

# THE MUSIC INDUSTRY IN SLOVENIA AND BOSNIA AND HERZEGOVINA DURING QUARANTINE DUE TO COVID-19

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## Abstract:

The COVID-19 pandemic had a catastrophic impact on the live music sector, putting the entire live entertainment industry into something nearing complete shutdown for more than two years. Purpose: The live music sector is still recovering from the impact of COVID-19. Even though most restrictions were lifted at the start of 2023, the industry is facing several challenges. These include rising costs and a saturated market after a long period of inactivity. There are also gaps in the workforce and some consumers are still hesitant to return to live events. Methods: To answer the research question “How did representatives of the music industry make a living during COVID-19”, we conducted two surveys: 1) A desk survey where we analyzed the measures taken by the national government. 2) An online survey where we collected data directly from representatives of the music industry. Results: In Slovenia, measures were taken to alleviate the fall in revenues. In Bosnia and Herzegovina, they were left to fend for themselves. Conclusions: Music events are an essential part of the local economy. They bring in tourists, create jobs, and generate income for local businesses. Live music events also provide a platform for musicians to showcase their talent and build a fan base.

**Keywords:** Slovenia; Bosnia and Herzegovina; COVID-19; limits music industry.

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## Introduction

Music as emotional support is indispensable in people's daily life (Hu & Kim, 2022). Music is mainly divided into live music and recorded music. People will go to live music performances to experience seeing their favorite artists performing live and the atmosphere associated with a live performance. Live music can elicit positive emotions from the audience through visual and auditory stimulation. Enjoying music live with others also enhances the audience's musical experience in a way that recorded music cannot give (Swarbrick et al., 2019). In the last few years, our world has experienced huge disruptions because of COVID-19 we had to learn to live in a new reality. The performing arts have not been insulated from these tumultuous events, with the entire music industry being thrown into a state of instability due to the paralyzing effects of the COVID-19 pandemic (López-Íñiguez et al., 2022). In the context of live music, the COVID-19 outbreak has been framed primarily as an economic crisis, in which the music-based products and practices through which revenue is derived have been abruptly and, arguably, irreparably disrupted by a global public health emergency (Taylor et al., 2020).

This study is mainly exploratory in the way we attempted to investigate the impact of a huge disruption in the form of the COVID-19 pandemic on a group of performing musicians and those who organize events and provide implementation support. In this study, we examined how representatives of the live music industry from Slovenia and Bosnia and Hercegovina's ability to cope with uncertainty, economic struggles, and work-life interplay during COVID-19 was influenced by various factors that affect a crucial part of the development and sustainment of music and music careers.

This study aimed to clarify how musicians coped during the pandemic and how their professional and personal lives were impacted across this period. The question that guided our research was: "How did music industry representatives make a living during COVID-19"?

To answer the research question, we conducted two surveys: 1) A desk survey where we analyzed the measures taken by the national government; 2) An online survey where we collected data directly from music industry representatives. In the following sections, we first present the theoretical background. This is followed by a presentation of the desk and online research. Finally, we conclude with recommendations.

## LITERATURE REVIEW

The COVID-19 pandemic has had a dramatic impact across the globe, with the music industry being significantly impacted (López-Íñiguez et al., 2022) and restrictions ordered by governments around the world have been an exogenous shock to the music industry (Denk et al., 2022). The pandemic has also affected the entertainment industry. Gaming is seeing unprecedented growth while the film and music industry is experiencing unprecedented challenges. Homebound consumers have shifted to online discovery and consumption of content. The companies that have been most successful during that time have been those with the capability to stream content directly to consumers, in their homes and/or on their mobile devices. They are for the most part companies with subscription-based business models (Guren et al., 2021). But empirical evidence shows that the COVID-19 outbreak signif-

icantly reduced music streaming consumption in many countries (Sim et al., 2022).

Much research has been carried out during the pandemic, mainly with the aim of proposing measures to help the music industry. The study (López-Íñiguez et al., 2022) examined how classical professional musicians coped with uncertainty, economic struggles, and work-life interplay during the COVID-19 pandemic. They found that more internally motivated musicians are more resilient to pandemic threats and more capable of managing their practice.

### A PLACE WHERE MUSIC IS PLAYED

Due to the restrictions, the way musicians perform has completely changed. Using Lefebvre's trialectics of spatiality (spatial practice, representations of space, representational space) as a theoretical lens for live music, the COVID-19 outbreak can be seen as a crisis of spatial materiality. During a time of lockdown and social distancing, spaces of music production (rehearsal spaces, studios) and consumption (venues, nightclubs) have found themselves suddenly unfit for purpose (Taylor et al., 2020). Musicians have moved from music halls to the Internet.

The live music industry is inherently spatial in nature (Taylor et al., 2020). The power of live music experiences, and by extension, the economic systems which capitalize upon these experiences, lie in music's "spatial and temporal qualities" (Jones, 1995). The performance of live music is produced and consumed within material spaces, "embedded in the visual and spatial dimensions of the physical stage" as a "bounded form" of interaction spatially and temporally (Holt, 2010). As such, we believe that researchers seeking to understand the impact of the COVID-19 pandemic on live music economies might usefully apply theories of space and spatial materiality.

