

THE IMPACTS OF COVID-19 PANDEMIC TO THE WELFARE OF INDONESIAN MUSICIANS

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ABSTRACT

The research discussed the welfare of Indonesian musicians during the COVID-19 outbreak. Since the outbreak in March 2020, the Indonesian government had implemented large-scale social restrictions in major cities, aiming to minimize the spread of the disease. Restrictions included the temporary termination of onsite events (concerts and festivals) and a shift from offline to online education, including music classes. With few references provided about Indonesian musicians' welfare, it intended to present valid data to comprehend better the phenomena that would expectantly lead to appropriate and targeted support. From September to October 2020, an online survey of musicians across Indonesia to identify the impact of the COVID-19 pandemic on their overall welfare was done. The 581 respondents from all provinces of Indonesia participated in this survey. The respondents included 54% full-time musicians and 46% part-time musicians. The researchers divided the identified impacts into two categories: direct and indirect impacts, encompassing various aspects, including changes in mental health, working platforms, and financial issues. The survey indicates that 71,6% of respondents have experienced changes in their daily life patterns. Online working methods increase from 8,3% to 72,5%, whereas offline methods decrease from 92,4% to 17,6%. Aside from those changes, respondents with income below one million rupiahs increase sharply from 9% (before the pandemic) to 47% (after the pandemic). Utilizing Chi-square independence tests on SPSS v. 26, this descriptive study finds a significant association between working status (full-time or part-time musicians) and their responses to the impact of the COVID-19 pandemic on their lives.

Keywords: Indonesian musicians, musician welfare, COVID-19 pandemic

INTRODUCTION

The COVID-19 pandemic is a worldwide catastrophe that rapidly affects nearly everyone worldwide, including Indonesia. According to the World Health Organization (WHO, 2021) report, there have been 182.319.261 confirmed cases of COVID-19 in the world, with over three million deaths reported on July 2, 2021. On the same date, 2.228.938 cases of COVID-19 were confirmed, with 59.534 deaths in Indonesia. Since the outbreak, leaders and local governments worldwide have been releasing safety regulations to contain the impact of this pandemic. In

Indonesia, large-scale social restrictions (*Pembatasan Sosial Berskala Besar/PSBB*; *Pemberlakuan Pembatasan Kegiatan Masyarakat/PPKM*) are implemented towards several regions with high infection rate. Despite the government's good intentions, these social restrictions have majorly affected the economic growth and most facets of the citizens' life.

The health and safety measures that the Indonesian government applied in response to the COVID-19 pandemic have the potential to affect the public's general well-being. The long duration of quarantine is associated with mental health issues,

specifically post-traumatic stress, avoidance behavior, and anger or frustration (Brooks et al., 2020; Xiong et al., 2020; Browning et al., 2021). The frustration, boredom, and sense of isolation are mainly caused by reduced social and physical contact with others and loss of routine. Children and adolescents are also at risk of mental health issues during this pandemic. In a systematic review by Loades et al. (2020), children and adolescents are noted to be at risk of depression and anxiety symptoms during and after enforced isolation and distancing. Social disconnectedness and perceived isolation have also been associated with a decline in physical and mental health among older adults (Cornwell & Waite, 2009; Richter & Heidinger, 2021; Fu et al., 2021).

The decline of the public's mental health condition does not only occur during isolation or large-scale social restrictions. Mental health issues could also affect the public post-isolation. Financial loss or a decrease in financial income could be the main factor leading to socioeconomic distress (Brooks et al., 2020). Desclaux et al. (2017), in their research on people being quarantined for possible Ebola infection, have stated that although financial assistance is given, a few noted that financial aid is insufficient or that it comes too late. Other than financial distress, another factor that might affect the public's mental health is the stigma toward those infected or those that come in contact with infected patients. Patients or medical workers who are quarantined during the pandemic reported some forms of stigmatization from people around them (Brooks et al., 2020).

Among Indonesia's citizens are musicians whose lives have an equal chance of being affected by the pandemic as others. Brunt and Nelligan (2020) have stated that the music industry in Australia has already been characterized by poor mental health. The financial loss, job insecurity, and anxiety caused by the pandemic further worsen this stigma. These developed countries' music industry seems to be a big hit from the pandemic. It could be only assumed that Indonesian musicians might have been affected in some ways.

After the COVID-19 outbreak, Indonesia reported a 9,78% to 10,19% increase in the national poverty rate between March and September 2020 (World Bank, 2021). This increase implies approximately 1 million poor people out of 270 million of Indonesia's total population due to the pandemic in six months. The COVID-19 pandemic-induced economic crisis has affected the majority of economic sectors, causing unemployment (Rahman, Kusuma, & Arfyanto, 2020) and a decline in the citizens' well-being (Pfefferbaum & North, 2020; Zhou et al., 2020; Thygesen et al., 2021)

Various economic sectors are impacted by these changes, including musicians in the creative arts industry. The pandemic has caused the temporary termination of onsite events, such as live concerts and festivals. In April 2020, *Koalisi Seni* (The Indonesian Arts Coalition) reported canceling 234 arts and music

events. In the same month, officials reported that the outbreak impacted 226.586 artists and workers in the creative arts industry (Mediana, 2020).

