

The Importance of Safety in the Live Music Industry after COVID-19

by

Allie Scarpa

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Sponsor: Laura Ricciardi

Second Reader: Janis Astor del Valle

INTRODUCTION

March 2020 marked a moment in the live music industry. One day sold out shows were being performed at Madison Square Garden. The next day all shows in the United States were cancelled until further notice. A blackout across the country of music festivals, shows, and concerts, with uncertainty of when they would resume. When COVID-19 hit the United States, it also hit the live music industry hard.

The United States was no longer the land of the free, but the home of the quarantined. All events and gatherings had been banned and cancelled to reduce the spread of the COVID-19 virus. This virus has taken a heavy economic effect on many job industries, with declining revenue and jobs. With everyone in the United States quarantined for safety reasons, their normal routine is restricted by only being able to leave your home for essentials, and sadly rocking out to Billie Eilish live on tour was not one of them. The entertainment industry as a whole had almost completely diminished during this quarantine. People were only exposed to entertainment online and in their household. All entertainment outside of the household, between March 2020 and March 2021, was non-existent.

With a global shutout to this extent, it damaged the once billion-dollar industry greatly. No shows means no revenue. No revenue means no pay for workers. No pay for workers means unemployment rates rising. With a flip of a switch, the live music industry was shut off, which left much uncertainty. COVID-19 had been vaguely known about and researched, leaving panic and questions with all of the workers affected. Artists began shifting to online/virtual ways of promoting their music. Many concerts opted to take place, but virtually through the internet. streaming also became the main way artist's generated revenue, as well as merch sales. Although artists were making money in some way, industry workers were left with nothing.

As of today, a year and a half later, festivals and concerts are allowed, however with many restrictions. Festivals and venues have had to alter their shows and set ups to follow these guidelines. The virus is serious where if guidelines are not followed, big penalties and even jail time are a consequence. What is difficult about this topic is that it is forever changing, morphing, as it is still impacting us almost two years later. Vaccines have come out, allowing more entertainment venues to open up, however variants of COVID-19 are forming which constantly change restrictions.

Further into the paper I am going to dive into depth about the measures music festivals are required to take when putting on a live event and how revenue and pricing has changed because of this. As well as the takeaways from COVID-19 shutdown, specifically in the live music industry.

PREVIOUS LIVE MUSIC INDUSTRY OUTAGES

In the United States, nothing quite like this blackout of the live music industry has happened before. At one point of the pandemic all live events were canceled. As we look back in U.S. history, there have not been any global pandemics or major crises like the Covid-19 pandemic. However, 9/11 presented a similar, though less long-lasting, scenario that affected live events.

In the week following 9/11, there was a 5% decrease in music sales, while the New York City area itself declined by 16.5% (Nielsen Soundscan). It is safe to say that after this tragic event, the music industry in particular was put on the back burner. Many tours were postponed because of fear of other terrorist attacks on the country. Artists like U2, Madonna, Aerosmith,

Britney Spears and Janet Jackson were forced to postpone their upcoming shows because of fear and uncertainty. Likewise, the Latin Grammy Awards scheduled for that evening, was cancelled.

More interestingly, songs were banned from playing on the radio during this time due to sensitivity, which affected their revenue from streaming. More than 165 were deemed insensitive and kept from playing on public radio.

According to *Hits Daily Double's* list, songs in the temporary ethical ban included:

“AC/DC’s “Dirty Deeds Done Cheap” and “Highway to Hell,” Alien Ant Farm’s cover of Smooth Criminal, Neil Diamond’s “America,” Bob Dylan’s “Knockin’ on Heaven’s Door,” Foo Fighters “Learn to Fly,” [Billy Joel](#)’s “Only the Good Die Young,” Judas Priest’s “Some Heads are Gonna Roll,” Dave Matthews Band’s “Crash Into Me,” Queen’s “Another one Bites the Dust,” R.E.M.’s “It’s the End of the World As We Know It,” and Drowning Pool’s “Bodies.” The Beatles “A Day in the Life,” “Lucy in the Sky with Diamonds,” “Ob-la-di, Ob-la-da,” and “Ticket to Ride.” (Hits Daily Double).