We could take the sector's strengths in the period of COVID-19 to be these (Harper, 2020):

- Strong investment in technologies that allow for and support 'remote' delivery of CI products and services and often involve leading applications of such technological tools.
- A workforce that varies from the 'craft' worker, the sole creator, to large corporations but a great many of the workforce is capable of innovation, encouraged to do it, and regularly in pursuit of it, within their daily working lives.
- Integration with lifestyle choices that make the CI sector popular with consumers, whether as relief from situations where detachment from day-to-day life is welcome or simply as a way of connecting to a consumer's 'emotional life'.
- Being a notable hub of change where communication of cultural, social, and political values, ideals, and aspirations relies on the CI sector and, as such, CI producers and consumers tend to evolve alongside social and economic evolutions. This is not to say those of us involved in CI are any more aware or capable of embracing or even articulating evolving cultural, social, and political values, ideals, and aspirations. Simply, the CI sector is a primary hub for communicating and representing these changes.

COVID-19-induced restrictions adopted by governments around the world have been an exogenous shock to the music industry, which we divide into two affected groups (Denk et al., 2022): 1) live music events and 2) recorded music. While the impact on live music events is rather obvious, it is unclear how the past pandemic is affecting the recorded music market.

### PROFESSIONS IN THE MUSIC INDUSTRY

Before 2020, while the music industries were gaining strength, in many places they were also characterized as a sector ‘that runs to a large degree on luck, timing, and public sentiment, and where many of the places where security could be previously maintained are eroding’ (Strong & Cannizzo, 2020). Countries were not aware of its potential. By itself, it may not generate much revenue. But there are big multiplier effects. They also showed this attitude towards professions. Creative and artistic work does not typically fit neatly into discrete or simple categories or job descriptions (Flore et al., 2023). The varied and layered complexity of participants’ (precarious) work also extended to the collaborative dimensions of their work. Creative arts work consists of communal practices involving tangibly collective work and feelings of a shared identity or imagined community. Work in the creative arts industries is an entangled practice – it is not limited to a fixed, easily classified job – rather, it is best understood as a layered network of practices. It encompasses many roles (Ljubotina & Raspor, 2023) with imbricated skills (as demonstrated by the varied ways in Figure 1).

Musicians, both professional and amateur music creators, faced economic, social, and psychological hardship during the pandemic (Breakwell & Jaspal, 2022).

In the context of our research, we are mainly interested in those who receive income from live music. The live music sector is part of the larger music industry that organizes, and hosts live events such as concerts, tours, and festivals. It also manages venues, sells tickets, and helps artists earn money from their live performances.

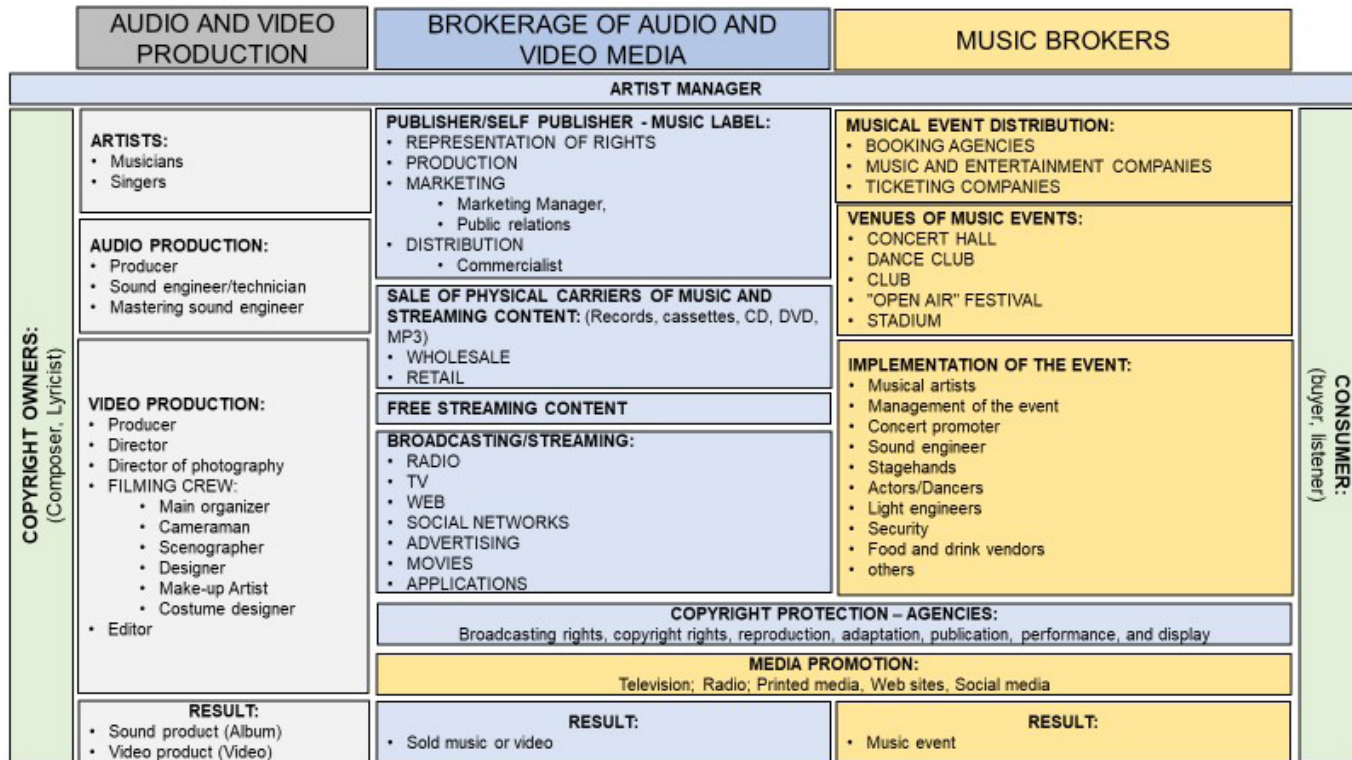


Figure 1. Music Industry Stakeholders (Ljubotina & Raspor, 2023)

The live music industry has several key players, including concert and tour promoters, booking agents, ticket agents, venues, and production crew. Promoters are responsible for organizing live events and taking on the show’s financial risk. They guarantee the artist a fee, book the venue,

hire the tech crew, sell tickets, and publicize the show. The promoter usually takes the financial hit if not enough tickets are sold. Booking agents act as intermediaries between artists and promoters. They look for opportunities for artists to play live and negotiate deals for each show. In addition, they have contacts with key venues and promoters and bring expertise in tour planning, visas, and brand partnerships.