Little references are found about Indonesian musicians' welfare. Without valid data, it is undeniable that little can be done to comprehend and support Indonesian musicians. Therefore, the researchers hope to present reliable data that would raise awareness about the current state of Indonesian musicians' welfare. It is also hoped that this information will be helpful for further studies and appropriate policymaking in the future.

The objective of the research is to descriptively comprehend the welfare of Indonesian musicians amid the COVID-19 pandemic. The researchers have distributed an online survey to musicians across Indonesia and analyzed their responses. The questions on the survey are formulated based on two categories: direct and indirect impacts. The direct impacts include changes in physical health, economic situation, and social relationships. Meanwhile, the indirect impacts include mental health and changes in occupation and working platforms. To understand objectively the changes that the respondents faced, the researchers have also categorized a few questions into three periods of time: before the pandemic (before March 2020), after the outbreak when large-scale social restrictions were massively applied (March-May 2020), and the commencement of "New Normal" era with looser restrictions (June 2020 onwards).

The research aims to answer these questions; Does the COVID-19 pandemic affect the general welfare of Indonesian musicians? What are the changes that Indonesian musicians had to encounter during the pandemic? Is there any significant association between the effect of the COVID-19 pandemic and the working status of the respondents?

METHODS

The descriptive research describes the existing phenomena as accurately as possible (Atmowardoyo, 2018). The random sampling method or probability sampling is chosen as the data collection method. This method defines that every individual in a particular group has an equal chance of being included as a data sample.

The researchers distributed an online Google Forms survey from September 1 to October 5, 2020. The 31 questions include general information, profession details, platforms, personal income, and mental health conditions. All questions are closed-ended, with a few questions providing the "others" option for the participants to fill in. The types of questions are multiple choices, checkboxes, and scale types. In some questions, participants might select multiple answers. Informed consent is included in the description box at the beginning of the online survey.

From the data acquired, the researchers provide percentages and nominal values to identify the variety

of changes faced by Indonesian musicians before and after the COVID-19 pandemic. The chi-square independence tests are also done to see if there is a significant association between working status and gender and if the impact of the COVID-19 pandemic has a significant association with respondents' working status. The variables used in this analysis are working platforms, financial income, and mental health issues. All data are analyzed using SPSS software v. 26. Moreover, to better understand the phenomena, the researchers also interviewed three respondents through Zoom Meetings in September 2020. The interview provides salient perspectives for discussions later in this research.

RESULTS AND DISCUSSIONS

The respondents are Indonesian part-time and full-time musicians with various career backgrounds. A total of 581 musicians participate in the research (n=581), with 62% of the participants are male, and 38% are female musicians. In terms of working status, 54% (n=316) of the participants are full-time musicians, whereas 46% (n=265) work part-time. Among 54% of the full-time workers, 34,4% are male respondents, and 20% are female respondents. Meanwhile, 46% of the part-time workers, 27,5%, are male, and 18,1% are female, as shown in Table 1.

Table 1 Gender and Working Status of Respondents

Working Status	Gender			
	Male		Female	
	Count (n)	Percentage	Count (n)	Percentage
Full-time	200	34,4%	116	20,0%
Part-time	160	27,5%	105	18,1%

There are 78% (n=453) of the respondents are professional musicians, while the rest are music students. The career background of the respondents is 63% performers, 63% educators, 43% accompanists, 23% composers, 22% songwriters, 17% music directors, 15% music producers, 9% content creators, 9% music managers, 8% sound engineers, 3% music researchers, 2% conductors, 2% music therapists, 1% music arrangers, and other music professions with less than 1%. Some of the respondents have more than one career in music. The percentage of respondents based on their age group is 29% are 31-40 years old, 21% are 26-30 years old, 17% are 18-22 years old, 15% are 23-25 years old, 11% are 41-50 years old, and 4% are above 51 years old. The percentage of full-timers and part-timers for each age group can be seen in Table 2.

Among the participants, 59% are single, whereas 41% are married. However, regardless of their marital status, 58% (n=337) of the participants stated to have

financial dependents, as shown in Table 3.

