

The scourge of Covid-19 pandemic in Zimbabwe's music industry: Peaching a multi-dimensional musical arts survival model for sustaining music artists' lives.

Praise M. Zinhuku^a

^aGreat Zimbabwe University, Zimbabwe

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ABSTRACT

The advent of the Covid-19 pandemic imposed a devastating effect on the music industry as concerts were banned the world over. Globally, the Covid-19 crisis had a catastrophic impact on the music industry that sustains over twelve million workers including performers, recording, and publishing companies. This study sought to analyse how selected performing music artists in diverse genres, are battled the Covid-19 contagion for survival. Initiatives need to be taken at all levels to ensure that the music sector survives. Currently, concrete information is deficient on how artists can overcome the numerous challenges brought forth by the Covid-19 pandemic. Thus, creating tangible and reliable platforms for addressing issues surrounding the Covid-19 pandemic and epistemological survival strategies within the music industry in Zimbabwe is the major purpose of this study. A descriptive research design was employed to accomplish the study and data were amassed through online interviews of selected music artists. Data analysis was accomplished through thick descriptions. Research results indicated that Covid-19 brought about suffering due to loss of revenues as live performances were banned resulting in financial distress. Also, music artists faced social challenges in relation to family dynamics as they tried to cope with the pandemic and its effects. Music artists ended up depressed and stressed as a result of quarantining and social distancing rules. A number of music artists succumbed to coronavirus robbing the music industry of talented artists. Recommendations were made that music artists may adopt modern performance trends through online platforms.

KEYWORDS

Covid-19, Pandemic, Music Artists, Performance, Sustenance.

1. Introduction

The advent of the Covid-19 pandemic had devastating effects on the music artists as concerts were banned the world over. Globally, the Covid-19 crisis had a shattering impact on the whole music chain that employs over 12 million full-time performers, recording and publishing companies. According to Hall (2020), the global music industry is worth over 50 billion with two major income streams and live shows, hence a six-month shut down cost the industry more than ten billion with longer delays even more devastating. Cina (2021) concurs that live performance revenue in New Zealand has been hit hard by the coronavirus, as many musicians had to cancel their live performances and tours at the start of the pandemic.

According to Recorded Music New Zealand Limited (2021) live music is a vital revenue and the scale of the Covid-19 impact is hard to summarise. For example, the 'I Lost My Gig NZ' survey which was created mentioned that they were 300 submissions made by musicians who lost their gigs, where a total of approximately \$3.2 million was noted in lost revenue.

The impact of Covid-19 was also felt in Asia as in the rest of the world. Gu et al. (2021) exposed the impact of Covid-19 on Chinese cultural industries, with particular emphasis on music based on live interviews with musicians and the major stakeholders in the Chinese music industry. The study revealed that the closing of all venues has had a catastrophic impact on the music sector as many music venues are not expected ever to re-open. Gomes (2021) researched about the impact of Covid-19 on the lives and livelihoods of people from different professions. The research revealed that in the United Arab Emirates the performing arts industry has taken a huge hit. Cancellations of shows, events, and concerts crippled the once-robust industry. Thus, musicians have adapted themselves to the 'new normal' of performing online.

Africa was not spared from the scourge of Covid-19 pandemic which seriously affected the music sector. Onyemelukwe (2021) revealed that the impact of Covid-19 was drastic and devastating in Nigeria. For example, there was a postponement of a live concert for Teni, a fast-rising Nigerian musical sensation, and singer behind *Uyo Meyo*. The indefinite pause or, disruption had a negative and devastating, impact on their revenues. In South Africa, Mulaudzi confirmed that the live music sector has been the most severely impacted by the restrictions associated with the pandemic. Ghanaian musicians also experienced a torrid time due to the scourge of the Covid-19 pandemic. Dodzro (2021) confirmed

that the Covid-19 pandemic restrictions on public gatherings in Ghana resulted in the closure of music venues and the termination of live performances in the presence of audiences. There were obvious economic ramifications to artists who depend on live performances for their income.

