,

especially for the arts and culture industry and for workers in the industry. The arts and culture sector remained vulnerable (Betzler et al. 2021). Artists and arts organizations are on the verge of perpetual extinction, with only enough cash in their hands for a few months (Brown 2020). Although digital mediation techniques have advanced business models in the arts sector, this is not enough to make up for the massive losses. With the acceleration of digital transformation in the future, actors and institutions that make live events and performances could be beneficial to the sector (Ponte, 2020). However, paid cultural workers will continue to experience loss of jobs and wages with the closure and reduction of physical production. In the medium and long term, the acceleration of automation processes will force the group of art workers to leave the industry (Ponte, 2020). In their article entitled "Art and culture in the COVID-19 era: for a consumer-oriented approach", Radermecker and Anne-Sophie emphasize the importance of digital technologies and the difficulty of the art sector in the process.

According to them;

> "Since the outbreak of the Coronavirus pandemic, the arts and culture sector has been experiencing a paradoxical situation. While the demand for cultural and creative content has been intense throughout the lockdown period – and digital access has become more critical than ever before – economic indicators predict that the cultural sector will be one of the most affected, and probably one of the slowest to recover." (2021, 1)

In the article where they emphasize the impact of digital technologies, they claim that physical access to art and culture is suspended, and in parallel, digital access has increased significantly due to the increasing demand for cultural content (2021, 11). According to all this, I can say that there is an increasing insecurity in the art sector due to COVID-19 in the creative economy. However, I accept that this insecurity is not the only reason associated with COVID-19, but only as one of the criteria that negatively affects the physical art industry.

Unemployment does not just affect labor markets. The dependent population, which will increase due to high unemployment rates, is faced with the risk of poverty. Therefore, effective employment policies are of vital importance in the fight against unemployment. Unemployment does not affect every individual in the same way.

Unemployment affects individuals in different ways, depending on variables such as education, gender, age, region of residence, and duration of job search. It is said that there is a strong link between education and unemployment, and that an increase in the level of education increases employment rates (Koca, 2020). In the context of this thesis, it would be appropriate to define the education and knowledge received or incomplete as the lack of technology and platform knowledge. In this process, the artist's inability to use sufficient digital tools whilst unemployed leaves them even more isolated. Koca also proves that gender is one of the main variables in the unemployment problem. This was similarly encountered in the interviews conducted during this thesis.

It has been proven in many studies that unemployment and mental illnesses trigger each other. One such study is that by Murphy and Athanasou (1999) between 1986-1996. They revealed the effects of unemployment on mental health. In the study on unemployment in Turkey, stress is first, at 19% in the list of feelings created by being unemployed, followed by depressed mood at 9%, and anxiety at 6.8% (Kumaş 2001). Yüksel studied 182 unemployed people in Ankara, determining that 86.3% of the unemployed were suffering from some degree of depression (Yüksel 2005). Unemployment, which brings anxiety, stress, and demoralization, also causes the person to lose their self-respect and not be able to take place in society. Determination of identity and social status plays an essential role for the individual, and unemployment and uncertainty in these concepts can cause the person to lose their self-esteem (Tınar 1996, 108)

In addition to self-esteem and demoralization, unemployment was found to be strongly associated with alcohol and substance (mis)use (Thern et al. 2020, 347; Kulaksızoğlu, Ellidağ, Yılmaz and Bozkurt 2015). Interviewee 19 stated more than once in the interview that the use of cigarettes, alcohol, and drugs increased due to the pandemic and stress, and unemployment was effective.

Interviewee 19 describes his alcohol use during the interview as follows;

> My cigarette and alcohol use has increased. I was already drinking and smoking, but it is increased in the pandemic. Many of my friends use drugs. I'm in debt; foreclosure came. They gave me a loan and they want me to pay. I cannot pay because I am unemployed. So, my alcohol use has increased. I try to feel good by drinking.

In this case, unemployment can be shown as a trigger of mental and physical diseases. The artist struggles with anxiety, stress, and depression due to unemployment. These mental illnesses also turn into physical diseases, such as diabetes, blood pressure, cancer. Therefore, the unemployed and precarious artist is under the threat of psychological and physical illness. In this case, they see alcohol, cigarette, and drug use as a shelter, and this causes an increase in use.

