BILATERAL PROJECT REPORT

IMPACT OF QUARANTINE DUE TO COVID-19 ON THE MUSIC INDUSTRY IN SLOVENIA AND BOSNIA AND HERZEGOVINA

Doi: 10.61432/BPCMZRAetal2023

FUDŠ

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CONTENTS

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PREFACE

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.

FUNDING

The research was supported by the ARIS agency from Slovenia and Ministry of Scientific and Technological Development and Higher Education Republic of Srpska.

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We would like to thank every musician who—despite the pandemic—took the time to participate in our study; their contribution to this research has been crucial in understanding part of the music industry in Slovenia and Bosnia and Herzegovina struggles during the complex times. We also express our gratitude to all the societies, associations, institutions, and colleagues who kindly helped us by distributing the survey across the contexts of study. This article was compiled thanks to a bilateral project in the framework of scientific-technological cooperation between the Government of Republic of Srpska and the government of Slovenia that took place in 2021 and 2023.

Authors

1. INTRODUCTION

1. 1. TITLE OF THE RESEARCH PROJECT

Impact of quarantine due to COVID-19 on the music industry in Slovenia and Bosnia and Herzegovina

1. 2. PROJECT DESCRIPTION

On December 31, 2019, the WHO was informed of several pneumonia cases of unknown cause in the Chinese city of Wuhan. This disease, named COVID-19, hit societies around the world hard, and countries recommended their citizens to limit their social life as much as possible and stay at home (Mićić and Mastilo, 2022). Countries also mandated restrictions on social activity, with the severity of the restrictions varying between countries (World Health Organization, 2020). All EU Member States adopted similar measures and geared up for a potential further spread of the virus with the following measures: (1) closure of educational institutions, (2) restrictions on border crossings, (3) restrictions on public life, (4) work from home.

Debate and discussion about the definitions and usage of the terms 'cultural' or 'creative' industries in relation to the arts continued into the present (Caust, 2015) (Vlasenko 2023). The COVID-19 crisis affected people's quality of life and livelihoods and continues to do so (Chan, 2020) until a suitable vaccine and cure are found. We researched how COVID-19 influenced this in the creative sector. Millions of people worked in the creative sector around the world (Županović and Krivokapić, 2020). This sector, together with tourism, was most affected (Pjerotić et al., 2016).

The impact of the COVID-19 pandemic on the cultural economy posed a significant threat to inclusion and workforce diversity (Eikhof, 2020). There were plenty of self-employed people who were not able to earn enough to survive (Raspor et al., 2020). Larger companies were forced into layoffs. During the coronavirus outbreak, the events industry was hit financially by a large number of cancellations — exhibitions, live music shows, conferences, weddings, parties, corporate events, brand launches, trade shows, and more (Ozili & Arun, 2020) (Seetharaman, 2020). As the creative industry covers a very wide range of different activities, we focused only on the music industry. COVID-19 brought great challenges to this segment. It was necessary to ensure more (health) safety, both among providers (employees) and visitors (Shevchenko 2023). From this point of view, ICTs were offered as appropriate tools to minimize contact and consequently reduce the chances of virus transmission. It was necessary to find new business models that would enable musicians to survive.

1. 3. OBJECTIVES OF THE PROJECT

The main objective of the project was to investigate the consequences of the COVID-19 virus on the music industry in Slovenia and Bosnia and Herzegovina and to study the possibilities of using ICT in the music industry to find new business models. The research project focused on achieving three main objectives: scientific, practical, and theoretical.

Scientific objectives - the scientific objective is to detect the consequences of COVID-19 on music industry in both countries

Practical purpose – the practical goal of the research is to prepare a set of applications of ICT solutions that would be applicable in the music industry, and to provide starting points for new business models for this sector.

Theoretical Purpose:

- Description-Description of the current situation.
- Analysis – We will clarify the effects of COVID-19 on music industry and explore the responses of the countries on it.
- Evaluation-Assessment of the effects of government action on music industry and to draw attention to strengths and weaknesses.
- Suggestions - we will suggest options for different use of ICT solutions and business models.

1. 4. METHODOLOGICAL APPROACH TO RESEARCH

Several research methods (both general and specific) were used in this study.

General scientific methods that were employed include:

- Content analysis (quantitative and qualitative).
- The comparative method was used to identify similarities and differences in terms of objectives, structure, impact, and effects in both countries under investigation.

In addition, specific scientific methods were utilized, including:

- Analytical-synthetic method.
- Statistical method.
- Method of deduction and induction.

1. 5. RESULTS

The basic starting point of this research was to determine the effects of COVID-19 on the music industry in both countries and to examine the measures taken by governmental institutions. The survey led to many very important results.

(1) Firstly, an in-depth understanding of the impact and implications of COVID-19 in both countries on the music industry and other activities was gained.

(2) (2) Insights into two cases, i.e., Bosnia and Herzegovina and Slovenia, were obtained.

(3) (3) The results could be used to benefit policymakers, scientists, music industry institutions, and visitors to music events, finding synergies and optimizing the promotion of the music industry.

(4) (4) In the future, researchers from the institutions would be involved in writing joint scientific articles and exchanging good practices.

1. 6. WORKFLOW

The first year of cooperation (2021) was focused on literature reviews and statistical data analysis in both countries. All these relationships were subjects of study and comparison. Both countries were judged through the prism of weaknesses and strengths in terms of past work and experience. In the first period of research, communication on academic and other issues took place via email, phone, and video-conference calls. Visits and exchanges of good practice were followed.

The second year of research (2022) focused on empirical work, which mainly covered in-depth, partially structured interviews with relevant music industry actors in both countries. The major part of this research focused on writing common sign-outs at international conferences and in magazines and the introduction of new insights in teaching subjects at faculties in Slovenia and Bosnia and Herzegovina. The main activities covered the residence of Slovenian researchers in Bosnia and Herzegovina and vice versa, mainly due to the nature of the qualitative methodology of research.

At the end of the project, the partners prepared the following: common scientific articles—publications in international scientific journals or at conferences and the creation of a proposal to apply for a joint project. In addition, a work report was made in conclusion of the research.

2. 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 favourite 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 (Rozalia Gabor et al., 2023). 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 Herzegovina'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"?

In order 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.

3. 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 (Raspor et al., 2019). 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 significantly 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.

3. 1. 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 capitalise 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 an 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 of 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.

3. 2. PROFESSIONS IN THE MUSIC INDUSTRY

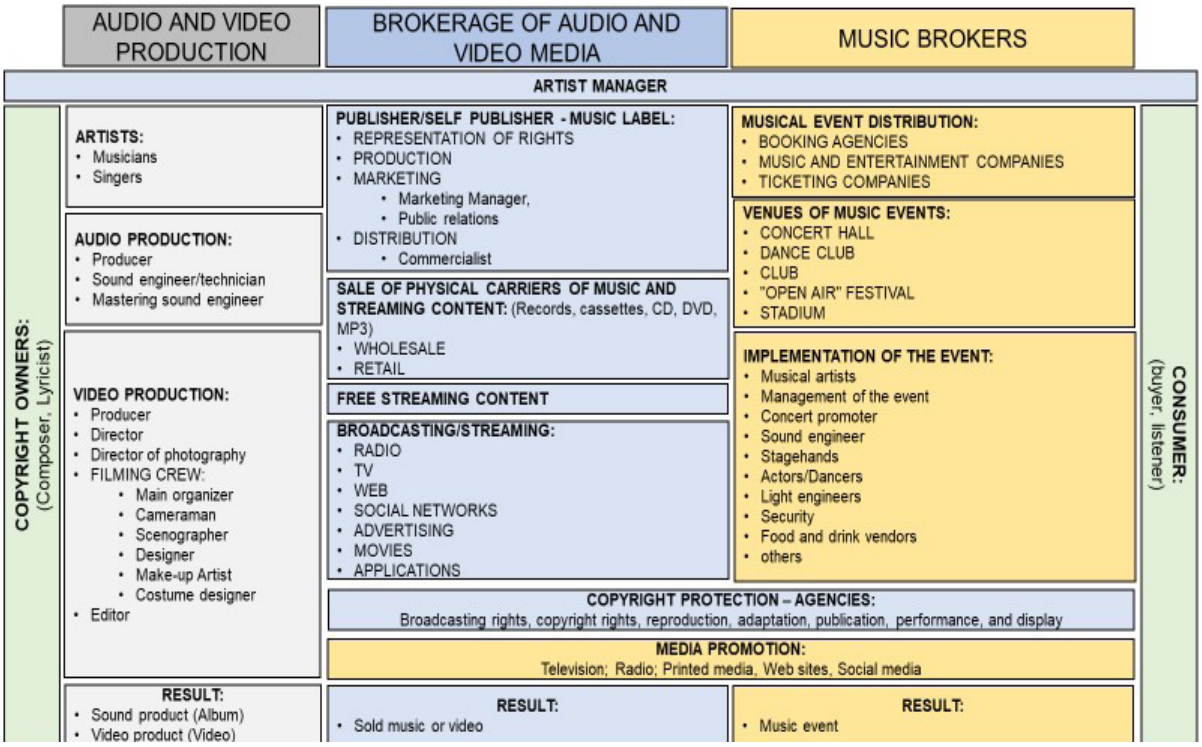
Before 2020, while the music industries were gaining strength, in many places they were also characterized as a sector 'that runs to a large degree on luck, timing and public sentiment, and where many of the places where security could be previously maintained are eroding' (Strong & Cannizzo, 2020). 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 consisted 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 organises 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



Source: (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 towards 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.

