

MERT ERGÜL

Ankara Music and Fine Arts University,
Türkiye

mertergul@mgu.edu.tr

orcid.org/0000-0002-8885-4136

ŞEVVAL SATICI

Karabük University, Türkiye

sevvalsatici@karabuk.edu.tr

orcid.org/0000-0003-3412-1743

AHMET SERKAN ECE

Bolu Abant İzzet Baysal University,
Türkiye

ece_a@ibu.edu.tr

orcid.org/0000-0002-1369-5812

Views of Music Workers in Türkiye About Their Experiences Before, During and After the Covid-19 Pandemic: What Do Music Workers Say?¹

ABSTRACT

The aim of this study is to reveal the opinions of music workers (musician, DJ, tonmeister, roadie, lighting technician, studio employee, stage manager, etc.) in Türkiye, who experienced the negative effects of the covid-19 pandemic in their professional lives. They speak about their musical lives before, during and after the covid-19 pandemic. The subjects of the research, which was designed as a survey model using the descriptive analysis method, were music workers in various fields of the music industry in Türkiye. A snowball sampling method was used to determine the sample group. Within the scope of the research, 132 participants were approached. The survey questions, whose validity study was completed and developed in the collection of research data, were prepared and applied via Google Forms. In light of the findings, it was concluded that the pandemic period negatively affected the music industry and music workers. In addition, it was concluded that music workers needed financial assistance because they could not work, that there was a decrease in the frequency of working in the post-pandemic period compared to the pre-pandemic period, that the music ban restricted their working arenas, and that several music workers could not benefit from the aid provided during the pandemic period because they did not have insurance.

KEYWORDS

Musician
Music Industry
Global Pandemic
Music Workers
Covid-19 Pandemic

¹ Dedicated to the music workers who ended their lives during the pandemic period...

Introduction

The status and importance of the problem

It is clear that epidemics have spread to large masses of people from time to time in world history and have seriously affected humanity. The Coronavirus (Covid-19) epidemic, which affected the whole world on a global scale in recent years, has greatly affected humanity not only in terms of health, but also economically and psychologically. Covid-19 (Republic of Türkiye Ministry of Health, n.d.), which was first identified as a type of virus on 13 January, 2020 as a result of research conducted on a group of patients in Wuhan, China in late 2019, was identified by the World Health Organization (WHO) on 11 March, 2020, and was declared a global epidemic. 11 March, 2020 was also recorded as the date when the first case was seen in Türkiye. The declaration of a global epidemic caused great panic and fear in Türkiye, as well as throughout the world.

Considering the progress of the epidemic in Türkiye, it was observed that the quarantines and restrictions declared in order to give protection from the negative effects of the disease and to reduce the excess burden on health institutions, directly affected society psychologically and economically as well as socially (Tanyel Başar, 2021: 52; Çakmak, 2020: 92). 5 days after the date of the first case in Türkiye (16.03.2020), 149,382 workplaces suspended their activities with an "Additional Circular on Coronavirus Measures" (Republic of Türkiye Ministry of Interior, 2020) sent by the Ministry of Interior to 81 Provincial Governorships (Arıcı and Özbay, 2021: 14). As a result of the measures and restrictions taken, the cessation of active work in the entertainment, tourism and education sectors brought these sectors to a halt, causing devastating effects, and especially so in the entertainment sector.

One of the sectors greatly affected by the global epidemic in Türkiye was the music industry. 18,836 of the workplaces closed due to the global epidemic are places where music workers are employed work (bars, pubs, musical restaurants, cafes, casinos, nightclubs, performance centers, concert halls, pavilions, etc.) (Arıcı and Özbay, 2021: 14). Some of the workplaces whose activities were suspended on 16.03.2020 (restaurants, cafes, restaurants, tea gardens, wedding halls, show centers, etc.) were opened conditionally as of 1 June 2020 (see the Circular of the Ministry of Internal Affairs published on 30.05.2020), while bars, nightclubs, discos and other licensed workplaces remained closed.

With the circular of the same date, the music ban was implemented. Workplaces that were opened conditionally as of 1 June, 2020 were closed again within the scope of 'full closure measures' implemented between 29.04.2021 and 17.05.2021, but on 01.06.2021, the above-mentioned workplaces were reopened, while bars, nightclubs, discos and some other workplaces were opened as of 01.07.2021.

When the restriction process is examined, it is clear that workplaces such as bars, nightclubs and discos completely suspended their activities for '15 and a half months' between 16.03.2020 and 01.07.2021, and therefore, a serious blow was dealt to the music industry and especially to music workers who make their living from it. At the same time, the music ban, which was first implemented after 00:00 on 01.06.2020, was updated to 01:00 with the circular published on 10.05.2022. For the first time, the music ban for Antalya province was completely lifted by the Antalya Provincial General Hygiene Board on 16.06.2023, on a unanimous decision. Secondly, according to the decision taken by the majority vote of the Izmir Governorship Local Environmental Board on 22.06.2023, the music ban in closed spaces was changed from 01:00 to 04:00. The music ban was completely lifted across Türkiye on 23.06.2023. The fact that the music ban continued for more than three years, despite the fact that all restrictions and bans regarding the global epidemic had been lifted, has led to discussions by many sections of the public, and has been criticized especially by music workers and the non-governmental organizations and professional associations to which music workers are affiliated.

Although various support initiatives were taken by state and private institutions for music workers during the pandemic period, a relatively large portion of music workers was not able to benefit from the assistance provided during the epidemic because they were not insured. Some of the music workers who received aid found this aid inadequate. When the status of 310 musicians benefiting from social aid provided by the state and local governments was examined, 69.3% of the participants stated that they did not benefit from aid, 21.2% did not apply for aid, and 9.5% stated that they received aid. This process greatly affected music workers economically and psychologically, and according to Music-Sen data, more than 100 music workers ended their own lives.

When the music sector, which forms the conceptual framework of this study, is examined, the word sector is defined as "a community doing the same job" (Turkish Language Association, 2022). Based on this definition, the music industry can be defined as 'a

community that does the same job in the field of music'. Considering that the music industry is a very broad field, it is possible to examine the music industry in two main areas: the 'recorded music field' and the 'live music field'. While the recorded music field is defined as the field that brings music to the consumer via records, cassettes, CDs or nowadays mostly digital platforms, the live music field can be defined as the field that brings music to consumers live in bars, nightclubs, performance centers, concert halls and digital environments. The term 'music workers', which can be used to refer to music industry employees, describes people working in a wide range of areas, including instrumentalists, vocal performers, DJs, tonmeisters, roadies, lighting technicians, studio employees, stage managers, arrangers, composers, producers, organizers, publishing company employees, managers, artists agency employees, album production company employees, phonogram producers, distribution company employees, concert hall/entertainment venue employees working in ticket sales etc. For this research, the concept of 'music workers' is limited to 'instrumentalists, voice performers, DJ, tonmeisters, roadies, lighting technicians, studio employees and stage managers'.