According to Çelik, "Art from ancient times; It has been suggested to be associated with insanity, godliness, and melancholy. According to the Aristotelian point of view, it is known that individuals suffering from mood swings, impulsivity, predisposition to alcohol and substance use, high suicide rates and melancholy are called problematic and genius is associated with insanity." (2010, 11) From here, I can say that for the artist, melancholy and addiction are strongly related. If we accept that the artist has two phases, I can call them the phases in which he can produce and those in which he does not produce. He may not feel mentally ready at the stage where he cannot produce or may not produce for digital platforms, although he is successful and productive at physical stage performance. The inability to produce makes the artist melancholic. In a way, the artist feeds off this melancholy and embraces hitting rock bottom. This downfall often leads them to use alcohol and drugs. According to the self-medication hypothesis that Çelik mentioned, "It is a hypothesis that suggests that people with psychiatric disorders use alcohol substances to cope with their disorders and develop an addiction to these substances over time. According to the self-medication hypothesis, patients begin to use these substances to change their undesirable moods, reduce their unbearable anxiety, and cope with some cognitive disorders." (2010, 23) The artist increases the use of alcohol and substances to self-medicate the physical or psychological ailments they suffer while suffering from their art. Secondly, the artist may be producing but not sharing. This inability to share is again revealed in the digitalized meditative performances that come with the suspension of the physical stage and its decrease. The artist either does not know how and in which environment they will share what they have produced or cannot reach very many people even if they share it. In both cases, the fear of failure and being disliked leads to loss of self-esteem and

143

substance use. If an artist has this orientation, they may start avoiding their responsibilities or not wanting to face their problems. However, the most crucial distinction here is that the artist who tends to fit this example is not married. The inability to start a family may cause them to adopt this (alcohol-dependent) lifestyle more easily because they are an individual and lead a lonely life. The person who chooses to be a cleaning man has children and his family causes him to choose a profession he does not want and continue his life. At the same time, Interviewee 19 prefers an individual life and does not start a family because he cannot see his future, and therefore he is more accepting of hitting rock bottom.

I can suggest that artists are more secure and healthy when they feel professional pride, which they define as artistic pride. Nevertheless, an artist is someone who has accepted to take risks because of their nature and put his dreams before comfort. This risk results in not being able to adapt to digital today and being condemned to social isolation at this point. On the other hand, social isolation brings substances and alcohol usage.

At the conclusion of the "Deaths Are No Longer Metaphorical" section, the correlation between health and insecurity is examined through the physical stage artist group. The reason why I included the mental and physical illnesses and deaths of artists in the last section of my thesis is that I foresee that artists are affected by aspects of insecurity beyond the professional and financial. In light of my research, I can say that the artist's financial insecurity brings with it insecurity in their own profession and, as a result, the artist's health is negatively affected. Here, I tried to establish the connection of mediatized performance, which is the main subject of my thesis, with the health of the artist because although I have determined that artists who cannot perform mediatized performance in the digital age have difficulties in the sector, I assume that this difficulty will increase in the coming days. Although mediatied performance has become widespread with the pandemic, I can say that this is a threshold, and this threshold should be bypassed by artists who want to exist in the digital world. I think that meditative performance is a stepping stone, or even a bridge for the art sector. The fine line here is that the only possibility for the artist to exist in the next digitization stage is to adapt to the meditative performance process. Artists who cannot adapt are effectively

under threat of alienation from their art, not being able to produce and meet their masses. The precariat artist who choses art as a profession has added a new risk to those they took due to the nature of the profession, as a criterion for adapting to digital. The artist first experiences the isolation of not being able to create their art in the digital environment. Loss of self-esteem, exclusion and fear (fear of the future, not being able to find a job, or losing one's job) are increasingly pushing the artist out of the (Banopticon) system. The precariat artist begins to experience the feeling of inadequacy caused by the lack of technological knowledge and limited internet access. This inadequacy weakens their ties their art, themselves, and their social life. The diseases brought on by the insecurity they experience can transform or progress due to their financial insecurity. Also, some of the artists have confirmed that as a result of the anxiety and fear experienced, they tend to take shelter in harmful substances such as drugs and alcohol because they indicate that this represents an escape route. This choice causes them more health problems in the long run, both physically and mentally. In the light of this research, the majority of the interviewees stated that their mental and physical problems derive from unemployment and insecurity. For this reason, they stated that they established a correlation between their illnesses and loss of motivation. In this case, they think that when the artist cannot get enough support from the state and cannot connect with society with their art in diseases such as cancer, they become increasingly excluded and lonely. They concluded that this had an impact on their professional and social motivations. Lack of motivation can ultimately destroy the will to live, and the precariat artist enters the process of social isolation. In line with the insecurity of people who commit suicide, their inability to perform their art and their financial insecurity, it emerges as isolation with a similar model (Banopticon model). For the physical and mental illnesses they encounter, they still have to pay their premiums in order to receive support from the state, but since the artist does not have a secure and regular working system, it becomes difficult to do so. Here, the person who chooses to give physical performances thinks that they are in danger of being left out of the system. They stated that unemployment and insecurity prevent them from meeting their basic needs. As a result, it was concluded that mental and physical health were affected by their discourse. On the other hand, the meditative performer can pay their insurance from the outside and be relatively self-assured. On the other hand, the person

145

performing the meditative performance can pay his insurance from outside and relatively secure himself.