3. 3. 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 methodology 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) (Ljubotina and Raspor, 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 eco-

nomic/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 in order 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

Source: author's calculation

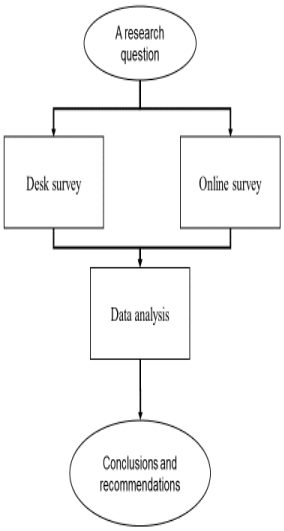
3) The next category of measures includes stimulus measures such as loans, compensations, guarantee schemes, tax rebates, etc. These measures aim to boost spending, increasing demand for goods and services, and leading to positive spillover effects on employment rates. This leads to more people having 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 took into account 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).

4. METHODOLOGY AND SAMPLE

For this research, we analysed historical data. In this paper, we have followed the following methodology. It includes three steps as shown (Figure 1):

Figure 1. Research methodology



Source: author's calculation

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

1) A desk research where we analyzed 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?"

5. DESCRIPTIVE STATISTICS OF THE SURVEY

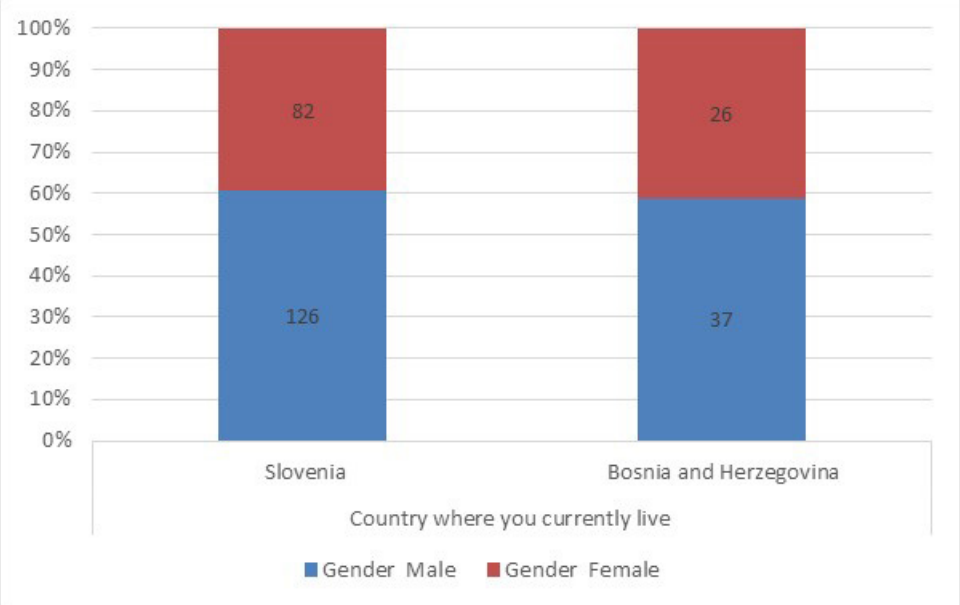
5. 1. DEMOGRAPHIC DATA

5. 1.1. Gender

We can see from the Figure, that overall, there are 163 males and 108 females, resulting in a grand total of 271 individuals:

- In Slovenia: There are 126 males and 82 females, making a total of 208 individuals.
- In Bosnia and Herzegovina: There are 37 males and 26 females, making a total of 63 individuals.

Figure 2. Gender



Source: author's calculation

5. 1.2. Age

The average or mean age in the dataset is 43.36 years. The standard deviation is 12.5 years, suggesting that the ages in the dataset vary around the mean by this amount. The minimum age in the dataset is 16 years. The maximum age in the dataset is 79 years.

5. 1.3. Number of members in your household

The average number of members in the households is 2,99. The standard deviation is 1.392, suggesting that the number of household members varies around the mean by this amount. The minimum number of members in a household is 1. The maximum number of members in a household is 10.

5. 1.4. Musical activities

The average or mean duration of income-generating musical activities is 19.67 years. The standard deviation is 15.056, indicating the extent to which individual reported durations deviate from the mean.

5. 1.5. Role

This table and figure provides information about the distribution of individuals in different roles related to music based on their country of residence.

- Musicians (instrumentalists and vocalists): In Slovenia, there are 140 musicians, and in Bosnia and Herzegovina, there are 34. The total count for musicians is 174.
- Managers: In Slovenia, there are 5 managers, and in Bosnia and Herzegovina, there are 10. The total count for managers is 15.
- Musical event organizers: In Slovenia, there are 12 musical event organizers, and in Bosnia and Herzegovina, there are 3. The total count for musical event organizers is 15.
- Producers: In Slovenia, there are 5 producers, and in Bosnia and Herzegovina, there is 1. The total count for producers is 6.
- Support (Sound Master/Technician; Stagehands; Actors/Dancers; Lightmen):
- In Slovenia, there are 15 individuals in support roles, and in Bosnia and Herzegovina, there are 6. The total count for support roles is 21.

Public relations/marketing:

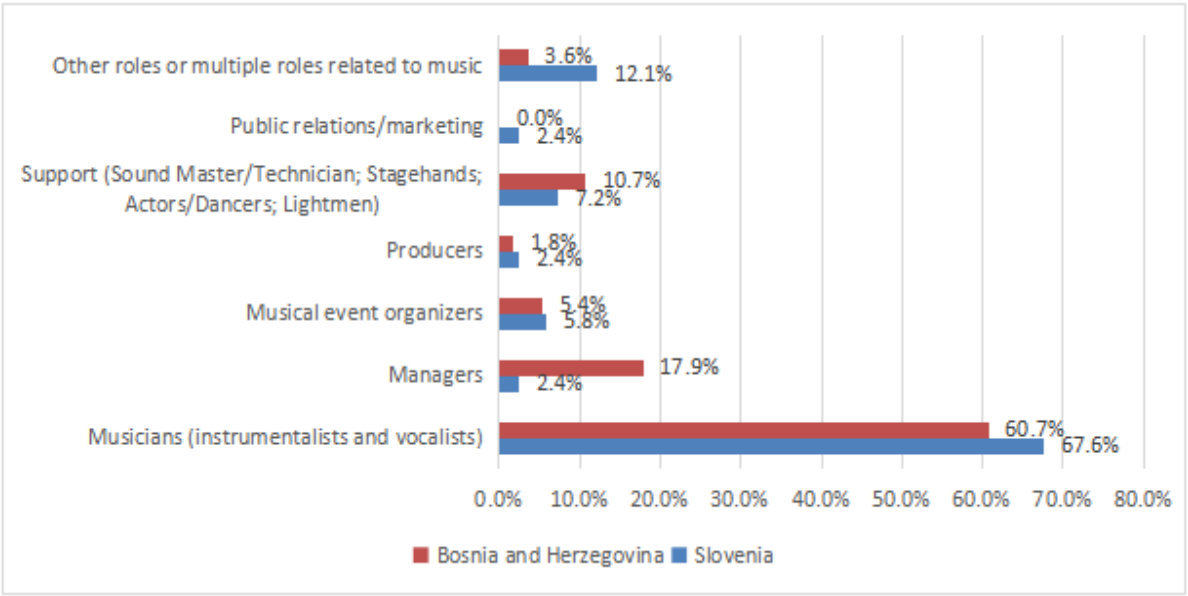
- In Slovenia, there are 5 individuals in public relations/marketing roles, and in Bosnia and Herzegovina, there are 0. The total count for this role is 5.
- Other roles or multiple roles related to music: In Slovenia, there are 25 individuals in other roles or multiple roles related to music, and in Bosnia and Herzegovina, there are 2. The total count for this category is 27.
- Total: The last row provides the overall count for each country and the combined total across both countries. In this case, there are 207 individuals in Slovenia, 56 in Bosnia and Herzegovina, and a total of 263 individuals across both countries.