Table 2 Age of Respondents by Working Status

Age (years old)	Working Status			
	Full-time		Part-time	
	Count (n)	Percentage	Count (n)	Percentage
Below 17	0	0,0%	4	1,5%
18-22	29	9,2%	70	26,4%
23-25	45	14,2%	45	17,0%
26-30	81	25,6%	43	16,2%
31-40	105	33,2%	67	25,3%
41-50	37	11,7%	27	10,2%
51-55	9	2,8%	5	1,9%
Above 55	10	3,2%	4	1,5%

Table 3 Percentage of Participants with Dependents

Number of Dependents	Percentage
1 dependent	24% (n=81)
2 dependents	29% (n=99)
3 dependents	22% (n=74)
4 dependents	16% (n=55)
More than 4 dependents	8% (n=28)

The researchers ask about the types of instruments played by our respondents. In this part of the survey, participants are allowed to select multiple instruments if they are multi-instrumentalists. 56% of the participants play keyboard instruments, 38% play string instruments, 32% are vocalists, 14% play electronic music instruments, 12% play percussion instruments, 8% play woodwind instruments, 8% play Indonesian traditional instruments, 5% play brass instruments, and 2% play other world music instruments.

The participants also play diverse genres of music. Table 4 shows the percentages for genres played by the participants (multiple answers allowed). Other genres with percentages below 10% include World Music, Metal, Dangdut, Keroncong, and many more.

The respondents of the research come from all provinces in Indonesia. Nevertheless, out of the 34 provinces in Indonesia, most of our participants reside in the Special Capital Region of Jakarta (32%), Banten (16%), and West Java (13%). Other provinces are included Central Java (5%), Bali (4%), East Java (4%), North Sulawesi (3%), the Special Region of Yogyakarta (2%), Riau Islands (2%), and the rest of provinces with less than 2%. The percentage of full-timers and part-timers based on each province can be seen in Table 5.

Table 4 Genres Played by Respondents

Genre	Percentage
Popular Music	77% (n=448)
Western Classical Music	52% (n=303)
Jazz	35% (n=211)
Praise and Worship	34% (n=198)
Gospel	27% (n=157)
R&B	24% (n=144)
Indonesian Traditional Music	23% (n=135)
Rock	22% (n=129)
Fusion	14% (n=82)
Latin	14% (n=81)
Hip Hop	10% (n=62)
Electronic Music	10% (n=60)

Table 5 Respondents' Domicile (Continued)

Domicile	Working Status			
	Full-time		Part-time	
	Count (n)	Percentage	Count (n)	Percentage
West Nusa Tenggara	0	0,0%	1	0,4%
East Nusa Tenggara	1	0,3%	0	0,0%
Papua	1	0,3%	5	1,9%
West Papua	1	0,3%	1	0,4%
Riau	6	1,9%	5	1,9%
West Sulawesi	0	0,0%	1	0,4%
South Sulawesi	1	0,3%	0	0,0%
Central Sulawesi	1	0,3%	1	0,4%
South East Sulawesi	1	0,3%	3	1,1%
North Sulawesi	13	4,1%	7	2,6%
West Sumatera	1	0,3%	0	0,0%
South Sumatera	0	0,0%	2	0,8%
North Sumatera	4	1,3%	6	2,3%
Yogyakarta D.I.	7	2,2%	8	3,0%

Table 5 Respondents' Domicile

Domicile	Working Status			
	Full-time		Part-time	
	Count (n)	Percentage	Count (n)	Percentage
Aceh D.I.	1	0,3%	0	0,0%
Bali	13	4,1%	12	4,5%
Bangka Belitung	2	0,6%	4	1,5%
Banten	54	17,1%	39	14,7%
Bengkulu	2	0,6%	0	0,0%
Gorontalo	0	0,0%	3	1,1%
Jakarta D.K.I.	108	34,2%	77	29,1%
Jambi	0	0,0%	1	0,4%
West Java	46	14,6%	30	11,3%
Central Java	11	3,5%	18	6,8%
East Java	13	4,1%	12	4,5%
West Kalimantan	3	0,9%	8	3,0%
South Kalimantan	3	0,9%	0	0,0%
Central Kalimantan	2	0,6%	6	2,3%
East Kalimantan	5	1,6%	3	1,1%
North Kalimantan	0	0,0%	1	0,4%
Riau Islands	9	2,8%	5	1,9%
Lampung	1	0,3%	1	0,4%
Maluku	2	0,6%	2	0,8%
North Maluku	4	1,3%	3	1,1%

Besides the survey, the researchers also conducted an online interview with three participants through Zoom Meetings in September 2020. All interviewees are full-time musicians. The details of the three interviewees can be seen in Table 6.

Table 6 Details of Interviewees

Participant	Gender	Profession
Participant 1	Male	Jazz pianist, piano teacher
Participant 2	Female	Piano teacher
Participant 3	Male	Balinese gamelan player and composer, gamelan teacher

Tables 7 and 8 contain the result of the crosstabulation and Chi-Square tests that researchers run to see whether a significant association between gender and the working status of the respondents is present. The result implies no significant association between gender and working status (Asymp. Sig. >0,05). Therefore, the researchers do not categorize the respondents by gender but by their working status (full-time and part-time musicians).