When the relevant literature in Türkiye is examined, various studies were found, including those dealing with the health problems of musicians during the pandemic period (Avcı et al., 2021: 10), the ways in which artists express themselves during the pandemic period and the transmission of artistic production to the audience (Tanyel Başar, 2021: 51), the spatial effect of the pandemic period on music festivals (Boyacıoğlu, 2020: 295), how the effects of the pandemic can be overcome by listening to and performing music + (Çakmak, 2020: 90), the evaluations of the informal sector and creative labor within the framework of musicians (Ersöz, 2021: 164), an examination of the pandemic and live music experiences in digital socialization (Güzle and Girgin, 2020: 27), the socio-economic situation of wedding musicians and the effect of the epidemic (Ertan Hacısüleymanoğlu and Sağer, 2022: 59), the healing effects of music (Karakoç, 2021: 562), the psychological analysis of corona-themed musical works produced during the epidemic period (Kuyucu, 2020: 323), and the situation of the culture and arts sector (Özarslan, 2021: 371) during the pandemic period. In addition to these studies, there are also many sources of news, documentaries, interviews, etc. When the literature on the subject is considered, no study has been found that reveals the experiences and opinions of music workers before, during and after the pandemic period.

From this point of view, this study is thought to be important in terms of revealing the problems experienced in the music industry in Türkiye before, during and after the pandemic period and offering solutions to these problems, as well as raising awareness on this issue and laying the groundwork for research to be conducted in the field of the music industry.

Purpose of the research

Based on the problem outlined above, the aim of this study is to reveal the opinions of music workers in Türkiye, who have experienced the effects of the global epidemic in their professional lives, regarding their experiences before, during and after the pandemic. In line with this aim, the statement of the problem and the research questions are given here:

Statement of the problem

‘What are the views of music workers in Türkiye about their lives before, during and after the pandemic?’

Research questions

1. What is the frequency of work for music workers in Türkiye in the music industry before, during and after the pandemic period?
2. What are their views on meeting their economic needs before, during and after the pandemic period?
3. What are their views on their experiences in the music industry before, during and after the pandemic period?
4. What are their views on the positive and negative effects of the restrictions during the pandemic period?
5. What are their opinions and suggestions for the music industry after the pandemic period?

Method

Model of the research

This research is a descriptive study based on a screening model to determine the opinions of music workers in Türkiye about their lives in the music industry before, during and after the pandemic period. In this research, past and present lives of the participants were

compared by using both retrospective scanning and instant scanning models (Büyükoztürk et al., 2016: 179-180).

Personnel and sample

The personnel of the research consists of music workers working as ‘instrumentalists, vocal performers, DJs, tonmeisters, roadies, lighting technicians, studio workers, stage managers’ in the music industry in Türkiye. Snowball sampling method, one of the most purposeful sampling methods, was used to determine the sample group. The snowball technique is “used in cases where it is difficult to access the units that make up the universe or when information about the universe (size and depth of information, etc.) is incomplete” (Patton, 2005; as cited in Baltacı, 2018). In the research, the snowball technique was used to access more data and make an unbiased choice. The sample group was determined by reaching 134 music workers from the research population. It was determined that one participant was under the age of 18 and one participant was not included in the scope of ‘music workers’ determined for this research and was removed from the sample group. As a result, 132 participants constitute the sample group of the research.

Table 1. Distribution of participants by cities

| Cities of Participants | <i>f</i> | % | Cities of Participants | <i>f</i> | % |
|-------------------------------|-----------------|----------|-------------------------------|-----------------|------------|
| Ankara | 77 | 58.3 | Kocaeli | 2 | 1.5 |
| İstanbul | 13 | 9.8 | Antalya | 1 | 0.8 |
| Bolu | 8 | 6.1 | Balıkesir | 1 | 0.8 |
| İzmir | 5 | 3.8 | Burdur | 1 | 0.8 |
| Karabük | 5 | 3.8 | Çorum | 1 | 0.8 |
| Bartın | 3 | 2.3 | Mersin | 1 | 0.8 |
| Isparta | 3 | 2.3 | Muğla | 1 | 0.8 |
| Zonguldak | 3 | 2.3 | Şırnak | 1 | 0.8 |
| Bursa | 2 | 1.5 | Tokat | 1 | 0.8 |
| Eskişehir | 2 | 1.5 | Van | 1 | 0.8 |
| Total | | | | 132 | 100 |

When Table 1 is examined, it is seen that the distribution of the participants according to cities is 58.3% in Ankara, 9.8% in İstanbul, 6.1% in Bolu and 25.8% in other provinces of Türkiye. When the distribution of participants by city is examined, it is thought that

Ankara is the city with the highest number of participants due to the snowball sampling method.

Table 2. Demographic characteristics of the participants

| | <i>f</i> | % |
|-------------------------------|------------|------------|
| Gender | | |
| Female | 19 | 14.4 |
| Male | 111 | 84.1 |
| Unwilling to specify | 2 | 1.5 |
| Age | | |
| 18-24 | 26 | 19.7 |
| 25-34 | 53 | 40.2 |
| 35-44 | 34 | 25.8 |
| 45-54 | 18 | 13.6 |
| 65 and over | 1 | 0.8 |
| Educational background | | |
| Primary school graduate | 2 | 1.5 |
| High school graduate | 31 | 23.5 |
| Graduate from a university | 85 | 64.4 |
| Post graduate | 14 | 10.6 |
| Total | 132 | 100 |

When Table 2 is examined, it is seen that the distribution of the participants by gender is as follows: 84.1% are men, 14.4% are women and 1.5% unwilling to specify. Most of the participants were between the ages of 25-34 with 40.2% ($f = 53$); it is seen that other participants mainly answered 35-44 years old 25.8%, 18-24 years old 19.7% and 45-54 years old 13.6%. When the educational status of the participants is examined, it is seen that 64.4% are university graduates, 23.5% are high school graduates, 10.6% are post graduate and 1.5% are primary school graduates.

Table 3. Distribution of participants according to their working status in the sector

| | <i>f</i> | % |
|---|----------|------|
| Working area | | |
| Instrumentalist | 94 | 71.2 |
| Voice performer | 29 | 22 |
| Tonmaister | 2 | 2.3 |
| DJ | 1 | 0.8 |
| Roadie | 1 | 0.8 |
| Lighting technician | 1 | 0.8 |
| Studio worker | 1 | 0.8 |
| Stage manager | 1 | 0.8 |
| Service Time | | |
| Less than 3 years | 4 | 3 |
| 3-10 year | 42 | 31.8 |
| 11-20 year | 49 | 37.1 |
| 21-30 year | 30 | 22.7 |
| 31 years and above | 7 | 5.3 |
| Most frequently employed workplace | | |
| Concert halls | 69 | 52.3 |
| Bars | 100 | 75.8 |
| Cafes, restaurants, etc. | 66 | 50 |
| Night clubs, etc. | 46 | 34.8 |
| Taverns, etc. | 26 | 19.7 |
| Weddings | 61 | 46.2 |
| Hotels | 48 | 36.4 |
| Public spaces | 19 | 14.4 |

The distribution of the participants according to their fields of work in the music industry is as follows: 71.2% are instrumentalists, 22% are vocal performers, 2.3% are tonmeisters and 6.3% are in other fields; the answer distributions given according to their service period in the music industry are 37.1% 11-20 years, 31.8% 3-10 years, 22.7% 21-30 years, 5.3% are 31 years or more and 3% are less than 3 years. When the place(s) where the participants worked most frequently were examined, it was observed that most of them answered 75.8% bars, 52.3% concert halls, 50% cafes, restaurants etc. and 46.2% weddings.