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
Total	207	56	263

Source: author's calculation

Figure 3. Role



Source: author's calculation

5. 1.6. Circle the genre of music that you mostly deal with.

This table and figure provides information about the distribution of individuals based on the type of music and their country of residence. Let's break down the information:

- Folk music: In Slovenia, there are 3 individuals interested in folk music, and in Bosnia and Herzegovina, there are 11. The total count for folk music enthusiasts is 14.
- Classical, artistic, serious music: In Slovenia, there are 74 individuals interested in classical, artistic, serious music, and in Bosnia and Herzegovina, there are 18. The total count for this category is 92.
- Jazz: In Slovenia, there are 11 individuals interested in jazz, and in Bosnia and Herzegovina, there are 4. The total count for jazz enthusiasts is 15.

- Popular music (Pop, Rock, Hip hop, Techno, Rap, Reggae, Country, Rock'n'roll, ...): In Slovenia, there are 94 individuals interested in popular music, and in Bosnia and Herzegovina, there are 19. The total count for enthusiasts of popular music is 113.
- Folk entertainment music: In Slovenia, there are 14 individuals interested in folk entertainment music, and in Bosnia and Herzegovina, there are 7. The total count for this category is 21.
- Dance music: In Slovenia, there are 2 individuals interested in dance music, and in Bosnia and Herzegovina, there are 0. The total count for dance music enthusiasts is 2.
- Total: The last row provides the overall count for each country and the combined total across both countries. In this case, there are 198 individuals in Slovenia, 59 in Bosnia and Herzegovina, and a total of 257 individuals across both countries.

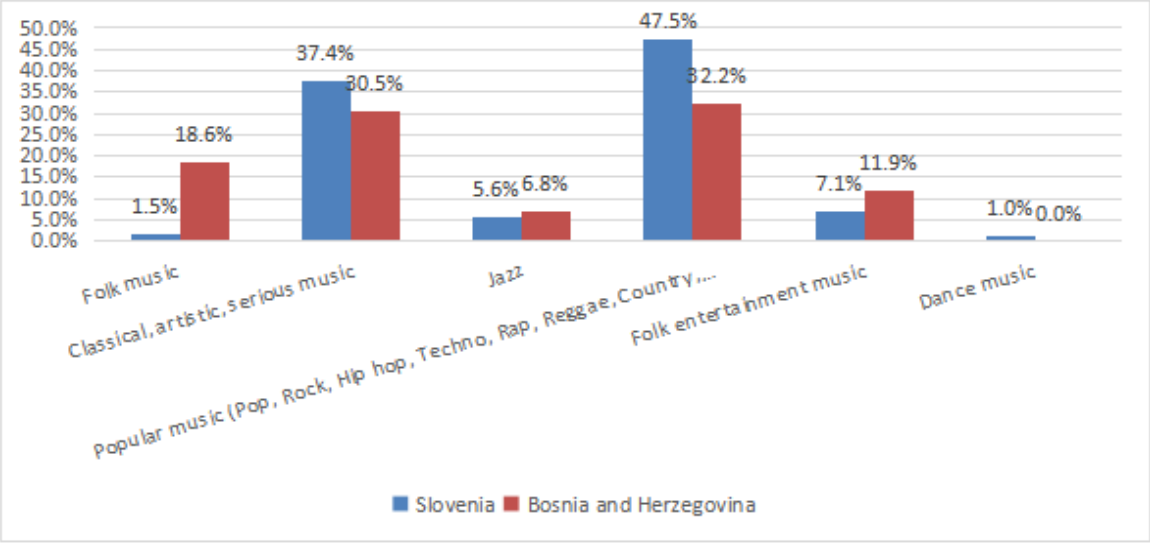
In summary, the table illustrates the distribution of individuals based on their musical preferences and the country of residence.

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

Source: author's calculation

Figure 4. Music genre



Source: author's calculation

5. 1.7. Career change during the pandemic

This figure presents responses to a question about considering a permanent career change during the pandemic (2020 and 2021) in two countries: Slovenia and Bosnia and Herzegovina.

Slovenia:

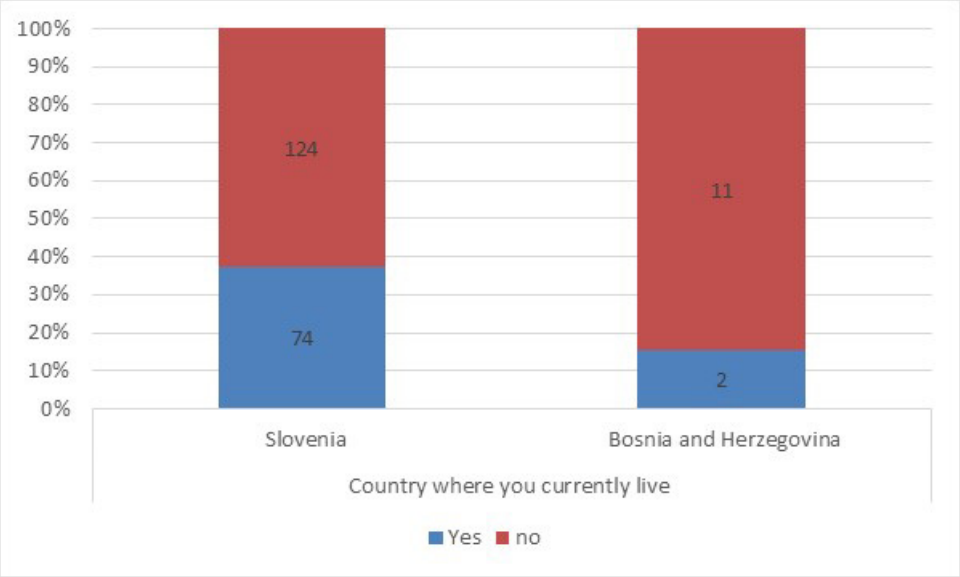
- 74 individuals responded "Yes," indicating that they have considered making a permanent career change during the pandemic.
- 124 individuals responded "No," indicating that they have not considered making a permanent career change during the pandemic.

Bosnia and Herzegovina:

- 2 individuals responded "Yes."
- 11 individuals responded "No."

In summary, the table provides insight into the responses of individuals from Slovenia and Bosnia and Herzegovina regarding whether they have considered making a permanent career change during the pandemic in 2020 and 2021.

Figure 5. Career change during the pandemic



Source: author's calculation

5. 1.8. Proportion of annual income in 2022 from music activities

This presents descriptive statistics for a variable related to the proportion of annual income from music activities in 2022:

- Minimum: The minimum reported proportion is 0%, indicating that some individuals might not have any income from music activities.
- Maximum: The maximum reported proportion is 100%, indicating that, for some individuals, the entire annual income comes from music activities.
- Mean: The average or mean proportion of annual income from music activities is 58.44%.

- Std. Deviation (Standard Deviation): This is a measure of the amount of variation or dispersion in the dataset. The standard deviation is 38.185, indicating the extent to which individual reported proportions deviate from the mean.

The dataset consists of 208 valid observations, with reported proportions ranging from 0% to 100%. The average proportion is 58.44%, and the standard deviation provides a measure of how spread out the reported proportions are from the mean.

5. 1.9. Employed regularly

This table provides information about the employment status of individuals in two countries, Slovenia and Bosnia and Herzegovina. Let's break down the information:

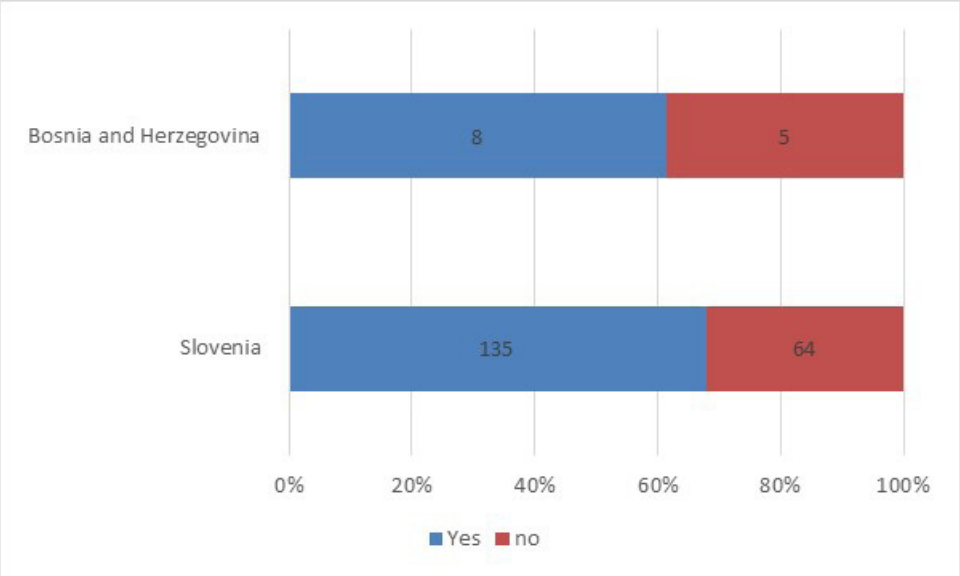
Slovenia:

- 135 individuals are employed regularly.
- 64 individuals are not employed regularly.