Here, I should add that their adaptation to mediatied performance, in which the digital age offers the artist a new existence, depends on variables such as age, socio-economic level, and education (technological and internet-related knowledge). In the interviews, it can be said that young people have fewer health problems in the context of insecurity, and that the elderly generally associate unemployment, insecurity, and discomfort more. The elderly group establishes this relationship in two ways, one of whom said that they felt overwhelmed by their family responsibilities and that they were not financially and emotionally enough (such as not being able to get the toy that the child wants, deterioration of relations with his spouse.) , while the other group stated that they had no social life and relationships, and that they were alone and isolated. Apart from these, due to the fact that young people have more technological and internet-related knowledge, they did not share their feelings of anxiety and fear during the mediatized performance process. Although artistically dissatisfied, young people did not associate it with physical and mental disorders in the transition to mediatized performance. On the other hand, the older group expressed that they feel greater senses of anxiety and inadequacy because they cannot adapt to mediatized performance and they claim that they have experienced alienation. The most distinguishing factor here is the socio-economic level of the artists. Within the framework of this variable, an older artist with sufficient socio-economic power can more easily access digital tools, sufficient infrastructure, and technological education, while a young person who does not have socio-economic power experiences the opposite. This may mean that young people's future anxiety and suicidal tendencies are due to socio-economic inadequacy.

5. CONCLUSION

My central argument in this thesis is the increase in the precariousness experienced by physical stage artists in the transition to mediatized performance in the digital age. Therefore, this thesis has analyzed the ways in which, and to what extent, the artist experiences insecurity in the transition to mediatized performance. The thesis focused on the importance of physical stage art and the relationship between the artist's precarity and the transformation of stage art. To this end, physical art performers in Turkey were interviewed and discourse analysis on the semi-structured interviews was conducted. This allowed me to focus on the experiences of the artists interviewed in the context of precarity and the contextualization of the effects of the transformative state of performing art. Through the discursive analysis of the interview transcripts, theoretical studies were discussed to identify and associate the main topics and concepts with the aim of answering the research questions. These questions were (1) To what extent does witnessing the moment while watching the live broadcast make the audience a part of that moment? (2) With the concept of the changing scene, what will happen to the physical scenes? (3) To what extent did the changing art environment (space, medium) with digitalization render the artist precarious? (4) How does the immaterial artist experience precariousness in the digitalization process? (5) What sort of a connection is it between the artist's precarity and his health?

Regarding the first, second, and third questions, I explored the concepts of artistic contemplation, the aura of the artwork engaging with the digital production. By doing this, I examined the transition from stage performance to mediatized performance in relation to critical studies on mass online dissemination and digitalization of art. The first part is analyzed in response to first second and third research questions above.

Virilio, Budrillard and Groys questioned what kind of losses are incurred in this digital production journey of art. To contribute to the studies of the media technology scholars, I critically analyzed their theoretical framework through the qualitative case study of performance artists in the transition of mediating their artwork in Istanbul, while I questioned the connection of precarity with communication technology integrated with art performance. While doing this, I first showed the relationship between the physical

stage performance and physical performance artists in the sense of spatiality and synchronicity, starting from Baudrillard's simulation and simulacra study. With the transition of the scenes to the digital environment, the distinction between the concepts of real and artificial meanings blurs. It can be concluded that this simulation created an artistic sense of emptiness in physical performance artists. Since the stage exists as a simulation, artists cannot perform their profession, which brings with it precariousness. I demonstrate the anxiety of the theater owner because the physical stage is closed, and they are unable to communicate with the audience through the example of searching for alternative ways such as fundraising instead of preferring mediatized performance.

I explored the metaphorical meaning of the end of the physical art environment by studying the particular case of a theater's campaign in Istanbul for its audience. I demonstrated the importance of the artists' bond with physical art in the context of spatiality, and thus the disappearance of space and the artists' anxieties of extinction for their work. I considered the fact that the seats and walls sold by the theater stages are bought by the audience and their names are written on the seats and walls, as a state of owning a tombstone. In this sense, I argued that, together with the art that dies in the physical space, the artistic existence of the audience also may die to some extent. In the course of this demonstration, I have shown that art cannot meet with the audience without the artist getting out of the equation, based on Barthes' statement that "*The author is dead*". Based on the concept of *Ubermensch* as used by Badurillard, I argued that the artist who wants to keep their spatial and physical existence present has the possibility of reaching eternity in the digital environment only if they get rid of this fear of being mortal (extinction). They can only continue their art if they are free from their fears and feel secure.

