



## Case Study

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# The Nexus Between Musical Artists and Drug and Substance Abuse: A Case Study of City of Harare

Dr Shadreck P. M Makombe

Academic researcher, Gweru, Zimbabwe.

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**Abstract:** In Harare, the study examined the relationship between drug and substance use and musicians. The study's goals were to determine the reasons for drug and substance addiction among musicians, comprehend the consequences of such usage, and look at strategies for reducing their use. Carl Rogers's self-concept theory served as the study's compass (1951). For the study, the case study approach was chosen as the research design, and purposive sampling was employed. In addition to key informants such as music producers, promoters, radio and television presenters, and journalists covering the arts and entertainment, the target demographic consisted of musicians. The study found that drug-fueled party lives were the reason behind attitudes toward drug use and that Zim Dance Hall is more closely linked to drug and substance usage in Zimbabwe. Drug and drug abuse hurts one's reputation and public image, causes embarrassment in public, and deters foreign investment. An appropriate drug policy must be adopted, and well-thought-out preventative measures carried out by trained personnel may be crucial. The report suggests that Zimbabwe's public health system step up its efforts to provide public drug misuse rehabilitation facilities that are accessible and reasonably priced for local young drug users.

**Keywords:** Musical Artist, Drug Abuse, Drug Addict

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## INTRODUCTION

According to predictions, substance usage among Africans is expected to increase by 40% between 2018 and 2023 (Just, 2023). When compared to other parts of the world, Sub-Saharan Africa is expected to have the biggest growth, making this the largest increase globally. Furthermore, it has been shown that East and West Africa are major contributors to the drug trade. This is alarming, especially in light of the anticipated rise in drug use disorder prevalence worldwide as a result of the COVID-19 pandemic-induced economic catastrophe (Wilson, 2022). According to the United Nations Office on Drugs and Crime, African governments must thus create human-centered, sustainable strategies to address the underlying problem of drug use disorders.

Evidence points to a rising trend in drug usage among Zimbabweans, which is consistent with statistics from around sub-Saharan Africa. For instance, among the top 10 risk factors influencing disability-adjusted life years in Zimbabwe, alcohol use rose from sixth to eighth place between 2009 and 2019 (Jonas, 2022). Furthermore, media reports depict a concerning and growing problem of substance usage, encompassing both legal and illegal substances. Furthermore, there are indications that the problem is becoming more complicated, political, and economic, and that it is progressing beyond adolescent experimentation or deliberate harmful behavior. Drug rehabilitation facilities are overcrowded and unable to handle the increasing demand to accept new patients, while Zimbabwean authorities did not provide any statistics prior to the crackdown that was initiated in the country's

capital, Harare, in February 2023. An estimated 5,000 individuals are held or treated at the centers at any given time, while tens of thousands more either do not seek help or do not receive any aid at all (Tripp, 2023).

Given how recent the issue is in Zimbabwe, there are just a dozen or so significant facilities offering drug and substance misuse recovery programs. Some private medical and nonprofit organizations are increasingly providing services in response to the growing issue. However, it's difficult to estimate how many of these new service providers there are. The most recent police campaign against traffickers, smugglers, and abusers reveals that organized crime syndicates and small-scale merchants are pushing narcotics across the nation, mostly in metropolitan areas, in both industrial and small-scale amounts. Mostly through Zimbabwe's land borders with South Africa and Mozambique, both of which have drug trafficking issues, the narcotics are being trafficked into the nation from elsewhere. According to authorities, townships in Zimbabwe's major cities, including Harare, Bulawayo, Gweru, and Mutare, also produce trace amounts of illegal narcotics, mixtures, and alcohol (Trynka, 2018).

With 70.7 percent of males and 55.5 percent of girls aged 15 to 19, Zimbabwe has the highest prevalence of excessive "episodic drinking" in Africa, according to a 2019 World Health Organization (WHO) research. Regrettably, drug use and trafficking are also prevalent within this age range. Codeine; Methamphetamine (crystal meth, also known as meth, speed, mutoriro, chalk, ice, crank, and kuka); Glue; Broncleer (Bronco);

Solvents – Fembo and Genkem; Chlorpromazine – Maragado; Mangemba; Cane spirit; Cocaine; Cannabis/Marijuana/Mbanje (mostly abused or traded under a variety of street names, including Mbanje, Ganja, Dope, Weed, Blunt, Grass, Pot, Boom, Spliff, Mary-Jane, Skunk, and Kiff). According to the Ministry of Health and Child Care, several chemicals are important causes of neurological, cardiovascular, and dangerous sexual behavior. Addiction, stress, sadness, anxiety, suicide, and even psychosis are just a few of the short- and long-term mental health issues that can result from substance usage. Communities may suffer greatly as a result of this addiction, with a rise in robberies, violence, unemployment, and the need for additional rehabilitation facilities (Miller, 2020).

### Statement of the problem

Drug misuse is an issue among Zimbabwe's young, and despite the government's other pertinent parties' attempts to address it, the number of instances is continually rising. Drug misuse is a problem that has to be examined and comprehended from a variety of perspectives in order for intervention techniques to effectively address the issue. Therefore, the goal of the current study is to understand and analyze the relationship between drugs and musicians.

## RESEARCH OBJECTIVES

One of the study's goals was to determine the reasons behind musicians' drug and substance misuse. to comprehend the consequences of substance and drug addiction among musicians and to look into strategies for preventing such conduct.

## THEORETICAL FRAMEWORK

The self-concept theory was applied. According to Carl Rogers' (1951) self-concept theory, which Duterte (2013) cites, self-esteem may suffer if the ideal self and the self-image are not congruent. The ideal self is what we would like to be, according to Rogers (1951), and poor self-esteem arises when one's self-image does not align with their desired self. Self-actualization is attainable and congruence may be achieved if the self-image and ideal self are also congruent (Rogers, 1951). As musicians attempt to project and uphold a particular image that society identifies with strength and success, failing to do so puts pressure on the artists and drives them to turn to drugs for comfort (Duterte, 2013). This idea is related to this study.