Bosnia and Herzegovina:

- 8 individuals are employed regularly.
- 5 individuals are not employed regularly.

Figure 6. Employed regularly



Source: author's calculation

5. 1.10. Self-employed status in culture

This figure provides information about the self-employed status in the field of culture for individuals in Slovenia and Bosnia and Herzegovina. Let's break down the information:

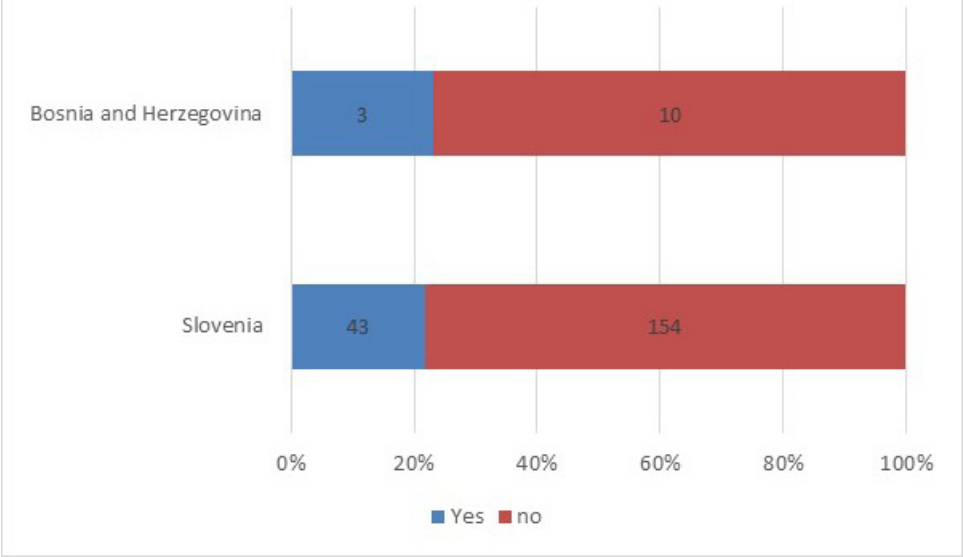
Slovenia:

- 43 individuals are self-employed in the field of culture.
- 154 individuals are not self-employed in the field of culture.

Bosnia and Herzegovina:

- 3 individuals are self-employed in the field of culture.
- 10 individuals are not self-employed in the field of culture.

Figure 7. Self-employed status in culture



Source: author's calculation

5. 2. RESEARCH

5. 2.1. Return to pre-Covid levels

This provides descriptive statistics for the question "In how many years (from today) do you think the situation will return to pre-Covid levels?" The dataset consists of 193 valid responses, with reported estimates ranging from 0 to 20 years. The mean value is 4.46 years, and the standard deviation indicates the variability in respondents' estimates.

5. 2.2. Keep in touch with your audience during Covid-19

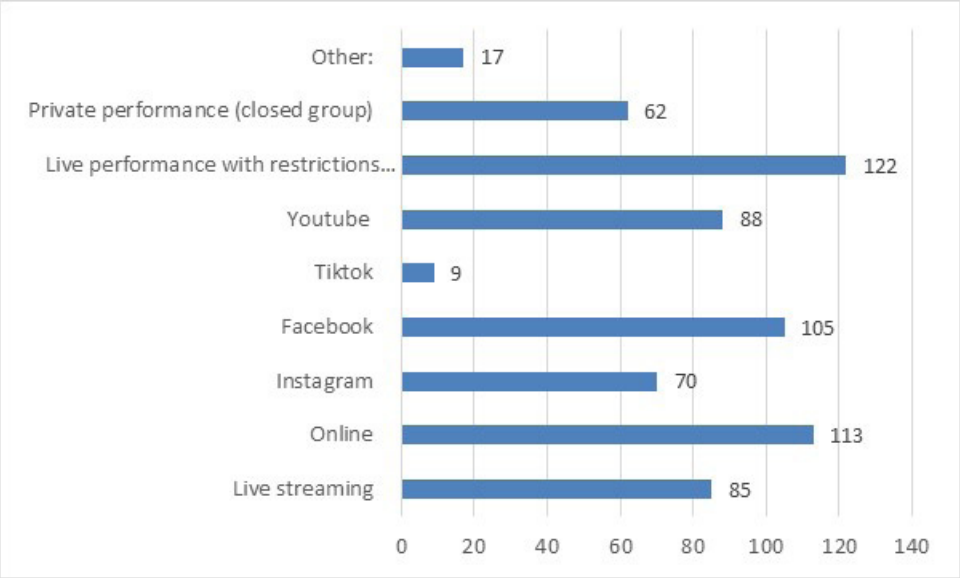
This figure provides information about the some insights into how people, businesses, or creators might have used these methods to stay connected with their audience during the pandemic:

- Live Streaming (85): Many individuals and businesses turned to live streaming on platforms like Twitch, YouTube, or Facebook Live to maintain real-time interactions with their audience.
- Online (113): This could include various online platforms such as virtual events, webinars, or even just regular updates through websites or newsletters.
- Instagram (70): Instagram was a popular platform for sharing visual content, stories, and engaging with followers through live videos during the lockdown.
- Facebook (105): Facebook, being a widely used social media platform, was likely utilized for sharing updates, hosting live events, and fostering community engagement.
- TikTok (9): While less common for longer-form content, TikTok may have been used by creators for short and entertaining videos to connect with their audience.

- Youtube (88): YouTube is a versatile platform for content creators. Many likely continued to upload regular videos, share updates, or even conduct live streams to maintain audience connections.
- Live Performance with Restrictions (122): Some performers may have adapted to the situation by incorporating safety measures like masks and social distancing into their live performances.
- Private Performance (Closed Group) (62): This could involve exclusive online performances for a specific group of followers or clients, providing a more intimate experience.
- Other (17): The "Other" category might include a variety of methods like email newsletters, podcasts, or other innovative approaches that individuals or businesses adopted to stay connected.

Overall, these methods demonstrate the adaptability and creativity of individuals and businesses in maintaining connections with their audience during challenging times like the Covid-19 pandemic.

Figure 8. Keep in touch with your audience during Covid-19



Source: author's calculation

5. 2.3. Received state assistance

This figure provides information about whether individuals in Slovenia and Bosnia and Herzegovina have received state assistance. Let's break down the information:

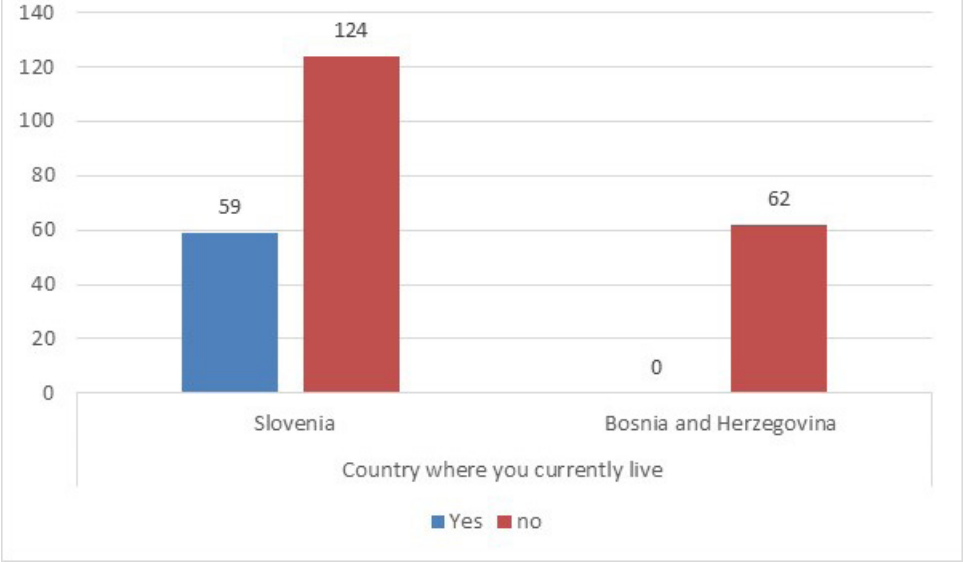
Slovenia:

- 59 individuals have received state assistance.
- 124 individuals have not received state assistance.

