

Professional Impact of the COVID-19 Pandemic on the Musician	
Kakali Saha, Ph.D. Research Scholar https://orcid.org/0000-0001-8312-9886	Dr. Santosh Kumar, Assistant Professor https://orcid.org/0000-0002-2745-178X
Dept. of Music, Sikkim University, Gangtok Sikkim, India	
Ankita Saha, Ph.D. Research Scholar Dept. of Instrumental Music, Faculty of Performing Arts, Banaras Hindu University, Varanasi, Uttar Pradesh, India https://orcid.org/0000-0002-1334-0659	
Correspondence: Kakali Saha E-mail: kakalibhanja@gmail.com	

Abstract

The covid-19 pandemic has affected all walks of life worldwide. Most of the professionals were affected due to the imposed ban on social gatherings. The arts and creative industry were one of the worst affected sectors, however, there is a limited number of studies related to this. Therefore, a study was undertaken to assess the professional impact of the COVID-19 pandemic on musicians. A descriptive study was done with the help of a structured questionnaire in google form which was shared through social media among musicians mainly from India and other countries. The questionnaire assessed the impact of COVID-19 in various aspects of the profession, i.e., the teaching of music, music performance, practice or riyaz, and overall economic impact.

Keywords: Covid-19, Music Profession, Economy, Creative Industry

Introduction:

Coronavirus disease 2019 (COVID-19) was first identified in the Wuhan province of china(Page et al., 2021) in December 2019. World Health Organization declared COVID-19 as a Pandemic on 11th March 2020, when cases increased to 13 fold outside China(Cucinotta & Vanelli, 2020). Since the beginning of the pandemic, WHO recommended, self-isolation and social distancing, which was imposed even in countries without any reported cases in the beginning. Apart from the mortality and morbidity due to COVID-19, all walks of life suffered due to the imposed ban on the social gathering which has remained one of the measures to break the chain of transmission of the virus since the beginning of this pandemic(World Health Organization, 2020, 2022).

Except for the healthcare and IT sectors, most of the sectors have suffered a major setback due to imposed restrictions, and the music industry and its related professionals also had to bear the brunt

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

of COVID-19(Denk et al., 2022; Henderson, 2021). Studies related to the effect of COVID-19 on the music industry and professionals are inadequate. Therefore, we undertook a study to assess the professional impact of COVID-19 on musicians.

Materials and Methods:

The study was done in the department of Music of Sikkim University during the period of the Covid-19 pandemic, to assess the professional impact of the COVID-19 pandemic among musicians. A descriptive study was undertaken with the help of a structured questionnaire in the google form and the link to this questionnaire was circulated through email and WhatsApp to musicians. The questionnaire was developed with different kinds of questions as follows.

- A. Questions related to demographic aspects i.e. Age, sex, nationality, etc.
- B. Questions related to the effect on the teaching of music.
- C. Questions related to the effect on music performance
- D. Questions related to the effect on practice or *riyaz* of music.
- E. Questions related to the economic impact on the musicians.

The questionnaire was initially validated by piloting among a few musicians, who are not included in the study.

Inclusion criteria: Musicians, who were willing to participate were included in the study.

Exclusion criteria: Incomplete entries, duplicate entries, or ineligible entries in the forms were excluded.

The Snowball sampling method was used for the recruitment of participants mainly from India and other countries. The google form was provided with an informed consent, which explained the purpose of the study and other terms and conditions following ethical principles. Participants were given adequate time for filling up the forms, and confidentiality was maintained following the Helsinki principle.

Data Analysis and Interpretation:

Three hundred musicians were approached and within a span of two months (from June 2020 to August 2020) 161 responses were received in the google form with a response rate of 53.67 % and four participants declined to participate after reading the consent form (Figure 1).