Table 7 Gender and Working Status Crosstabulation

Working Status		Gender		Total Count
		Male	Female	
Full-time	Count	200 _a	116 _a	316
	Expected Count	195,8	120,2	316,0
	Residual	4,2	-4,2	
	Standardized Residual	0,3	-0,4	
Part-time	Count	160 _a	105 _a	265
	Expected Count	164,2	100,8	265,0
	Residual	-4,2	4,2	
	Standardized Residual	-0,3	0,4	
Total	Count	360	221	581
	Expected Count	360,0	221,0	581,0

Each subscript letter denotes a subset of gender categories whose column proportions do not differ significantly from each other at the 0,05 level.

Table 8 Chi-Square Tests of Gender and Working Status

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	0,519 ^a	1	0,471		
Continuity Correction ^b	0,403	1	0,526		
Likelihood Ratio	0,519	1	0,471		
Fisher's Exact Test				0,493	0,263
Linear-by-Linear Association	0,518	1	0,472		
N of Valid Cases	581				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 100.80.

b. Computed only for a 2x2 table

The analysis presents a variety of changes that Indonesian musicians face before and after the COVID-19 pandemic. These changes are working location and platforms, monthly income, and behavior. Each of these changes will be discussed in the following paragraphs.

The data attained presents a change in Indonesian musicians' working location and platforms. Before the COVID-19 pandemic, 57% of the respondents worked

in the Capital Region of Jakarta, 19,4% worked in Banten, 14,8% worked in West Java, 8,1% worked in East Java, and 5,9% worked in Bali. After the outbreak in March 2020, a decrease in the number of workers in Jakarta (35,6%), Banten (15,7%), West Java (13,4%), East Java (4,5%), and Bali (4,3%) is observed. Nevertheless, a slight increase in workers can be seen in a few provinces after the commencement of the "New Normal" in June 2020. It can be seen in Figure 1.

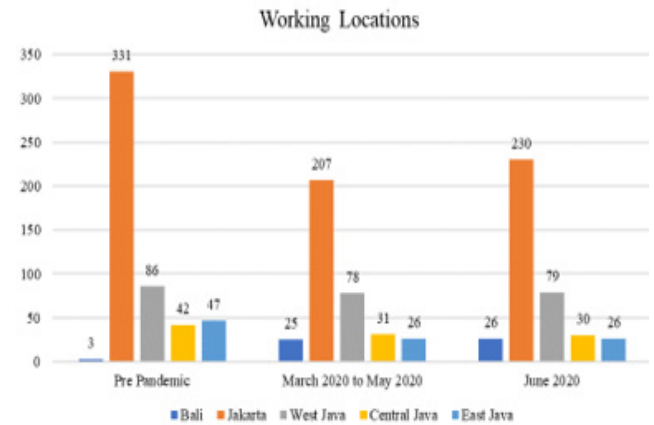


Figure 1 Respondents' Working Location Before and Throughout Pandemic

Meanwhile, the number of musicians who are able to work onsite was experiencing a decline when the pandemic hit. 92,4% of the respondents work onsite before the pandemic, which immediately drops to 17,6% after the outbreak. The rest of the respondents are forced to work online due to lockdowns and physical distancing regulations. After the start of the New Normal era in June 2020, 42,5% of the respondents are able to return to the onsite working method. On the other hand, 72,5% of the respondents have reported working through the online method due to the government's large-scale social restrictions from March to May 2020, and 46,1% have reported using pre-recorded method when working online. Figure 2 shows the respondents' working method before and throughout pandemic.

The online working method data attained can also present the online platforms the respondents used throughout the pandemic. In this section of the data, some respondents might have utilized multiple online platforms in their work (Figure 3). 63,17% (n=367) of the respondents use Zoom, 47,67% utilize Youtube and Instagram, 45,6% use WhatsApp, 19,97% use Google Meets, 11,19% uses Microsoft Teams, and other online platforms are below 10%. Also, 4,48% of the respondents reported not using any online platforms.

Monthly income is among some aspects that are significantly affected by the pandemic. Based on these data, only 9% of the respondents had a monthly income of fewer than one million rupiahs (equivalent to 69 USD) before the pandemic. On the other hand, 37% of the respondents had an average monthly

income of one million to five million rupiahs. It can be seen in Figure 4.

After the pandemic hit, there is a significant increase in respondents with a monthly income of fewer than one million rupiahs (47%, n=276). Meanwhile, 29% of the respondents have an average monthly income of one million to five million rupiahs. In general, most of the respondents have experienced a decline in their monthly income during the COVID-19 pandemic. Moreover, 66% of the respondents have stated that they have to look for other side jobs (including non-music jobs) to make ends meet. It can be seen in Figure 5.