Bosnia and Herzegovina:

- 0 individuals have received state assistance.
- 62 individuals have not received state assistance.

Figure 9. Received state assistance



Source: author's calculation

5. 2.4. How the state help

5. 2.5.5. Receive a flat monthly allowance

It is presented here with descriptive statistics for a variable related to the amount of a flat monthly allowance received. The dataset consists of 41 valid responses, with reported amounts ranging from 20 to 1.500. The mean value is 679.15, and the standard deviation indicates the variability in the reported allowance amounts.

5. 2.6.6. Receive social support

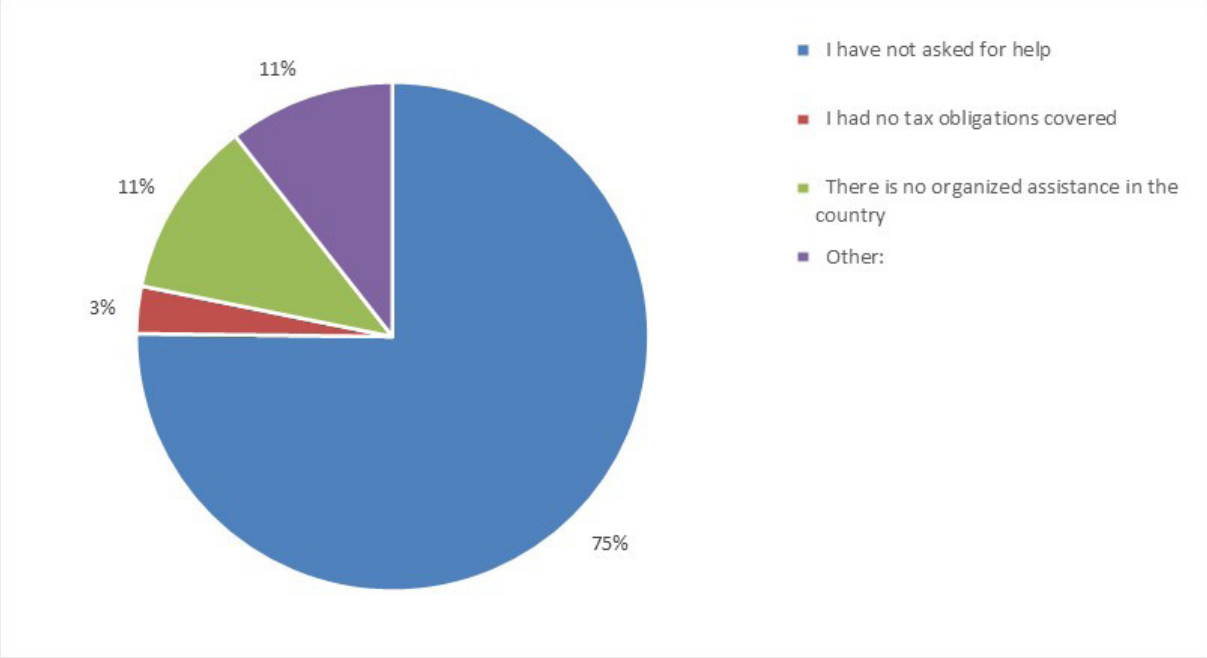
It is presented here with descriptive statistics for a variable related to the amount of social support received when not entitled to compensation. The dataset consists of 12 valid responses, with reported amounts ranging from 0 to 420. The mean value is 151.08, and the standard deviation indicates the variability in the reported social support amounts.

5. 2.7. Reason for not receive state aid

It appears that the figure provides information about the reasons individuals did not receive state aid. Here's the breakdown:

- I have not asked for help: 100 individuals reported that they did not receive state aid because they did not ask for help.
- I had no tax obligations covered: 4 individuals reported that their lack of tax obligations covered was the reason they did not receive state aid.
- There is no organized assistance in the country: 15 individuals reported that the absence of organized assistance in their country was the reason they did not receive state aid.
- Other: 14 individuals reported other reasons for not receiving state aid.

Figure 10. Reason for not receive state aid



Source: author's calculation

5. 2.8. How to get through the Covid-19 period

This figure provides information about the primary means individuals used to cope with the Covid-19 period in Slovenia and Bosnia and Herzegovina. Here's the breakdown:

Savings:

- In Slovenia, 79 individuals primarily used their savings.
- In Bosnia and Herzegovina, 9 individuals primarily used their savings.

The extended family:

- In Slovenia, 11 individuals primarily relied on the support of their extended family.
- In Bosnia and Herzegovina, no individuals reported relying primarily on their extended family.

Partner's income:

- In Slovenia, 20 individuals primarily relied on their partner's income.
- In Bosnia and Herzegovina, 2 individuals primarily relied on their partner's income.

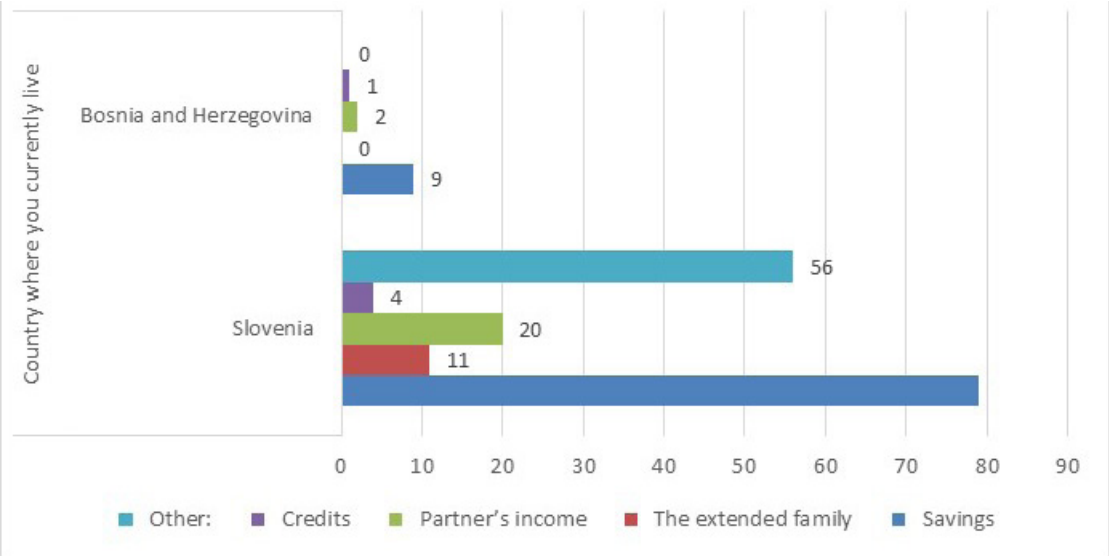
Credits:

- In Slovenia, 4 individuals primarily used credits.
- In Bosnia and Herzegovina, 1 individual primarily used credits.

Other:

- In Slovenia, 56 individuals primarily used other means not specified in the listed categories.
- In Bosnia and Herzegovina, no individuals reported using other means.