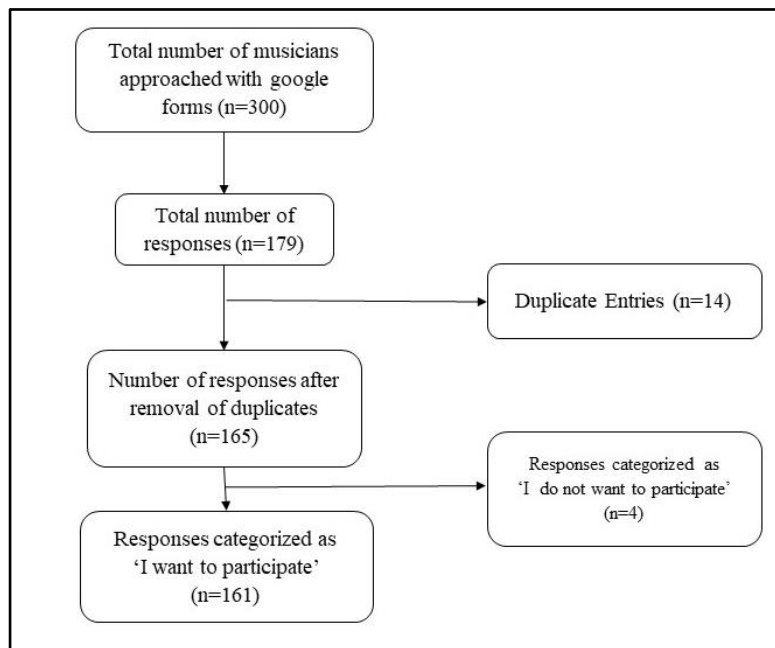
UGC-CARE enlisted & indexed in EBSCO International Database of Journals**Figure 1:** Flow chart of input sample size

Table 1: Demography of the sample (n=161)	
Characteristics of the participants	N (%)
Age	
Median(range) in years	36(18- 67)
Sex	
Male	125 (77.6%)
Female	36 (22.4 %)
Living Area Type	
Rural	22(13.7%)
Semi-urban	39(24.2%)
Urban	100(62.1%)
Nationality	
Indian	148(92%)
Other	13(8%)
Music main occupation	
Yes	136(84.5%)
No	25 (15.5%)
Other source of income	
Yes	35(21.7%)
No	126(78.3%)
Professional Experience	
Median(range) in years	10(1-45)

Table 1 shows the demographic details and characteristics of the participants. Among 161 Participants, 125 (77.6%) were males and 36(22.4%) were females, the majority of them (62.1%) were from the urban area and belonged to an age range of 18-67 years (median 36). In our sample, professional experience varied from 1-45 years (median 10)

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

Table 2: Country and state* of residence (n=161)			
Country of Residence	n	*State of Residence of participants from India	n
India	146	Arunachal Pradesh	1
Bangladesh	4	Assam	1
Nepal	2	Bihar	2
UAE	1	Chhattisgarh	1
Russia	1	Delhi (NCT)	8
Mauritius	1	Gujarat	1
Belgium	1	Haryana	2
England	1	Jammu & Kashmir	1
France	1	Jharkhand	3
Germany	1	Karnataka	10
Poland	1	Madhya Pradesh	4
USA	1	Maharashtra	8
		Punjab	5
		Rajasthan	1
		Sikkim	10
		Tamil Nadu	1
		Telangana	1
		Uttar Pradesh	26
		Uttarakhand	2
		West Bengal	58

Table 2 shows the country-wise and Indian state-wise distribution of the participants. According to nationality 148(92%) were from India and the rest were (8%) from other countries. Music was the main occupation in 136 (84.5%) participants and 78.3% of musicians were fully dependent on music as their source of income.

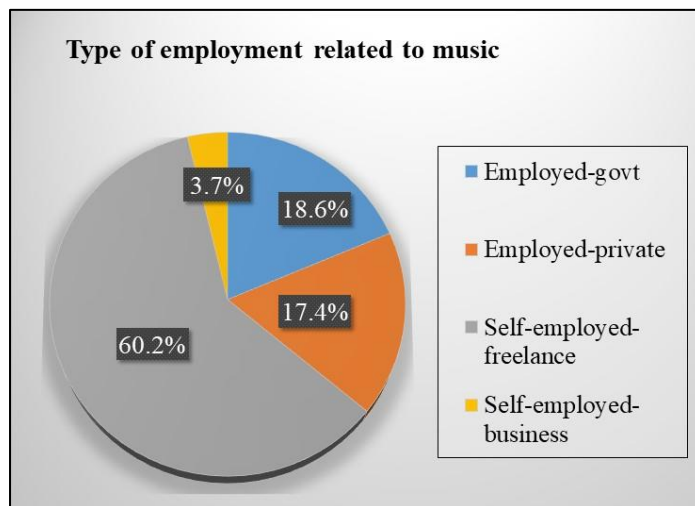


Figure 2: Type of employment related to music

Figure 2 shows the different categories of employment related to music and the distribution of musicians in a pie chart. A majority (60.2%) of the participants were self-employed freelancers.