Ticket agents sell tickets through their website and app. They also play an essential marketing role by helping artists and promoters target their marketing toward consumers in a specific region who are fans of certain genres of music. Ticket agents can also help with cash flow by advancing money to promoters. In addition to primary ticket agents who work directly with promoters, there is also a secondary ticketing sector. This includes brokers and touts who buy tickets from primary agents and resell them at a markup through ticket-resale websites. This sector is controversial within the music community. Venues play an important role in the live music sector. An artist's live career usually involves working up the 'live music ladder' by playing at venues with increasing capacities.

Production crew members work on the logistics and production of the show, including lights and sound. The number of people working on production varies depending on the scale of the show. The artist and promoter need to agree on who takes responsibility for what in terms of production and logistics. Ticket income is the most obvious and often the most important revenue stream for artists in the live music industry. Artists may be paid a split of the ticket income, or a set fee based on how much ticket revenue the show is expected to make. Artists can also earn money at shows by selling merchandise and receiving performance royalties through the collective licensing system if they perform their own songs. The live music industry is top-heavy due to economies of scale. As artists play at larger venues, they can earn more money from ticket sales. While production costs may increase as the show gets more significant, they do not advance to the same extent as ticket income, resulting in higher profit margins. For small shows, it can be challenging to profit from ticket sales alone, making merchandise sales and performance royalties important for artists.

Promoters and venues also have other sources of revenue beyond ticket sales. For example, they can earn money by selling food, drinks, and other services to the audience once they are inside the venue. Some brands also invest in the live music industry by purchasing access to tickets or ticket discounts for their customers or by getting their names and logos onto venues, stages, festivals, and tour posters.

## OVERVIEW OF COVID-19 MEASURES

We are interested in how the countries approached solving the problems that arose in the music industry as part of the art industry. Cultural policy refers to the government's activities related to the arts, humanities, and heritage (Schuster, 2003). It involves strategies and activities that promote the arts' production, dissemination, marketing, and consumption (Rentschler, 2002). The development and organization of cultural policy are complex because they involve balancing competing visions of the role of culture in society based on political, social, and ethical values (Matarasso & Landry, 1999).

In the following paragraphs, we compare how the measures were approached in Slovenia and Bosnia and Herzegovina. We chose these two countries because they were the subject of consideration in a literary project supported by two national agencies. We applied the methodolo-

gy used in the article Betzler et al. (2021), as a comparison methodology. Comparative assessments based on indicators that are simple, condensed and standardized became common in the 1990s when international policymakers (including the OECD and the EU) started to emphasize evidence-based and lesson-drawing governance as well as practices of monitoring (Peeters et al., 2014). The data collected include measures from various governmental departments that could affect cultural and creative organizations and workers, including the economy and business departments and those of social affairs, education, and culture. The data collected include measures from various governmental departments that could affect the music industry (organizations and workers). The measures included in this study were valid between mid-March and the cancellation of the COVID-19 epidemic in the countries included in our research.

Despite growing knowledge, the analysis of policy measures in response to COVID-19 is still limited (Betzler et al., 2021) Didier distinguishes two broad types of COVID-19 responsive policies in relation to firms (Didier et al., 2021) (Raspor et al., 2022): policies related to adapting the institutional framework and policies linked to providing credit to firms. Cross-country analysis allows us to see prominent attention to households and self-employed individuals. Therefore, the economic/social measures issued by the countries under scope can be divided into three categories: tax measures, employment-related measures, and stimulus measures. We also compared these parameters ourselves (Table 1).

1) Governments use tax measures as a control tool over financial resources in both macroeconomic and industrial policies. These measures have been issued to ease financial and administrative difficulties for companies and self-employed individuals. Governments have decided to defer payments such as taxes and social security contributions to improve the liquidity positions of companies and individuals. Some governments have also decided to defer the servicing of loans or the payment of utility bills.

2) The most extensive and diverse employment-related measures target self-employed individuals, companies, and their employees. They include compensation schemes and direct subsidies. All countries under consideration have launched some form of support for employers in the form of a wage allowance, where the government covers full or partial wage costs. This is intended to keep unemployment rates largely unaffected, prevent future unemployment, and avoid administration costs.