Figure 11. How to get through the Covid-19 period



Source: author's calculation

5. 2.9. Individual's level of national pride

The provided table presents the descriptive statistics for a scale that measures an individual's level of national pride. The scale consists of six questions, and here are the details:

My country takes pride in my accomplishments:

- Mean: 2.48
- Std. Deviation (Standard Deviation): 1.113

My country cares about my well-being:

- Mean: 2.41
- Std. Deviation (Standard Deviation): 1.120

My country values my contributions to its well-being:

- Mean: 2.27
- Std. Deviation (Standard Deviation): 1.036

My country strongly supports my goals and values:

- Mean: 2.18
- Std. Deviation (Standard Deviation): 1.042

My country shows great concern for me:

- Mean: 2.48
- Std. Deviation (Standard Deviation): 1.113

My country is willing to help me if I need a special favor:

- Mean: 2.15
- Std. Deviation (Standard Deviation): 0.988

Table 4. Individual's level of national pride

	N	Minimum	Maximum	Mean	Std. Deviation
My country takes pride in my accomplishments.	177	1	5	2,48	1,113
My country cares about my well-being.	177	1	5	2,41	1,120
My country values my contributions to its well-being.	177	1	5	2,27	1,036
My country strongly supports my goals and values.	176	1	5	2,18	1,042
My country shows great concern for me.	175	1	5	2,48	1,113
My country is willing to help me if I need a special favor.	176	1	5	2,15	,988

5. 2.10. Individual's level of self-awareness

The provided table presents the descriptive statistics for a scale measuring an individual's level of self-awareness, specifically the Self-Consciousness Scale. Here are the details for each statement in the scale:

I'm always trying to figure myself out:

- Mean: 4.03
- Std. Deviation (Standard Deviation): 0.726

Generally, I'm very aware of myself:

- Mean: 4.18
- Std. Deviation (Standard Deviation): 0.734

I reflect about myself a lot:

- Mean: 4.01
- Std. Deviation (Standard Deviation): 0.743

I'm often the subject of my own fantasies:

- Mean: 2.90
- Std. Deviation (Standard Deviation): 1.027

I never scrutinize myself:

- Mean: 2.86
- Std. Deviation (Standard Deviation): 1.103

I'm generally attentive to my inner feelings:

- Mean: 4.05
- Std. Deviation (Standard Deviation): 0.633

I'm constantly examining my motives:

- Mean: 3.66
- Std. Deviation (Standard Deviation): 0.792

I'm alert to changes in my mood:

- Mean: 3.90
- Std. Deviation (Standard Deviation): 0.758

I'm aware of the way my mind works when I work through a problem:

- Mean: 4.00
- Std. Deviation (Standard Deviation): 0.750

Table 5. Individual's level of self-awareness

	N	Minimum	Maximum	Mean	Std. Deviation
I'm always trying to figure myself out.	175	1	5	4,03	,726
Generally, I'm very aware of myself.	176	1	5	4,18	,734
I reflect about myself a lot.	175	1	5	4,01	,743
I'm often the subject of my own fantasies.	173	1	5	2,90	1,027
I never scrutinize myself.	173	1	5	2,86	1,103
I'm generally attentive to my-innerfeelings.	175	1	5	4,05	,633
I'm constantly examining my motives.	175	1	5	3,66	,792
I'm alert to changes in my mood.	174	1	5	3,90	,758
I'm aware of the way my mind works when I work through a problem.	175	1	5	4,00	,750

Source: author's calculation

5. 2.11. Individual's level of proactiveness and entrepreneurial spirit

This scale measures an individual's level of proactiveness and entrepreneurial spirit. Here's a brief interpretation of the descriptive statistics for each statement:

I am constantly on the lookout for new ways to improve my life:

- Mean: 5.71
- Std. Deviation: 1.181

I feel driven to make a difference in my community, and maybe the world:

- Mean: 4.96
- Std. Deviation: 1.480

I tend to take the initiative to start a new project:

- Mean: 5.52
- Std. Deviation: 1.113

Wherever I have been, I have been a powerful force for constructive change:

- Mean: 5.43
- Std. Deviation: 1.242

I enjoy facing and overcoming obstacles to my ideas:

- Mean: 5.30
- Std. Deviation: 1.375

Nothing is more exciting than seeing my ideas turn into reality:

- Mean: 6.07
- Std. Deviation: 0.982

If I see something I don't like, I fix it:

- Mean: 5.67
- Std. Deviation: 0.999

No matter what the odds, if I believe in something I will make it happen:

- Mean: 5.52
- Std. Deviation: 1.162

I excel at identifying opportunities:

- Mean: 4.96
- Std. Deviation: 1.332

I am always looking for better ways to do things:

- Mean: 5.80
- Std. Deviation: 1.013

These values provide an overview of the average level of agreement with each statement and the variability in responses across individuals. The higher mean values generally indicate a higher level of agreement with the proactiveness and entrepreneurial spirit traits.

Table 6. Individual's level of proactiveness and entrepreneurial spirit

	N	Minimum	Maximum	Mean	Std. Deviation
I am constantly on the lookout for new ways to improve my life.	163	1	7	5,71	1,181
I feel driven to make a difference in my community, and maybe the world.	163	1	7	4,96	1,480
I tend to take the initiative to start a new project.	163	1	7	5,52	1,113
Wherever I have been, I have been a powerful force for constructive change.	163	1	7	5,43	1,242
I enjoy facing and overcoming obstacles to my ideas.	164	1	7	5,30	1,375
Nothing is more exciting than seeing my ideas turn into reality.	163	2	7	6,07	,982
If I see something I don't like, I fix it.	163	2	7	5,67	,999
No matter what the odds, if I believe in something I will make it happen.	163	2	7	5,52	1,162
I excel at identifying opportunities.	162	1	7	4,96	1,332
I am always looking for better ways to do things.	163	2	7	5,80	1,013

Source: author's calculation

5. 2.12. Individual's perceived support for their music career

This scale measures an individual's perceived support for their music career. Here's a brief interpretation of the descriptive statistics for each statement:

My closest family think that I should continue pursuing my music career:

- Mean: 5.80
- Std. Deviation: 1.396

My friends think that I should continue pursuing my music career:

- Mean: 5.98
- Std. Deviation: 1.278

My colleagues from the music industry think that I should continue pursuing my music career:

- Mean: 6.08
- Std. Deviation: 1.107

These values provide an overview of the average level of perceived support from different social circles (family, friends, and colleagues in the music industry). The higher mean values suggest a higher level of perceived support. The standard deviation values indicate the variability in responses across individuals. In summary, the descriptive statistics offer insights into how individuals perceive the level of support they receive from their closest family, friends, and colleagues in the music industry regarding their music career.

Table 7. Individual's perceived support for their music career

	N	Minimum	Maximum	Mean	Std. Deviation
My closest family think that I should continue pursuing my music career.	163	1	7	5,80	1,396
My friends think that I should continue pursuing my music career.	162	1	7	5,98	1,278
My colleagues from music industry think that I should continue pursuing my music career.	161	1	7	6,08	1,107

Source: author's calculation

5. 2.13. Individual's level of external locus of control

This scale measures an individual's level of external locus of control. Here's a brief interpretation of the descriptive statistics for each statement:

When I get what I want, it's usually because I'm lucky:

- Mean: 3.38
- Std. Deviation: 1.487

I have often found that what is going to happen will happen:

- Mean: 4.53
- Std. Deviation: 1.411

It's chiefly a matter of fate whether or not I have a few friends or many friends:

- Mean: 2.63
- Std. Deviation: 1.551

It's not always wise for me to plan too far ahead because many things turn out to be a matter of good or bad fortune:

- Mean: 3.68
- Std. Deviation: 1.739

Whether or not I get to be a leader depends on whether I'm lucky enough to be in the right place at the right time:

- Mean: 3.66
- Std. Deviation: 1.793

Often there is no chance of protecting my personal interests from bad luck happenings:

- Mean: 3.84
- Std. Deviation: 1.651

To a great extent, my life is controlled by accidental happenings:

- Mean: 3.52
- Std. Deviation: 1.692

These values provide an overview of the average level of external locus of control for each statement. The higher mean values suggest a stronger belief in external factors determining life outcomes. The standard deviation values indicate the variability in responses across individuals. In summary, the descriptive statistics offer insights into how individuals perceive the extent to which external factors, such as luck or fate, influence their life outcomes.

Table 8. Individual's level of external locus of control

	N	Minimum	Maximum	Mean	Std. Deviation
When I get what I want, it's usually because I'm lucky.	155	1	7	3,38	1,487
I have often found that what is going to happen will happen.	155	1	7	4,53	1,411
It's chiefly a matter of fate whether or not I have a few friends or many friends.	153	1	7	2,63	1,551
It's not always wise for me to plan too far ahead because many things turn out to be a matter of good or bad fortune.	155	1	7	3,68	1,739
Whether or not I get to be a leader depends on whether I'm lucky enough to be in the right place at the right time.	155	1	7	3,66	1,793
Often there is no chance of protecting my personal interests from bad luck happenings.	154	1	7	3,84	1,651
To a great extent my life is controlled by accidental happenings.	155	1	7	3,52	1,692

Source: author's calculation

5. 2.14. Internal locus of control

This scale measures your internal locus of control. It assesses the extent to which you believe that your life outcomes are determined by your own actions and abilities. Here's a brief interpretation of the descriptive statistics for each statement:

I am usually able to protect my personal interests:

- Mean: 5.28
- Std. Deviation: 1.098

When I make plans, I am almost certain to make them work:

- Mean: 5.26
- Std. Deviation: 1.056

I can pretty much determine what will happen in my life:

- Mean: 4.44
- Std. Deviation: 1.280

My life is determined by my own actions:

- Mean: 5.61
- Std. Deviation: 1.113

If I wanted to, I could easily pursue a career in the music industry:

- Mean: 5.18
- Std. Deviation: 1.355

When solving problems related to music, I have control over the situation:

- Mean: 4.95
- Std. Deviation: 1.327

The number of events outside my control which could prevent me from being involved in music are very few:

- Mean: 4.54
- Std. Deviation: 1.577

If I stay in the music industry, the chances of success would be very high:

- Mean: 4.67
- Std. Deviation: 1.410

These values provide an overview of the average level of internal locus of control for each statement. The higher mean values suggest a stronger belief in personal actions and abilities determining life outcomes. The standard deviation values indicate the variability in responses across individuals. In summary, the descriptive statistics offer insights into how individuals perceive the extent to which their own actions and abilities influence their life outcomes in the context of the music industry.