Table 4. Distribution of instrumentalists by instrument

| Instrument | <i>f</i> | % |
|-------------------|-----------------|------------|
| Drum | 20 | 21.3 |
| Bass Guitar | 18 | 19.1 |
| Guitar | 16 | 17 |
| Keyboard | 14 | 14.9 |
| Violin | 7 | 7.4 |
| Percussion | 5 | 5.3 |
| Bağlama | 4 | 4.3 |
| Flute | 4 | 4.3 |
| Saxophone | 3 | 3.2 |
| Clarinet | 1 | 1.1 |
| Violoncello | 1 | 1.1 |
| Kabak kemane | 1 | 1.1 |
| Total | 94 | 100 |

It is seen that the response distribution of the instrument players regarding their instruments is 21.3% drum, 19.1% bass guitar, 17% guitar, 14.9% keyboard, 7.4% violin, 5.3% percussion, 4.3% bağlama, 4.3% flute, 3.2% saxophone and 3.3% other instruments.

Table 5. Distribution of participants' knowledge outside the music industry

| | <i>f</i> | % |
|---|-----------------|----------|
| Having a source of income outside the music industry | | |
| Yes | 55 | 41.7 |
| No | 77 | 58.3 |
| Participants' professions outside the music industry | | |
| Teacher | 23 | - |
| Retired | 4 | - |
| Other | 24 | - |
| No profession | - | - |
| Number of dependents | | |
| No | 64 | 48.5 |
| 1 | 31 | 23.5 |
| 2 | 23 | 17.4 |
| 3 and more | 14 | 10.6 |

When examining their source of income outside the music industry, it is seen that 58.3% of the participants answered 'no, there is no source of income' and 41.7% said yes. It is

seen that most of them are teachers, from different professional groups and retired, but 83 people didn't answer this question. When the number of dependents in their families is examined, it is seen that 48.5% answered 'no', 23.5% said '1 person', 17.4% answered '2 people' and 10.6% answered '14 people'.

Table 6. Distribution of the participants regarding their social insurance and the non-governmental organizations they are members of

| | <i>f</i> | <i>%</i> |
|--|----------|----------|
| Do you have social insurance? | | |
| Yes | 72 | 54.5 |
| No | 60 | 45.5 |
| What is your social insurance? | | |
| SGK/SSI | 36 | - |
| SSK/Social insurance institution | 9 | - |
| Bağkur/social security organization for artisans and the self-employed | 3 | - |
| Government retirement fund | 4 | - |
| Private health insurance | 3 | - |
| Are there any non-governmental organizations you are a member of? | | |
| Yes | 41 | 31.1 |
| No | 91 | 68.9 |

The answers given by the participants regarding their status of having social security were 54.5% yes and 45.5% no; in addition, it is seen that the social security they have is mostly stated as SGK/SSI and SSK/Social insurance institution.

Data collection tool

A survey prepared by the researchers was used as a data collection tool in the study. 28 questions were selected in accordance with the research questions from the question pool created by scanning the relevant literature. For the content validity of the survey, a total of 4 expert opinions were consulted, one each from the fields of musicology, sociology, measurement and evaluation, and Turkish grammar. In line with expert opinions, the survey questions were increased from 28 questions to 34 questions. In addition, one further option was added to each of the four questions in the survey, the option names in one question were edited, and an option was removed from one of the questions. Before

the data collection phase, a pilot application was conducted with 15 participants, and some questions and options were revised in line with the participants' feedback and made clearer and more understandable in terms of meaning.

Table 7. Question categories, items and numbers in the data collection tool

| <i>Question Categories</i> | <i>Question Item</i> | <i>Number of Question</i> |
|---|-----------------------------|----------------------------------|
| Demographic information questions | 1 - 2 - 3 - 4 - 5 - 11 - 12 | 7 |
| Questions about areas of work in the music industry | 6 - 7 - 8 - 9 - 10 - 13 -14 | 7 |
| Working conditions in the music industry before the pandemic | 15 - 16 - 17 - 18 -19 | 5 |
| Working conditions in the music industry during the pandemic period | 20 - 21 - 22 - 23 - 24 -25 | 6 |
| Working conditions in the music industry in the post-pandemic period | 26 - 27 - 28 - 29 -30 | 5 |
| Positive and negative effects of the pandemic and open-ended questions about the music industry | 31 - 32 - 33 -34 | 4 |

When Table 7 is examined, the data collection tool includes 7 questions regarding demographic information, 7 questions regarding working areas in the music industry, 5 questions regarding working conditions in the music industry in the pre-pandemic period, 6 questions regarding working conditions in the music industry during the pandemic period, 7 questions regarding working conditions in the music industry in the post-pandemic period, 4 open-ended questions regarding the positive and negative effects of the pandemic and the music industry.

Collection of data

The data was collected by answering the survey questions prepared via 'Google Forms' by sharing them with various social networks, and by sharing the survey digitally with the music workers they could reach, using the snowball sampling method.

Analysis of data

Frequency-percentage values were used in the analysis of the quantitative data obtained from the survey by using the descriptive analysis method; descriptive analysis and content analysis were used in qualitative data analysis. While conducting descriptive analysis, participant opinions were included 'directly'. While conducting content analysis, codes and themes were used to make implicit expressions that could not be reached in the descriptive analysis more understandable. In order to encourage a more common understanding, the codes were analyzed by two different researchers, the data were re-read many times and discussed again, and the codes were categorized for the next stage. The researchers discussed whether the categorized codes formed a meaningful integrity and it was decided that harmony was achieved. As a result of the examination for external consistency, it is seen that the themes differ among themselves and reflect the data meaningfully. Additionally, codes such as K85, K100, etc. were used when directly expressing participant opinions.

Findings and interpretation

This section includes the findings and comments obtained from the research.

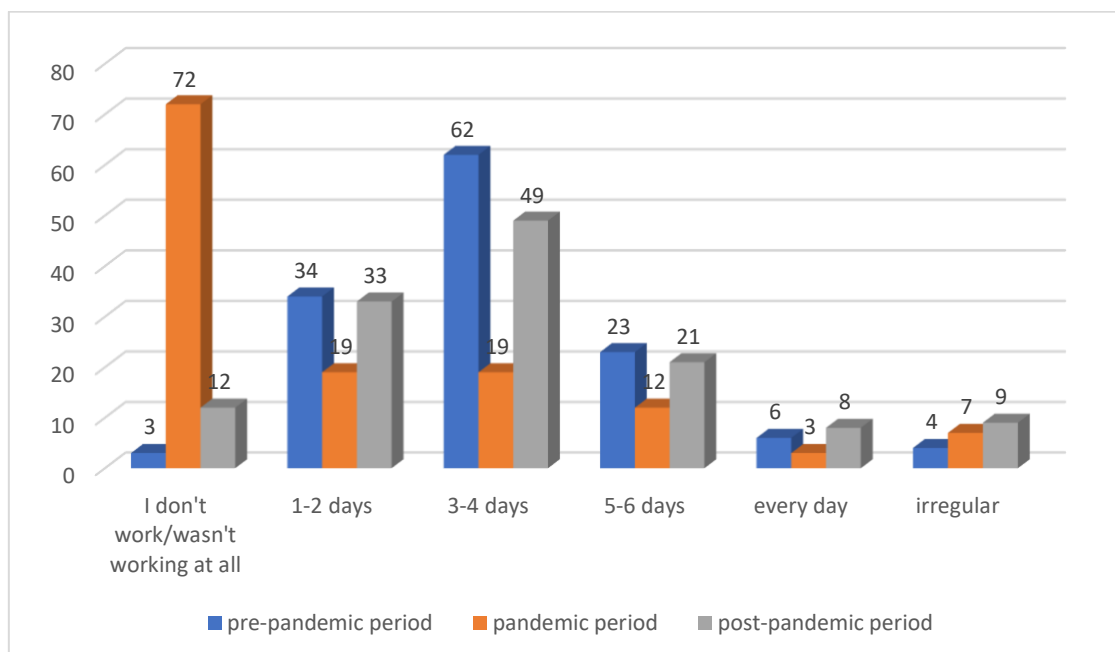


Figure 1. Working frequencies of participants before, during and after the pandemic.