Although the live industry did take a hit and decline in artists’ sales after 9/11, a lot of artists took this time to join together and unite in concerts and partnerships. Ten days later on September 21, 2001, a telethon titled *America: A Tribute to Heroes* joined together artists like Bruce Springsteen, Alicia Keys, Stevie Wonder, and many more. It is recorded that this event raised 150 million dollars for United Way. Also on October 20, 2001, a live benefit concert at Madison Square Garden took place for the families of New York law enforcement and firefighters whose lives were lost on 9/11. This event featured Billy Joel, David Bowie, Paul McCartney, Jay-Z, and Elton John. Numbers record the fundraising at over 170 million dollars for the families of those lost on 9/11, in September alone (Schillaci).

In this instance, fear kept performers from playing live for a while, as audiences just wanted to be safe and prioritized their protection over taking a risk at concerts. Even though shows continued, there was a weird feeling of *is it too soon to be enjoying ourselves again?* With many tragic deaths, even people who did go to concerts felt a little uneasy being there, although the music was top notch. Andy Herrin, blogger at 102.9 The Buzz, recalls his experience seeing Jimmy Eat World at a small club just a couple days after the tragedy, saying it “felt good to be doing something normal, but also weird at the same time.” He goes on to say: “Music is supposed to be an escape from the real world but then you felt bad at the same time escaping and enjoying something when so many were suffering” (Andy Herrin, 102.9 The Buzz). Not only the fear but the feeling of guilt kept people initially from going back to live events. This can be said the same as currently with COVID-19. Although many now are good in health, there was a point where Americans were dying in masses every second. There are a reported 729,000 deaths in the United States to this date (October 20, 2021), which is a massive number of innocent lives lost (Our World in Data). The sense of fear that we could catch this disease with no cure has definitely still kept people from attending live shows. Ongoing, perhaps the feeling of guilt by enjoying oneself at a concert with so many lives lost plays a part also.

RESTRICTIONS & SAFETY MEASURES AT FESTIVALS

As of October 2021, many restrictions have been lifted for live events versus those applied during the past year. However, each festival and show has different mandates. Each promotion company and venue has different capacities, seat spacing, venue size, etc., making most of the live events safety measurements a little different. Some other varying factors involve indoor/outdoor facilities, population of city, and city restrictions.

The CDC has basic recommendations including:

- Wear a mask to protect yourself and others and stop the spread of COVID-19.
- Stay at least 6 feet (about 2 arm lengths) from others who don't live with you.
- Clean your hands often, either with soap and water for 20 seconds or a hand sanitizer that contains at least 60% alcohol.
- Avoid close contact with people who are sick.
- Cover your cough or sneeze with a tissue, then throw the tissue in the trash.
- Monitor your health daily. (CDC)

Note that these are solely recommendations, not restrictions. At these stages with COVID-19, each festival enforces their own policies. However, as a generic safety measurement, it is highly suggested that these rules be followed across the country everywhere.

The first festival to consider is Lollapalooza in Chicago, IL. The event took place on July 29 through August 1, 2021. Lollapalooza hosted more than 385,000 people across an 18,000 foot campus at Grant Park. Lolla is said to be one of the biggest festivals in terms of people attending in the U.S. behind Coachella, hosting all different genres of music and varying popularity of artists. Festival goers were required to bring a printed copy of their vaccination card, vaccine record, or negative COVID-19 test within 72 hours of the event in order to get in. If the attendee was not vaccinated, they were required to wear the mask the entire time while on the premises, despite the event being completely outside.

On their website, the festival dedicated a whole page of COVID-19 related instructions and recommendations pertaining to the event. The City of Chicago has mandatory requirements for live events of either full COVID-19 vaccination or negative COVID-19 test result to attend. The

Chicago Department of Public Health also put a mandate that they required masks in any indoor space beginning on that Saturday of the festival to the end, regardless of whether the person is vaccinated or not. Ongoing, Lollapalooza also provided free masks throughout the park at medical tents, front gates, and guest services. There were increased hand sanitizer stations throughout the venue and frequent cleanings in high traffic areas. Lollapalooza also had a section dedicated to a “Fan Health Pledge” stating different suggestions for festival goers regarding exposure to the virus. This section was more of an ethical checklist and puts the decision into the attendees hands on whether they meet the criteria. At each gate workers were enforcing these rules before allowing guests to enter the site. Beyond the gates, volunteers inside the festival helped maintain a safe environment.