### Conceptual Framework

The idea of "emulation" is central to many economic theories of consumerism, according to which the lower classes always strive to imitate the purchasing patterns of the upper or elite classes (Welch, 2017). The idea of conspicuous consumption—particularly going above what is necessary—is created in Thorstein Veblen's *The Theory of the Leisure Class* to characterize the idea of acquiring opulent and luxurious items in order

to elevate one's social position (Veblen, 1963). The lower classes want to imitate the leisure class, which is portrayed in Veblen's works as influencers of a kind, or as those who can afford the ostentatious consumption of expensive and luxurious products and services (Veblen, 1963 in Welch, 2017). including though Veblen's thesis and many others that focus on imitating an upper-class elite have started to be criticized as elitist, it is indisputable that this trend is frequently observed in society, including in relation to prescription drug usage, illegal drug use, and healthcare. For instance, the media's portrayal of the affluent having access to drug-fueled party lives differs greatly from the many Americans who actually suffer from drug addiction.

The usage of illegal substances is known as drug and substance abuse. Murphy (2019) states that excessive or improper use of alcohol, prescription medications, and other legal drugs constitutes drug and substance abuse. Substance misuse is not the same as addiction. Quitting or altering harmful behaviors is possible for many persons with drug addiction issues. Addiction, however, is a medical condition. It implies that even if your illness causes you damage, you cannot quit using. frequently mistreated Both legal and illicit drugs and substances include molecules that alter the way your body and mind function. They can reduce tension, provide you with a pleasant "high," or help you stay out of trouble.

### Causes of drug abuse

Relationship breakups, health anxieties, the loss or illness of those we love, rejection and disappointment at work, or financial hardships may all cause emotional upheaval in day-to-day living. These are all issues that impact everyone. However, there are other pressures that come with being a musician, like the need to be creative and original, the pressures of performance anxiety, the need to manage emotional turmoil brought on by life events, which is frequently accompanied by negative media coverage, the need to fight off social, cultural, and professional pressures to drink or use drugs, and identity issues like public versus private persona, subcultural identity, and issues with fame and celebrity.

#### a. Creativity, Imagination and Originality

The pursuit of new experiences, new perspectives, unlocked worlds, expanded boundaries, or access to states or aspects of the psyche that are concealed from "normal" people leading dull 9–5 lives can be found in both art and excessive alcohol and drug use (O'Dair, 2016). As with alcoholics and addicts, poets, painters, and mystics all naturally aspire to stand at an odd angle to the cosmos, to try to touch the sublime, to see things more deeply or fresh. The way that addiction and art are intertwined is not particularly noteworthy, considering how similar these goals are. Being a well-known artist comes with a lot of pressure, including the requirement to continuously produce new songs. In order to boost their imagination and creativity, musicians have

used drugs in a variety of ways. For instance, amphetamines and cocaine have been used to boost energy, creativity, and attention, while alcohol and marijuana have been used to alleviate lack of confidence or creative anxiety.

A prevalent occurrence in the creative arts is that as artists achieve greater success, the pressures on their creativity increase, and as their tolerance to alcohol and drugs grows, they either die or enter rehab. An artist's more successful work may be negatively compared to their earlier work, and criticism will be more widely shared. Working with material that has been created over several years is often the case when a singer/songwriter makes their recording debut in popular music. Commercial pressure will force them to produce more material in a much shorter amount of time if they are successful. When a musician first uses alcohol to "get into the zone" and then finds success, it's normal to want to continue employing a recipe that works. Why alter something that is functioning well? And does the fact that it's not very healthy really matter if it's producing creative results? Artists typically think they only have one chance to achieve their goals, so they'll give it their best shot and use drugs and alcohol if necessary to get there (Just *et al.*, 2023).

## **b. Performance Anxiety**

Everyone who performs music secretly fears being embarrassed in front of others. The worst that can happen to us in a typical work is a scolding from our boss if we don't perform. However, with live entertainment, the possibility of public humiliation for an artist who does not perform can lead to anxiety and psychological strain. Artists may experience pain because to negative public reactions, adverse media remarks, and social media feedback. For most musicians, performance anxiety is a problem. According to Oksanen (2013), 75% of 552 UK artists surveyed in 2014 reported having dealt with performance anxiety at some point in their careers. According to a different research, John Lennon and Barbra Streisand are among the approximately half of performing musicians who experience performance anxiety (Orr, 2011). General tension, trembling of various body parts, such as shaking hands, a pounding chest, negative or catastrophizing thoughts, excessive perspiration, clamminess, hot or cold flushes, adrenaline rushes, nausea, dry mouth, and "butterflies in the stomach" are few symptoms of performance anxiety.

As to Orr (2011), other symptoms include elevated heart rate, dyspnea, intense anxiety, disoriented thinking, memory loss, difficulty focusing, isolated behavior, and more frequent trips to the bathroom. Techniques for muscular relaxation and deep, calm breathing might be used as part of the treatment. Pant (2018) contends, however, that about 25% of professional groups of classical musicians take beta-adrenergic inhibitors to manage their anxiety. In addition to beta-adrenergic blockers, musicians may use

alcohol and marijuana as self-medication. Additionally, it has been seen that non-classical musicians take various medicines, whereas classical musicians are more prone to use beta blockers. Since post-performance and interval refreshments are integral to orchestral life, both groups utilize alcohol. According to Ken (2015), drinking before a play may be a well-known method for well-known artists to alleviate their nervousness and self-medicate against performance anxiety.

## **c. Managing Emotional Turbulence**

Drug and alcohol misuse is a common way for musicians to cope with the highs and lows of their emotions. Overwork or underwork, self-criticism, job instability, worries about professional advancement, financial strains, creative self-doubts, emotional fragility, and loneliness are some examples of stresses, according to Dave (2014). Compared to persons in other professions, musicians and artists have higher levels of financial instability. For independent musicians, not having a ringing phone might lead to sadness and self-doubt (Hesmondhalgh & Sarah, 2018). Sometimes there were systemic injustices related to poverty, prejudice, and harsh working circumstances, as was the situation with black jazz musicians in the 20th century.