In Zimbabwe, the effects of Covid-19 were catastrophic as felt by the rest of the world. Cassim (2021) reveals that the lockdown and its economic fallout negatively impacted musicians in Zimbabwe, to the extent that some of them are leaving their profession. For instance, a young dancehall musician Enzol Ishal (Stephen Kudzanayi Mamhere), announced early retirement citing stress and pressures due to the Covid-19 pandemic. Today, the music industry is in dire need of institutional and financial support for its survival. With the spread of Covid-19 and the cancellation of public gatherings, musicians in Zimbabwe, who rely heavily on live performances to make a living, have been hit particularly hard. The current crisis thus highlights the need to secure internet access and digital tools for Zimbabwean musicians. Mavhunga 2021 concurs that Zimbabwe's musicians are struggling to make a living since the coronavirus pandemic which prompted the government to ban concerts and other entertainment to prevent the spread of the disease. For example, Diana Samkange-Nyazema frequently performed in her home country and across Africa. However, the coronavirus lockdowns banned large gatherings and events like concerts forcing Samkange-Nyazema to turn to farm for a living.

Music performance plays a fundamental role in society as it generates income for the state and families directly involved, acts as a form of cultural identity, creates harmony and its therapeutic effects comfort the nation (Scramm, 2000; Rudd, 2006 & Mhiripiri & Mhiripiri, 2006). Kumara (2020) also reiterates that in times of crisis people need music more than ever as a coping mechanism for people. However, the very sector that is providing comfort and strength to the crisis struck world, is one of the most precarious. Thus, it is also crucial to examine and comprehend the challenges affecting the Zimbabwean music artists to address and restore the music sector to its original status in society.

Thus, this study analyses how selected performing music artists from diverse genres, are battling the Covid-19 contagion for survival. Comprehensive initiatives need to be taken to ensure the music sector survives. Currently, concrete information is deficient on how artists can overcome the numerous challenges brought forth by the Covid-19 pandemic. Creating tangible and reliable platforms to address issues surrounding the Covid-19 pandemic and epistemological survival strategies in the music industry in Zimbabwe is a major

purpose of this study. Therefore, we interrogated music experts in Zimbabwe to examine how music artists are surviving in the face of this epidemic.

2. Methodology

The study adopted and applied a descriptive approach that analysed how selected performing music artists battled the Covid-19 contagion for survival. The descriptive research design produces huge amounts of rich data for detailed analysis enabling the researcher to study the phenomenon in its natural and unchanged environment (Creswell, 2013; Lune & Berg, 2017; Oliver, 2014). Interviews were conducted in the Masvingo district to investigate experiences and knowledge in Covid-19 issues and the position of music artists in this torrid time. Participants were interviewed to get an insider's view designed for exploring survival issues, pandemics, and musical arts performance. A tape recorder was utilised to record online interviews with all selected participants for future analysis through thick descriptions. The use of thick descriptions is what Geertz (1973) considers essential in an analysis of qualitative data of this nature.

In this qualitative study, the population is attained from music artists and experts. The sample of this study included six music performers and three music experts. According to Holloway and Wheeler (2002), sample size does not influence the quality, significance, reliability, or validity of the study and there are no guidelines in determining sample size in qualitative research. Thus, snowball sampling was utilised to select the sample that had traits rare to find for this study. Kirchherr and Charles (2018) define snowball sampling as a non-random sampling method that makes use a few subjects who will provide required data. Thus, the sample for this study was selected because of its vast experience and commitment in the teaching, performance, and management of musical arts in Zimbabwe. The participants provided primary data on how Covid-19 affected the music industry in Zimbabwe.