Like Lollapalooza, Rolling Loud NYC takes place in another major populated city. Rolling Loud is a hip-hop/rap festival that occurs in different cities across the country. The NYC festival is held at Citi Field, which has a 60,000 person capacity. Rolling Loud also has a whole page dedicated to information pertaining to the festival and their COVID-19 guidelines. There are similarities such as the general requirements to enter, needing either a COVID-19 vaccination or negative COVID-19 test result. For those not vaccinated, they must obtain a negative test result 72 hours before the event. For example, if they receive a negative test result on Thursday October 28th, the person can attend all three days (72 hours). However, if they receive the negative result on Wednesday October 27th, they are only allowed to attend the first two days, then must be retested for the last day on October 30th. It goes on to inform guests that children above the age of 12 must be tested as well or vaccinated as well. Lastly, the page also shares the same CDC recommendations as mentioned above for Lollapalooza.

Concert-goer and editor at Time Out Chicago, Zach Long, recalled his experience at Lollapalooza 2021 as nothing but the same as past years. At the gate, his vaccination card was given a quick glance then proceeded through. It seems as if the rules weren't too strict inside the gates as no one but workers were wearing masks. In Long's takeaway from the festival, it was well observed that Lolla was operating on the "honor system." Outside of the park signs were posted saying, "By attending Lollapalooza, you voluntarily assume all risks related to exposure to COVID-19." The festival was quite worry-some in Long's opinion due to attendee size and low restrictions once in the gates. Almost to the point where Long worried that it could have an effect and cancel other festivals happening in the near future (Long).

The DAY OF THE DEADMAU5 WEEKEND is another festival that took place in Miami on October 28th through October 31st, 2021. This was a new festival that included DJ sets, different pop-up shops, and live performances. Unlike the above mentioned festivals, this is strictly electronic music and has under 10,000 capacity. DEADMAU5 WEEKEND mandated that all staff and customers be 100% vaccinated from COVID-19, within 14 days of their last dose. If this requirement was not met, it was mandatory that you must receive a negative COVID-19 test result within 72 hours of your arrival to each venue.

Something unique about this festival was that there was a "COVID-19 Money Back Guarantee," which protected 100% of their money if they were not able to make it due to COVID. These scenarios only included:

- The experience is cancelled by Pollen.
- The experience is rescheduled to a later date which you don't wish to attend.
- You test positive for COVID-19 within 14 days of the experience start date.

- There is a quarantine rule in effect 6 weeks prior to departure and you don't wish to travel. (Pollen)

There is also a statement on their website stating that if you start to feel symptoms or contract COVID-19 while at the festival, Pollen will help accommodate you for 14 days while you quarantine. On their website, it clarifies all hotel protocols, check-ins, and requirements differ, and guests will be notified beforehand. The only requirement across all hotels that is the same is temperature checks upon entry and mask in public spaces.

Changing the music genre, Old Settler's Music Festival in Tilmon, Texas brings in over 16,000 country music lovers. Like all of the above mentioned, there must be proof of COVID vaccination or a negative test result. For proof of vaccination, the original card, a picture of the original card, or a vaccination certificate can be used. However, unlike the festivals above, Old Settler's mandates that the negative test result must come within 48 hours prior to the festival. A government-issued form of identification is also required to cross check identities with the health documents. Other COVID-19 protocol includes that there will not be an onsite COVID-19 testing site, attendees under 12 must be accompanied with a vaccinated adult, and you will not be allowed admission to enter if you have tested positive within 14 days before the festival.

Besides these protocols above, Old Settler's website mentions a section of "Additional Safety Precautions" which includes:

- We have increased the footprint of the arena to allow for increased physical distancing.
- Based on current guidelines from the State of Texas, Old Settler's Music Festival will not require masks outdoors, however, please respect those who choose to wear a mask.