Dave (2014) said that Grammy-nominated singer/songwriter James Blake has talked about experiencing loneliness, anxiety, and melancholy when on tour, despite the fact that touring may be a lonely existence. According to Chertoff (2018), traveling is a difficult and demanding profession in which you must get the sound just perfect, hoping for a fantastic crowd, and play the best songs for them each night while performing in a variety of settings. You later discover that YouTube has accurately documented your most embarrassing moments (Chertoff, 2018). Musicians sometimes do "one nighters," when they arrive at a venue after a long drive, have little time to prepare for the performance, and utilize drugs or alcohol as a pick-me-up to feel refreshed and focused. According to Hill (2015), musicians who are on tour may end up drinking till five in the morning since they have no actual home to return to.

The demands of success come with it. As a result of the media and other demands, the artist and management may feel under siege. Chertoff (2018) pointed out that promotional obligations begin to interfere with the amount of time available for songwriting and creative growth, which can intensify pressure and stress levels and result in drug misuse as a form of self-medication. An unexpected feeling of achievement might also cause money to come in, which acts as a financial facilitator. Long-term, severe drug use can make artists increasingly solitary and antisocial, according to Hill (2015). Totally reliant on their preferred narcotic, they bunker down in their agony while anesthetized and progressively detached from empathy for others.

#### **d. Social, Workplace and Cultural Pressures**

The social, workplace and cultural pressures on musicians to use alcohol and drugs are far higher than for most other professions.

- **Social pressures**

Band bonding, socialization, and group cohesion are all facilitated by drinking together. Members can wind down at the conclusion of a performance or maintain the high as a communal experience, and it can assist artists unwind and enter the zone. According to Jonas (2022), in some musical jobs, drinking alcohol while socializing professionally is viewed as a crucial requirement and an essential component of networking in a field where personal networks are the driving force. Although drinking with band members may be viewed as a way to promote group cohesion, Tripp (2023) contends that substance usage typically has the opposite impact in advanced stages of drug consumption, escalating tensions amongst musicians.

- **Workplace pressures**

Pubs, taverns, and nightclubs that depend on the selling of drugs and alcohol as part of their revenue have long hosted performances of jazz and popular music. According to Wilson (2022), there is an economic interdependence between entertainment, alcohol, narcotics, and hospitality. The economics of the live music industry include alcohol revenue, which helps venues generate money from concerts. Additionally, it might cause people to dance and lower their inhibitions. Unlike other businesses, the music industry encourages and normalizes artists smoking and drinking while working. As has been noted with touring, the sector also involves unsocial, unpredictable hours, which contributes to other job stresses. Traditionally, jazz musicians have been viewed as nocturnal beings living nomadic lives. These erratic hours put additional strain on relationships outside of work and disrupt sleep patterns, among other things.

- **Cultural pressures**

Addiction to drugs in the music industry is encouraged by a variety of culturally reinforced beliefs. Drug usage became a part of the rock 'n' roll culture of the 1950s, which was all about defying social norms, according to Hill (2018). Therefore, the entire ethos of popular music in the twentieth century included the rejection of conventional norms, the embrace of a certain amount of hedonism, and the flirtation with illegal drugs. Furthermore, Hesmondhalgh and Sarah (2018) noted that record labels have frequently supported artists' drug usage as part of their artist relations initiatives for many years.

#### **e. Identity Issues**

Anxiety related to identity concerns is frequent among artists, particularly those who attain a high level

of public recognition. Usually, these occur in three ways: first, a conflict develops between their public and private selves, where drugs and alcohol are a part of a subcultural identity that they find painful to reject; second, fame and notoriety bring demands of their own. (2007) Glendinning. You did not complete this activity correctly. When most individuals in the company do poorly, their work is typically the one that gets criticized. A performance artist, on the other hand, will interpret this critique as a rejection of their entire identity as a human being and an artist. Additionally, it occurs on a large scale. It should come as no surprise that artists turn to synthetic methods to cope with their suffering. An artist who abstains from drink and drugs puts his participation in the subculture at risk if drug usage is a component of his identity. However, this subculture is their tribe and home.

#### **Effects of drug abuse**

Many people's lives have been ruined and wrecked by drug misuse, which has also had a detrimental impact on their families, communities, and the country as a whole. Drug misuse has detrimental impacts on the bodies and minds of young people in Zimbabwe, according to Nhunzvi and Mavindidze (2016). A few of these young people experience the typical short-term consequences of substance misuse, such as anxiety, hangovers, panic attacks, mood swings, hallucinations, withdrawals, paranoia, and feeling like they've crashed (Glendinning, 2017). Some members of this age group experience the long-term consequences of substance usage, such as significant depression, paranoia, early-onset Alzheimer's disease, and stomachaches, among many other symptoms.

According to Nhunzvi and Mavindidze (2016), drug addiction also has detrimental consequences on crime, employability, output, quality of life, and violence. According to Makande (2017), many young drug users in Zimbabwe drop out of school and turn into dangerous members of society who turn to violence and criminal activity in order to make ends meet. Since young drug users are often violent, maintaining peace in the community also requires concessions (Hamilton, 2016). In terms of the money spent on the enforcement, prosecution, jail, and rehabilitation of young drug users, Glendinning (2017) pointed out that drug and substance misuse is also expensive for the Zimbabwean government.

#### **Ways of controlling drug and substance abuse by musical artists**

The best defense against drug addiction is prevention, and the following preventive actions are valuable in combating the problem. These include public education campaigns to raise awareness of the issues facing society as a whole. For this, seminars, workshops, and the media are useful instruments. Another successful preventative strategy is preventive education for specific audiences, including families, schools, employees,



religious institutions, and youngsters who are not enrolled in school. Other preventive measures include individual and peer-group-focused strategies, the provision of recreational facilities for young people in both rural and urban areas, moral rearmament that de-emphasizes materialism, better job opportunities, efficient drug availability control, and drug education as part of the curriculum (Alasdair, 2016).