When Figure 1 is examined, we see that before the pandemic period 3 of the participants didn't work at all, 34 worked 1-2 days, 62 worked 3-4 days, 23 worked 5-6 days, 6 worked

every day and 4 worked irregularly. During the pandemic period 72 of them didn't work at all, 19 of them worked 1-2 days, 19 of them worked 3-4 days, 12 of them worked 5-6 days, 3 of them worked every day and 7 of them worked irregularly. After the pandemic period 12 of them didn't work at all, 33 of them worked 1-2 days, 49 of them worked 3-4 days, 21 of them worked 5-6 days, 8 of them worked every day and 9 of them worked irregularly.

Based on the findings obtained from the graph, the number of days that the participants worked the most before and after the pandemic period was determined to be 3-4 days, 1-2 days and 5-6 days, respectively. During the pandemic period 72 of the participants stated that they didn't work at all. In addition, after the pandemic period there is a decrease in the number of people working 3-4 days compared to before the pandemic period, while there is an increase in the number of people not working at all.

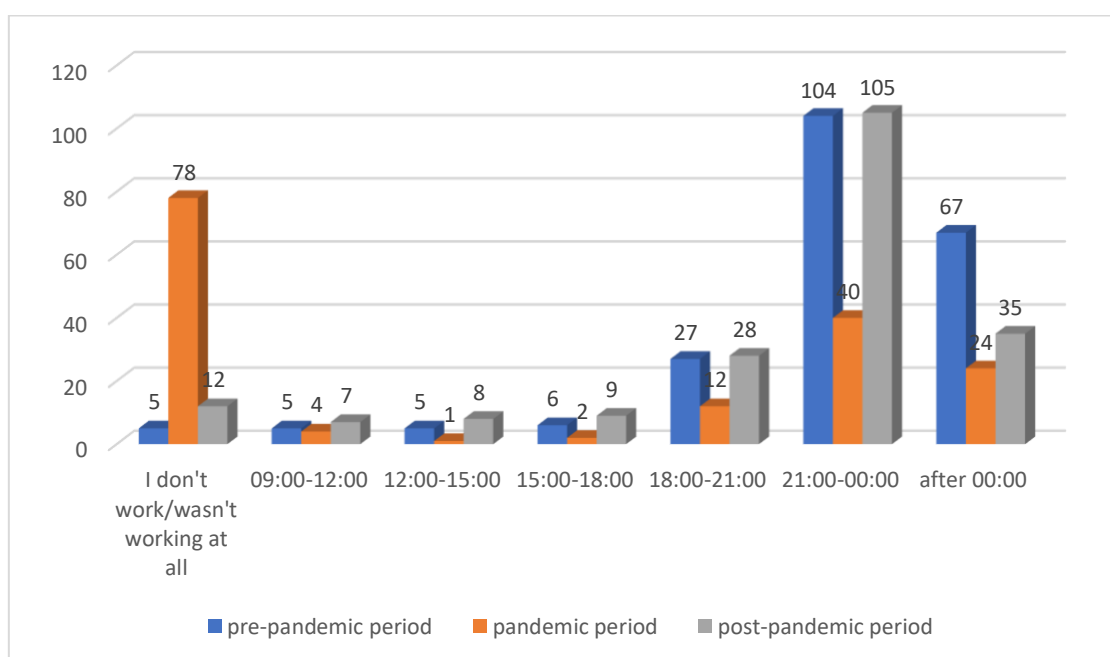


Figure 2. Working hours of participants before, during and after the pandemic.

When Figure 2 is examined, in the pre-pandemic period, we see that 5 participants didn't work, 5 worked between 09:00-12:00, 5 worked between 12:00-15:00, and 6 worked between 15:00-18:00, 27 of the participants worked between 18:00-21:00, 104 of them worked between 21:00-00:00 and 67 of them worked after 00:00. During the pandemic period 78 participants didn't work, 4 worked between 09:00-12:00, 1 worked between 12:00-15:00, 2 worked between 15:00-18:00, and 12 of them worked between 18:00-

21:00, 40 of the participants worked between 21:00-00:00 and 24 of them worked after 00:00. In the post-pandemic period 12 didn't work, 7 worked between 09:00-12:00, 8 worked between 12:00-15:00, 9 worked between 15:00-18:00, 28 of the participants worked between 18:00-21:00, 105 worked between 21:00-00:00 and 35 worked after 00:00.

When the graphic is examined, we see that participants worked most intensively between 21:00 and 00:00 in the pre- and post-pandemic period. Working hours after 00:00 and between 18:00-21:00, respectively, were worked more intensively than other hours. In the post-pandemic period, there was a decrease in working hours after 00:00 compared to the pre-pandemic period.

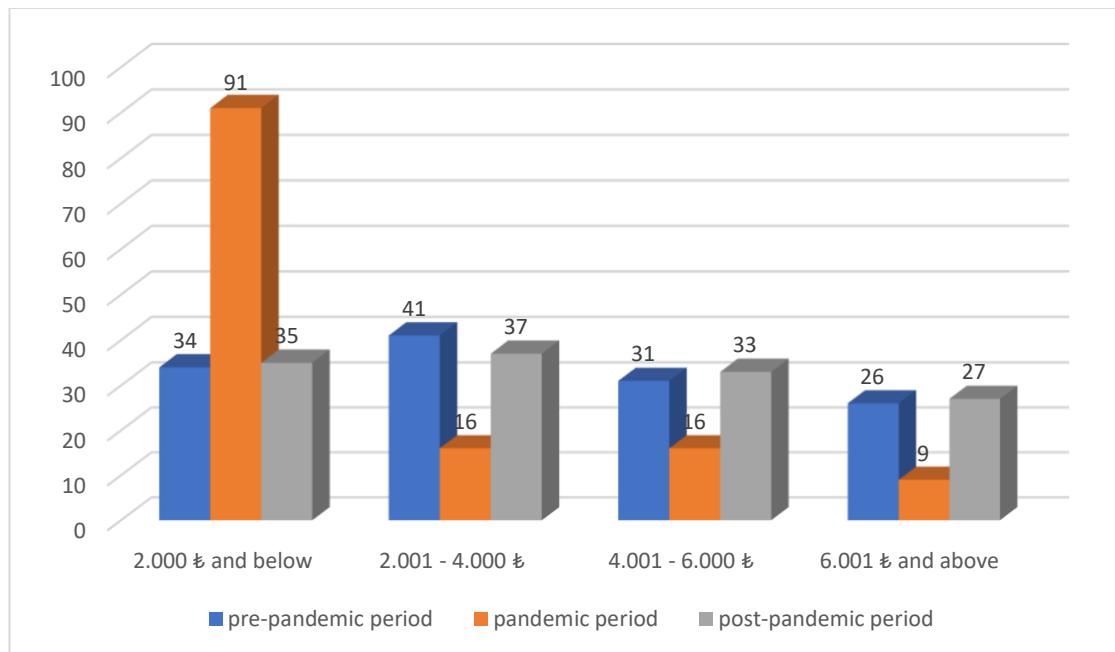


Figure 3. Participants' average monthly income from the music industry before, during and after the pandemic.