I contend that the remaining physical scene of art can only meet with its audience when it can be transferred to the digital. As such, the artist and its art can survive, and artistic value can preserve its ties with the audience. I explored the idea that with the development of technology and the transformation (hybridization) experienced, there is this evolution towards digitalization in the production and consumption of new art, and it is increasing gradually. As a result, it was revealed that artists had to adapt to the conditions of the day to allow for the continuity of their art, but the absence of this

could lead to feelings of insecurity. I argue that if, and only if artists adapt, they and their art can survive, and artistic value can retain its connection with the audience. The assurance created by this adaptation will relatively protect the artist from financial and social precariousness.

I also examined the transformation of contemplative encounter in the mediatization of the stage performance to show the importance of sharing the space and time. Baudrillard mentioned the importance of distance for the formation of critical stance in artistic appreciation. Based on this, I explored the artist's experience with the loss of distance in connection with precarity in the performing arts. When the interviews were analyzed, it was confirmed that in order for the artist to experience the moment, they must be far from the artwork and exist in the same space. This means that the precarity of the artist also consists in artistic expression rather than the economic conditions of the art environment. However, the lack of this artistic expression negatively affects the artist's financial conditions, and in this sense, I establish a relationship between the lack of artistic communication and financial insecurity. My interviews with the artists showed that the transfer of the physical scene to different mediums created a feeling of being stuck in the artist. The reason for this is that the artist cannot establish the desired bond with the audience. The key points of the artists that I conceptualized as precarity expressions were their lack of physical applause and emotional contagion with the audience. Thus, rapid consumption of the art in a mediatized shared space, which Groys (2009) coined as cool contemplation, comprehensive thinking cannot be achieved but a more superficial contemplation is realized, because temporal and space-related distance is needed for contemplation. In connection with this, the artist expressed the importance of the common space for the performance to achieve its purpose because the work can lose its authenticity (Benjamin, 1935). Groys, on the other hand, suggests that the artwork produced independent of the location can still be original. In this sense, mediatized performance is original. Groys claimed that the digital copy is original because it is a copy that has no originals. I show that the mediatized performance is a copy of the physical performance, but because it is a digital copy, it is a copy that has no original, which makes the work original. In this way, I contribute by researching the argument created by Groys for image through performing arts. In this sense, I can say that the mediatized performance can be considered an original work, but it still lacks a

sense of presence, which is the purpose of the physical scene. This deprivation is critical for the physical performance artist because the artist's physical presence on stage is of professional importance to them.

This lack of distance prevents the physical performance artist from feeling adequately in communication with the audience. The artist, who cannot physically contact with the audience, inevitably questions their own artistic abilities. The finding that the artist's artistic insecurity brings along social and financial insecurities for this reason has been obtained as a result of the criticisms and interviews in the study.

I have evaluated the concepts, "being in the same place at the same time", "being" and "immediacy", in which the physical stage promises, under the umbrella of mediatized performance, to consider these in the context of live performance. I questioned the extent to which witnessing that moment while watching the live broadcast made the audience and the artist share the moment.

In this context, when the stage performance is given during the live broadcast, its effects on the artist and the work are discussed. Although the livestream is presented live, it is not possible to talk about simultaneous sharing due to the delay inherent to the internet. In addition, my study shows that organic communication cannot be established between the artist and the audience, even if it is a perfect live broadcast without any delay. Therefore, according to artists when the same space is not shared, that togetherness cannot occur, and this is what makes stage art special. Otherwise, the mediatized performance is an on-screen reflection of a physical performance. Even if the technology is impeccable, it is still a matter of spatiality. It has been determined in light of the interviews that the artist had artistic concerns when the space disappeared, and the majority of precarious artists could not reach the audience through mediatized performance. I claim that this artist's limited access to their audience and artistic dissatisfaction negatively affect art communication, and this negativity brought the insecurity in the artist's life to a higher level than it already was.

A work will be different when the artist and the audience are not in the same place. Artists stated that even an art performance played at the same time every day becomes

different with the audience. Different people watching the physical performance change the dynamic of the play, and thus the synergy emerges according to participation. However, in mediatized performance, since the artist does not share the same space with the audience, their performance is not affected in a good or bad way. This means that the lack of synergy between the audience and the actor in art communication is due to the common placelessness. Based on this, the interviews I held with the artists showed that when they could not physically be with the audience during the live broadcast, they felt that they had a negative impact on their stage performance. In this thesis, the physical stage artists I interviewed stated that the audience and the artist needed the same time, place, and distance in order for the performing arts to survive, and that live broadcasting would not be sufficient. On the other hand, it is not possible to say that the art carried to live stream is not art. However, it will not be possible to call this work ballet, modern dance, and theater if it becomes mediatized. All digital stage works will exist in art as different reflections.