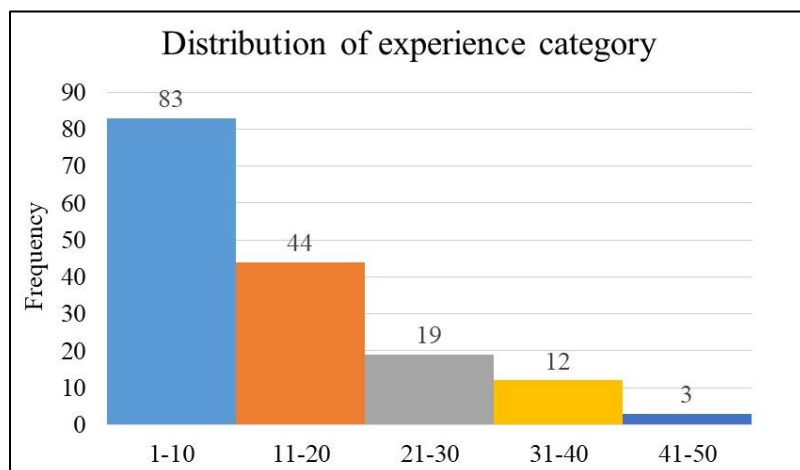
UGC-CARE enlisted & indexed in EBSCO International Database of Journals

Figure 3: Frequency distribution of the experience category of the participants

Figure 3 shows the distribution of the experience category of the musicians in a histogram. Nearly half of the participants (83 among 161) belonged to the 1-10 years of experience category.

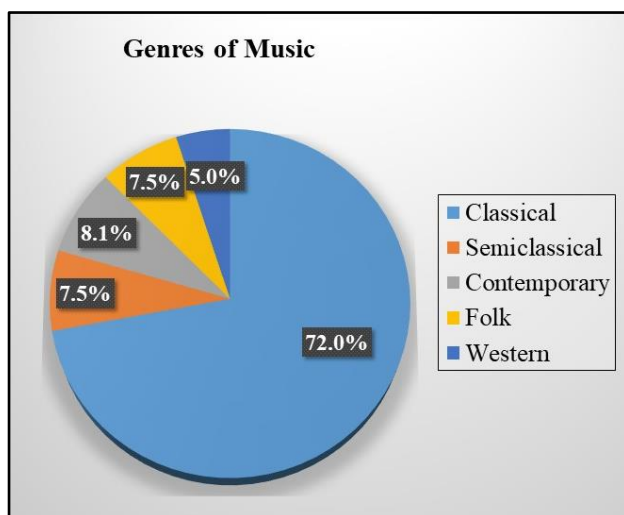


Figure 4: Genres of Music taught/performed.

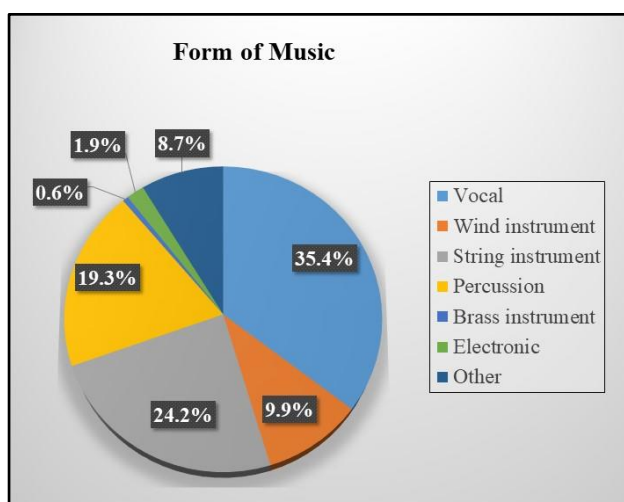


Figure 5: Forms of Music taught/performed.
Cumulative instrumental music 55.9%

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

Figure 4 shows, the majority of the participants (72%) belonged to the classical genres of music, and Figure 5 shows, 55.9 % either taught or performed instrumental forms of music.