This study engaged observation as a technique for assembling data. Participant observation allows immersion in the daily lives of the subjects under study which resulted in deepening the understanding of the research problem (Stone, 2008). We participated in the daily lives, activities, and practices of the intended community of study as emphasised by Titon (2009). Therefore, the researchers observed the lives of selected musicians for future analysis. Participant

observations included asking musicians questions about possible ways of staging performances in difficult circumstances of coronavirus pandemic.

Comparatively, observations were made on how musical rehearsals and live performances were being conducted, both as was the case in the past and how it is being done in the present noting how Covid-19 could have affected these processes. Observations were also made on their day-to-day lives and routines as well as social, economic, and psychological disposition in this pandemic milieu. The observations provided researchers with insights into how Covid-19 affected the performing arts sector in Zimbabwean society.

According to Roshaidai and Kulliyah (2018), the protection of human subjects through the execution of appropriate ethical codes is imperative in a research inquiry. Ethics refer to “the branch of philosophy which deals with human conduct in respect to the rightness or wrongness of certain actions and the badness or goodness of the motives and ends of such actions” (Shumbayawonda, 2011, p. 28). Saunders et al (2019, p. 129) describe research ethics as “the appropriateness of the researcher’s behavior to research participants.” Thus, consent to participate in this research was given freely and voluntarily as participants were made to understand what was being required from them. Selected performing artists and music experts were informed about the research, comprehend the information and had the freedom to decide whether to participate or decline. It was further agreed that the names of the participants were not going to be quoted against the interview responses for purposes of confidentiality.

Responses to interviews were presented in Shona or Ndebele and translated to English. The analysis of research results was done through thick descriptions to assemble the final manuscript. The employment of thick descriptions facilitated the generation of a rich and detailed ethnographic account of how music artists in Zimbabwe battled the coronavirus pandemic.

The starring role of music artists: A review

Bennett et al. (2012) define a music artist as someone who operates within the profession of music in one or more specialists’ fields. This insight of musician as a multi-skilled professional working within a variable career is a significant shift from the traditional view of a performer. The research exposes the considerable potential for a practice based on personal strength rather than the pre-ordained hierarchy of success. Barrow and Newby (1994) offered comprehensive research

on how music artists can navigate a career in the music industry. The research suggested advice on how to initiate the business and explains the main features of a music industry such as management, production, promotion, and the working lives of music artists.

Music artists are an integral part of any society as their influence permeates into the communal, civil, somatic, monetary, and psychosomatic aspects of any nation. A music artist is someone who creates, performs and produces music either independently or through a record label. Music artists travel constantly performing their music to different types of audiences with the goal of increasing their fan base. Being a music artist requires a lot of talent skill and knowledge (CareerExplorer, 2021). Galindo (2009) asserts that art and music are the basic human function and humankind cannot do without one another. However, Galindo bemoans that music is underappreciated hence as music artists it is their job to make people learn to enjoy art for which they have a great passion.

Research entitled *The Artists Guide to Success in Music Business* Blankenship (2015) sought to avail important information to music artists to make their work easier. Blankenship noted that the marketplace was being continually flooded by music artists, therefore, upcoming artists needed to learn the business behind the music to prosper in the music occupation. Passman (2019) conducted extensive research on the music industry providing important information about music artists and the music business. The book has come to be referred to as the 'music industry bible', and a guide to the music industry leading novices and experts on crucial, information on the industry's major changes in response to technological advances and uncertain economy.

However, as informed by the above research, this study aims to examine how music artists can rejuvenate in the shadows of this catastrophic contagion. The study will also provide insights and on the effect of Covid-19 on performing arts and the music industry in Zimbabwe.

Covid-19 epidemic: A review

The Covid-19 epidemic fermented pandemonium and suffering in all aspects of human lives. Thus, medical scholars from all over the world were prompted conduct of researches to address the pandemic. Ogunleye et al. (2020) sought to establish and evaluate the 'effectiveness of the strategies implemented across Africa to combat the Covid-19 pandemic' (p. 3). The research findings indicate

that activities such as documenting the epidemiology, contact tracing, and lockdown measures were some of the many strategies being carried to curb the effects of the disease (Ogunleye, 2020). Cabedo et al. (2021) discussed the use and perceptions of music in times of Covid-19 in Spain. The study revealed the positive impact of music in day-to-day situations, through examining the effects of listening to music in conditions of isolation.