- We strongly suggest mask-wearing in certain scenarios and locations, including, but not limited to:
 - If you are unvaccinated and provided proof of a negative COVID-19 test to gain entry to the festival.
 - While waiting in line at the box office, campground check-in, food and beverage vendors, restroom lines, and merchandise and craft vendors.
 - In other scenarios where you are unable to maintain a minimum distance of 3 feet from attendees outside of your household. (Old Settlers)

On the other hand, one festival that has close to no restrictions is High Grounds Music Festival in Denver, Colorado. This is an outdoor electronic music festival with under 10,000 attendees, which took place for one day on October 2nd, 2021. Their website states that the City of Denver does not require proof of vaccination or negative results for any outdoor events. This festival, although outdoors, follows these rules as it takes place in Denver. They go on to speak about how they will not require it, although they do encourage it. One sentence reads, “If you are not already vaccinated, consider testing yourselves for COVID-19 no more than 48 hours prior to High Ground to protect your friends.” It seems as if although they can’t mandate negative test results, they rely on the ethical decisions of the attendees and put the matters in their hands. Ongoing, High Grounds recommends that all attendees wear masks in high traffic areas on the grounds to protect themselves and others.

It is difficult to say if High Grounds does care about COVID-19 and just can’t mandate rules because of the City of Denver's policies or if they do believe in being very lenient. At the bottom of their page on COVID-19 Protocols, it mentions that the first 100 people to enter the festivals will get a free High Grounds mask, along with masks and gaiters being sold at the

merch tents. For this reason, I believe that High Grounds is trying to take precaution about the spread of COVID-19 at their festival, however, they don't want to overstep the laws of the city. Although it is an outdoor event and at lower capacity, Lollapalooza, Rolling Loud, and Old Settler's festivals all occur outside too. As research has shown, just because you are outside does not mean you are safe and untouchable from receiving the virus.

While extensively researching these events, there are no articles, reports, or information on the outcome of any of these festivals regarding COVID-19 cases. It should be noted that this information does not exist at this time.

OTHER OPTIONS FOR LIVE EVENTS

Many artists during this time opted for virtual concerts opposed to in-person because of the COVID restrictions. This provided safety, more accessibility, and a broader reach of viewers. However, one artist who opted for something other than a virtual concert during the COVID quarantine was Justin Bieber. At the end of 2020, Justin and his team performed at the Beverly Hilton hotel on New Years Eve. This was an innovative idea for a live performance, as big gatherings in-person were prohibited. For this show, each room of the Beverly Hilton was rented out, with guests being able to walk out on the balcony to watch Justin perform. Besides the in-person rooms, it was aired across the world at \$25 a view as well. However, this was one of the biggest hybrid concerts happening at that time with one of the biggest music artists to ever exist. Aside from airing online, a unique feature the performance had were drones in the air, creating images and lighting up the night (See Figure 1 below). This was a fascinating way to incorporate all of the surrounding space behind the stage and bring the stage closer to the rooms.

Holograms and lasers were also used, which is a great tactic to add depth and bring the performance into everyday scenery (Haperin).



Figure 1. Drones showed in sky at Bieber's performance at the Beverly Hilton. (Figuroa)

The hotel/building has been home to the Golden Globes for decades and holds a lot of meaning in the entertainment world. Bieber's team worked together with professionals to build a stage specifically for this one show on the roof of a ballroom in the building. The "V-shape" of the hotel allows for most of the rooms and occupants to have a full view of the outside and a balcony. (See Figure 2 below.) Although attendees were assigned to a room, there were still restrictions on capacity. Rooms either had a maximum capacity of two or four persons, along with the rule of no mingling in the hotel's public spaces with other parties. T-Mobile sponsored this event and gave each room complimentary dinner, dessert, and drinks. Jules Ferre, head of brand partnerships at SB Projects, noted that, "we followed all of the local and industry

COVID-19 protocols, making sure that everyone had been tested,” as well as other regulations. However, there was a hiccup leading up to the performance as Bieber’s show designer/choreographer Nick DeMoura contracted COVID about a month prior to going live. Everyone on set was required to wear masks and get tested regularly after then. DeMoura was required to test negative twice within 24 hours to attend rehearsals back on set again (Carey). People across the industry noted that the prime time for Bieber’s hybrid extravaganza performance to happen was during COVID-19. For example, it was the only time the hotel was completely unbooked and vacant. The creativity of this concert was born because of the strict COVID-19 regulations. Justin Bieber and his team thought out of the box to be able to perform to the most fans possible, while keeping everyone safe and following all of the restrictions.