**Table 1.** Categories of COVID-19 measures in Slovenia and Bosnia and Herzegovina

Category of the measure	Type of measure	Slovenia	Bosnia and Herzegovina
1) Tax measures	Payment deferrals	X	X
	Rate reductions	X	X
2) Employment-related measures	Support for employers	X	
	Support for self-employed	X	
	Support for parents		
	Compensation of wage costs/short-time work compensation	X	X
	Regulatory changes related to conditions of unemployment support	X	
3) Stimulus measures	Loans	X	X
	Compensations		
	Guarantees		
	Export support		
4) Measures for the Cultural and Creative Industries	Subsidies and direct funding	X	X
	Loans and credits	X	
	Default compensation		
	Laws and regulations regarding COVID-19 measures for arts and culture	X	X
5) Measures for the Music Industries	Support for remote performances		
	Compensation for loss of income		
	Psychological counselling		
	Execution of events under limited conditions	X	X

(authors own work)

3) The next category of measures includes stimulus measures such as loans, compensations, guarantee schemes, tax rebates, etc. These measures aim to boost spending, increasing demand for goods and services, and leading to positive spillover effects on employment rates. This leads to more people having an opportunity to spend their income in the national economy, preventing national economies from collapsing. Stimulus measures mainly target employers similar to deferrals but require action employing a written application, unlike deferrals which are automatically confined to employers. Countries have different loan schemes for companies with low-interest rates or interest-free loans to ensure business viability. In addition, companies in specific sectors most affected by the crisis can apply for one-time compensation aimed at specific costs such as rent. They must meet certain criteria to qualify for compensation. Public credit guarantee programs have also been adopted by governments during the pandemic which allow companies to borrow more money than they would be able to do so based on collateral.

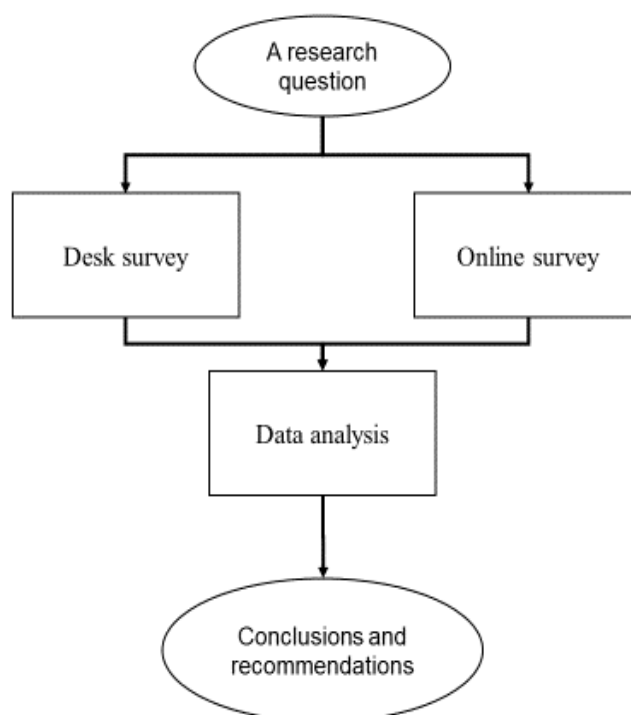
4) Some countries set up measures specifically for the cultural and creative sectors and

5) Music Industries. On 29 June 2021, the Commission published EU guidelines to facilitate

the safe resumption of activities in the cultural and creative sectors across the EU. The guidelines aimed to provide a coordinated approach in line with the specific national, regional, and local conditions. They were expected to guide the design and implementation of measures and protocols in EU countries and covered two key dimensions: the safe reopening of the cultural sectors and their sustainable recovery. The guidelines were presented in the context of a gradual improvement in the public health situation in the EU and considered the different epidemiological situations in the Member States. They provided the indicators and criteria to be taken into account when planning the resumption of certain activities (European Commission, 2023).

## METHODOLOGY AND SAMPLE

For this research, we analyzed historical data. In this paper, we have followed the following methodology. It includes three steps as shown (Figure 2):



**Figure 2.** Research methodology  
(authors own work)

To answer the research question, we applied two methodological approaches:

1) Desk research where we analysed the measures taken by the national government. The data on the examined countries was collected from the Slovenia and Bosnia and Herzegovina national statistical offices. We also examined the theory and research findings in other fields.



2) An online survey where we collected data directly from music industry representatives. The survey was conducted between December 15, 2022, and May 15, 2023. In Slovenia, we received a total of 207 responses. The response in Bosnia and Herzegovina was slightly lower as we received only 56 responses. Finally, we conclude with recommendations.

The main research question is: “How did representatives of the music industry make a living during COVID-19?”

## DEMOGRAPHIC DATA

### Gender

A total of 163 men and 108 women responded to our survey (Figure 3). The share of these between Slovenia and Bosnia and Herzegovina is balanced. However, the number of those from Bosnia and Herzegovina is significantly lower.

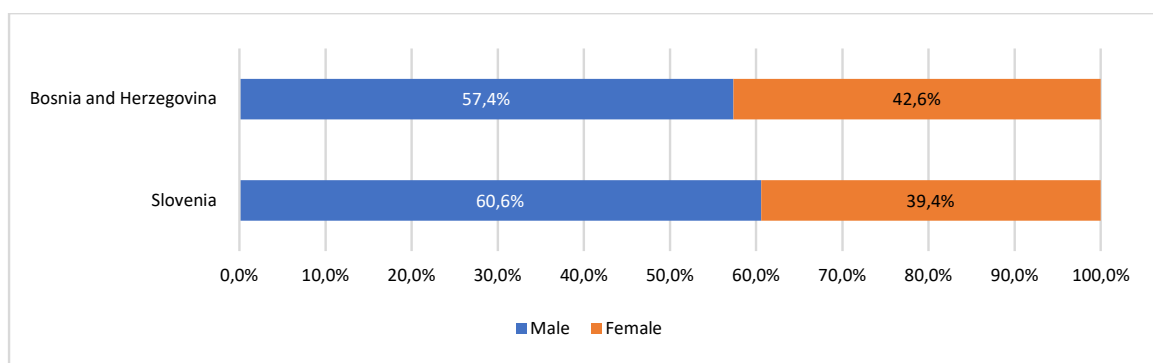


Figure 3. Gender (authors own work)