Anjorin (2020) tackled the Covid-19 issue by focusing on reviewing and providing an update on cases in Africa. The author noted that the world underwent various epidemics such as Sars, Ebola, Mers, and HIV / Aids. However, the Covid-19 pandemic spread to every part of the world at an alarming rate. Results indicated that cases in Africa were continuing to rise despite the efforts by African governments and the World Health Organisation (WHO). Thus, the above research recommended that there was a need to activate 'crisis response mechanisms' and apply the principles of prevention, alertness, public health, and political leadership (Anjorin 2020, p. 199).

Jean-Claude (2020, p) researched the Covid-19 pandemic focusing on enlightening the global community on its underlying details. The research singled out several ways in which coronavirus could be eradicated. The first issue illuminated were to introduce 'vitamin K and D' to strengthen the immune system and find medicine as well as vaccines to protect us from the disease (2020, p. 5). Vitamin deficiency makes individuals increase Covid-19 death risk, while those with vitamin levels of 10 ng/mt had a five percent mortality risk. Finally, the research emphasised the importance of wearing masks by everyone in public to block the virus from spreading from one person to the other.

Yaya et al. (2020) were interested in addressing the socioeconomic impact of Covid-19 on African nations and argued African countries' governments to prioritise social protection programmes to maintain economic productivity while limiting job losses. Shereen et al. (2020) discussed the origin, transmission, and characteristics of coronaviruses. This research unearthed that the Covid-19 is a highly transmittable and pathogenic viral infection caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2), which emerged in Wuhan, China, and spread around the world.

Therefore, overviews of the above-mentioned researches reveal that valuable information concerning Covid-19 was unearthed. However, a lacuna still exists, and in a departure from the above views, this study seeks to establish and examine the effects of coronavirus in the Zimbabwean industry.

Fate of indigenous religion in independent Zimbabwe

Effects of Covid- 19 on Zimbabwean music artists

Economic effects

The onset of Covid-19 pandemic in December 2019 in an existing economic predicament, created immense suffering in many facets of human life, the music industry included. Since the pandemic affected over a hundred million people, the global music industry processes were hard hit as live performances were 'banned' despite being a major source of income for music performing artists (Kamara, 2020; Cooper (2020). As a result, music artists began to suffer as they no longer performed live shows that generated income to sustain their lives and families. Participant 6 had this to say:

Covid-19 yatindigarisa pasi varume hatichakwanisa kuita malive shows anova ndiwo aitipa mari yakawanda. Tinotoda nguva kuti ndidzokere panzvimbo yandandava. Tiri kungo

Music artists suffered an immense loss of revenue as live performances have been banned resulting in financial distress. Live performances have a crucial role in the livelihoods of musicians globally. However, the coronavirus created serious challenges as live shows were banned to combat the dangerous spread of the Covid-19 pandemic. For instance, in the US, the Minnesota Department of Health, (2021), in a newspaper, issued a press order to prevent spreading the virus that many concerts, festivals, film and TV shoots, and other events had been canceled, rescheduled, or modified. To show the gravity of the situation, the highly anticipated tours of Taylor, Harry Styles's, and Billie Eilish's were postponed. Furthermore, festivals such as Coachella, Lollapalooza, and the Summer Olympics were canceled for the first time since World War II (Department of Health, 2021). Globally, the Covid-19 crisis had a devastating impact on the whole music industry that employs over 12 million full-time workers including performers, recording, and publishing companies (Blanco, 2020).