Table 9. Internal locus of control

	N	Minimum	Maximum	Mean	Std. Deviation
I am usually able to protect my personal interests.	155	1	7	5,28	1,098
When I make plans, I am almost certain to make them work.	155	1	7	5,26	1,056
I can pretty much determine what will happen in my life.	152	1	7	4,44	1,280
My life is determined by my own actions.	155	1	7	5,61	1,113
If I wanted to, I could easily pursue a career in music industry.	153	1	7	5,18	1,355
When solving problems related to music I have control over the situation.	154	1	7	4,95	1,327
The number of events outside my control which could prevent me from being involved in music are very few.	154	1	7	4,54	1,577

Source: author's calculation

5. 2.15. Level of job satisfaction

This scale measures your level of job satisfaction. It assesses how satisfied you are with your current job. Here's a brief interpretation of the descriptive statistics for each statement:

I am never bored with my job:

- Mean: 4.30
- Std. Deviation: 0.811

I am satisfied with my job for the time being:

- Mean: 4.03
- Std. Deviation: 0.899

Most days I am enthusiastic about my work:

- Mean: 3.97
- Std. Deviation: 0.769

I like my job better than the average person does:

- Mean: 4.20
- Std. Deviation: 0.790

I find real enjoyment in my work:

- Mean: 4.21
- Std. Deviation: 0.774

These values provide an overview of the average level of job satisfaction for each statement. The higher mean values suggest a higher level of satisfaction with different aspects of the job. The standard deviation values indicate the variability in responses across individuals. In summary, the descriptive statistics offer insights into how individuals perceive their job satisfaction, covering aspects such as boredom, overall satisfaction, enthusiasm, liking the job compared to others, and finding enjoyment in the work.

Table 10. Level of job satisfaction

	N	Minimum	Maximum	Mean	Std. Deviation
I am never bored with my job.	144	1	5	4,30	,811
I am satisfied with my job for the time being.	142	1	5	4,03	,899
Most days I am enthusiastic about my work.	143	1	5	3,97	,769
I like my job better than the average person does.	143	1	5	4,20	,790
I find real enjoyment in my work.	144	1	5	4,21	,774

Source: author's calculation

5. 2.16. Consumption during the Covid pandemic

This table provides descriptive statistics for the extent to which consumption has increased during the Covid-19 pandemic, specifically for alcohol, sedative drugs, and other intoxicating substances. Here's the breakdown of the information:

Alcohol:

- Mean: 1.51
- Std. Deviation (Standard Deviation): 0.784

Sedative drugs:

- Mean: 1.13
- Std. Deviation (Standard Deviation): 0.517

Other intoxicating substances:

- Mean: 1.17
- Std. Deviation (Standard Deviation): 0.522

In summary, the table provides insights into the reported increase in consumption during the Covid-19 pandemic for alcohol, sedative drugs, and other intoxicating substances. The mean values indicate the average ratings of the extent of increased consumption, while the standard deviation values give an indication of the variability in the responses.

Table 11. Consumption during the Covid pandemic

	N	Minimum	Maximum	Mean	Std. Deviation
Alcohol	144	1	4	1,51	,784
Sedative drugs	145	1	4	1,13	,517
Other intoxicating substances	143	1	4	1,17	,522

Source: author's calculation

5. 2.17. Negatively affected areas of life

This table provides descriptive statistics for the ratings of how strongly the Covid-19 pandemic has negatively affected different areas of life. Here's the breakdown of the information:

Financial status:

- Mean: 2.66
- Std. Deviation (Standard Deviation): 1.029

A feeling of safety:

- Mean: 2.68
- Std. Deviation (Standard Deviation): 1.013

Self-confidence:

- Mean: 2.09
- Std. Deviation (Standard Deviation): 0.967

Mental balance:

- Mean: 2.15
- Std. Deviation (Standard Deviation): 1.031

Family relationships:

- Mean: 1.94
- Std. Deviation (Standard Deviation): 0.998

In summary, the table provides insights into the perceived negative impact of the Covid-19 pandemic on different areas of life. The variables include financial status, a feeling of safety, self-confidence, mental balance, and family relationships. The mean values indicate the average ratings, while the standard deviation values give an indication of the variability in the responses.

Table 12. Negatively affected areas of life

	N	Mini-mum	Maxi-mum	Mean	Std. Deviation
Financial status	145	1	4	2,66	1,029
A feeling of safety	145	1	4	2,68	1,013
Self-confidence	142	1	4	2,09	,967
Mental balance	144	1	4	2,15	1,031
Family relationships	145	1	4	1,94	,998

Source: author's calculation

5. 2.18. Annual income from the musical activity in EUR and the number of concerts

The provided information shows the annual income from musical activity in EUR and the number of concerts/events participated in for the years 2019, 2020, 2021, and 2022. Here's the breakdown:

2019: Revenue EUR:

- N (Number of Observations): 93
- Minimum: 0
- Maximum: 800,000
- Mean: 26,872
- Std. Deviation (Standard Deviation): 99,133

2019: Number of concerts/events participated:

- N (Number of Observations): 85
- Minimum: 0
- Maximum: 3,000
- Mean: 84
- Std. Deviation (Standard Deviation): 340

2020: Revenue EUR:

- N (Number of Observations): 89
- Minimum: 0
- Maximum: 50,000
- Mean: 6,659
- Std. Deviation (Standard Deviation): 10,966

2020: Number of concerts/events participated:

- N (Number of Observations): 83
- Minimum: 0
- Maximum: 2,000
- Mean: 43
- Std. Deviation (Standard Deviation): 225

2021: Revenue EUR:

- N (Number of Observations): 91
- Minimum: 0
- Maximum: 80,000
- Mean: 7,035
- Std. Deviation (Standard Deviation): 11,708

2021: Number of concerts/events participated:

- N (Number of Observations): 84
- Minimum: 0
- Maximum: 3,000
- Mean: 49

- Std. Deviation (Standard Deviation): 326

2022: Revenue EUR:

- N (Number of Observations): 91
- Minimum: 0
- Maximum: 310,000
- Mean: 13,841
- Std. Deviation (Standard Deviation): 34,204

2022: Number of concerts/events participated:

- N (Number of Observations): 86
- Minimum: 0
- Maximum: 7,000
- Mean: 110
- Std. Deviation (Standard Deviation): 753

In summary, the table provides insights into the annual income and the number of concerts/events participated in for each year from 2019 to 2022. The mean values indicate the average income and number of concerts/events, while the standard deviation values give an indication of the variability in the responses.

Table 13. Annual income from the musical activity in EUR and the number of concerts

	N	Minimum	Maximum	Mean	Std. Deviation
2019: Revenue EUR	93	0	800.000	26.872	99.133
2019: Number of concerts (musicians), events (others) where you participated	85	0	3.000	84	340
2020: Revenue EUR	89	0	50.000	6.659	10.966
2020: Number of concerts (musicians), events (others) where you participated	83	0	2.000	43	225
2021: Revenue EUR	91	0	80.000	7.035	11.708
2021: Number of concerts (musicians), events (others) where you participated	84	0	3.000	49	326
2022: Revenue EUR	91	0	310.000	13.841	34.204
2022: Number of concerts (musicians), events (others) where you participated	86	0	7.000	110	753
Valid N (listwise)	80				

Source: author's calculation

6. DISCUSSION

Since the end of COVID-19, everyone look 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 Herzegovina. 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 in handling 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. Unfortunately, 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 increases the level of perception of the negative consequences of the COVID-19 crisis. But 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 (Bacoş and Rozalia Gabor, 2021). 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.

6. 1. 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).

6. 2. 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 cau-

tious 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.

6. 3. 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 cancelled 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-Íñiguez et al., 2022).

6. 4. 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) in1998 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.