Effective drug abuse prevention requires a psychological shift in the community and policymakers, wherein the threat should no longer be denied and the problems should be confronted by acknowledging that substance abuse is a significant public issue that affects everyone, including the wealthy, the poor, the educated, the unemployed, and even community leaders. Children are most at risk of developing a drug addiction in situations when the parents are drug users, according to Cooper (2019). This is mostly because of the stress and suffering that these children may experience as a result of inadequate parenting and neglect. Numerous studies have demonstrated the effectiveness of family-based therapy, particularly when it comes to treating drug misuse in teenagers. It has been shown to considerably reduce the likelihood of drug use, eliminate bad behaviors, and improve social and personal skills, especially in addicts, as well as to encourage them to continue treatment and clinical follow-up (Cooper, C., 2019).

Outpatient counseling-based care, therapeutic communities, and medication are the three clinical treatment methods available to patients. Naltrexone, a fast-acting opiate antagonist; Levo-alpha acetylmethadol (LAAM), a derivative of methadone; and Methadone maintenance, a synthetic narcotic for heroin and other opiate misuse, are examples of pharmacotherapy. The counseling program, which consists of a number of meetings, peer counseling, and psychotherapy, is the most popular approach to treating drug users. One approach that focuses on socializing, lifestyle changes, and behavioral transformation is called Therapeutic Communities (Dobson, M. (2012)).

## RESEARCH METHODOLOGY

In the social sciences and other relevant domains, qualitative research approaches have grown in importance as a means of investigation. According to Creswell (2009), the qualitative approach is a method of doing research that is grounded in the phenomenological paradigm and makes use of interpretative approaches. The case study technique was chosen as the research strategy for the investigation. In contrast to a broad statistical survey or thorough comparative investigation, a case study is an in-depth examination of a specific research subject (Creswell, 2014). For the study, 50 participants who were radio and television presenters, journalists covering the arts and entertainment, music producers, musicians, and music promoters were chosen using the purposive sample approach. Purposive

sampling is a type of non-probability sampling where the researcher chooses which people to include in the sample depending on a variety of factors. The whole population of the music business in Harare Metropolitan Province was selected.

## FINDINGS

Table 1 shows the gender of the participants in the study.

**Table 1: Demographic data**

| Gender | Frequency | Percentages |
|--------|-----------|-------------|
| Male   | 28        | 57          |
| Female | 37        | 43          |
| Total  | 65        | 100         |

Constant with gender bias of the participants in general, the majority of the participants were male who constituted 57% of the population while 43% of the participants were female as shown in Table 1.

**Table 2: Age of participants**

| Age          | Frequency | Percentages |
|--------------|-----------|-------------|
| 19 and below | 3         | 5           |
| 20-30        | 10        | 15          |
| 31-40        | 11        | 17          |
| 41-50        | 26        | 40          |
| 51 and above | 15        | 23          |
| Total        | 65        | 100         |

From the results shown in Table 2, majority 41% were between 41-50 years being the most age group found in music industry in Harare, 23% were over 51 years of age. Hence about 15% were of the age group 20-30 years, 17% were between 31-40 years and 5% were below 19 years of age. The intention of the research was to establish the age group that was dominant in Harare music industry.

**Table 3: Educational level**

| Educational level | Frequency | Percentages |
|-------------------|-----------|-------------|
| Certificate       | 14        | 22          |
| Diploma           | 23        | 35          |
| Degree            | 10        | 15          |
| Masters           | 2         | 3           |
| Other             | 16        | 25          |
| Total             | 65        | 100         |

The participants in Harare music industry were asked to indicate their level of education and majority 35% had diplomas and Table 3 shows the participant's disciplines, 15% hold degrees, 25% had secondary education, 3% had master's degree and 22% had certificates in various disciplines. Educational level plays a crucial role when dealing on the nexus between musical artists and drug and substance use