Figure 3 shows the average monthly income levels of participants from the music industry before, during and after the pandemic. When the graphic is examined, it is observed that before the pandemic period 34 of the participants had an income of 2000 ₺ and below, 41 of them had an income of 2001 - 4000 ₺, 31 of them had an income of 4001 - 6000 ₺ and 26 of them had an income of 6001 ₺ and above. During the pandemic period 91 of the participants stated that they had an income of 2000 ₺ or less, 16 of them had an income of 2001 - 4000 ₺, 16 of them had an income of 4001 - 6000 ₺ and 9 of them had an income

of 6001 ₺ and above. After the pandemic period 35 of the participants stated that they had an income of 2000 ₺ and below, 37 of them had an income of 2001 - 4000 ₺, 33 of them had an income of 4001 - 6000 ₺ and 27 of them had an income of 6001 ₺ and above.

When the graphic is examined, we see that there is a similar income distribution when comparing the pre-pandemic and post-pandemic periods, and that the income obtained in general is distributed quite closely. When the pandemic period is examined, it is seen that the monthly income of the majority of participants from the music industry is 2000 ₺ or less.

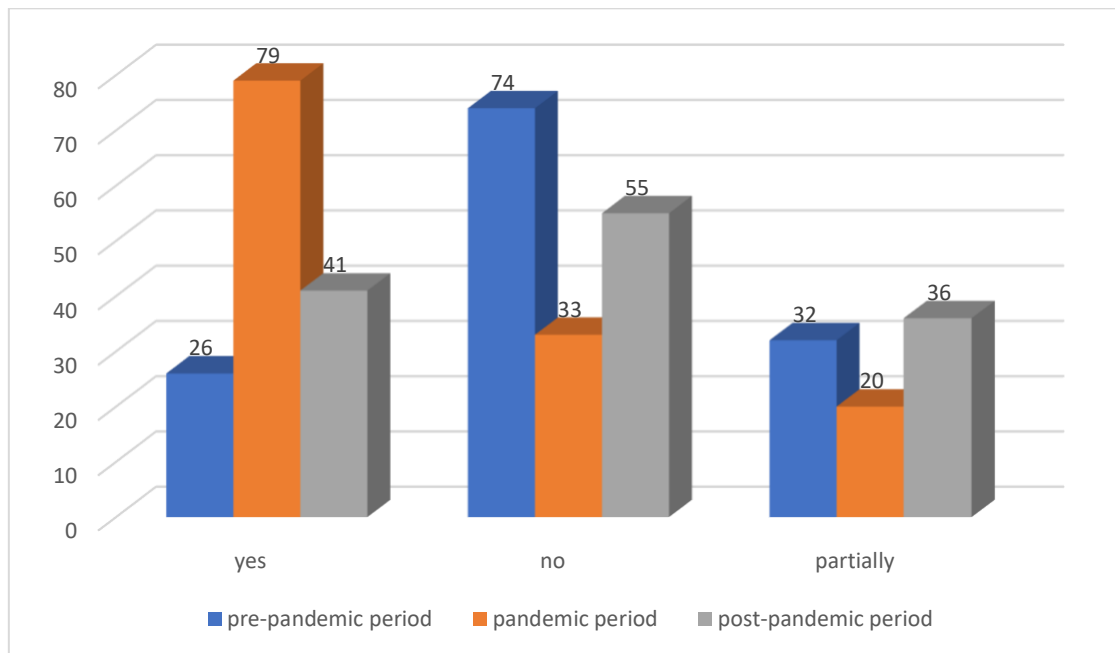


Figure 4. Participants' need for financial aid before, during and after the pandemic.

When Figure 4 is examined, before the pandemic period 26 of the participants stated that they needed financial aid, 74 of them stated that they didn't need financial aid, and 32 of them stated that they partially needed financial aid. During the pandemic period 79 of the participants stated that they needed financial aid, 33 of them stated that they didn't need financial aid, and 20 of them stated that they partially needed financial aid. After the pandemic period, 41 of the participants stated that they needed financial aid, 55 of them stated that they didn't need financial aid, and 36 of them stated that they partially needed financial aid.

When the graphic is examined, we see that while the majority of people stated that they didn't need financial aid in the pre-pandemic period, a high rate of financial aid was

needed, especially during the pandemic period. In addition, there is an increase in the need for financial assistance in the post-pandemic period compared to the pre-pandemic period.

Table 8. Participants' ability to meet their basic needs during the pandemic period

| Responses | <i>f</i> |
|---------------------------------|-----------------|
| Financial family support | 27 |
| A job with a steady salary | 26 |
| Private lesson | 16 |
| Additional jobs | 15 |
| Social aids | 15 |
| Spending of savings | 10 |
| Return to family | 9 |
| Get into debt | 9 |
| Inability to meet basic needs | 7 |
| Receive government aid | 7 |
| Receive municipal aid | 5 |
| Take the stage, even if limited | 4 |

When Table 8 is examined, we see that according to participants' responses on making a living during the pandemic period, they mostly survived by receiving family support, a fixed income outside the music industry, private lessons, additional jobs, social aids, past savings and borrowing. In addition, there were also participants who worked in the music industry, albeit to a limited extent, and stated that they could not make a living.

Sample expressions from the participants' answers to the question about their ability to provide their basic needs during the pandemic period are as follows:

K100: *"I spent my savings. I sold instruments"*

K55: *"I returned to the family home"*

K123: *"I was with my family and got by by asking them for money. And even though the aid was little, it helped me get by because I was with my family..."*

K76: *"Since I saved the money I earned before, I had to spend the money I saved during that period."*

K37: “I benefited from state and municipal support, but mostly I made my living with friend support and loans.”

Table 9. Participants' opinions about their experiences in the music industry before the pandemic period

| Positive opinions | <i>f</i> | Neither positive nor negative opinions | <i>f</i> | Negative opinions | <i>f</i> |
|-----------------------------------|----------|--|----------|--|----------|
| Good | 23 | Normal | 10 | Conditions were not good | 18 |
| Not having financial difficulties | 12 | Good enough | 5 | Unsafe | 5 |
| Pleasant | 9 | Intense | 5 | Wages are low | 5 |
| Good purchasing power | 4 | | | Purchasing power has decreased over time | 3 |
| Comfortable | 4 | | | | |

When Table 9 is examined we see that the participants' responses on their experiences in the music industry before the pandemic period were mostly positive. When content analysis was conducted on participant responses, three categories were created – ‘positive opinions’, ‘neither positive nor negative opinions’ and ‘negative opinions’ – and codes for these categories were determined. Participants generally described the pre-pandemic period with the code ‘good’, and it was observed that they expressed a more positive opinion in economic terms, with the codes ‘not having financial difficulties’, ‘pleasant’, ‘good purchasing power’ and ‘comfortable’, *inter alia*. When the codes in the negative category are examined, we see that some of the participants focused on the code ‘conditions were not good’. Other codes in the negative opinions category are ‘unsafe’, ‘wages are low’ and ‘purchasing power has decreased over time’. When the category that is neither positive nor negative is examined, we see that the participants created the codes ‘normal’, ‘good enough’ and ‘intense’.