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APPENDIX

THE MUSIC INDUSTRY DURING COVID19

With this research, which is part of a bilateral project between Slovenia and Bosnia and Herzegovina, we want to accurately evaluate the impact of the Covid-19 pandemic on stakeholders in the music industry, as it is one of the most influential creators of the cultural environment. We want to learn more about your feelings and the problems you faced during the time when your performances were prevented. We are also interested in the consequences this left on you and whether it influenced your future decisions. Please answer the listed questions as honestly as possible, because only then will the results be potentially useful also by the legislator with the aim of improving the situation.

The survey is entirely anonymous and will not take more than 10 minutes of your time. Thank you very much in advance for your help.

On behalf of the researcher Dr. Andrej Raspor. If you have any questions, I am happy to be at your disposal: andrej.raspor@t-2.si or 00386 51 313 221

Q2 - Demographic questions

Q3 - Gender

- ○ Male
- ○ Female

Q4 - Age (please enter years) _____

Q5 - Number of members in your household (or close family) (enter the number of members) - If you live alone, enter 1 _____

Q6 - How long has your musical activities (professional or (semi-)professional) been bringing you income (enter) _____

Q7 - Country where you currently live

- ○ Slovenia
- ○ Bosnia and Herzegovina

Q8 - Role

- ○ Musicians (instrumentalists and vocalists)
- ○ Managers
- ○ Musical event organizers
- ○ Producers
- ○ Support (Sound Master/Technician; Stagehands; Actors/Dancers; Lightmen)
- ○ Public relations/marketing
- ○ Other:

Q9 - Circle the genre of music that you mostly deal with.

- ○ Folk music
- ○ Classical, artistic, serious music
- ○ Jazz
- ○ Popular music (Pop, Rock, Hip hop, Techno, Rap, Reggae, Country, Rock'n'roll, ...)
- ○ Folk entertainment music
- ○ Dance music

Q10 - Are you thinking about making a permanent career change during the pandemic (2020 and 2021)?

- ○ Yes
- ○ no

Q11 - What proportion of your annual income in 2022 is income from music activities? (in percentage) _____

Q12 - Employed regularly

- ○ Yes
- ○ no

Q13 - Self-employed status in culture (artist status)

- ○ Yes
- ○ no

Q14 - Research

Q15 - In how many years (from today) do you think the situation will return to pre-Covid levels? (write the number) _____

Q16 - How did you keep in touch with your audience during Covid-19?

Možnih je več odgovorov

- ☐ Live streaming
- ☐ Online
- ☐ Instagram
- ☐ Facebook
- ☐ Tiktok
- ☐ Youtube
- ☐ Live performance with restrictions (masks, distance)
- ☐ Private performance (closed group)
- ☐ Other:

Q17 - Have you received state assistance?

- ○ Yes
- ○ no

IF (1) Q17 = [1]

Q18 - How did the state help you?

_____

(1) Q17 = [1]

Q19 - I received a flat monthly allowance in the amount of (write the EUR) _____

IF (1) Q17 = [1]

Q20 - I received social support because I was not entitled to a compensation in the amount of ……. (write the EUR) _____

IF (1) Q17 = [1]

Q21 - Other

IF (2) Q17 = [2]

Q22 - What was the reason you did not receive state aid?

- ○ I have not asked for help
- ○ I had no tax obligations covered
- ○ There is no organized assistance in the country
- ○ Other:

Q23 - What other means did you primarily use to get through the Covid-19 period?

- ○ Savings
- ○ The extended family
- ○ Partner's income
- ○ Credits
- ○ Other:

Q24 - Please indicate your level of agreement with the following statements:

	Strongly disagree	Disagree	Eitheragree or disagree	Agree	Strongly agree
My country takes pride in my accomplishments.	○	○	○	○	○
My country cares about my well-being.	○	○	○	○	○
My country values my contributions to its well-being.	○	○	○	○	○
My country strongly supports my goals and values.	○	○	○	○	○
My country shows great concern for me.	○	○	○	○	○
My country is willing to help me if I need a special favor.	○	○	○	○	○

Q25 - Please indicate your level of agreement with the following statements:

	Strongly disagree	Disagree	Either agree or disagree	Agree	Strongly agree
I'm always trying to figure myself out.	○	○	○	○	○
Generally, I'm very aware of myself.	○	○	○	○	○
I reflect about myself a lot.	○	○	○	○	○
I'm often the subject of my own fantasies.	○	○	○	○	○
I never scrutinize myself.	○	○	○	○	○
I'm generally attentive to my-innerfeelings.	○	○	○	○	○
I'm constantly examining my motives.	○	○	○	○	○
I'm alert to changes in my mood.	○	○	○	○	○
I'm aware of the way my mind works when I work through a problem.	○	○	○	○	○

Q26 - Please indicate your level of agreement with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Either agree or disagree	Somewhat agree	Agree	Strongly agree
I am constantly on the lookout for new ways to improve my life.	○	○	○	○	○	○	○
I feel driven to make a difference in my community, and maybe the world.	○	○	○	○	○	○	○
I tend to take the initiative to start a new project.	○	○	○	○	○	○	○
Wherever I have been, I have been a powerful force for constructive change.	○	○	○	○	○	○	○
I enjoy facing and overcoming obstacles to my ideas.	○	○	○	○	○	○	○
Nothing is more exciting than seeing my ideas turn into reality.	○	○	○	○	○	○	○
If I see something I don't like, I fix it.	○	○	○	○	○	○	○
No matter what the odds, if I believe in something I will make it happen.	○	○	○	○	○	○	○
I excel at identifying opportunities.	○	○	○	○	○	○	○
I am always looking for better ways to do things.	○	○	○	○	○	○	○

Q27 - Please indicate your level of agreement with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Either agree or disagree	Somewhat agree	Agree	Strongly agree
My closest family think that I should continue pursuing my music career.	○	○	○	○	○	○	○
My friends think that I should continue pursuing my music career.	○	○	○	○	○	○	○
My colleagues from music industry think that I should continue pursuing my music career.	○	○	○	○	○	○	○

Q28 - Please indicate your level of agreement with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Either agree or disagree	Somewhat agree	Agree	Strongly agree
When I get what I want, it's usually because I'm lucky.	○	○	○	○	○	○	○
I have often found that what is going to happen will happen.	○	○	○	○	○	○	○
It's chiefly a matter of fate whether or not I have a few friends or many friends.	○	○	○	○	○	○	○
It's not always wise for me to plan too far ahead because many things turn out to be a matter of good or bad fortune.	○	○	○	○	○	○	○
Whether or not I get to be a leader depends on whether I'm lucky enough to be in the right place at the right time.	○	○	○	○	○	○	○
Often there is no chance of protecting my personal interests from bad luck happenings.	○	○	○	○	○	○	○
To a great extent my life is controlled by accidental happenings.	○	○	○	○	○	○	○

Q29 - Please indicate your level of agreement with the following statements:

	Strongly disagree	Disagree	Somewhat disagree	Either agree or disagree	Somewhat agree	Agree	Strongly agree
I am usually able to protect my personal interests.	○	○	○	○	○	○	○
When I make plans, I am almost certain to make them work.	○	○	○	○	○	○	○
I can pretty much determine what will happen in my life.	○	○	○	○	○	○	○
My life is determined by my own actions.	○	○	○	○	○	○	○
If I wanted to, I could easily pursue a career in music industry.	○	○	○	○	○	○	○
When solving problems related to music I have control over the situation.	○	○	○	○	○	○	○
The number of events outside my control which could prevent me from being involved in music are very few.	○	○	○	○	○	○	○
If I stay in music industry the chances of success would be very high.	○	○	○	○	○	○	○

Q30 - Please indicate your level of agreement with the following statements:

	Strongly disagree	Disagree	Eitheragree or disagree	Agree	Strongly agree
I am never bored with my job.	○	○	○	○	○
I am satisfied with my job for the time being.	○	○	○	○	○
Most days I am enthusiastic about my work.	○	○	○	○	○
I like my job better than the average person does.	○	○	○	○	○
I find real enjoyment in my work.	○	○	○	○	○

Q31 - To what extent has your consumption increased during the Covid pandemic?

	Nothing	A little	A lot	Very much
Alcohol	○	○	○	○
Sedative drugs	○	○	○	○
Other intoxicating substances	○	○	○	○

Q32 - Rate how strongly the Covid pandemic has negatively affected the following areas of your life

	Nothing	A little	A lot	Very much
Financial status	○	○	○	○
A feeling of safety	○	○	○	○
Self-confidence	○	○	○	○
Mental balance	○	○	○	○
Family relationships	○	○	○	○

Q33 - Enter the annual income from the musical activity in EUR and the number of concerts (musicians), events where you participated

	Revenue EUR	Number of concerts (musicians), events (others) where you participated
2019		
2020		
2021		
2022