## RESEARCH RESULTS

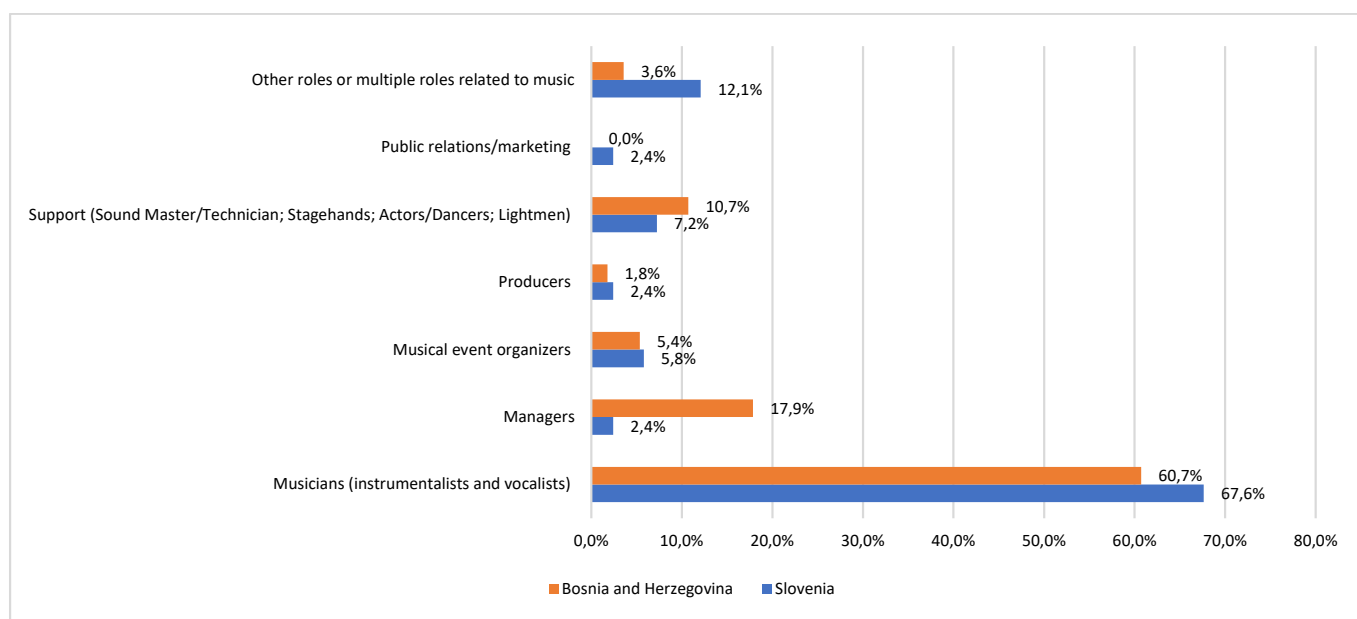
### Role

First, we were interested in what kind of music respondents played (Table 2 and Figure 4). The largest share is those who are musicians. In addition, managers, organizers of musical events, support services and others also responded. In the case of musical events, it is a large interweaving of different activities in which different groups of professions are involved. We presented these professions in Table 2.

**Table 2. Role**

Role	Country where you currently live		Total
	Slovenia	Bosnia and Herzegovina	
Musicians (instrumentalists and vocalists)	140	34	174
Managers	5	10	15
Musical event organizers	12	3	15
Producers	5	1	6
Support (Sound Master/Technician; Stagehands; Actors/Dancers; Lightmen)	15	6	21
Public relations/marketing	5	0	5
Other roles or multiple roles related to music	25	2	27
<b>Total</b>	<b>207</b>	<b>56</b>	<b>263</b>

(authors own work)



**Figure 4. Role**  
(authors own work)

### The genre of music

The question about the genre of music was included in the survey (Table 3 and Figure 5). Most of the respondents come from the field of popular music. The second largest group of bands are from classical music.

Table 3. Music genre

	Country where you currently live		Total
	Slovenia	Bosnia and Herzegovina	
Folk music	3	11	14
Classical, artistic, serious music	74	18	92
Jazz	11	4	15
Popular music (Pop, Rock, Hip hop, Techno, Rap, Reggae, Country, Rock'n'roll, ...)	94	19	113
Folk entertainment music	14	7	21
Dance music	2	0	2
Total	198	59	257

(authors own work)