With the disappearance of spatiality, art is moved to the digital environment. The number of performances of an artist who performs seasonal theater or ballet is limited and they state that they are negatively affected economically by this. This process brings with it the problems of unemployment and insecurity. In the case of its continuity, it can be experienced as family, environment, and health problems by revealing its social effects. In other words, this makes artists financially precarious, which can bring with it social precariousness.

Physical stage artists doubt that they will survive attention economy, as their works will disappear as they go digital, and their works will disappear in the rapid consumption caused by the capitalist system. Also, most participating artists do not know how to produce artworks in the digital world because they do not have enough technological knowledge to do so and are essentially trying to cope with technophobia. In addition, the artist is not yet ready to give up their bodies to practice their art, which will disappear in the transition to digital. These concerns can be justified as they assert that in the performing arts there is a need for physical togetherness. However, they will have to roll up their sleeves to accept that art has changed over the ages and attempt to keep

up with the new age. The physical scene has existed for hundreds of years and will continue to exist. However, with the arrival of digitalization, it will be possible for this number to decrease and for the traditional to become an alternative and the digital to become mainstream. For this reason, starting from Barthes' point of view, digitalization is the way of salvation for physical arts that would be considered inanimate when performed on stage.

In all aspects mentioned above, research has shown that space, time, and distance are important to the audience's contemplation of the performing arts. Physical presence is valuable to ensuring the artist's satisfaction with their own art and needs to come face to face with the audience. Moreover, when the body does not have a physical presence on the stage and the space disappears, the common sharing of the moment in indirect performance is lacking for both the artist and the audience. While this prevents the stage artist from being able to carry out their profession as they know and are used to, it strengthens the feelings of uncertainty and insecurity about their future in the process of change. Interviews and conversations were held with the contributions of physical performance artists from different fields. In this sense, it has been seen that the physical stage artist is affected economically and socially due to the precarious working conditions of physical art through the transformation of physical art and art's changing communication. As such, this research contributes to the critical studies of communication technology.

In the second part of the analysis, in response to fourth, the concept of precarity is discussed and how artists experience insecurity is investigated. Insecurity is generally dealt with financially in the literature. Although flexible working was represented as a "panacea" by the system, the thesis was also associated with insecurity. Without ignoring its financial impact, the social insecurity felt by performance artists in the transition to mediatization is discussed as a cause and consequence of precarity.

I argue that physical performance artists face the exploitation of flexible work supported by capitalism, that social capital is important for the financial security of the precariat artist, and that there is an inverse relationship between freedom and being a precariat. I

support this execution on the basis of the causality of the artist's need for more rights and assurances in financially and socially challenging conditions due to the changing conditions of art production and consumption on the axis of indirect performance.

The artist's job insecurity and the flexible working connection are handled together to provide a better understanding of the multilayered precarity. My work shows that one group of artists view flexible working favorably while another group thinks such conditions of flexibility exploits them. The group of artists who have a positive attitude towards flexible working do not mind insecurity and prefer to pursue art as a profession instead of doing a job they dislike between the hours of 9 am - 5 am on a contract basis; they prefer to work long hours in their artwork and not be under guarantee.

I examined whether the artist's ability to choose the work they want, whenever they want, due to flexible working, brings them freedom. I contributed to the discussion of the relationship between insecurity and freedom by evaluating Beck's concept of *precarious freedom* with the artist group. The interviews showed that artists who are already working irregularly become accessible anytime, anywhere, and can be called for rehearsals due to the technological transformation. This constant and easy access has created disorder in their lives, and I believe it has led to them being exploited. Also, artists who want to produce mediatized performance need to acquire different skills and find an original way of transforming their physical performing arts in digital format. In other words, those who want to mediate their performative art online must have sufficient (digital) side skills expected from them. For this reason, it has become a necessity to gain sufficient knowledge and skills for mediatized performance. On the other hand, people who do not adapt to online settings have difficulty existing in the physical scene. For this reason, I argue that the price of the artist's freedom is insecurity.

This thesis examines the critical importance of social capital (Putnam, 2002) in mediating the art of the artist precariat afflicted by the needs of digitalization. According to this inference, financial capital is also related to social capital in terms of professional security because the basis of social capital is that of trust and cooperation established among employees. When this situation is reflected in the working

environment, it is ensured that social capital and financial capital increase together. For this reason, long-term business relationships and job security are important, because the physical performance artist's social capital is the social networks they have established with other actors/companies. While this source of social capital offers opportunity, ideas, knowledge, and power to the artist, it also creates an environment of security brought by cooperation. In this sense, social capital brings financial capital with the support of social networks established by the artist. For this reason, the financial effects of social relations also provide human capital to the artist, as it creates social and economic welfare. Age is an important factor in social capital need and access. While the older artist group carries out their profession more collectively, the younger group acts more individually. In a sense, this is due to the effect of digitalization on social capital. Some of the interviewees pointed out that there is a traditional community, togetherness, and art with the power of being together. However, the digital age has individualized this collective art production. In this sense, while the social capital of the youth has begun to be established with the cooperation of social media or digital media, the elderly group continues to maintain their usual social networks in their traditional form.