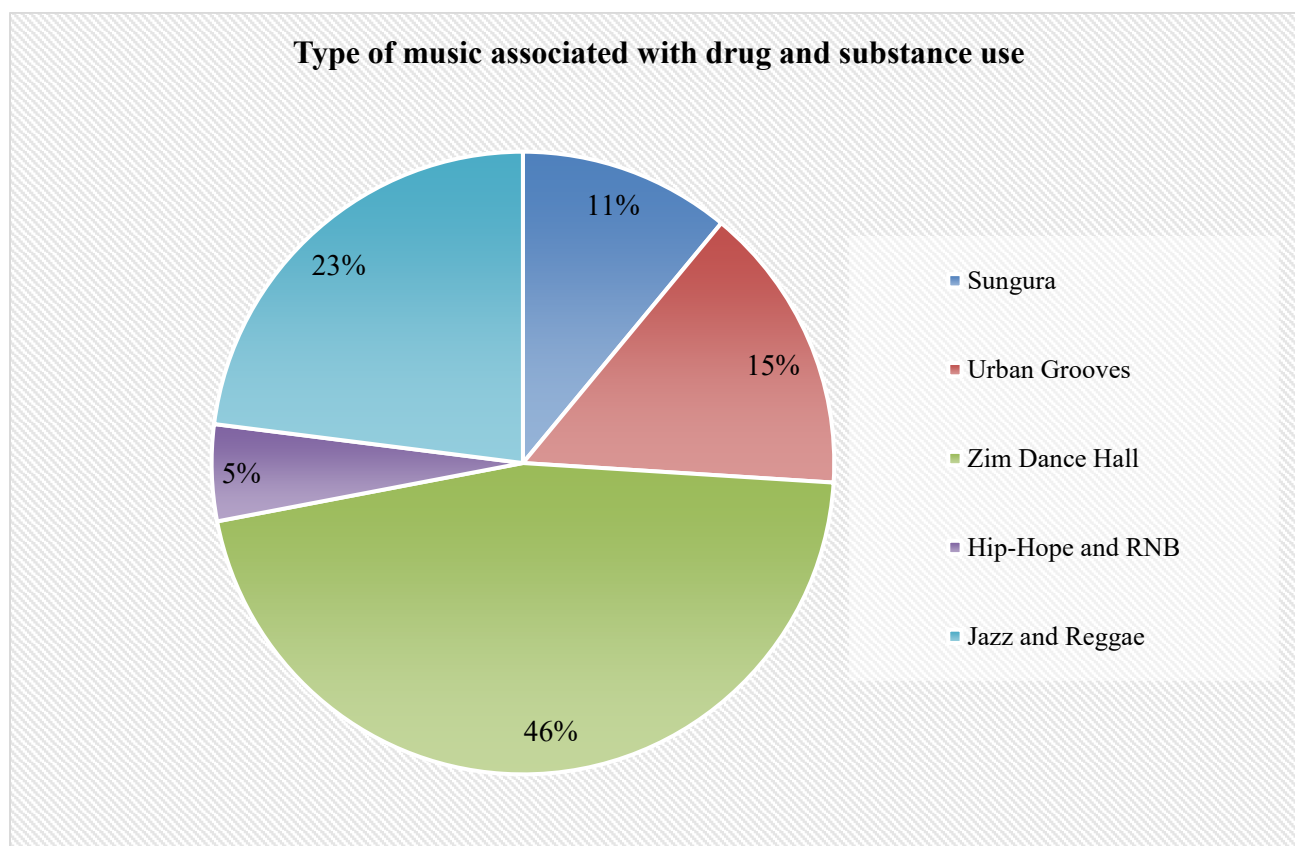
**Table 4: Status of the organisation**

| Status of the organisation  | Frequency | Percentages |
|---|-----------|-------------|
| Musicians   | 15        | 23          |
| Music producers   | 15        | 23          |
| Music promoters   | 10        | 15          |
| Radio and television presenters' arts and entertainment journalists | 25        | 38          |
| Total   | 65        | 100         |

Majority of the participants 38% were radio and television presenters arts and entertainment journalists, while 23% were music producers and musicians respectively and 15% were music promoters as shown in Table 4 above.

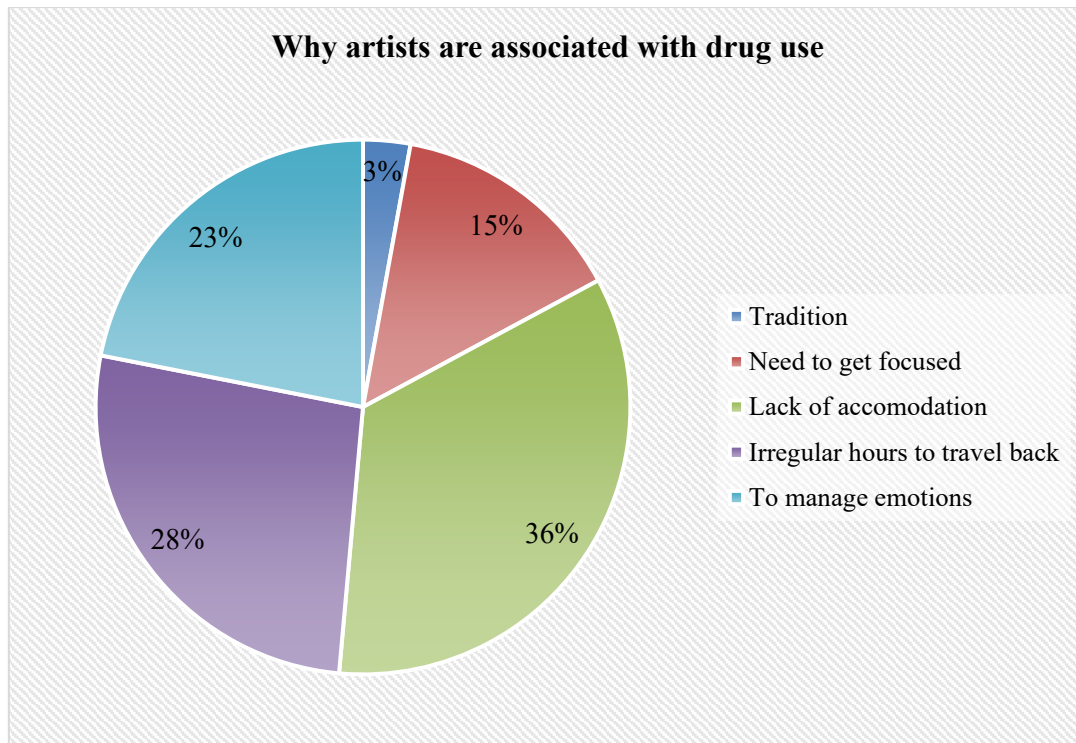
#### Causes of drug and substance abuse by musical artists

Participants were asked to give views the type of music which is more familiar with drug use in Zimbabwe and the findings are presented in Figure 1 below.


**Figure 1: Type of music associated with drug and substance use**

The findings in Figure 1 shows that majority 46% indicated that Zim Dance Hall is more associated with drug and substance use in Zimbabwe while 23% cited Jazz and Raggae, 15% had a view that urban

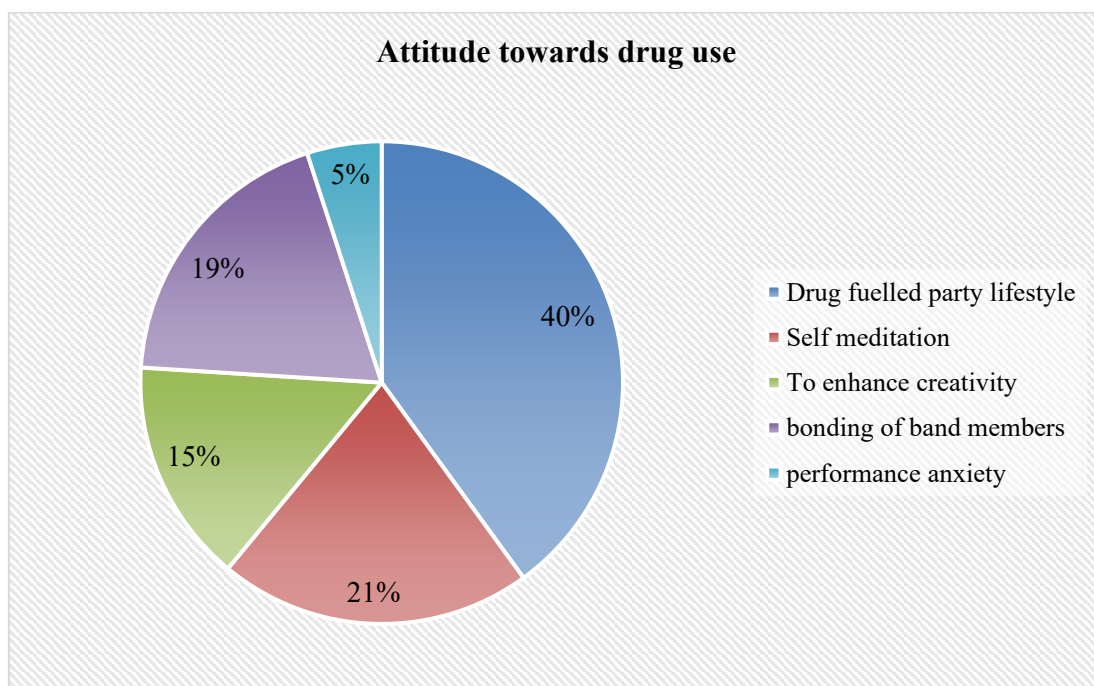
grooves have an association with drug and substance use, 11% cites Sungura and 5% indicated that Hip Hope, RNB and gospel is associated with drug and substance use at a low rate.