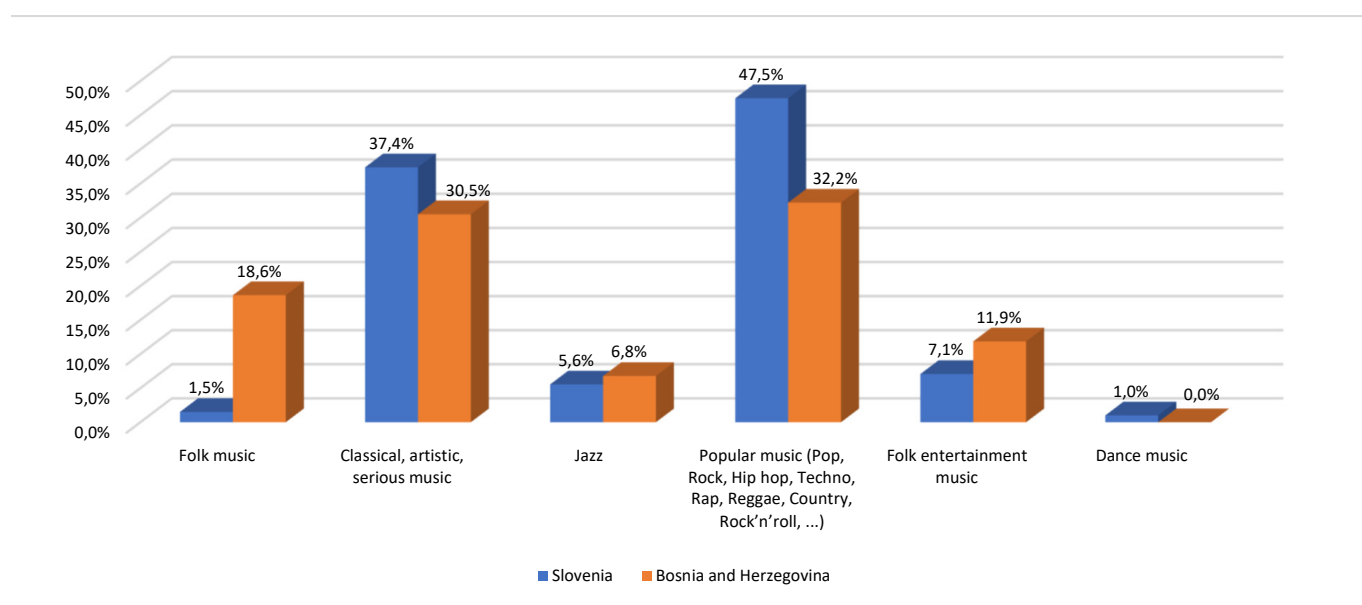


Figure 5. Music genre (authors own work)

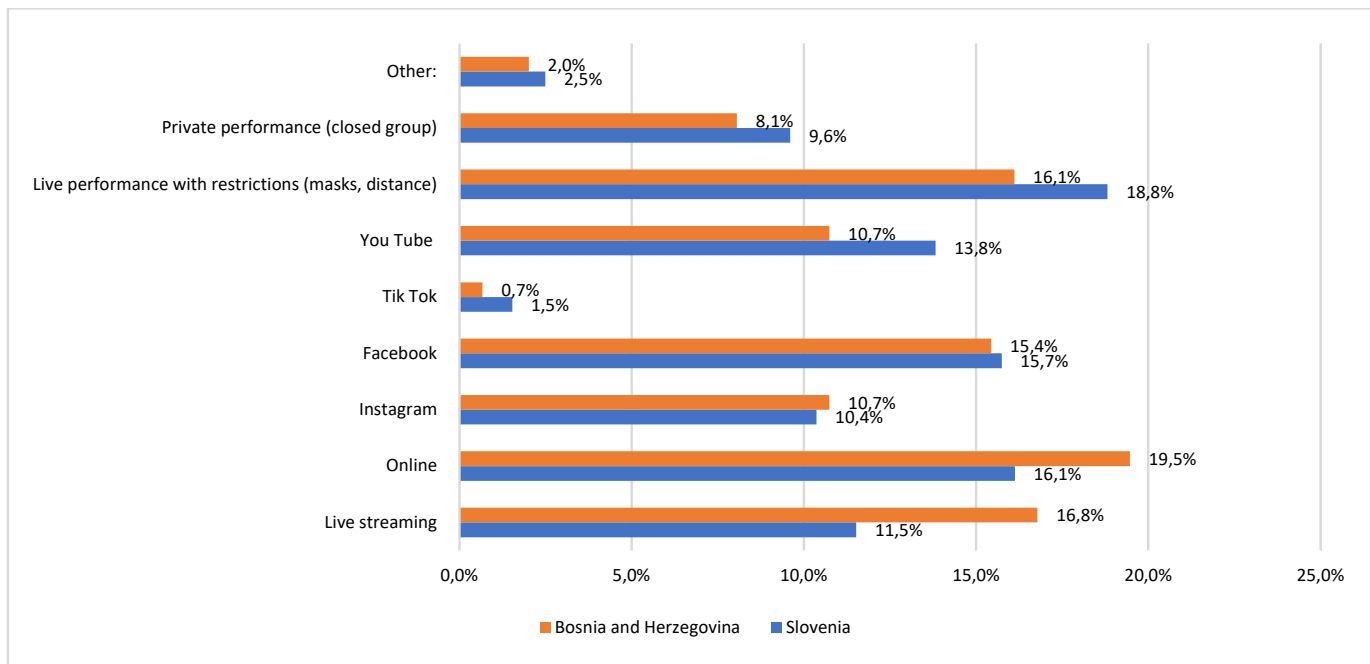
### Keep in touch with your audience during COVID-19

In the next set of questions, we were interested in how respondents stayed in touch with listeners during COVID-19 (Table 4 and Figure 6). Most of them still wanted to be in touch and had live performances despite the restrictions: 1) live performances with restrictions (masks, distance) and others that had live streaming, and 2) private performances (closed group).

**Table 4. Keep in touch with your audience during COVID-19**

	Country where you currently live		Total	
	Slovenia	Bosnia and Herzegovina		
Live streaming	60	25	85	
Online	84	29	113	
Instagram	54	16	70	
Facebook	82	23	105	
TikTok	8	1	9	
YouTube	72	16	88	
Live performance with restrictions (masks, distance)	98	24	122	
Private performance (closed group)	50	12	62	
Other:	13	3	16	
<b>Total</b>	<b>521</b>	<b>149</b>	<b>670</b>	

(authors own work)



**Figure 6. Keep in touch with your audience during COVID-19**  
(authors own work)

Technology has had a significant impact on the music industry. While some artists have expressed concerns about the effect of streaming services on their profits, technology has also brought many benefits. For example, artists can now publish their music online and market themselves directly to their audience without relying on traditional advertising channels such as radio or television. Technology has also created new monetization opportunities for artists and venues. Live events can use technology to enhance the performance and make it more engaging for the audience. Performances can also be streamed online to reach a global audience. Technology

can also improve the economic impact of music events by facilitating more efficient ticket sales, improving customer service, and creating more engaging experiences for attendees.