Table 3: Impact of Covid-19 on teaching of music		n (%)
1. Are you involved in any kind of teaching of music?		
Yes		123(76.4%)
No		38(23.6%)
2. Do you think online music class is an effective alternative during Covid-19 pandemic?		
Strongly Disagree		05(3.1%)
Disagree		21(13%)
Neither agree nor disagree		26(16.1%)
Agree		86(53.4%)
Strongly agree		23(14.3%)
3. Do you think COVID-19 pandemic has affected your teaching of music? (n=123)		
Strongly Disagree		03(2.4%)
Disagree		06 (4.9%)
Neither agree nor disagree		14 (11.4%)
Agree		49 (39.9%)
Strongly agree		51 (41.5%)
4. Are you using any kind of technology (like online class) for your teaching during COVID pandemic? (n=123)		
Yes		100(81.3%)
No		23(18.7%)
5. Are you facing any kind of difficulty in the use of technology (like online class) during your teaching in this period? (n=123)		
Strongly Disagree		04(3.3%)
Disagree		26(21.1%)
Neither agree nor disagree		16 (13 %)
Agree		64 (52%)
Strongly agree		13 (10.6%)

Table 3 shows the responses of the participants related to the teaching of music. Among 161 participants 123(76.4%) were involved with the teaching of music and the majority (81.4%) of them agreed/ strongly agreed that their teaching was affected. Although a majority (81.3%) were using the online form of teaching during the pandemic, 62.6% of participants faced difficulty in the use of technology. However, 67.7% of participants either agreed or strongly agreed that online music class was an effective alternative during the Covid-19 pandemic.

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

Table 4: Impact of Covid-19 on performance of Music (N=161)		n (%)
1. Do you think COVID-19 pandemic has affected your performance of music?		
Strongly Disagree		03(1.9%)
Disagree		20(12.4%)
Neither agree nor disagree		06(3.7%)
Agree		58(36%)
Strongly agree		74(46%)
2. Any of your scheduled performances got cancelled due to COVID-19 pandemic?		
Yes		122(75.8%)
No		39(24.2%)
3. How many stage performances got cancelled? (n=122)		
1-10		86
11-20		18
21-30		5
>30		9
4. How many small group performances got cancelled? (n=122)		
1-10		79
11-20		8
21-30		6
>30		1
5. How many of your recording/auditions got cancelled? (n=122)		
1-10		73
11-20		10
>20		3
6. How many of your foreign tours got cancelled? (n=122)		
1-5		43
6-10		2
>10		1

Table 4 shows the impact on the performance of music. Nearly three fourth of the participant's performances got canceled due to COVID and 82% of participants agreed/ strongly agreed that the pandemic had affected their performance of music. Apart from this, Table 4 also shows the responses related to the number of stage/group performances, recordings, or foreign tours that got cancelled.

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

Table 5: Impact of Covid-19 on online Music performance (N=161)		n (%)
1. Have you done any online live music performances during COVID-19 pandemic?		
Yes		79 (49.1%)
No		82 (50.9%)
2. How many online live music performances have you done during COVID-19 pandemic? (n=79)		
1-10		75(94.9%)
11-20		2(2.5%)
>20		2(2.5%)
3. Have you received any kind of payment from online live performance during COVID-19 pandemic? (n=79)		
Yes		14(17.7%)
No		65(82.6%)
4. Do you think online music performance is an effective alternative during Covid-19 pandemic?		
Strongly Disagree		16 (9.9%)
Disagree		31(19.3%)
Neither agree nor disagree		34(21.1%)
Agree		70(43.5%)
Strongly Agree		10(6.2%)

Table 5 shows the responses related to online performance of music. Nearly half of the participants did some kind of online live musical performance and opined that online platform as an effective alternative during the pandemic. Amongst them 94.9% did at least 1-10 live music performances during that period, however, only 17.7 % received payment from online performances.