According to Mhiripiri and Mhiripiri (2006), the Zimbabwean music industry is also a big business and employs over 60 000 people. In 2001, it was estimated that the value of the Zimbabwean music retail sector alone was Z\$900 million (approx. US\$10 million) (Mhiripiri & Mhiripiri, 2006). As informed by informants, the current Covid-19 health regulations do not provide opportunities to conduct live shows in halls and even stadiums that Zimbabwean artists are used to. As

such, the majority of them are suffering because their source of income is no longer as reliable as it used to be before the onslaught of Covid-19 pandemic.

Social effects

Music blossoms through live performances and in the presence of audiences. Inversely Covid-19 has created a serious abyss as it operates in contrast with conventional music performances. The new trajectory demands social distance whilst dissimilarly music performance flourishes in the absence of social distance (Zorn & Garcia, 2020). In support Participant 1 stated that:

Mitemo yacho yekudzivirira corona yakaoma kunyanya wesocial distancing uyu. Unoisa mukaha pakati pedu nevafariri vedu zvinokonzera kuti pasave neukama hwemazuva ose.

The rules for preventing coronavirus are very hard, especially the issue of social distancing. The disease creates an emotional and physical distance between us and our fans which disturbs the usual codes of social fabric and behavior.

Onderdijk et al. (2021) confirms that the pandemic also brought forth social challenges concerning family dynamics as music artists tried to cope with the pandemic and its effects. There is a story that was reported by Muzari (2020) featuring Franco Slomo a renowned *Sungura* musician and dancer pleading for donations to make ends meet. Due to Covid-19, all avenues of generating income through live performances were blocked. Thus, he was unable to take care of his family. His wife deserted him and their child as he could no longer provide for them.

Physical effects

The physical impact of coronavirus includes loss of lives and permanent damage to vital organs of the body. Several outstanding musicians succumbed to this pandemic in the country, region and beyond. For illustration, Tsepso Tsola the South African legendary Afro-Jazz musician died, and the press also released the names of other musicians who succumbed to Covid-19 such as singer, Yoti Reeder Loizos (71), and Saranti (60) (Ferreira, 2021). The Bill Board Staff (2021) also released some names of musicians who died due to Covid- 19. These were Ame Freeney 69 and Armando Monzanero who died on December 28, 2020. **Participant 5** also reiterated that:

Tiri panguva yekusuwa kubudikidza neCovid-19 sezvo tarasikirwa nevaimbi vaneunyanzvi vakawanda panguva ino nyika yese.

We are in a miserable time because of Covid-19 as we have lost many talented music artists during this time globally.

In confirmation, the Mayo Foundation for Medical Education and Research (2021) revealed that Covid-19 can persist for months and may cause blood clots, brain fog, mood change, kidney damage, and heart palpitations. Wang et al. (2021) also reiterated that headache, cough, and sore throat were the most common symptoms of the Covid-19 disease, and they also established that physical symptoms were associated with mental health outcomes. Vance, Shah and Satalof (2021) also warned that Covid-19 has had a major impact on singers and other musicians worldwide. Covid-19 can affect the voice and can lead to paralysis of laryngeal nerves and damage respiratory function. Singing, playing wind and brass instruments may cause aerosolization transmission (Vance et al., 2021). Therefore, the use of the mask and other Covid-19 guidelines can assist in achieving zero transmission of the disease.

Psychological effects

Covid-19 has caused numerous of psychological effects on music artists and other people the world over. Saladino et al, (2020) confirm that most people during this pandemic are likely to develop post-traumatic stress, disorder, anxiety, and depression, and suicidal behavior induced by quarantining and fear of contagion. Participant 4 alluded that:

Covid-19 yandikonzeresa kuti musoro utendere semuimbi uye ndizare kutya uye nekushaya mufaro. Handina kumbosangana nechirwere chkadai chapedza hama neshamwari pekupedzesera hauchazii zvekuita.