### Received state assistance

The last survey question was about whether respondents received state support (Figure 7). There were 30 percent in Slovenia, while in Bosnia and Herzegovina, no one received state support.

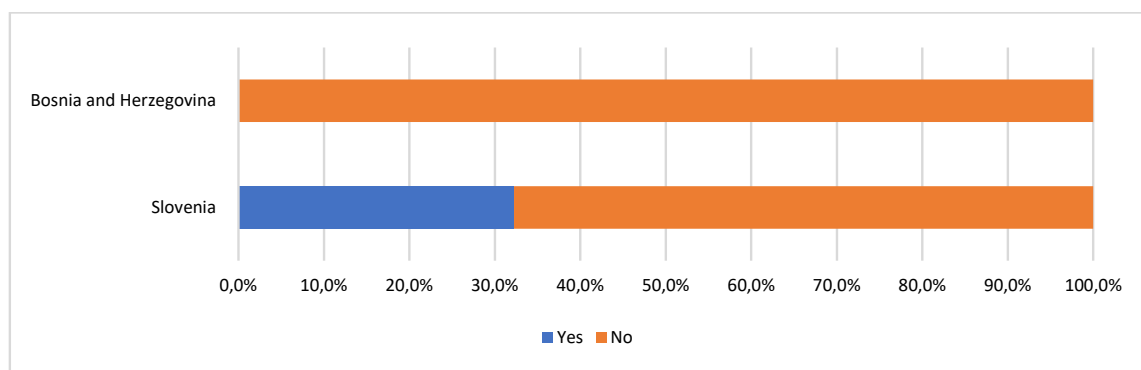


Figure 7. State support  
(authors own work)

Considering the fact that no respondent received state aid in Bosnia and Herzegovina, in the next step we analysed the Slovenian sample with the aim of detecting possible differences between individuals who received aid and those who did not. The findings of the analysis could in the future represent the starting point for future research in BiH as well. With this goal in mind, we set the following hypotheses for the Slovenian population:

- H1:** Received state aid affects the perceived level of negative impact of COVID-19 on living conditions.
- H2:** Received state aid affects the perceived level of general state support for music activities.
- H3:** Received state aid is correlated with an individual's thinking about career change.

For both populations of music industry stakeholders, we collected data on the rate of revenue decline as a result of the COVID-19 crisis. Therefore, in this work, we tested the difference between the populations.

- H4:** The rate of decline in income of Slovenian musicians differs from the decline in income of musicians in Bosnia and Herzegovina.

Hypotheses H1 and H2 were tested using the T-test, while hypotheses H3 and H4 were tested using the Chi square test. A different approach is necessary due to the nature of the variables themselves, which in the case of hypotheses H3 and H4 are categorical.

Table 5 shows the results of the comparison of independent samples on the Slovenian population. We found that the aid received from the state statistically significantly increases the level of perception of the negative consequences of the COVID -19 crisis. Thus, we confirmed hypothesis H1 for the Slovenian population. The comparison between the groups did not show a statistically significant difference in the perception of the level of general state support for the music industry. Thus, we rejected the hypothesis H2.

**Table 5. T-test results**

<b>Did you receive a state aid?</b>		<b>N</b>	<b>Mean</b>	<b>Std. Dev.</b>	<b>Std. Error</b>	<b>t</b>	<b>p</b>
Perceived negative impact of COVID -19	Yes	40	12.550	3.714	0.587	2.720	0.008
	No	88	10.557	4.119	0.439		
Perceived state support	Yes	51	14.510	4.615	0.646	0.620	0.536
	No	110	13.964	5.450	0.520		

(authors own work)

We were also interested in whether the received state aid in the Slovenian population of stakeholders in the music industry is related to thinking about changing careers during the crisis. The results of the test are shown in Table 6. The characteristic level of the Chi square test is  $p=0.453$ . On this basis, we rejected hypothesis H3 in the Slovenian population since we did not detect a connection between the received state aid and the possibility of changing the career path.

**Table 6. Received state aid and career change option**

<b>Thinking about career change</b>			<b>Yes</b>	<b>No</b>	<b>Total</b>	
<b>Received state aid</b>	Perceived state support	Yes	Count	25,0	34,0	59,0
		Expected		22,7	36,3	59,0
	No	Count	45,0	78,0	123,0	
		Expected	47,3	75,7	123,0	
Total	Count	70,0	112,0	182,0		
		70,0	112,0	182,0		
p = 0,453						

(authors own work)

Finally, we compared the population of musicians from Slovenia and Bosnia and Herzegovina based on the rate of decline in income during the COVID-19 crisis. The results of the comparison are shown in Table 7, from which it can be seen that with a high level of statistical characteristics ( $p<0.001$ ) we confirmed a different decline in income between the groups and thus confirmed hypothesis H4. The post-hoc test showed that a statistically significant difference occurs between those who perceived the smallest decrease in income (0%-19%) and those who perceived the largest decrease (80%-100%). In the middle of the two observed classes of income decline, the two populations do not differ.