Table 6: Impact of Covid-19 on Riyaz(practice of music) (N=161)		n (%)
1. Do you think COVID-19 pandemic has affected your practice (Riyaz) of music?		
Strongly Disagree		33(20.5%)
Disagree		51(31.7%)
Neither agree nor disagree		20(12.4%)
Agree		41(25.5%)
Strongly Agree		16(9.9%)
2. How much is the effect of covid-19 pandemic on your practice (Riyaz) of music?		
I am practicing much less than before		25(15.5%)
I am practicing little less than before		22(13.7%)
I am practicing as usual		30(18.6%)
I am practicing little more than before		40(24.8%)
I am practicing much more than before		44(27.3%)

Table 6 shows the impact on riyaz or the practice of music. Only 35.4 % of participants gave the opinion that their practice was affected and 52.1% of participants practiced more during the pandemic period.

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

Table 7: Economic impact on Musician (N=161)		n (%)
1. Do you think that COVID-19 pandemic has affected you professionally as a musician?		
Strongly Disagree		06 (3.7%)
Disagree		03(1.9%)
Neither agree nor disagree		15(9.3%)
Agree		55(34.2%)
Strongly Agree		82(50.9%)
2. Do you think economically you got affected in any way during Covid-19 pandemic?		
Strongly Disagree		4(2.5%)
Disagree		13(8.1%)
Neither agree nor disagree		8(5%)
Agree		68(42.2%)
Strongly Agree		68(42.2%)
3. How much is the overall economic impact on you during covid-19 pandemic?		
My income is much less than before		93(57.8%)
My income is little less than before		37(23%)
My income is as usual		25(15.5%)
My income is little more than before		2(1.2%)
My income is much more than before		4(2.5%)
4. Have you received any kind of aid from government or private organization during COVID-19 pandemic?		
Yes		9 (5.6%)
No		152(94.4%)
5. Do you think, if you receive any kind aid during COVID pandemic, that would be of great help for your current financial condition?		
Strongly Disagree		4(2.5%)
Disagree		10(6.2%)
Neither agree nor disagree		21(13 %)
Agree		71(44.1%)
Strongly Agree		55(34.2%)

Table 7 shows the responses related to the economic impact on the musician. The majority of the participants (85.1%) agreed/strongly agreed that they were affected professionally as a musician. 84.4% of participants agreed/strongly agreed that economically they were affected and 80.8% of participants had less income than before. Although 78.3% of participants agreed/strongly agreed about the need for some aid for improving their financial condition, however only 5.6% received some kind of aid.

Discussion:

Our study explored the professional impact of the Covid-19 pandemic on musicians. The professional impact was evaluated through questions targeted into three major areas of the profession of music, i.e. teaching, performance, and practice(*riyaz*), along with questions related to overall economic impact were also present. The study involved 161 musicians from all over the world, however, the majority were from India and its neighboring countries. The teaching of music was affected during the pandemic due to the imposition of physical distancing (World Health Organization, n.d.), which resulted in the cancellation of music classes.

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

In our study, although a majority (81.3%) were using online teaching methods, however, 62.6% faced difficulty in the use of technology. The reasons may be, most of the musicians are not tech-savvy and they were learning the use of online platforms during the pandemic out of compulsion. Although they were using technology, however, 81.4% agreed/ strongly agreed that their teaching was affected by the pandemic. All over the world, including India, music is mainly taught in small groups or one-to-one, where during teaching, the teacher (*guru*) and student (*shishya*) can observe and follow each other in a closet space. In India, music is traditionally taught as an aural method (*Shruti*) in *guru shishya parampara*. Mogavi et al.(Hadi Mogavi et al., 2021) in 2021 have shown several barriers to online teaching of music: Staying focused, getting timely help from teachers, communication efficiency in group work, time-consuming learning, etc. Bisasuti et. al. have shown the limitations of online music lessons are, time consumption, unsatisfactory work-life balance and different perceptions of reality, difficulty in playing in a group, etc. however advantages are sharing of teaching materials and keeping track of all work done (Biasutti et al., 2021).