Covid-19 has caused me to be stressed as a musician, an I am filled with fear and sadness. I have never encountered such a disease before which has caused the loss of lives to our loved ones and friends at the end you just do not know what to do.

In agreement, Panchal et al, (2021) noted that Covid-19 resulted in an economic recession affecting people's mental health and creating new challenges. Their research revealed that four in ten adults in United States of America reported symptoms of the depressive condition. Furthermore, social distancing is being presented as one of the most effective tools in the fight the pandemic however, it has serious repercussions on the social fabric and harmony of the society. The Centre for Disease Control (2021) submits that health actions such as social distancing can make people feel isolated and lonely and increase stress and anxiety.

The rebound: Insights towards rejuvenating the music profession

Since time in memorial, the human race has battled and survived various pandemics that have engulfed the global populace from time and time. As a response, the music artists are fighting the Covid-19 pandemic through engaging new methods such as monetising music, consumption, and innovative models. The global music industry is worth 50 billion, and has two major income tributaries (Hall, 2020). The first is live and the second recorded music. Recorded music combines revenues from streaming and digital downloads. However, live performance is the biggest casualty, therefore, music artists are turning to methods mentioned below such as live streaming, seeking funding, synchronised revenues, monetising methods to generate income through selling their music online (Hesmondhalgh et al., 2021).

Streaming music

Harris (2020) defines music streaming as a way of delivering sound without the need to download the music. Gillis (2021) defines streaming as the continual transmission of audio and video files from a server to a client. In this study, streaming music is further defined as a way of delivering, accessing, or watching music or videos through online platforms. Streaming allows users to listen to songs on their computers or mobile devices without downloading. Music services such as Spotify, Pandora, and Apple music offer these services. The streaming process involves the delivery of small packets so data is buffed on the computer. Thus, at this point, it is crucial to understand how music artists generate income through streaming. according to Delfino (2018) the income generation process starts with the artist's song receiving some attention soon after its production, and as the view and play counts rise, it will create a cycle that catapults the song into the top searches. In addition, Reviews.Com, (2021) suggests that to further understand how money is generated through streaming we should unravel a keyword 'royalty'. Royalties are the amount remunerated to any rights-holders when a song is sold, distributed, used in a commercial or movie, and or monetised in any way (Reviews.Com, 2021).

Barata and Coelho (2021) reveals that music streaming services are either advertisement-supported or subscription-based. When the audience consumes music products, advertisers pay the streaming service or individuals may pay a monthly fee for a premium subscription. That money directly translates to a services' revenue which is then given to the artist will by the streaming service (Reviews.Com, 2021). According to Jacob (2021), Spotify pays between \$0.003

and \$0.005 per stream. For example, Spotify's top track Ed Sheeran's *Shape of You* had 1.4 billion streams racking in a substantial amount of money. Hip-hop artist Jaleel Koth, asserts that "Streaming has opened up a new door for undiscovered talent to build their legacy independently." Thus, music artists can earn money and build an audience base without a record label and without investing in a tour (Reviews.Com, 2021, p. 1).

According to Speakman (2021), the world is witnessing a huge surge in streaming, which has become the main revenue source for artists and record labels in the face of the coronavirus pandemic. For instance, Fortnite hosted a live rap concert that attracted 30 million viewers amassing a huge amount of proceeds. Thus, there is a number of streaming companies that musicians can utilise to stream their music and receive some revenue. The streaming giants include; Universal Music Group, Live Nation Entertainment, Amazon Music, Tidal, YouTube Music, and Spotify (Grendahl & Lewis, 2019).

Public and private funding

Funding is a very important support mechanism when promoting and boosting music artists' performances and sustaining their livelihood. Therefore, funding should be made available to music artists whose income was affected by a coronavirus. According to Hall (2020), donations were made by streaming giants such as Universal Music Group, Live Nation Entertainment, Amazon Music, Tidal, YouTube Music, and Spotify to support music artists mainly in Europe. In Africa Fundsforngos, (2021) revealed that African musicians were being encouraged by the Solidarity Fund for Artists and Cultural Organizations in Africa (SOFACO), to apply for grants to support music artists who are severely affected by the devastating effects of Covid-19.