According to the World Health Organization, being healthy means a state of complete physical, mental, and social well-being and not merely the absence of disease or infirmity (Official Records of WHO, no. 2). Thus, it is essential to understand musicians' social life and mental health condition, aside from fulfilling their physical needs. In the research with 64 musicians, Kegelaers, Schuijjer, and

Oudejans (2020) have presented that those symptoms of depression/anxiety are relatively high among their participants. Music students have reported experiencing more symptoms compared to professional musicians. In another research, Roy, Radzevick, and Getz (2016) have stated that despite the public's frequent use of music to combat depression and other mental health issues, some musicians might have chosen not to utilize the media they are frequently exposed to for the benefit of their well-being. Thus, this worsens the rumination and stress that may develop into a worse mental health condition. In this part of the research, the researchers aim to observe any changes in the musicians' mental health and social life condition during the COVID-19 pandemic.

In general, 71,6% (n=416) of the respondents have reported that they have experienced changes in their daily life patterns. Among all aspects, changes in mood and emotional state (41,1%), motivation (37,3%), eating habits (36%), sleeping habits (49,7%), and outlook (42%) are observed to be significant.

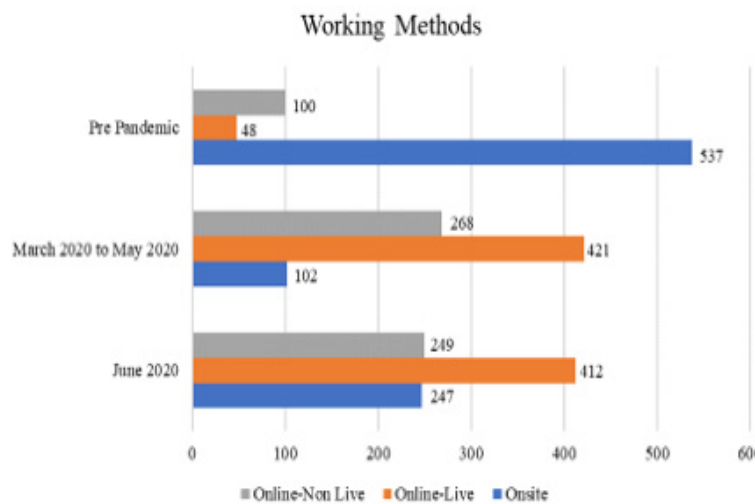


Figure 2 Respondents' Working Methods Before and Throughout Pandemic

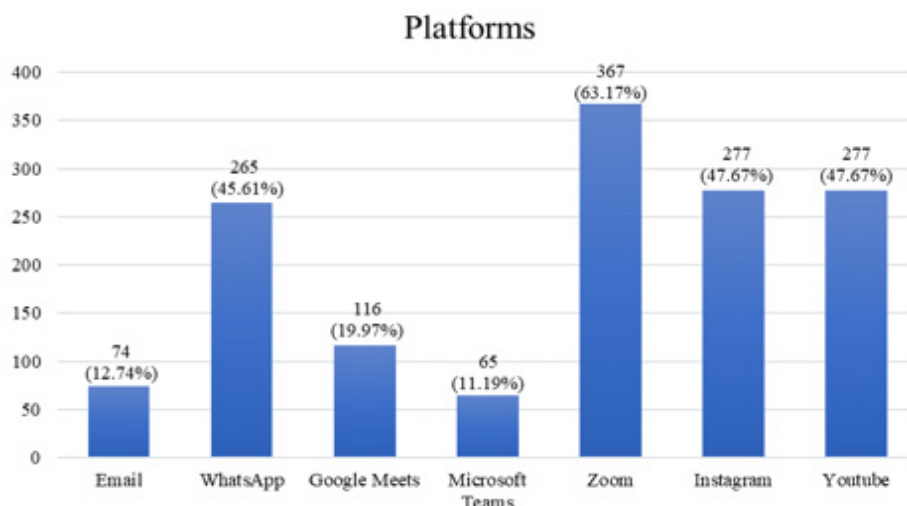


Figure 3 Platforms Used by Respondents during Pandemic

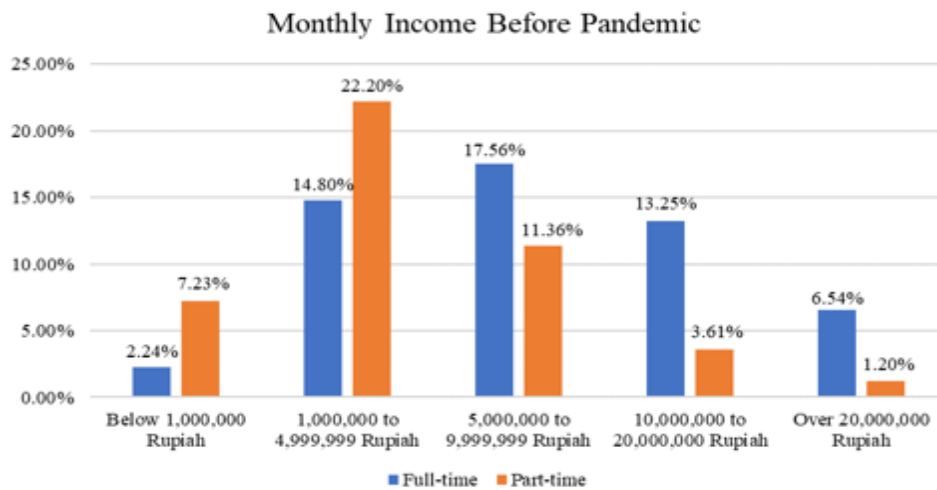


Figure 4 Respondents' Monthly Income Before Pandemic

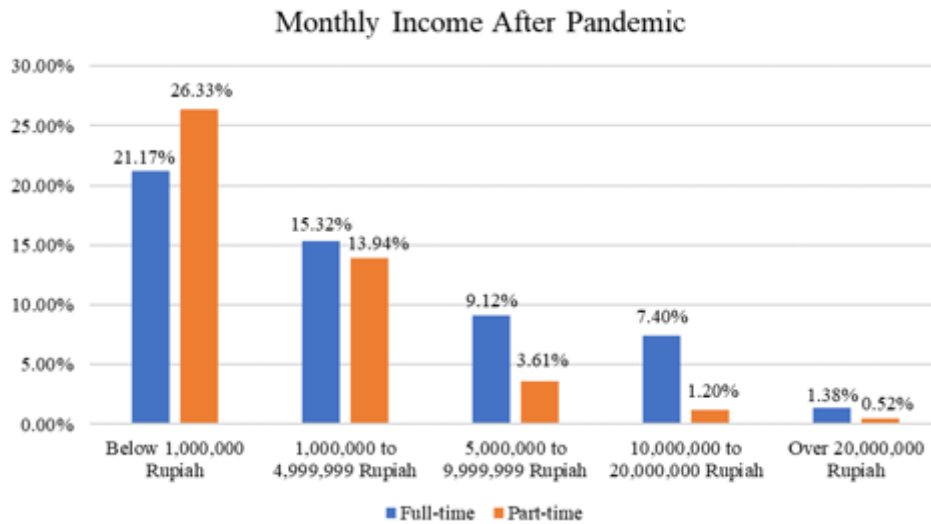


Figure 5 Respondents' Monthly Income After Pandemic