Bruin has shown in a qualitative study that adaptability in the pedagogical process resulted in effective teaching-learning in the online platform during Covid-19 and changing from, a 'monologic' to a 'dialogic' teaching method provided immediate feedback of student learning. In his study, one teacher expressed that, during online teaching, talking more during lessons helped the students to open up and express their views. Another teacher expressed, how online teaching became a 3-way learning environment as parents being at home, also supported the learning of their children(de Bruin, 2021).

In our study, 75.8% of participants' performance got canceled during the time of the pandemic. Due to the restrictions imposed, the creative industry has faced various short-term and long-term challenges like event cancellation, bankruptcy, redundancy, etc.(Khlystova et al., 2022). According to a report published on Denver Arts and Venues website in July 2020, nearly 8327 jobs and 344.6 million dollars in sales revenue were lost in Colorado's music industry from April to July 2020(Hunt & Seman, 2020). Another report on the effect of the pandemic on European industries in a comparative graphical representation shows the graph of the cultural & creative industry has an extended 'U/L' shape compared to the shallow 'v' shape of the digital or healthcare sector(Maarten VET et al., 2021).

However, Covid-19 has taught us to adapt and evolve and nearly 50% of the participants in our study performed online during that period. Live music performance plays a very critical role for the performer and also the consumer of music, as the look, feel and overall experience of it cannot be compared with performance on a virtual platform. According to Lefebvrian analysis, Taylor et al. in an article titled, 'Crisis as a catalyst' shows, live music space has both spatial and temporal qualities, it is perceived through our senses: each live music space produces a distinct kind of sensation regarding, sight, sound, and smell. In a bar, the sound of live music would be mixed with the 'unmistakable mingling of sweat, drinks, and smoke.' According to Taylor et al., the economics of live music space depends on some set practices which is being challenged during COVID, and musicians are adapting to this 'new normal' by turning themselves to live streaming, where they can maintain their practice and also their relationship with the audience(Taylor et al., 2021). Popa et al. in 2021 opined that the cultural and creative sector has got a serious weakness in that, during the crisis period it is regarded as non-essential by society. However, the distinct character of the cultural and creative industry is that it flourishes through enjoyment and relaxation

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

during direct contact with the consumer. Although for economic sustainability, the world has been forced to move virtually, online consumption of culture does not fulfill the need of stakeholders(Popa et al., 2021). In our study also, 82.6% of the participants did not receive any payment for online performance.

From a different perspective, Carbedo-Mas et al. have shown in the Spanish population, the consumption of music increased during the period of lockdown and being confined to their home, people could perceive the value of music in personal and social well-being (Cabedo-Mas et al., 2020). Vidas et.al. have shown that music listening was an effective coping strategy to manage stress during the time of COVID-19 among Australian University students(Vidas et al., 2021).In the article 'Music has no borders' Fraser et al. showed, bonding is provided in an online platform where well-known or lesser-known musicians, orchestras, and groups can broadcast their shows and reach out across the border to the global community(Fraser et al., 2021). John Durham Peter refuted the idea that communication must be based face-to-face in his book, 'Speaking into the Air'(Couldry, 2005; Peters, 1999). In 2020 just before the Australian govt. announced a national lockdown, Melbourne Digital Concert Hall (MDCH) was founded by musicians Adele Schonhardt and Chris Howlett and the arts manager to support musicians, who had lost their work due to the lockdown. In the monetized streaming models of MDCH, online streaming was done of the performance of musicians in empty halls and this MDCH model addressed three negative impacts of the pandemic- loss of work, identity, and community(Vincent, 2022). The pandemic has taught us, that the entertainment industry needs to bridge the gap between the entertainer and the audience by focusing more on E-entertainment facilities (Eze et al., 2021).

In an article published in The Sydney Morning Herald, interviewed musicians expressed their insecurities and fear related to their health and finance however they also told, the pandemic had given also the opportunity to create art(Cooper, 2020). In our study, 52.1% of participants did more practice during the pandemic time than before. Iniguez et al. (López-Íñiguez et al., 2022)examined the coping ability of professional musicians during the pandemic, and musicians were assessed about their concerns related to their personal health, the health of loved ones, financial concern, unstable situation, and availability of foods. Their study has shown, internally self-motivated musicians were more resilient during the pandemic and could maintain their practice, however externally motivated musicians faced a reduction in their practice time. He has also opined that policy should be formulated to support musicians during crisis periods like pandemic situations. In our study also, the majority of the participants (78.3%) agreed/strongly agreed to some kind of financial aid.