When the categories and codes created are examined, the majority of the participants evaluated their experiences in the music industry before the pandemic period as economically and psychologically positive, while some stated that the professional conditions were not good enough and were also economically negative. Some participants gave more neutral answers on this issue.

Sample expressions from the participants' answers to the question about their experiences in the music industry before the pandemic period are as follows:

K5: *"I was living a very enjoyable, peaceful life without needing financial help..."*

K46: *"... in my general life, I am a family doctor, but before the pandemic, I was performing 3-4 days a week and it made me happier than my real job."*

K77: *"I could perform my music freely. "The financial value of the money I earned was much higher."*

K100: *"More respectable, more stable, more efficient and without financial worries."*

K90: *"Unsafe and overtime working environment."*

Table 10. Participants' opinions about their experiences in the music industry during the pandemic period

| Neither positive nor negative opinions | <i>f</i> | Negative opinions | <i>f</i> |
|---|-----------------|----------------------------|-----------------|
| Average | 5 | I couldn't work | 30 |
| | | Compelling | 15 |
| | | Disaster | 12 |
| | | Financial difficulties | 12 |
| | | Worthless | 10 |
| | | Bad | 9 |
| | | Psychological difficulty | 9 |
| | | Unsafe | 9 |
| | | Withdrawal from profession | 5 |
| | | Turning to different jobs | 5 |
| | | Limited | 4 |

When Table 10 is examined, we see that the participants didn't express any positive opinions about their experiences in the music industry during the pandemic period. Participants expressed a very negative opinion. As a result of the content analysis, the answers were divided into two categories: 'neither positive nor negative opinions' and 'negative opinions'. 11 codes were created in the negative opinions category. In line with the participants' answers, the codes 'I couldn't work', "compelling", "disaster", "financial difficulties" came to the fore the most. Other codes belonging to the negative opinions category are 'worthless', 'bad', 'psychological difficulty', 'unsafe', 'withdrawal from

profession', 'turning to different jobs' and 'limited'. The code in the 'neither positive nor negative opinions' category, which was formed by a small number of participants, is 'average'.

When the categories and codes are examined, the majority of the participants stated that they experienced economic and psychological difficulties because they could not work in the music industry during the pandemic period, and it was also observed that some of the participants left their profession and turned to different sectors. Very few of the participants gave average answers.

Sample expressions from the participants' answers to the question about their experiences in the music industry during the pandemic period are as follows:

K90: *"I often hesitated whether to quit this profession or not. I realized that being a musician in a country like Türkiye is one of the most challenging professions."*

K91: *"Due to the pandemic period, the closure of bars and the fact that music bans have not been lifted yet, I had to put more effort into another job. For this reason, the time I spend on music has decreased. Naturally, the development of my musical life slowed down."*

K3: *"During the pandemic period, due to the closure of all venues and the bans, I didn't work at all for a year and a half and had no financial income, so this was a very bad period for musicians."*

K123: *"It sucks. My professional life was literally terrible. "I hope such days will never happen again and I hope that music, musicianship, art and all branches of art will find the value they deserve and live."*

Table 11. Participants' opinions about their experiences in the music industry after the pandemic period

| Positive opinions | <i>f</i> | Neither positive nor negative opinions | <i>f</i> | Negative opinions | <i>f</i> |
|--------------------------|-----------------|---|-----------------|--|-----------------|
| Good | 14 | Less than ideal | 6 | Low purchasing power | 16 |
| It's just getting better | 5 | Intense | 6 | Insufficient earnings | 15 |
| | | Same as before | 5 | Negative effects of the music restriction | 12 |
| | | | | Sectoral contraction | 12 |
| | | | | Psychological concerns | 9 |
| | | | | Bad | 8 |
| | | | | I am having financial difficulties | 7 |
| | | | | Discrediting the profession | 6 |
| | | | | Hard | 4 |
| | | | | Tiring | 4 |
| | | | | I am unhappy | 3 |
| | | | | Inefficient | 3 |
| | | | | No sectoral recovery | 3 |
| | | | | I left the profession and turned to different business areas | 3 |
| | | | | I couldn't return to the sector due to the pandemic | 3 |
| | | | | Alienation from the profession | 3 |

When Table 11 is examined, according to the findings obtained from the participants regarding their experiences in the music industry after the pandemic period, three categories were created: 'positive opinions', 'neither positive nor negative opinions' and 'negative opinions'. While some of the participants used the codes 'good' and 'it's just getting better' from the positive opinions category, some expressed their opinions with the codes 'less than ideal', 'intensive' and 'same as before' from the neither positive nor negative categories. The majority of the participants expressed their opinions regarding the codes 'low purchasing power', 'insufficient earnings', 'negative effects of the music restriction' and 'sectoral contraction' in the negative opinions category. Other codes in the negative opinions category are 'psychological concerns', 'bad', 'I am having financial difficulties', 'discrediting the profession', 'hard', 'tiring', 'I am unhappy', 'inefficient', 'no

sectoral recovery', 'I left the profession and turned to different business areas', 'I couldn't return to the sector due to the pandemic' and 'Alienation from the profession'. Among the negative opinions, it seems that there are mostly negative opinions in terms of economic and psychological aspects. In addition, there are general negative opinions about the sector, in addition to individual negativities, such as the discrediting of the music industry, alienation from the profession and turning to different jobs.

Sample expressions from the participants' answers to the question about their experiences in the music industry after the pandemic period are as follows:

K3: *"I returned to my family during the pandemic period, so I stayed away from the city and the music industry where I had worked. This meant that I was unable to find a job when I returned to the music industry, so I am not working now. "I also get financial support from my family."*

K104: *"Inadequate earnings, moving away from making music, sectoral decline, lack of participation due to the financial situation of the listeners and increasing costs, and the resulting alienation from the profession."*

K20: *"I work less than before the pandemic, the stamps are low, the 2019 stamps are still offered, it is no good, since we were the most affected by the pandemic period of the sector, our professional reputation has been damaged and we are less respected than before."*

K23: *"We are in a better situation now than during the pandemic period, but worse than before the pandemic. "Before the pandemic, we could go to two jobs and work double shifts, especially on Fridays and Saturdays, before and after 12 at night, but this opportunity was taken away from us."*

Table 12. Situations that participants found positive during the pandemic period

| Responses | <i>f</i> |
|--|-----------------|
| There was no positive side | 53 |
| I had the opportunity to improve myself by working in the field | 35 |
| It contributed to my personal development | 9 |
| I gained experience in different business fields | 7 |
| Musical production increased | 6 |
| People's interest in music has increased compared to the past | 6 |
| I realized the negative effects of the industry and my self-worth increased. | 3 |
| I realized the value of my profession | 3 |

When Table 12 is examined, it was observed that while some of the participants viewed the situations as positive for the pandemic period, others expressed their opinion that there was no positive aspect. Some stated that they had the opportunity to improve themselves in their field, to pursue their personal development, gain experience in different business fields, increase their musical production, increase their interest in music when compared to the past, and enhance their self-esteem by realizing the negative effects of the sector and understanding the value of their profession.