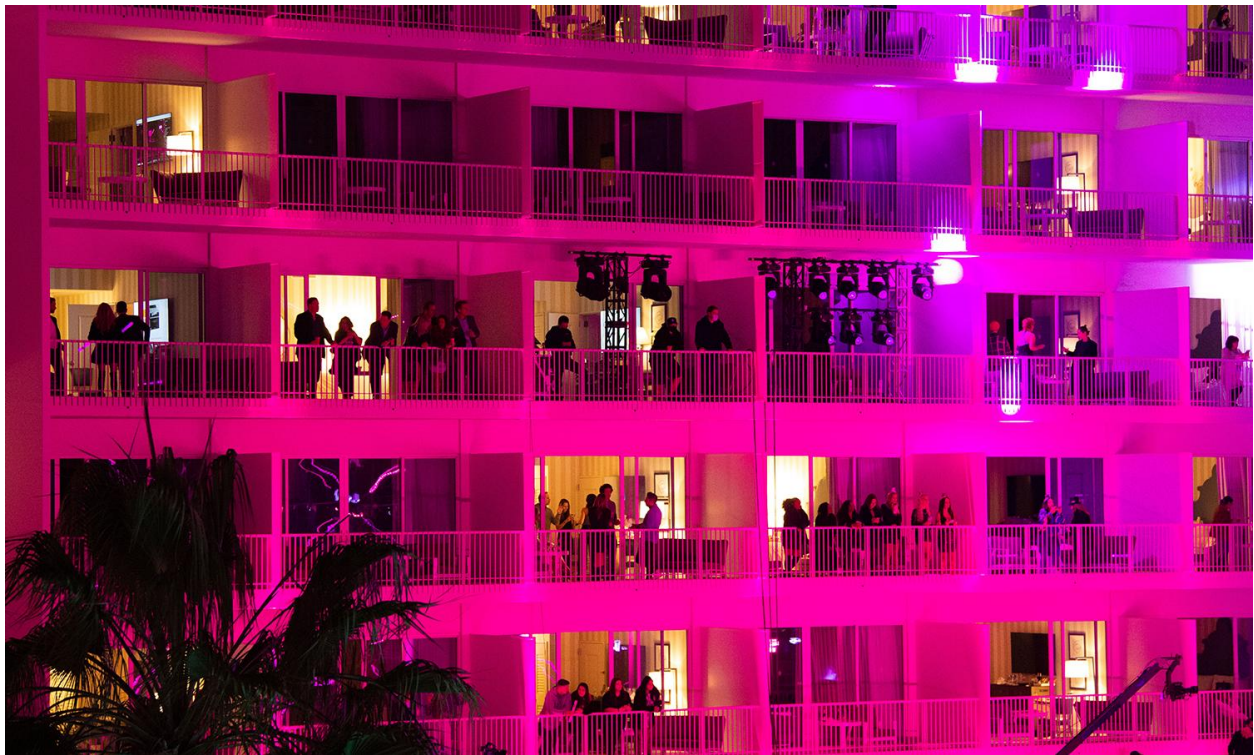


Figure 2. Concertgoers on hotel rooms' balconies at Bieber's performance at the Beverly Hilton. (Figuroa)

Artist Encouragement

Throughout the pandemic, despite shows and festivals being cancelled, each artist was in control of sending out messages to their fans about the pandemic. Many used their special media platforms to engage in conversation about the pandemic, encouraging others to be safe and stay inside. Most artists also strongly persuaded their fans and followers to receive the COVID-19 vaccination. On the contrary, other artists were not scared to vocalize that they believe the virus is a hoax and that they aren't vaccinated. Depending on what artist you are fans of, your actions may be influenced differently.