The strength of our study is that to the best of our knowledge this is the first study on the professional impact of the COVID-19 pandemic among musicians, assessing the effect of COVID-19 on almost all the possible aspects of the music profession. The limitation of our study is that we could include only those musicians, who were accessible online through the different social media platforms. We also did not perform any post hoc analysis between the subgroups. Further research can be undertaken to assess the situation of the musician in the post-pandemic period by taking a larger sample size and also including the musicians who are not accessible online and are not tech-savvy.

UGC-CARE enlisted & indexed in EBSCO International Database of Journals**Conclusion:**

Covid-19 has affected all walks of life and the creative industry is one of the worst affected sectors during the pandemic. The study has shown how the musicians were affected professionally in different aspects, in terms of teaching, performance, practice, and also economically. As a survival strategy, they adapted themselves to the virtual environment, but they faced difficulties due to multiple reasons. Although a majority of them were affected professionally however only very few musicians received any aid.

Authors strongly believe that musicians should be able to adapt themselves to the changing scenario during a pandemic-like situation. Governments and other organizations also should take into consideration helping the profession of music by giving aid or technological help during the time of need.

Conflict of Interest: None to declare

Acknowledgments:

We wish to thank all our interviewers for participating in our study and providing the necessary information.

References:

- Biasutti, M., Antonini Philippe, R., & Schiavio, A. (2021). Assessing teachers' perspectives on giving music lessons remotely during the COVID-19 lockdown period. *Musicae Scientiae*. <https://doi.org/10.1177/1029864921996033>
- Cabedo-Mas, A., Arriaga-Sanz, C., & Moliner-Miravet, L. (2020). Uses and Perceptions of Music in Times of COVID-19: A Spanish Population Survey. *Frontiers in Psychology*, 11, 606180. <https://doi.org/10.3389/fpsyg.2020.606180>
- Cooper, N. (2020). *For musicians Tim Minchin and Didirri Peters, the collapse of the touring industry opens door to creativity*. The Sydney Morning Herald. <https://www.smh.com.au/culture/music/for-musicians-collapse-of-touring-industry-opens-door-to-creativity-20200403-p54gpx.html>
- Couldry, N. (2005). *Media Rituals-A critical approach* (2005th ed.). Routledge.
- Cucinotta, D., & Vanelli, M. (2020). WHO Declares COVID-19 a Pandemic. *Acta Bio Medica : Atenei Parmensis*, 91(1), 157. <https://doi.org/10.23750/ABM.V91I1.9397>
- de Bruin, L. R. (2021). Instrumental Music Educators in a COVID Landscape: A Reassertion of Relationality and Connection in Teaching Practice. *Frontiers in Psychology*, 11. <https://doi.org/10.3389/FPSYG.2020.624717/FULL>
- Denk, J., Burmester, A., Kandziora, M., & Clementid, M. (2022). The impact of COVID-19 on music consumption and music spending. *PLOS ONE*, 17(5), 1–21. <https://doi.org/10.1371/JOURNAL.PONE.0267640>
- Eze, V., Okonkwo, U. U., Ezeugwu, C. A., & Ukwueze, C. (2021). COVID-19 and the Entertainment Industries in Nigeria Dramatic literature View project objectification of Women in Contemporary Nigerian Drama View project. *Article in Rupkatha Journal on Interdisciplinary Studies in Humanities*. <https://doi.org/10.21659/rupkatha.v13n1.09>