K77: *"I saw that I shouldn't just rely on the stage and make a life. I devoted more time to the music business. I tried to acquire new skills."*

K30: *"Understanding the importance of solidarity and organization"*

K100: *"It allowed me to practice instruments. My productivity increased."*

K132: *"I listened to myself, I improved myself much more"*

K80: *"I realized how much I love my profession"*

Table 13. Situations that participants found negative during the pandemic period

| Responses | <i>f</i> |
|---|-----------------|
| I had financial difficulties | 71 |
| I couldn't do my job | 40 |
| My psychology was badly affected | 20 |
| I walked away from my profession/instrument | 13 |
| My performance has decreased | 10 |
| My social interaction has decreased | 9 |
| Spiritual negativities | 7 |
| Time restriction | 5 |
| My professional reputation has diminished | 5 |
| I had anxiety about the future | 3 |
| My motivation has dropped | 3 |
| I had to turn to other work | 3 |

When Table 13 is examined, we see that the participants experience high financial difficulties, cannot practice their profession and are badly affected psychologically.

Sample expressions from the participants' answers to the question about the situations they found negative during the pandemic period are as follows:

K33: *“Hangouts keep musicians' fees low with the idea that ‘they need it anyway’; however, due to economic conditions, musicians' wages are low as a result of customers spending less, and they can only go to one job a day due to night working hours being brought forward.”*

K46: *“I can't express to you in words the devastation it caused me. I was a healthcare worker who got away from my main profession thanks to music. And the pandemic devastated me.”*

K8: *“During the pandemic period, our profession was not even seen as a profession. Fears such as financial difficulties and worries about the future almost took us away from our instruments... If we didn't have an emotional connection, we might have already lost our faith.”*

Table 14. Participants' suggestions for regulations in their work areas

| Suggestion | <i>f</i> |
|--|-----------------|
| Social insurance should be provided | 37 |
| Time limitation should be removed | 32 |
| Pricing should be improved | 29 |
| Professional unity should be increased | 15 |
| State-supported job opportunities should be provided | 13 |
| Music workers should be given official identity | 11 |
| Working hours should be regulated | 11 |
| Professional reputation should be increased | 11 |
| Musicians' rights must be protected | 10 |
| Base wage regulation should be made | 9 |
| Working conditions should be regulated | 7 |
| Professional associations should work more actively | 5 |
| The number of hangouts should be increased | 5 |
| Technical equipment in hangouts should be improved | 4 |
| Certain criteria should be sought in musicians | 4 |

When Table 14 is examined, we see that the participants express their opinions that they need more social insurance, that the hour limit should be removed and that remuneration should be improved.

Sample expressions from the participants' answers to the question regarding their suggestions for regulations in their work areas are as follows:

K116: *“Musicians are recognized by the state, they are registered, their production is*

supported, the wage policy is determined and appropriate taxes are collected, working conditions are inspected. Consumption-oriented works or artistic works can be handled separately and necessary protection, regulation and support programs can be made."

K129: "Public performance should not be given below a certain fee. Insurance conditions must be met, even if temporarily. Everyone should not be a musician who picks up a guitar..."

K62: "The ban on working hours should be lifted. A professional association for performers should be established, the union should be more active and musicians should be encouraged to become members of these institutions. Proficiency should be sought in the profession."

Table 15. Participants' opinions and suggestions regarding the music ban

| Opinions | <i>f</i> | Suggestions | <i>f</i> |
|--|-----------------|---|-----------------|
| Nonsense | 47 | Location arrangement for hangouts with live music | 4 |
| Ideological | 21 | Implementation should be abandoned | 33 |
| Political | 17 | Necessary arrangements should be made | 3 |
| Intervention in lifestyle | 11 | | |
| It negatively affects music workers (economic/psychological, etc.) | 9 | | |
| Unnecessary | 7 | | |
| It's not about the pandemic | 7 | | |
| Meaningless | 5 | | |
| Oppressive | 4 | | |
| Arbitrary | 3 | | |

When the opinions and suggestions of the music workers in Table 15 regarding the music ban are examined, they mostly described the ban as 'nonsense', 'ideological' and 'political' and stated that the practice should be abandoned to a large extent.

Sample expressions from the participants' answers to the question regarding their opinions and suggestions regarding the music ban are as follows:

K101: "An important indicator and pressure regarding the restriction of social freedoms..."

K8: "It is a completely illogical and unnecessary practice due to ideological reasons; In addition, a ban imposed with a mind that is far behind the times, to harm music workers..."

K33: *"It affects musicians directly and negatively, it needs to be removed urgently"*

Conclusion

Based on the findings of the research, the following conclusions were reached:

The majority of the participants stated that the places they worked in most were 'bars' and stated that bars were the places that remained closed for the longest time as a result of the restrictions during the pandemic period. In addition, most of the participants stated that they had no source of income other than the music industry and that they had at least 1 or more dependents other than themselves. All of these reveal that the pandemic period negatively affected the music industry and its workers. According to other findings, the fact that the majority of participants stated that they didn't work at all during the pandemic period and that they needed financial assistance supports this result.

When the pre-pandemic and post-pandemic periods are compared, there is a decrease in the number of studies in the post-pandemic period compared to the pre-pandemic period. The reasons for this situation can be given as the closure of hangouts, the shrinkage of working areas due to the music ban, the inability of some music workers who returned to their hometowns during the pandemic period to return to the cities due to the economic contraction they experienced, etc.

Another result obtained from the research is that after the pandemic, there was a decrease in working hours after 00:00 in the music industry compared to the pre-pandemic period. The reason for this may be that the music ban was determined as 00:00 within the scope of the restrictions imposed during the pandemic period, and this ban continued after the pandemic period by being updated to 01:00. However, the fact that the second most worked hour after the pandemic period is after 00:00 also shows that the ban is not fully complied with.

While the majority of participants stated that they did not need financial aid before the pandemic period, they stated that they needed financial aid after it. When their monthly income from the music industry is examined, the distributions before and after the pandemic period seem quite close to each other. The reason for this situation can be said to be the decrease in purchasing power and the decrease in working frequency even though working wages increase.

Suggestions

Although all bans imposed during the pandemic period in Türkiye have been lifted, the fact that the music ban continued for more than three years and was completely lifted only on 23.06.2023 has attracted great criticism from all music workers and the non-governmental organizations they are affiliated with. However, it is noteworthy that non-governmental organizations or similar professional associations didn't make any major efforts to lift this ban throughout the process. Syndicate, organizations or unions to protect the labor of music workers need to draw attention to relevant issues by taking greater steps towards a common goal and uniting when necessary.

When research on the subject is examined we see that most of the music workers in Türkiye work 'without insurance' and therefore can not benefit from the aid provided by the state and private institutions during the pandemic period. Despite this, no major attempts have been made to 'formalize the work' after the pandemic period. It is necessary to draw attention to the importance of this issue urgently.

In Türkiye, the music industry should be accepted, supervised and supported by the state as a workforce, and music workers should be identified and formalized.

It is thought that 'identifying sector employees' will provide a general solution to the problems of music sector employees in Türkiye, who are not able to receive benefits, especially during the pandemic period, as mentioned many times in the study, and that this will be effective in protecting the rights of workers in this sector that is not controlled by the state.

Rather than seeing the workers in the sector only as 'those on the stage', it is thought that the rights of those 'in the background' should also be defended in the same way.

Base fees for the stage must be controlled by unions, non-governmental organizations and similar institutions, or, if identified, by the state, and certain sanctions must be imposed on those who do not adhere to this practice.

Finally, within the scope of the purpose of this research, since the studies and solution suggestions in the relevant literature are not sufficient, it is recommended to increase research, workshops, etc. on the problems related to the subject.