83% of the respondents have reported that these changes have affected their relationship with people around them to a certain degree. These are 52,8% of the respondents have reported that their motivation is lower than before the pandemic. These are 53,9% of all respondents have said that the situation caused by the pandemic has affected the stability of their mood in general. The difference between male and female respondents' responses is not significant. These are 66,7% of male and 53,8% of female respondents have reported that the pandemic significantly affects their daily lives. These are 51,9% of the male and 54,3% of the female respondents have reported lower motivation in daily life. Meanwhile, 53% of the male and 55,2% of the female respondents have reported overall mood instability (see Table 9).

Aside from responses based on gender, there is no significant difference between the part-timer and full-timer responses. There is also no significant difference in responses from different provinces and age groups, as shown in Table 10.

Table 9 Respondents' Mental Health by Gender

Categories	Frequency	Male Respondents	Female Respondents
		Percentage	Percentage
Impact to daily life	Significant impact	66,7%	53,8%
	Minor impact	29,4%	43%
	No impact	3,9%	3,2%
Motivation	Lower	51,9%	54,3%
	No Changes	21,7%	22,2%
	Higher	26,4%	23,5%
Mood	More unstable	53%	55,2%
	No impact	36,7%	33,9%
	More stable	10,24%	10,9%

Table 10 Respondents' Mental Health by Working Status

Categories	Frequency	Full-time	Part-time
		Percentage	Percentage
Impact to daily life	Significant impact	67,7%	55%
	Minor impact	28,2%	42%
	No impact	4,1%	3%
Motivation	Lower	51%	55%
	No Changes	22%	22,2%
	Higher	28%	22,6%
Mood	More unstable	56%	50,9%
	No impact	33%	38,9%
	More stable	10,8%	10,2%

The bar chart in Figure 6 shows the responses from the full-time and part-time musicians regarding the significance of the changes caused by the COVID-19 pandemic in their daily life. The 272 full-time musicians and 208 part-time musicians have stated that the impact of the COVID-19 pandemic is significant in their life. Meanwhile, only 17,55% of the respondents have reported the pandemic to be insignificant in their life.