My study demonstrated that while young people can use digital media more easily and content is produced more easily for mediatized performance, the older group generally supports each other more in theater companies and has a stronger social capital in Istanbul, Ankara, and İzmir. Older groups can be considered to have stronger social capital than younger ones as they affirm their close ties with art centers and other artists. However, in both cases the artist works flexibly. Young people see this as an advantage because working in more than one job is considered an opportunity to earn more in this system. This makes them feel free and able to choose. On the other hand, the older group sees it more as an obligation. The study revealed that in both cases, social capital is a need and having this need is one of the features that makes the artist insecure. The demand for constant and easy access creates disorder in artists' lives.

The interviews show that one of the things that makes the physical stage artist insecure is that his art is immeasurable (Hardt and Negri, 2000). Since the meaningfulness or beauty of a physical performance cannot be measured, it is not possible to prove that the

judgments about art are right or wrong with a method. Art derives its value from the interpretation and evaluation of art participants, and this is a very subjective view. In this sense, it is not possible to objectify and evaluate art according to a certain standard. However, I contend that this immeasurability increases even more in mediatized performance. The labor spent in measuring the value of art cannot be guaranteed and recognized in the context of time because the spent immaterial labor and the consumption of that labor are separated from time and space in mediatized performance. For this reason, it is not possible to calculate an hourly financial reward for a performance that has been prepared and demonstrated because the work can appear in 1 hour or 100 hours. Since the interpretation of the work is quite subjective, according to the evaluator, 1 hour of performance may be more valuable than 100 hours of work. For this reason, the artist has to work irregularly and/or flexibly by nature. The study showed that mediatized performance would result in different assessments of the artist's talent and competence by measuring the effort put into physical performing art. The obligation to play the artist in front of the screen, not in front of the audience, indicates that there will be expectations from them beyond the performance ability they perform on stage. Critical discussion about indirect performance and the measurement of art affirmed that the incommensurability of the artist's art placed them in precariousness. Therefore, this study contributed to the art measurement debate by providing a new perspective in the context of mediatized performance.

Sennett's concept of *repot* is defined as the individual's free decisions about their career and being able to make changes whenever they want. According to interviews, some artists defined this as freedom. However, I contend that the artists who make this definition are open to being controlled and exploited by the industry without realizing it. The reason for this exploitation is that they work flexibly and because they should not be affiliated with an institution. They become increasingly precarious because they cannot see their next steps while enjoying the freedom of making their own decisions (for example, not knowing whether they will pay rent after three months, not being able to plan to start a family). As a result of the qualitative study, it was found that, generally speaking, the young (the millennial) are more prone to flexible working and the older

see it as a kind of necessity. In both cases they are precarious, but the flexible working of the second group naturalizes the conditions of exploitation.

In addition, these risk-taking leads them to prefer jobs that will save the day without any legal protection. Interviews show that some artists accept so much work in this precarious work environment that they push their limits. A relatively secure group working in the state or in a company states that they do other side jobs in order to live in better conditions or to be artistically satisfied. In this sense, Castel's critique of social insecurity confirms that immaterial artists do not spare time for their social lives due to such multitasking, their irregular work, and the fact that they choose work that save the day instead of their career preferences. For this reason, this part of the study evaluated the experiences of the risk-taking artist about their daily job choices and contributed to studies of social insecurity.

The effect of mediatized performance in the age of digitalization, on the artist, is that theoretical critiques and qualitative research revealed that social capital and financial capital are related, that the measurement of art in mediatized performance becomes increasingly uncertain and challenging, that pot changing in the digital age exploits the artist socially, and that the artist becomes socially precarious with their effects.

Artist's financial insecurity is directly related to his social life. The pressure of owning breadwinner status, regardless of gender, is affecting artist's familial ties and societal relations. However, in the interviews, it was found out that men are more worried due to financial insecurity related to the expectation of starting a family or maintaining a relationship. Women, on the other hand, either delay or do not prefer getting married and having children. In addition, while men stay away from the idea of starting a family for fear of not being able to support a household, women say that they are more selective and cannot spare time for a relationship during their art careers. In addition, women and men expressed that they cannot spare time for socialization due to irregular and flexible working conditions. This leads to the weakening of their social ties and their isolation from society.