**Table 7. Decline in income**

			0 to 19%	20 to 49%	50 to 79%	80 to 100%	Total
State	SLO	Count	26,0	14,0	13,0	25,0	78,0
		% within state	33,3 %	17,9 %	16,7 %	32,1 %	100,0 %
		Adjusted Res.	4,7	1,0	-0,6	-4,0	
		p value	0.000	0.320	-0.550	0.000	
	BiH	Count	0,0	6,0	11,0	36,0	53,0
		% within state	0,0 %	11,3 %	20,8 %	67,9 %	100,0 %
		Adjusted Res.	-4,7	-1,0	0,6	4,0	
		p value	0.000	-0.320	0.550	0.000	
Вкупно		Count	26,0	20,0	24,0	61,0	131,0
			19,8 %	15,3 %	18,3 %	46,6 %	100,0 %
Chi square p value <0,001; 0 cells (0,0%) have an expected count less than 5. The min. expected count is 8,09.							

(authors own work)

## DISCUSSION

Since the end of COVID-19, everyone has looked toward embracing both the world as we knew it before it, and the world after the pandemic (Harper, 2020). We will most likely see the creative industries sector revisiting its shared strengths (that is, those shared across its sub-sectors). In doing so, we may well find that the CI sector's shared values and values around emotional life, innovation, technological tools, and evolutionary change are not only sectoral values but decidedly and unreservedly declarations of what it is to be human.

This paper examines the complex role of the music industry during the COVID-19 pandemic in Slovenia and Bosnia and Hercegovina. Repeated lockdowns, social distancing, disease control restrictions, and other guidance since March 2020 introduced a series of paradoxes and challenges in the arts and cultural sector. On the one hand, venue closures and job losses significantly disrupted the music industry. On the other hand, however, the pandemic also provided new opportunities for home-based arts engagement, including digital music activities, online music, and streamed performances. As the pandemic lengthened from late 2020 to 2021 and 2022, hybrid models of engagement and socially distanced engagement emerged. Since July 2021, the reopening of society has provided more freedom for the cultural industries.

Individuals' capacity to effectively handle the impact of COVID-19 on themselves was possibly dependent upon their existing identity resilience besides their physical assets (Breakwell & Jaspal, 2022). Answering the research question "How did representatives of the music industry make a living during COVID-19?": In Slovenia, they were lucky enough to receive support. Unfor-

tunately, this was not the case in Bosnia and Herzegovina. Everyone had to find their own way and survive this period. In Slovenia (Table. 5), where musicians received support, we found that the aid received from the state statistically significantly increased the level of perception of the negative consequences of the COVID-19 crisis. However we did not detect a connection between the received state aid and the possibility of changing the career path.

Music events play a vital role in the local economy by attracting tourists, creating jobs, and generating income for local businesses. These events provide a platform for musicians to showcase their talent and build a fan base. They also stimulate the economy for businesses such as bars, restaurants, nightlife, and accommodation facilities. Music events unite people and create a sense of unity and belonging among attendees. They provide an outlet for creativity and expression and help build relationships between local businesses and the community. The cultural impact of music events is also significant. They can inspire future generations to pursue their passion for music and the arts. The importance of this cultural impact cannot be overstated. In conclusion, the benefits of music events to the local economy far outweigh any potential negatives. They bring joy to millions of people across the globe and have a positive impact on the local community.

## **CONCLUSIONS AND SUGGESTIONS FOR FUTURE RESEARCH**

While the pandemic has shed light on an already precarious industry with ‘low waged precarity at its base’ (Banks & O’Connor, 2021), participants in our study stressed that they are skilled at navigating a certain degree of uncertainty, which they view as expected and, at times, necessary. Many thrived on holding several contracts, living with time pressure and tight deadlines. These enmeshed practices – that overwhelmingly rely on the circulation of networks and relations – were suddenly removed, or intensified, during the pandemic (Flore et al., 2023).

## **LIMITATIONS AND FUTURE RESEARCH DIRECTIONS**

The article has certain acknowledgeable limitations and offers some directions for future research. However, this study presents certain limitations, and we must be cautious with our observations. For instance, we included a heterogeneous sample of musicians with diverse occupational backgrounds and roles who faced different challenges during the pandemic. Thus, this study provides a direction for future research to explore our results in more detail.

For instance, qualitative studies dealing with data generated from interviews or open-ended questions tackling professional performance practice might enrich these results with more nuanced explanations.

## **PRACTICAL AND/OR SOCIAL IMPLICATIONS (IF APPLICABLE)**

In terms of policy implications, we would also advocate that organizations and government agencies should provide psychological support for musicians when concerts are canceled due to lockdowns and that these means of support should not only be adequate to provide essential needs (e.g., food and accommodation), but also in assessing musicians’ Self- Based/External-Based Motivation in the way they would be aware of its impact and its relation to (1) resilience and coping, and (2) the satisfaction of their basic psychological needs (López-Iñiguez et al., 2022).



## THE ORIGINALITY OF THE RESEARCH

The article's original value is creating the Music Industry Stakeholders model. This model may benefit future researchers. The current model, which was created (Gebesmair et al., 2000) in 1998 is not sufficient in this case. During this time, the music industry was significantly changed. With the advent of technology and new sales channels, as well as new content, it needs a new approach.

## AUTHOR CONTRIBUTIONS

A.R., B.R., Z.M., V.M., and A.M.A. worked together to develop the study and collect data. P.L. analyzed the data with input from A.R. and A.M.A. A.M.A. drafted initial versions of the manuscript, which were proofread and edited by P.K. All authors collaborated to approve the final version of the manuscript.

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## ETHICS STATEMENT

This study involves human participants and follows the ethical principles of research in the humanities and social and behavioral sciences. All participants received sufficient information about the research study. The data was obtained using the online tool 1ka, which ensures complete anonymization.

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