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

- Fraser, T., Crooke, A. H. D., & Davidson, J. W. (2021). "Music Has No Borders": An Exploratory Study of Audience Engagement With YouTube Music Broadcasts During COVID-19 Lockdown, 2020. *Frontiers in Psychology*, 12. <https://doi.org/10.3389/FPSYG.2021.643893/FULL>
- Hadi Mogavi, R., Zhao, Y., Ul Haq, E., Hui, P., & Ma, X. (2021). Student Barriers to Active Learning in Synchronous Online Classes: Characterization, Reflections, and Suggestions. *L@S 2021 - Proceedings of the 8th ACM Conference on Learning @ Scale*, 101–115. <https://doi.org/10.1145/3430895.3460126>
- Henderson, M. (2021). *How COVID-19 exposed music industry fault lines and what can be done* | UNCTAD. <https://unctad.org/news/how-covid-19-exposed-music-industry-fault-lines-and-what-can-be-done>
- Hunt, M., & Seman, M. (2020). *Initial Impacts of the COVID-19 Crisis on the Music Industry in Colorado and the Denver Metropolitan Region*. https://www.artsandvenuesdenver.com/assets/doc/Music_Industry_COVID_Final-bcc2026e10.pdf
- Khlystova, O., Kalyuzhnova, Y., & Belitski, M. (2022). The impact of the COVID-19 pandemic on the creative industries: A literature review and future research agenda. *Journal of Business Research*, 139, 1192–1210. <https://doi.org/10.1016/J.JBUSRES.2021.09.062>
- López-Íñiguez, G., McPherson, G. E., & Zarza Alzugaray, F. J. (2022). Effects of Threat and Motivation on Classical Musicians' Professional Performance Practice During the COVID-19 Pandemic. *Frontiers in Psychology*, 13, 48. <https://doi.org/10.3389/FPSYG.2022.834666/BIBTEX>
- Maarten VET, J. DE, Nigohosyan, D., Núñez Ferrer, J., Gross, A.-K., Kuehl, S., & Flickenschild, M. (2021). *Impacts of the COVID-19 pandemic on EU industries*.
- Page, J., Hinsaw, D., & Mccay, B. (2021, February 26). *In Hunt for Covid-19 Origin, Patient Zero Points to Second Wuhan Market* - WSJ. The Wall Street Journal. <https://www.wsj.com/articles/in-hunt-for-covid-19-origin-patient-zero-points-to-second-wuhan-market-11614335404>
- Peters, J. D. (1999). *Speaking into the air : a history of the idea of communication*. The university of Chicago Press.
- Popa, N., Pop, A. M., Marian-Potra, A. C., Cocean, P., Hognogi, G. G., & David, N. A. (2021). The Impact of the COVID-19 Pandemic on Independent Creative Activities in Two Large Cities in Romania. *International Journal of Environmental Research and Public Health* 2021, Vol. 18, Page 7674, 18(14), 7674. <https://doi.org/10.3390/IJERPH18147674>
- Taylor, I. A., Raine, S., & Hamilton, C. (2021). Crisis as a catalyst for change: COVID-19, spatiality and the UK live music industry. *IASPM Journal*, 11(1), 6–21. [https://doi.org/10.5429/2079-3871\(2021\)V11I1.3EN](https://doi.org/10.5429/2079-3871(2021)V11I1.3EN)
- Vidas, D., Larwood, J. L., Nelson, N. L., & Dingle, G. A. (2021). Music Listening as a Strategy for Managing COVID-19 Stress in First-Year University Students. *Frontiers in Psychology*, 12. <https://doi.org/10.3389/FPSYG.2021.647065/FULL>
- Vincent, C. (2022). The impacts of digital initiatives on musicians during COVID-19: examining the Melbourne Digital Concert Hall. <https://doi.org/10.1080/09548963.2022.2081488>

UGC-CARE enlisted & indexed in EBSCO International Database of Journals

<https://doi.org/10.1080/09548963.2022.2081488>

World Health Organization. (n.d.). *COVID-19: Physical Distancing*|WHO Western Pacific. Covid-19 Outbreak/ Information for the Public. Retrieved August 1, 2022, from <https://www.who.int/westernpacific/emergencies/covid-19/information/physical-distancing>

World Health Organization. (2020). *Coronavirus disease (COVID-19): Small public gatherings*. Corona Virus Disease 2019. <https://www.who.int/emergencies/diseases/novel-coronavirus-2019/question-and-answers-hub/q-a-detail/coronavirus-disease-covid-19-small-public-gatherings>

World Health Organization. (2022). *Advice for the public*. Coronal Virus Disease(Covid-19). <https://www.who.int/emergencies/diseases/novel-coronavirus-2019/advice-for-public>