Brazilians also went a critical mile in supporting music artists who were left struggling due to Covid-19. Collaboration is key as we work to overcome the challenges of the pandemic. Recently we received US\$32k through the Horizontes Fund to combat COVID-19 in Brazil. The fund was created in partnership with BrazilFoundation by artists, galleries and art professionals who donated their artwork to raise funds. The amount they raise will be directed through the fund to organisations that are providing emergency aid to vulnerable families and communities who have been affected by the pandemic (Brazilianfoundation, 2021).

Synchronised revenues

Music artists may harvest money from different streams if they are organised. Synchronised revenues refer to money that is garnered from royalties towards licensing of music for movies, games, TV, and advertising (Reviews.Com, 2021). Music royalties are compensatory payments received by songwriters, composers, recording artists in exchange for the licensed use of their musical productions. Royalties are paid by institutions such as TV channels, radio stations, and streaming platforms. The process of royalties kicks off when the artists' work is played by various institutions. An intermediary organisation then collects and distributes royalties to rights holders (Soundcharts Team, 2020).

Music is an essential marketing tool in the advertising field. Music ads are commercial tracks integrated into electronic media advertisements for selling a product or business to the audience. The engagement of music in advertising imposes a powerful effect on viewers. Thus, music artists generate revenues through music ads production (Bunny Studio Writing, 2020). At the moment the use of music ads is down, however music artists can take advantage of this opportunity once the Covid-19 situation has improved and rack in some much-needed income. Therefore, music artists have a number of ways in which they garner revenues to sustain their lives during this torrid time. Artists can aggressively market their music by directly connecting with fans from their own homes, using Twitch, Instagram, TV, and other internet gadgets.

Monetisation methods

Monetisation is defined as a process of converting musical products into money for the purposes of earning a living. In this method, music artists add members to their channels to enable early or exclusive access to content, virtual gathering, and paid to comment feature. Tencent Music Entertainment, for example, released data indicating that Tencent musicians were receiving exclusive revenue increase (Stassen, 2021). The music industry consists of artists, songwriters, producers, performers, composers, lyricists and the live sector (What Is the Music Industry? - Definition & Facts, 2021). Hence in future, there will be reduced fan to artistic interface and the internet will be controlling the music industry. Therefore, all the above -mentioned components are being encouraged to unite and engage with followers using new ways for strong and long-term connection with the audience and ensure a successful global music industry (Aponte, 2011).