**Figure 2: Why artists are associated with drug use**

Figure 2 shows that majority of participants 36% indicated that artists are associated with drug use because of lack of proper accommodation when they travel to perform, 28% indicated that irregular hours to travel back home after performing triggers drug and substance use, 23% cited management of emotions, 15% indicated the need to get focused and 3% indicated traditional behaviour as reasons why are artists associated with drug use. Interviews with the musicians

indicated that most of the young artist are getting addition with drug and substance use by copying from favourite artists who take drugs. People learn and acquire information by watching, modeling, and copying others in a social setting, claims the social-cognitive theory (Bandura, 1986 in Adams 2019). According to this argument, why people see their favorite musicians using drugs, whether real or perceived, might explain the connection between drugs and music.

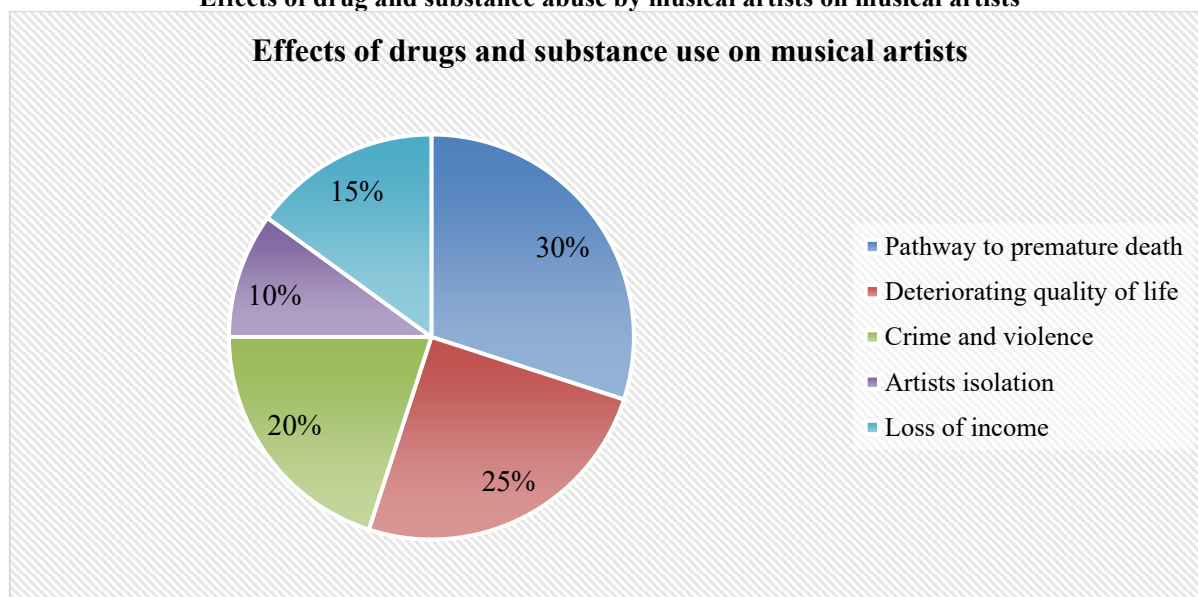


**Figure 3: Attitudes toward drug use**

According to the results of the poll, which aimed to determine attitudes about drugs and substance use, the majority of respondents (40%) said that drug-fueled party lives were to blame for attitudes toward drug use, while 21% mentioned self-care. 15% said that the attitude toward drug usage is to boost creativity, whereas 5% said that artists suffer from performance anxiety. 19% of respondents said that drinking with band members is an element of band bonding. During the artists' interviews, it became clear that positive

sentiments about a behavior by themselves do not necessarily result in behavior. A behavior must initially be accompanied by attitudes toward that behavior in order for it to occur. The second factor that matters is the subjective norm, or how other people view the behavior. 3. This approach also takes into consideration the degree of control the individual believes they have over the behavior. The interaction of these three elements determines the behavioral intention, which may then decide the actual behavior.