Dolly Parton, one of the biggest advocates for the COVID-19 vaccine in the music industry, used her social media to promote the vaccine and staying safe. She donated \$1,000,000 for research on the Moderna COVID-19 vaccine. In March of 2021 when she received the vaccine, she posted a video on her Instagram singing her iconic song "Jolene," but replaced the word with "vaccine." Followers of Parton's were suggested to get the vaccine and join her in making the world a step closer to safety and normalcy in the music industry. Parton received over a quarter million likes on this post specifically, and set an example for others in the industry who received vaccines soon after to be advocates.

One artist in particular who does not believe in the COVID-19 vaccination and has been vocal about it on social media is rapper Offset. On Instagram Offset has nearly 20 million followers. With this big of a following, the message that COVID-19 vaccines are unimportant spreads far and encourages fans to not take safety precautions. He states he does not "trust the vaccine" and does not "want to be a lab rat" (Sloss). Even though the vaccines have been tested

on millions, this misinformation has been spread to his following and affects their actions, or possible actions, regarding the pandemic.

Offset is not the only big name music artist who has spread misinformation and anti-vaccine encouragement. Superstar Nicki Minaj tweeted that the COVID-19 vaccine caused her cousin's body parts to swell, leading to the calling off of his wedding. This was debunked after being investigated, all of her 22 million followers seeing this false report of the vaccination side effects (Daley). You can imagine how many people turned away from getting the vaccine because of this false information and tweet from an acclaimed artist like Nicki.

These different views of the COVID-19 virus on social media are all-in-all still affecting the outcome of live shows. As discussed above in the *Restrictions & Safety Measures at Festivals* section, most live festivals are requiring vaccinations or negative test results. Preaching that the vaccine is a hoax on social media, from an artist's standpoint, is only detrimental to their earnings. In simple terms, if artists want to spread doubt about the COVID-19 vaccine, it will prevent fans from going to live shows, lowering the amount of profit the artist makes. As variants of the COVID strain develop, I believe that even more places will mandate vaccinations, opposed to obtaining negative results. In order to get into bars and events in New York City, there is a mandate that you must show proof of vaccination. If even small venues are requiring vaccination, more highly populated festivals must take the precaution. The live music industry as a whole has been a leader in normalizing these COVID-19 precautions and promoting vaccinations. Requiring vaccinations and promoting COVID-19 safety in order to have live events is what makes the live music industry at the forefront of advocacy.

Throughout the pandemic artists and bands had been promoting staying safe and healthy on their social media accounts. Many artists have posted in the beginning of the pandemic urging fans and followers to stay indoors, avoid gatherings, and only to go out if necessary. One example of a post is from pop punk band All Time Low, reminding fans of the new regulations and how to get access to vaccination spots. (See Figure 3.)