In the thesis, one group of artists is defined as a parent-dependent, labeled as "Kippers" and the other group as a debt-ridden "iPods" (Standing, 2014). While it can be said that both groups are insecure, it has been revealed that the *Kipper* can continue their art in a comfortable area, but *iPods* tend towards different professions and try not to distinguish between jobs. Although the interviewees want to build families, as stated in my interviews, they cannot afford to do so or otherwise do not even consider doing so due to the artist's precarious conditions. Besides this, the artist's insecurity in the digital age reveals seven different emotions: helplessness, anxiety, fear, anxiety, loss of self-esteem, inadequacy, and insecurity. My analysis shows that financial insecurity directly created social insecurity, and in this sense, I contributed to social precariousness studies with my case study.

Regarding the last research question, the final section examines the effects of digitalization on the physical and mental health in the context of artists' precariousness. For this, I addressed both non-fatal illnesses and fatal occurrences of physical stage performers. Considering the interview outputs, there is a correlation between their health and the digitalization of their art.

Standing argues that there is a direct relationship between the sickness and unemployment of precarious workers. I focused on the physical performance artist group in Turkey by exploring Standing's hypothesis. My interviewees, who cannot perform physically due to the closure of the stages and the transition to the hybrid system, and who cannot perform mediatized performance, affirmed that they become alienated from society as well as their profession. Standing claimed that the precariat experiences anger, anomie, anxiety, and alienation, in this work, in line with the interviews. As such, the precarious artist experiences helplessness, loss of self-esteem, and inadequacy. As a result of all these experiences, the artist who cannot fulfill the demands of the art sector in the digital age is faced with psychological and physical disorders.

Two different situations emerged in the relationship between insecurity and illness. One is the group that states that they cannot meet their basic needs because they cannot find

a job and cannot receive the necessary treatment. Therefore, they become increasingly sick. In addition, this group is an artist group that cannot receive any government support because the artist is not legally defined and thus cannot be covered without paying a premium for state health insurance. Another group is the artists who cannot perform their art, and therefore experience financial and artistic insecurity. They encounter psychological and physical ailments. The interviewees affirmed that physical diseases such as blood pressure and cancer were associated with insecurity. Parallel to Preti and Miotto's "Health Selectivity" model, my case study with performance artists in the digital transition of their art proved that physical or psychological disorders increase the risk of unemployment, and therefore social isolation and post-unemployment depression increase suicidal tendencies has thus been questioned.

Durkheim claims that economic changes caused by uncertainty increase suicide in society. Accordingly, artists who feel completely excluded from the system have psychological disorders and difficulties with looking at life positively. One of my interviewees stated that suicidal tendencies and attempts were increased due to feelings of hopelessness about the future. This also confirms that Durkheim's suicidal situation arises due to the decline of the collective belief of society.

The study showed that when artists do not perform well-mediated, the *banopticon* system (Chul-Han, 2020) considers them to be undesirable minority profiles, that is why they have experienced difficulties of reaching the audience. Insecure artists say that they have difficulties with mediatized performance, cannot reach the masses, and do not have sufficient technological knowledge and infrastructure. Artists who say they have experienced at least one or more of the above are generally those who have socio-economic disabilities and/or are over 35 years old. The study shows that, for these reasons, when the artist cannot perform mediated and cannot be on the physical stage, this creates insecurity and the artist may face physical and mental disorders due to this. In this part of the thesis, a contribution has been made to research that creates a correlation between illness and insecurity through the artist group.

The precarious artist experiences difficulties in mediatized performance for two reasons. These are the socio-economic class and/or age of the artist. For these reasons, they experience exclusion and alienation. In the interviews, the artists stated that this digital adaptation made them feel helpless and alienated rather than encouraged to learn. Researchers such as Ekström Moschis, Epp, and Price have examined the parent-student and child-teacher relationship. In their research, they claim that children can become obliged to teach their parents to be tech-savvy. In the interviews with the artists about how they experienced mediatized performance, they stated that their children taught them to use channels such as YouTube and Instagram, to open a live broadcast, and to record. Artists who cannot produce mediatized performances are generally over the age of 35, and they experience failure because they do not know how to use such platforms and are not inclined towards the digital. Socio-economically, it can be shown that they have limited access to the internet and sufficient digital education. They stated that they experienced psychological and physical disorders due to non-compliance, exclusion, and failure. Being unable to make a living through mediatized performance makes the artist precarious; this can be categorized in three ways, as artistic, financial, and social insecurities. These three types of insecurity cause the artist to distance himself from society and from their art. As a result, they tend to experience health problems.

I limited my subject by addressing the precariousness experienced by artists, although insecurity is the problem of many professionals. In this way, I will not be examining many precarious occupational groups such as academics, doctors, entertainment industry workers, agency workers, etc. There are two reasons why I chose the artists: first, I do not think that art is an important profession for communication between society and individuals; and second, while artists are always precarious as a group due to the way due to their flexible and irregular way of working works, the connection of this insecurity with digitalization will be examined in the transformation process.