The Suggested Musical arts survival model

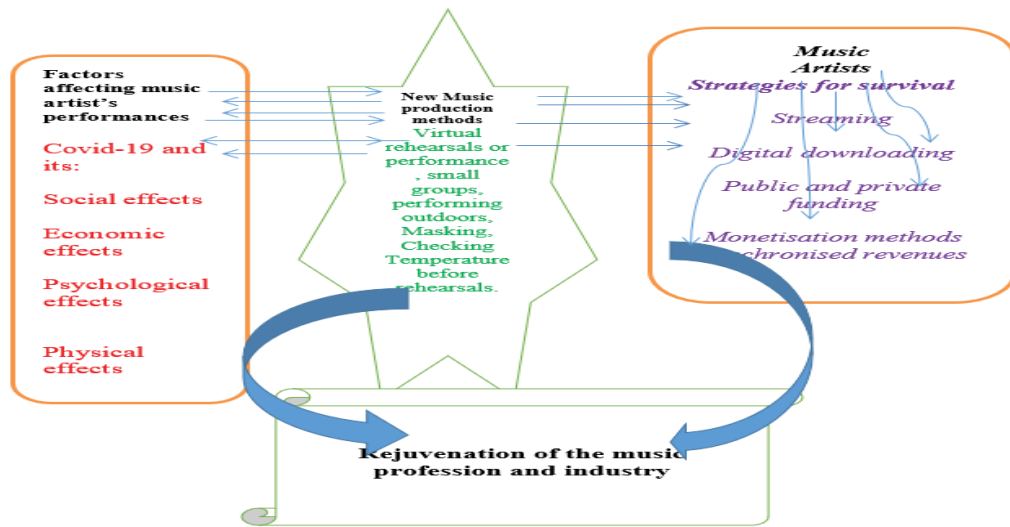


Figure 1: The Suggested Musical arts survival model

The study presents a multi-dimensional musical arts survival model to explore how music artists can survive the current onslaught and aftermath of the Covid-19 pandemic. The model may be utilised as a framework for creative arts survival even after the pandemic has gone. Ideas propounded by Hall (2020) and Vance et al. (2021) presented in this study were incorporated to come up with the model.

Due to the Covid-19 pandemic, artists are facing a torrid time in bouncing back in the performance scene as live shows have been cancelled worldwide. In addition, artists are struggling to overcome the social, physical psychological, and economic challenges imposed by the Covid-19 contagion. Therefore, this study is proposing how music artists can rebound into the music industry and take control of their carrier and lives again. Hence for artists to fight back the deadly disease, they are encouraged to engage in the following methods as a way for rejuvenating the music industry. The strategies involve; streaming, digital downloading, public and private funding, and monetisation methods.

Firstly, as noted by Swarbrick et al, (2021), artists have to adopt new methods to produce music for their fans following Covid-19 rules. Artists need to conduct virtual rehearsals or performances, small groups, and performing outdoors. The virtual performance brings a live show directly in the comfort of one's home. They are live-streamed on sites such as YouTube and Facebook, Song kick, and

Melody VR. The artist performs from a concert venue or a studio (deLahunta, 2002).

Virtual concerts are entertaining and suitable for both the fans and artists. Fans get a chance to support artists in their living rooms. To watch virtual performance fans should sign up to the artist's channel and receive an exclusive link, or buy tickets online and use them to log on to a server to watch the show. Artists like Billie Elish, Dua Lipa, Kaiser Chiefs, and Tom Grennan have performed virtual concerts. However, MelodyVR offers modern approaches of providing entertainment to a variety of fans (Swarbrick, et al., 2021). Digital downloads denote the digital transfer of music from the internet or a device capable of decoding it and playing it back. An example of a digital file is an MP3, thus music artist can upload their music on the internet to enable digital downloads of their works for a certain amount. In return, music artists get back some revenue (Wunderlich, 2018).

Desperate situations require frantic measures as well. Music artists around the world are being forced to be innovative concerning how they can market their products and sustain their lives due to coronavirus. There is a new crop of music artists who are performing on balconies in some cases, their neighbours and music fans support them by paying for the performances that would have been showcased. According to Taylor (2020), in different countries, people have responded to the long days of anxiety and boredom, by singing for each other on their balconies, windows, and rooftops to applaud and show gratitude to each other. Therefore, music artists can adopt the certain aspects of the multi-dimensional musical arts survival model that is relevant to a specific environmental setup to keep in touch with their audience and also take it as an opportunity to generate some income for their sustenance.

Conclusion

The Covid-19 pandemic had devastating consequences on the music industry as live shows were banned. This study sought to analyse how selected music artists who perform diverse genres were battling the Covid-19 contagion for survival, and present initiatives that may need to be taken at all levels as a collective responsibility to ensure the music sector survives. Research results exposed that due to Covid-19, immense suffering occurred as music artists faced economic, physical, psychological, and social challenges as they try to

survive the pandemic and its effects. The study suggested a multi-dimensional model on how musicians could survive the pandemic in 'the new normal'. Thus, techniques for survival as music artists included monetisation methods, synchronised revenues, public and private funding, streaming, digital downloads, and physical sales of recorded music.

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