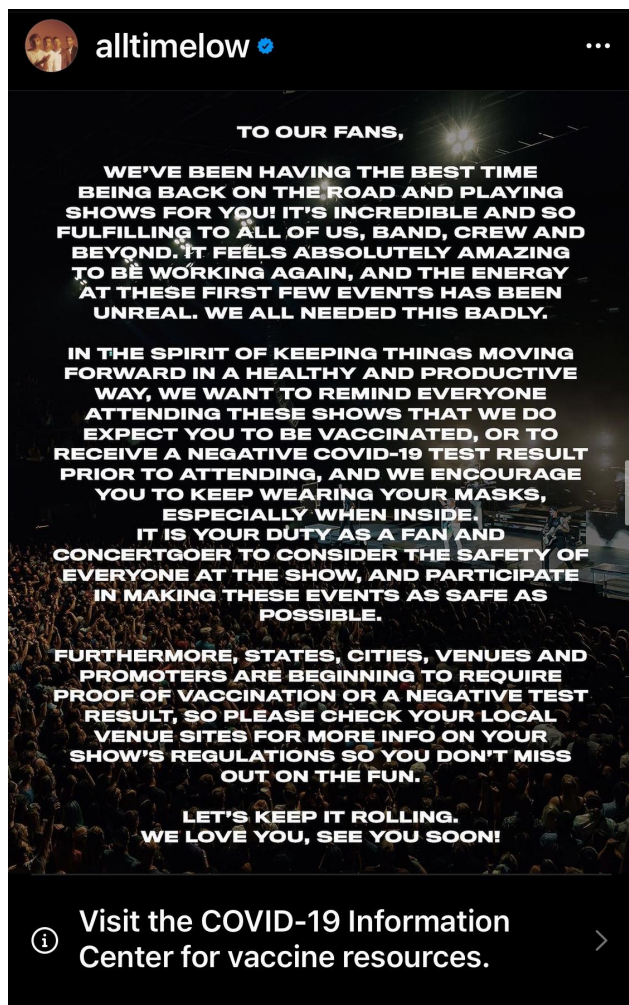


Figure 3. All Time Low's Instagram post (All Time Low)

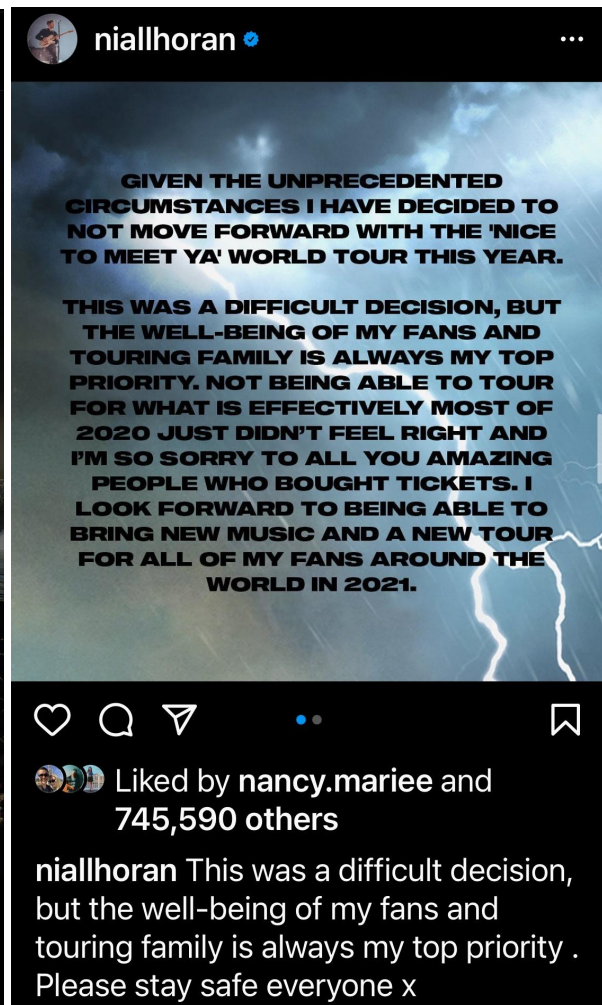


Figure 4. Niall Horan's Instagram Post (Niall Horan)

Niall Horan's tour was cancelled in mid-2020 regarding the safety of his family and his fans. Although this was during the peak of COVID-19, at this time little was known about the longevity and seriousness of this virus. Niall posted to his Instagram stating that the "well-being

of his fans and touring family” is always his first priority (See Photo #4). A lot of artists like Niall all dealt with the unknown of COVID-19 and had to weigh whether it was safe enough to perform in numerous different locations with large capacities. Niall posting this message with the caption, “Please stay safe everyone x,” encourages all to take caution and be careful. Ongoing, his text post stating that he will be back on the road in 2021 brings hope to fans, insinuating that if they are staying safe then they get to see Niall on tour sooner.

ARTIST ACCOUNTABILITY IN FAN’S SAFETY

With the shutdown of events, like Niall Horan’s mentioned above, that also means loss of income from live events. Every artist's concerts and festivals were put on hold as well as their revenue. Although many artists stayed afloat because of streaming and merch sales, they still lost a huge portion of income they projected to receive. Headliners from cancelled festivals lost anywhere in between half a million to over a million dollars. Perhaps their contracts still were in effect, but just with a later pay date.