REFERENCES

Arıcı, Ezgi Tekin and Özbay Cansu (Eds). (2021). *Müzişyenlerin Uğradığı Hak İhlallerini İzliyoruz* (We Monitor the Rights Violation Musicians). Ankara: Anatolian Music Cultures Association. Retrieved from <https://anadolumuzikkulturleri.com/muzisyenlerin-ugradigi-hak-ihlallerini-izliyoruz-raporu-2021/>

Avcı, Şebnem; Acar, Ece; İnal, Büşra and Sönmez, Mehmet. (2021). "Covid-19 Pandemisinde Müzişyen Olmak" (Being Musician in Covid-19 Pandemic). *EJONS International Journal on Mathematic, Engineering and Natural Sciences*. 5(17): 10-21. Retrieved from <https://ejons.org/index.php/ejons/article/view/180/166>

Baltacı, Ali. (2018). "Nitel Araştırmalarda Örnekleme Yöntemleri ve Örnek Hacmi Sorunsalı Üzerine Kavramsal Bir İnceleme" (A Conceptual Review of Sampling Methods and Sample Size Problems in Qualitative Research). *Bitlis Eren University Social Science Journal*. 7(1): 231-274. Retrieved from <https://dergipark.org.tr/en/download/article-file/497090>

Boyacıoğlu, Ö. Ayça. (2020). "Covid-19 Pandemisinin Müzik Festivallerine Mekansal Etkisi: 'Virtual Festival'" (Spatial Effect of COVID-19 Pandemic Over Music Festivals: "Virtual Festival"). *Ethnomusicology Journal*. 3(2): 295-311. Retrieved from <https://dergipark.org.tr/en/download/article-file/1377034>

Büyüköztürk, Şener; Kılıç Çakmak, Ebru; and Demirel, Funda. (2016). *Eğitimde Bilimsel Araştırma Yöntemleri* (Scientific Research Methods in Education). Ankara/Türkiye: Pegem Akademi Publications.

Çakmak, Songül. (2020). "Pandemi Döneminde (Covid-19 Salgını Süresince) Müzik Dinleme ve İcra Etme Pratikleri Üzerine Bir Değerlendirme" (An Evaluation on Music Listening and Performance Practices in the Pandemic Period [During the Covid-19 Outbreak]). *Universe Culture*. (40): 90-123. Retrieved from <https://avesis.yyu.edu.tr/yayin/8824a5fc-3cf5-4a55-b7d2-0c5b359a37e5/pandemidoneminde-covid-19-salgini-suresince-muzik-dinleme-ve-icra-etme-pratikleri-uzerine-bir-degerlendirme>

Ersöz, Batuhan. (2021). "Covid-19 Sürecinde Enformel Sektör ve Yaratıcı Emek:

Müzisyenler Üzerine Bir Değerlendirme” (Informal Sector and Creative Labor During Covid-19: An Evaluation on Musicians) *Covid-19 ve Sosyal Politika: Pandemi Sürecinde Yaşanan Sosyo-Politik Sorunlar*, Ed. Özlem Demir: pp. 163-196. Ankara/Türkiye: Son Çağ Publications.

Güzle, Yağmur and Girgin, Gonca. (2020). “Dijital Sosyalleşmede Yeni Bir Dönem: Pandemi ve Canlı Müzik Deneyimi” [A New Era in the Digital Socialization: Pandemic and Live Music Experience]. [Paper presented at the International Online Ethnomusicology Symposium on May 29-31, 2020, Bursa, Türkiye] Varlı, Özlem Doğuş (Ed.), (pp. 27-37) Retrieved from [https://www.academia.edu/44363972/2th International Online Ethnomusicology Symposium Proceedings Book Past Present and Future of Ethnomusicology in the World and Turkey](https://www.academia.edu/44363972/2th_International_Online_Ethnomusicology_Symposium_Proceedings_Book_Past_Present_and_Future_of_Ethnomusicology_in_the_World_and_Turkey)

Ertan Hacısüleymanoğlu, Gürcan and Sağer, Turan. (2022). “Türkiye’de Müzik Sosyolojisinde Önemli Bir Unsur Olan Düğünde Çalan Müzisyenlerin Sosyo-Ekonomik Durumları ve Pandeminin Etkisi Hakkında Bir Durum Çalışması: Safranbolu Örneği” (A Case Study on the Socio-Economic Status of the Musicians Playing at the Wedding, an Important Element in the Sociology of Music in Türkiye, and the Effect of the Pandemic: The Case of Safranbolu) *Rast Musicology Journal*. 10(1): 59-77. Retrieved from <https://dergipark.org.tr/en/download/article-file/2243049>

Karakoç, Elvan. (2021). “Pandemi Sürecinde Müziğin İyileştirici Etkileri” (The Improving Effects of Music in The Pandemia Process) *Journal of Social Research and Behavioral Sciences*. 7(13): 562-576. Retrieved from <https://doi.org/10.52096/jsrbs.6.1.7.13.28>

Kuyucu, Mihalıs. (2020). “Türk Müzik Endüstrisinde Covid-19 Pandemi Döneminde Üretilen Korona Temalı Müzik Eserlerinin Psikolojik Analizi” (Psychological Analysis of Corona-Themed Musical Works Produced in the Turkish Music Industry During the Covid-19 Pandemic Period). [Paper presented at the III. International Conference on Covid-19 Studies on December 25-27, 2020, Ankara, Türkiye] Çiftçi, Hasan and Tampubolon, Manotar (Eds.), (pp. 323-346). Retrieved from <http://repository.uki.ac.id/6556/1/T%C3%9CRKM%C3%9CZ%C4%B0KEND%C3%9CSTR%C4%B0S%C4%B0NDECOVID19.pdf>

Özarslan, Zeynep. (2021). “Yaratıcı ve Kültürel Endüstriler ve Covid-19 Pandemi Döneminde Türkiye’de Kültür ve Sanat Sektörlerinin Durumu” (Creative and Cultural

Industries and the State of Art of the Arts and Culture Sectors in Türkiye During Covid-19 Pandemic) *Alternative Politics*. 13(2): 371-408. Retrieved from <https://doi.org/10.53376/ap.2021.13>

Republic of Türkiye Ministry of Interior. (March, 2020). “81 İl Valiliğine Coronavirüs Tedbirleri Konulu Ek Bir Genelge Daha Gönderildi” (An Additional Circular on Coronavirus Measures was Sent to 81 Provincial Governorships) Accessed on August 2, 2023. Retrieved from <https://www.icisleri.gov.tr/81-il-valiligine-koronavirus-tedbirleri-konulu-ek-genelge-gonderildi>

Republic of Türkiye Ministry of Health. (n.d.) “Covid-19 Nedir?” (What is Covid-19?) Accessed on July 27, 2023. Retrieved from <https://covid19.saglik.gov.tr/TR-66300/covid-19-nedir-.html>

Tanyel Başar, Çiğdem. (2021). “Pandeminin Gölgesinde Sanat-Sanatçı-İzleyici” (Art-Artist-Viewer in the Shadow of Pandemic) *Yedi: Journal of Art, Design and Science*. 25: 51-67. Retrieved from <https://dergipark.org.tr/tr/download/article-file/1117166>

Turkish Language Association. (2022). “Sektör” (Sector). Accessed on March 22, 2023. Retrieved from <https://sozluk.gov.tr/>