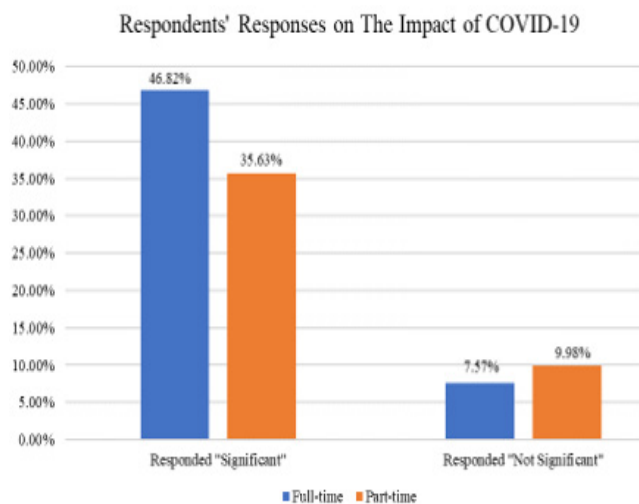


Figure 6 Significance of The Impact of COVID-19 Pandemic by Working Status

The research also tests the significance between the respondents' working status and the impact of the COVID-19 pandemic on their life. Based on all valid data (n=581), it is found that the 2-sided asymptomatic significance as 0,012 (see Tables 11 and 12). Asymp. Sig. < 0,05 implies that there is a significant association between working status and the impact of the COVID-19 pandemic on their lives. Thus, further qualitative research should be conducted in order to have a more comprehensive analysis of this association.

Despite effort to present comprehensive

data, the researchers realize the limitations of the research. Among the limitations encountered is that some musicians are unsure if they are considered a "musician" due to a certain stereotype that "musicians" are only a group of people who managed to perform on a commercial stage or platforms. Most musicians who play non-western musical instruments do not receive a "formal" western-based music education. The curriculum of most music education in Indonesia is still heavily influenced by those of western countries. These musicians questioning their eligibility primarily relied on oral traditions and have learned under the apprenticeship system as part of their culture. Likewise, some music teacher respondents also doubt their status as musicians. In general, music teachers strive for excellence in teaching rather than performing. This status ambiguity makes some of them wonder if they are classified as musicians, which are often regarded as a performing profession. Another limitation of this research is caused by the fact that it is challenging to acquire more samples from certain areas in Indonesia due to difficulty in communication and technology.

According to Merriam-Webster Dictionary, a "musician" is defined as a composer, conductor, or performer of music. Similarly, the Great Dictionary of Indonesian Language (Kamus Besar Bahasa Indonesia/KBBI) affirms an equivalent definition for "*musisi/musikus* (musician)" as a person who creates, leads, or performs music. However, this term is not well-perceived, even amongst musicians themselves. People's belief about their competence deeply connects with their own perception of abilities and self-efficacy (Shouldice, 2014). Questions about musicians' identity are raised, as it is interrelated with intersubjectivity and social identity (Trevarthen, 2002; Beech et al., 2016). It is found that this issue of identity has caused some of the prospective respondents to have reluctant to fill out the survey.

It is also noticed significant changes in terms of working platforms. Due to the COVID-19 pandemic, performances frequently regarded as onsite live events are forced to change into virtual performances. Small (1998) has stated the importance of relationships in a musical performance: relationships among people, the cosmos, and the supernatural. These relationships bring a unique experience to people (including the musicians, audience, and crews involved) who attend a live performance. It provides a direct engagement to the audience within a digital platform. However, these relationships are different in virtual performances. Although virtual performances provide convenience and accessibility, the relationships and energy attained in live performances diminish in virtual performances (Rendell, 2021; Swarbrick et al., 2019; 2021).

Online music teaching also faces a similar issue. Technology plays a vital role in teaching virtually, either in synchronous or asynchronous ways. Using technology for music teaching during the pandemic creates benefits and concerns (Kapoyos & Manalu, 2021). Aside from that, despite the assistance of technology, human interaction is limited in virtual

Table 11 Working Status and The Impact of COVID-19 Pandemic Crosstabulation

Working Status		Impact of COVID-19 Pandemic		Total
		Significant	Not Significant	
Full-time	Count	272	44	316
	Expected Count	260,5	55,5	316,0
	% within Working Status	86,1%	13,9%	100,0%
	% of Total Count	46,8%	7,6%	54,4%
Part-time	Count	207	58	265
	Expected Count	218,5	46,5	265,0
	% within Working Status	78,1%	21,9%	100,0%
	% of Total Count	35,6%	10,0%	45,6%
Total	Count	479	102	581
	Expected Count	479,0	102,0	581,0
	% within Working Status	82,4%	17,6%	100,0%
	% of Total Count	82,4%	17,6%	100,0%

Table 12 Chi-Square Tests of Working Status and The Impact of COVID-19 Pandemic

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	6,314 ^a	1	0,012		
Continuity Correction ^b	5,776	1	0,016		
Likelihood Ratio	6,293	1	0,012		
Fisher's Exact Test				0,016	0,008
Linear-by-Linear Association	6,303	1	0,012		
N of Valid Cases	581				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 100.80.

b. Computed only for a 2x2 table

learning. This lack of human interaction contradicts the objective of arts education in providing Social-Emotional Learning/SEL (Baber, 2022; Elias et al., 2019). Lack of interaction during COVID-19 will also affect social and interpersonal skills (Calbi et al., 2021). Moreover, questions regarding equity and access to learning gadgets and the internet arise when conducting online education. Arts teachers in the United States have faced challenges teaching virtually, such as frustration, exhaustion, and a sense of imbalance with time, talents, teaching, parenting, working, living, and resting (Joseph, 2020).