The resurgence of live music and the odd comfortability we have with the virus cause a plethora of upcoming music festivals happening. Every artist is trying to get on a rider or even attempting their own independent festival. An interesting thought is how many people can financially afford tickets to all of these major festivals happening at once, especially taking into account the unemployment rate during the mandatory stay-at-home order in 2020. No research has been found yet on this, however it is compelling to think about this, as both workers and artists need to make up for lost money. However, with all festivals making a resurgence at once, the rush to recoup lost revenue and get back to normal might just cause a hiccup in the ability for fans to attend.

COVID-19 highlighted ways in which live music artists and venues have a responsibility to keep their fans safe. One festival that has failed to keep their fans safe is Astroworld in Houston, Texas. Astroworld is the festival and “world” surrounding Travis Scott, touring around the country. On November 5th, 2021, Astroworld took place at NRG Park with a capacity of 50,000 people for the show. As the first Astroworld tour following the pandemic, many fans tried everything they could to get into the festival. Travis Scott urged people without tickets to jump fences, barricades, and storm into the venue. With COVID-19 still being around, this was a terrible suggestion from the beginning, as these people without tickets sneaking in did not have to prove vaccination or negative results.

That night, with over the regulated capacity, ten fans in the crowd passed away from crowding issues and lack of safety measurements set up in the venue. As said before, you would think because of the global pandemic the festival would make sure to protect the safety of the guests in every way possible. However, Travis on social media urging people to sneak in, was not looking out for the safety of his fans who purchased tickets. It's unsure what made him to encourage unsafe behavior, possibly the lack of live shows in the past year because of the pandemic, or even the loss of income for himself from no live events.

This also ties into artist accountability for the safety of their fans and followers. Artists throughout the pandemic have been encouraging cautious behavior. Travis Scott encouraged the opposite. During the live concert, Travis did not stop the show, even after seeing fans on the floor and needing help. Only one time did Travis Scott bring attention to a fan who needed assistance, however continued performing before a health worker could get to them. After this tragedy, fans are more aware of their safety at festivals.

Artists need to be accountable in all situations for their fans' safety. The money they earn comes directly from the fans. Not only the COVID-19 virus poses safety issues, but everyday situations as well. Travis Scott is now being sued by multiple parties on behalf of the deaths of his fans who attended this festival. Since this tragedy, videos of other artists helping fans in the crowd, pausing their shows, and sometimes even threatening to cancel them out of safety concerns resurfaced. This goes to show that all artists when performing live are on a platform giving them a view of their crowds, and it is part of their responsibility to pinpoint problems during live shows and get the correct assistance. If the artist can prevent the situation, then they need to be held accountable for it as well.

LESSONS TO CARRY FORWARD

The entire pandemic has taught us many lessons we need to remember in the live music industry. We need to adapt and prepare for more roadblocks like this to happen. There are numerous things in my opinion that need to be in place to maintain a safe environment at festivals and concerts from now on. To maintain the highest level of safety, everyone needs to be vaccinated, not giving anyone an option to get a negative test result. A mask needs to be worn at all indoor live events, unless you are vaccinated AND received a negative test. In my opinion, if you are not vaccinated and taking the pandemic seriously, then you should not be allowed to go out for recreational fun.

Artists are responsible for everything related to their fans. For the most part, they are the biggest role models to them. Artists need to encourage positive and safe actions from their fans, and only present honest and true information. If any artist provides false information to fans or attempts to manipulate their view on life-changing viruses, then they should be penalized. When

it comes to the safety of their fans, if something goes wrong the artist needs to take accountability. Fans are at live shows for the artist, and it is their duty to provide the safest option for the show to function.

We now know that the world and lives of everyone can change at any given moment. It is important to equip ourselves with the knowledge we know now about global pandemics. There are ways we should prepare to transition into all virtual again, including livestreams of shows, funding for workers, alternate ways of income for artists, and anticipate the length of the shutdown. In all art forms, artists connect with fans through emotion, and I believe if artists, fans, and people all together can act with safety as their first priority, it will forever make shutdowns a shorter length. Nothing like the COVID-19 virus has caused a blackout this big in the live music industry. There has been a lot of speculation about how long the impacts will last, however the impact will last indefinitely.

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