**Effects of drug and substance abuse by musical artists on musical artists**

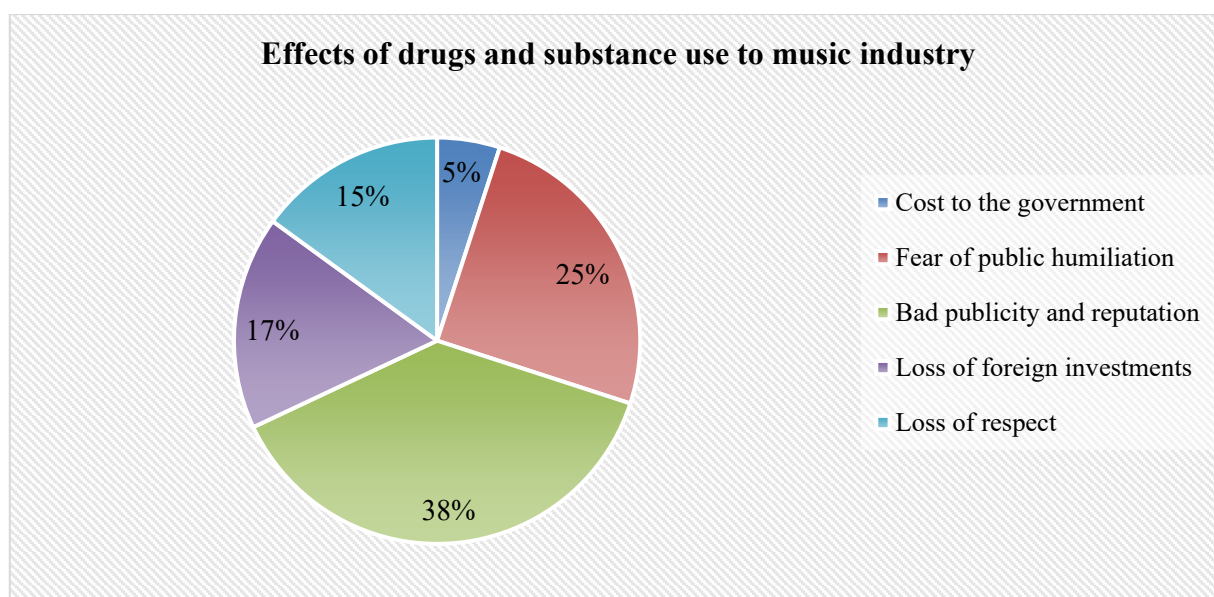


**Figure 4: Effect of drug and substance abuse on musical artists**

On the effects of drug and substance use, the findings shows that majority 30% noted pathway to premature death, 25% cited deteriorating quality of life deteriorating quality of life 20% cited high crime and

increased violence as a result from drug and substance use among artists, 15% cited loss of income and 10% cites that artists become isolated and antisocial as shown in Figure 4 above.

**Effects of drugs and substance use to music industry**



**Figure 5: Effect of drug and substance use to music industry**

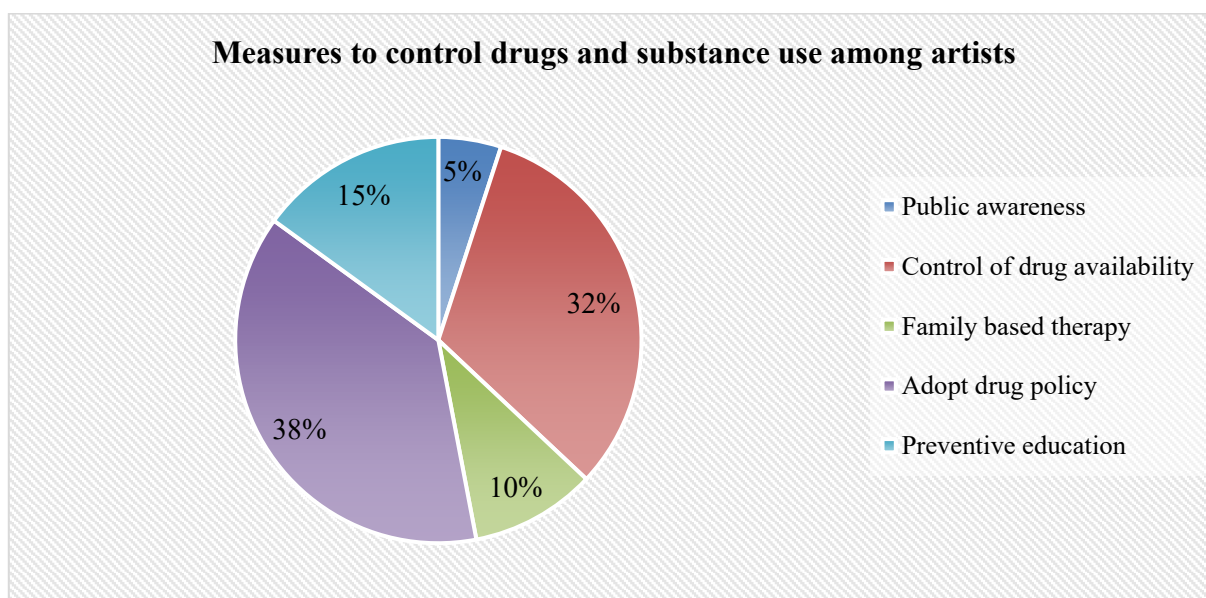


According to Figure 5, 38% of participants said that drug and substance use have a negative reputation and publicity, 25% said they fear public humiliation, 17% said they have lost foreign investments, 15% said they have lost respect, and the remaining 5% said that drug and substance use costs the government money. According to the artists' interview, relationship problems, health anxieties, the loss or sickness of people we care about, rejection and disappointment at work, or financial hardships may all cause emotional upheaval in

day-to-day living. These are all issues that impact everyone. However, there are additional demands that come with being a musician.