The researchers come to question: If the COVID-19 pandemic ends, will virtual performances and learning return to the conventional ways? Or will virtual performances and learning be long-lasting and effective in the future? Despite the limitations caused by the pandemic, musicians are forced to expand their creativity and push beyond their limits.

From the researchers' interviews with three full-time Indonesian musicians, it acknowledges the challenges they face due to the outbreak. They state to have lost a significant amount of income due to concert cancellations and the initiation of online learning. Two interviewees (performers) are forced to look for jobs other than performing, such as arranging and teaching. Whereas one interviewee (music teacher) has reported letting a number of students go as their parents view online music learning as less effective than onsite music learning.

Musicians' financial income and welfare have always been debatable in many countries. Everts and Haynes (2021) have conducted research on British and Dutch early-career musicians. They find that musicians from both areas are pessimistic about their financial future. Their respondents have stated that this is a low-paying profession and would like to earn more money. A similar occurrence is discovered in St.

John's city of Canada, in which many self-employed musicians in this city must cope with the low-paying profession (Chafe & Kaida, 2020).

This concerning phenomenon has been widely discussed but has yet shown a lack of improvement. Moreover, the COVID-19 pandemic has worsened this financial issue, particularly for self-employed musicians. Should musicians be necessarily engaged in other non-related fields to meet their needs? Is musician a promising profession? What is the ultimate goal of being a musician: fame, money, or idealism? These questions make the researchers ponder as they conduct the research. A survey conducted by the Strategic National Arts Alumni Project (SNAAP) to 1.434 alumni of undergraduate music education and performance shows respondents' discontent with their income and career advancement opportunities. However, responses also demonstrate their satisfaction with their current jobs, which reflected the intrinsic benefits of contributing to a greater good, satisfying personal interests and values, and opportunities to be creative (Miksza & Hime, 2015). It can be implied here that musicians tend to choose their career path not merely because of the goal of a stable financial income.

The well-being of musicians across the globe has been a long-standing concern, even pre-pandemic. The COVID-19 pandemic has also significantly affected most people's psychological states (Pietrabissa & Simpson, 2020; Al-Dhaheri et al., 2021). According to Ascenso et al. (2018), individuals that pursue music as a career often experience poor psychological health. Moreover, while musicians score higher than the general public when positive functioning is assessed, the same result is not apparent when musicians' well-being is assessed in the absence of ill-being. Performing music requires musicians to train their multi-sensory skills within a dynamic environment. This often is the main culprit of psychological pressure among musicians. Through their research, Philippe et al. (2019) have stated that there is a need for greater health awareness among advanced music students in Switzerland. Their survey presents that college music students report lower physical health conditions than professional musicians or amateur musicians.

The COVID-19 pandemic is a worldwide phenomenon that has affected all facets of our daily lives. This global pandemic has forced the government to proceed with safety regulations to prevent a wider virus spread. These regulations have caused significant changes in the overall well-being of most people. Gloster et al. (2020) have conducted a worldwide survey on how the pandemic has affected well-being. The 9.565 people aged 18 and above across the world have participated in this survey. The result indicates that although 88% of the total respondents reported that they had never been affected by COVID-19 prior to filling in the survey, the psychological impact they felt is quite significant. 50% of the respondents have reported that the pandemic is moderately stressful, resulting in depression and stress. The COVID-19

pandemic most definitely affects musicians as well. Spiro et al. (2021) have reported through their research that 385 performing artists in the UK are significantly affected by the restrictions that this pandemic has brought. 85% have reported increased anxiety, and 63% of the total respondents have reported being lonelier than before.

CONCLUSIONS

From the data provided, 82,4% (n=479) of respondents have stated that the COVID-19 pandemic has impacted their welfare in a significant way. The researchers also notice various fundamental life aspects that are impacted, such as mental health, change in working platforms, and financial income. The Chi-Square independence tests find that the respondents' working status is significantly associated with their responses on how significant the COVID-19 pandemic impact is on their lives. Further qualitative research should be conducted in order to provide a more comprehensive and objective perspective.

The research is necessary for the growth and sustainability of musicians in Indonesia. It is necessary to study what happened to the musicians during the pandemic to provide the most appropriate support and prevent a major downfall in their welfare if another unfortunate global event re-exists. Musicians and other artists held the key to ensuring that the cultural heritage does not perish. With minimal attention given to musicians in Indonesia, it is only reasonable to see how this pandemic has affected the well-being of musicians. It is essential to assess further what may have been the leading cause of their mental health and welfare decline. Regardless, musicians' awareness of the importance of physical and mental health needs to be improved to better the quality and sustainability of the musicians.

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