Also, since digitized art is a very comprehensive subject, I have specifically chosen mediatized performance, which is one of the building blocks of the digitalization of art, in order to limit the scope of my thesis. In this way, I will not include technologies such as digital art, metaverse, metatheater, Theater NFT digital innovations, AR, and AI.

However, at this point, in order to emphasize the importance of the thesis, it would be useful to discuss future digital art technologies in order to understand why mediatized performance is important.

In the Metaverse, it is planned that people will be able to earn money with their fictional characters in a virtual universe, go to concerts, visit galleries, and socialize in the virtual universe with XR (extended reality). This new world will push the artist to work with software developers or creative technologists. Although this might nominally seem to suggest the creation of new business lines, employment in the art sector will be affected, and there will be no need for non-artist art sector workers such as directors, or decor or costume workers. In addition, the artist will need to acquire new technical and technological skills. Also, many physical scenes will be closed.

In this new transformation, the situation of performing art "alive" or physically (in the context of physical sharing and mutual physical interaction) with the artist and the audience will be problematic because the new digital age will now allow audiences to attend or witness performances with wearable technologies. This will affect the uniqueness of the physical stage performance. In other words, only the visual and auditory senses are active in the mediatized performance, but as technology advances, it will also address senses such as smell and touch. So, in a promising new digital world, physical stage performance artists may need to adapt in order to gain professional income. The evolution of technology will make this possible. In this thesis, by examining mediatized performance, which is the beginning of all these stages, I focus on the problem of insecurity that may arise because of this predictable evolution. At the same time, I question how insecurity and digital transformation will affect the social form of stage performances, because people are stepping into an era where they can buy tickets with crypto tokens and watch "theatre" at home. This will make it difficult for the audience and the performer to feel the old, normalized perception of performance and living presence of the stage art, which is tied to time and space.

The concepts of mediatized performance and precariat do not belong to the same disciplines. While mediatized performance is studied in the field of media communication, it is actually more closely related to the fields of precariat economics and sociology. On the other hand, I will be evaluating the effect of mediatized

performance in terms of insecurity. Since these two fields have not been examined in this structure before, evaluating these two concepts together a new perspective in terms of communication sciences I believe that the performing arts is one of the most difficult art activities to convey through the screen. The difficulties in transitioning to art production in the digital universe are a structural problem beyond the pandemic process. However, in order to clearly see the differences between digital and non-digital art production, it has been very useful to write this thesis during the COVID-19 pandemic. Art industry workers were affected by the pandemic, as many scenes were closed, and physical scenes were neglected. Many stage performers (ballerinas, opera singers, modern dancers, musicians, theater actors) were unable to perform. This situation, as created by the pandemic, would increase the incidence of insecurity in art. For this reason, it was highly beneficial to carry out this research during the pandemic in order to understand the insecurity created, and that will be created, by the transition to mediatized performance.

My suggestions regarding the subject I have researched are as follows: the artist's insecurity during digitalization is related to socio-economic conditions and age. In this sense, the artist may need to educate themselves in a digital sense and acquire new skills, because relatively young and talented artists can keep up with this process directly, and are considered to be new artistic transformation opportunities for their careers rather than an obligation to hold on to the profession. Although men and women experience insecurity in different ways in terms of gender, there was no difference in difficulty in terms of gender in mediatized performance adaptation, so no recommendation can be made for this variable.

Based on these results, suggestions can be made for future studies. This study can be performed in other professions that experience insecurity from the age of digitalization, apart from physical stage performance artists such as agency employees, material artists, and corporate employees. In addition, in this thesis, regarding the experience of insecurity, different factors such as age, gender, socio-economic class, and education were discussed. However, the study can be narrowed down by considering one of them in depth. Qualitative methods were used in the study. This could potentially be

investigated via quantitative methods in later studies. Suggestions are given according to the findings obtained in the research. However, the research can go further by addressing the issue of artist precariousness. This study deals with mediatized performance, but it is recommended that the insecurities of artists in the context of these technological innovations be studied in the next step by considering extended reality, NFT, virtual reality, augmented reality, and metaverse technologies.

Ultimately, art and the artist have always existed, and always will. In the age we live in, art will change and transform. Of course, performing arts are important in terms of guiding society and the individual, making them think and gaining the ability to reason. It is not possible to talk about physical art and its promises without space and time. However, people who cannot adapt to mediatized performance should not accept that they will not find a place for themselves in the digital universe in the future. For this, they should attempt to acquire the necessary skills and find different creative solutions to complement the deductions of the mediatized performance. Here, they must attempt to fit in instead of accepting that they no longer belong and give up. Immortalizing art in digital media may be the only way for the artist to cling to their life again.

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