#### Ways of controlling drug and substance abuse among musical artists

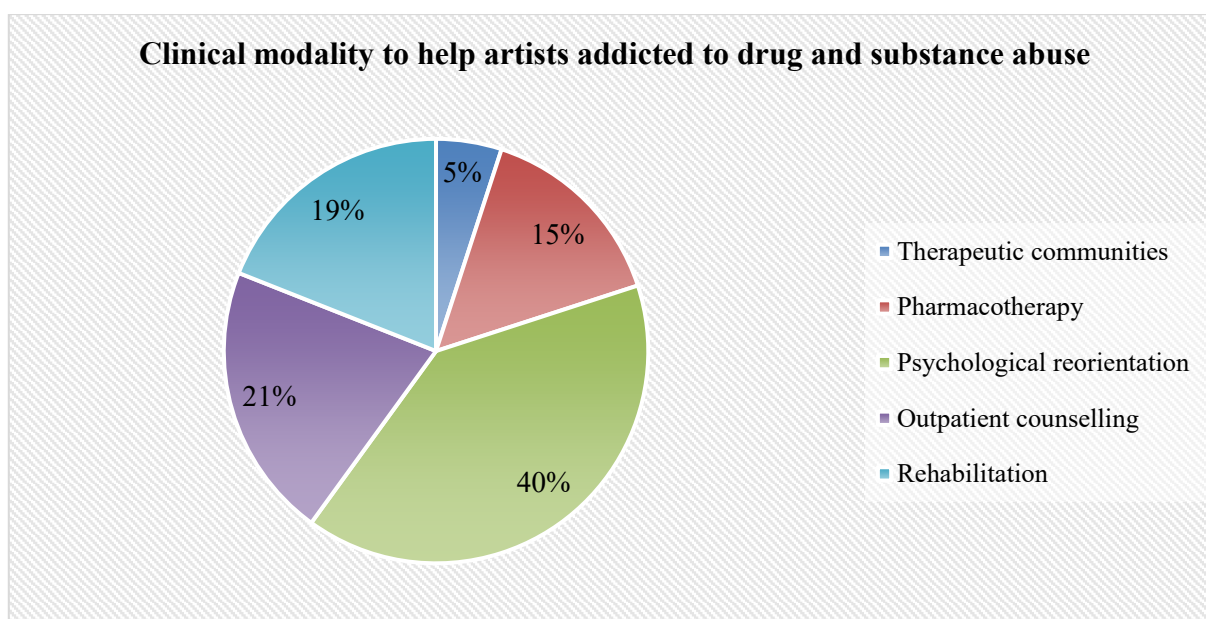
The study sought to address measures that can be put in place to control drug and substance abuse among musical artists and the findings are shown in Figure 6 below.



**Figure 6: Measures to control drugs and substance use among artists**

Participants when they were asked to rate on the measures to control drugs and substance use among artists, majority of participants 38% indicated that there is need to adopt an adequate drugs policy, 32% indicated that there should be an effective control of drug

availability, 15% cited preventive education for targeted audiences and 5% cited public enlightenment activities to increase general awareness as a measure to control drugs and substance use among artists.



**Figure 7: Clinical modality to help artists addicted to drug and substance abuse**

The results show that the majority of respondents (40%) mentioned psychological reorientation of the community as a clinical modality to help artists who are addicted to drugs and substances, followed by outpatient counseling (21%), increased drug abuse and rehabilitation facilities (19%), pharmacotherapy (15%), and therapeutic communities (5%). According to one participant's evaluation of the musician interviews, many famous musicians—like Elton John, Eric Clapton, and Eminem—have demonstrated how it is possible to overcome addiction and rediscover both personal and professional success.

According to the research, music plays a wide range of roles in daily living, from improving mood and focus to strengthening social ties. Music has traditionally been associated with positive attitudes about the use of drugs for recreational purposes. According to Belli (2019), there was a correlation between music and alcohol use from the 1940s to the early 1960s, and in subsequent years, there was a higher correlation between music and marijuana usage. Both heroin and marijuana have a significant influence on the evolution of jazz music, claims Chertoff (2018). As seen by the murders of Jim Morrison, Janis Joplin, and Kurt Cobain, many well-known musicians take drugs excessively, frequently with deadly consequences (Help Musicians 2014).

## RECOMMENDATIONS

Considering Zimbabwe's musical reputation, one of the demands of becoming a well-known performer is the requirement to continuously produce new songs. Cocaine and amphetamines have been used by artists to boost their energy levels, creativity, and attention, while alcohol and marijuana have been used to alleviate creative anxiety or lack of confidence. These drugs have been used in a variety of ways to support creativity and imagination. Some wealthy nations have found success with the indicated guidelines, and they seem to be working in other African developing nations as well. The following is suggested by the researcher:

1. It is suggested that drug-fueled music events might be a possible intervention opportunity to launch an awareness campaign to implement a harm-reduction, health-led strategy and lower the number of drug-related fatalities.
2. High schools, colleges, youth groups, churches, corporations, community theaters, and health organizations should collaborate with many young arts and performance programs. Arts organizations in the community may be great places to get support and information.
3. Negotiate a usage agreement with a nearby school, church, library, or other institution if at all feasible.
4. Adopting a sufficient drug policy is necessary, and well-thought-out preventative measures carried out by trained personnel may be crucial.
5. According to the report, Zimbabwe's public health system should work more to build accessible and

- reasonably priced public drug addiction rehabilitation facilities for local juvenile drug users.
6. Create drug treatment facilities

## CONCLUSION

In Harare, they examined an evaluation of the relationship between drug and substance use and musicians. The study's goals were to determine the reasons for drug and substance addiction among musicians, comprehend the consequences of such usage, and look at strategies for reducing their use. Carl Rogers's self-concept theory served as the study's compass (1951). The case study technique is the research design used in this study. For the study, the case study approach was chosen as the research design, and purposive sampling was employed. In addition to key informants such as music producers, promoters, radio and television presenters, and journalists covering the arts and entertainment, the target demographic consisted of musicians. Data collection methods included a semi-structured interview guide and a questionnaire. Key themes that surfaced from the data collection served as a guide for the data analysis process. The study found that drug-fueled party lives were the reason behind attitudes toward drug use and that Zim Dance Hall is more closely linked to drug and substance usage in Zimbabwe. Drug and drug abuse hurts one's reputation and public image, causes embarrassment in public, and deters foreign investment.

A prevalent occurrence in the creative arts is that as artists achieve greater success, the pressures on their creativity increase, and as their tolerance to alcohol and drugs grows, they either die or enter rehab. The more successful an artist gets, the more likely it is that their current work will be openly criticized and negatively compared to their earlier work. When a singer/songwriter makes their recording debut in popular music, they frequently work with material that has been produced over several years. Commercial pressure will force them to produce more material in a much shorter amount of time if they are successful. Since artists typically think they only have one chance to achieve their goals, they will give it their best effort and, if using drugs or alcohol would help them do so, they will do. With rising audience and media expectations, the inner critic that tells you that you are not meeting expectations or surpassing past standards might get stronger with time. According to the study, implementing a proper drug policy is necessary, and well-thought-out preventative measures carried out by trained personnel may be crucial. Additionally, the report suggests that Zimbabwe's public health system increase its efforts to provide accessible and reasonably priced public drug addiction rehabilitation facilities for young people who take drugs.

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