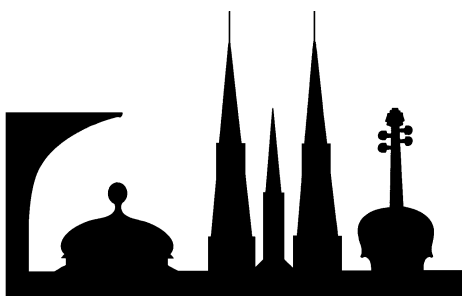


# 'Ukraine is Alive'

## Ukrainian Music-Making in Swedish Emergency Residencies

The impact of war, displacement,  
migration and networks

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# Abstract

In February 2022 Russia's invasion of Ukraine started the war that would lead to the largest refugee crisis in Europe since World War II. In response to the war, SWAN, the Swedish Artists Residency Network, initiated the project Emergency residencies. During 2022, the network's artist residencies opened up to provide safety for Ukrainian artists fleeing the war. Through an ethnographic case study and in-depth interviews, this thesis explores the experiences of four Ukrainian musicians in times of war and displacement, that took part of the Emergency residencies. It also investigates the function of SWAN's Emergency residencies for musicians facing forced migration. The purpose is to shed light on the experience of musicians in a refugee position and the residency as a space that may contribute to uphold music-making and musical labour for refugee artists.

This thesis uses a transdisciplinary approach. It draws on notions of music as an emotional resource, music becoming political, and theoretical concepts regarding identity, belonging, and detachment, as well as translocality and transcultural capital. SWAN's Emergency residencies is shown to provide several benefits for musicians displaced during Russia's war on Ukraine. It includes the contribution of economic resources, opportunities for artistic practice and development, and promotion of cultural understanding and social inclusion. It also suggests that typical benefits provided by artist residencies gain added value for artists experiencing war and displacement, as it answers to losses typically experienced in forced migration. The war and refugee position are embedded in the daily experience of musicians facing war and displacement. This thesis suggests that musicians can use various strategies to either enforce, dismiss, expand or change the view of their prescribed identity in relation to the war and the refugee position. A Ukrainian identity is enhanced to show pride of their country, create awareness of Ukraine's situation or foster a sense of belonging. Music can also be used to detach from positions and preconceptions surrounding such labels and connections, either through performing other identities or releasing from all categories. Furthermore, music and music-making can act as an emotional resource that helps regulate emotions or become a vehicle for political mobilisation and support for Ukraine. The politicisation of music is also actualised by the refugee position in itself and public perceptions of such positions. Transcultural capital highlights the capacities and strategies of musicians to create various economic, cultural and social opportunities through links to both their host and home country.

*Keywords: artist residencies, forced migration, music, displacement, Ukraine, identity, belonging, non-belonging, translocality, transcultural capital, social inclusion, refugee experience,*

### *Authors note*

I am immensely grateful and humble for the interactions with the artists that have participated in this study and the stories they have shared with me. They have inspired, motivated and taught me so very much. While I wish that Ukraine would never have had to suffer this war, I hope that this study will bring readers understanding and hope.

# Contents

1. Introduction .....	6
1.1 War, Forced Migration and Artist Residencies .....	7
1.2 Purpose and Aims .....	8
1.3 Research Questions.....	9
1.4 Background.....	9
1.4.1 Ukraine and Russia: History, conflict and today.....	10
1.4.2 Migration.....	13
1.4.3 Artist residencies, SWAN and Emergency residencies .....	17
2. Research perspectives & Theoretical framework.....	21
2.1 State of the art.....	22
2.1.1 Ethnomusicology towards Applied ethnomusicology.....	22
2.1.2 Music and migration .....	23
2.2. Theoretical perspectives .....	25
2.2.1. Identity, belonging and non-belonging and detachment .....	25
2.2.2 Translocality and Transcultural capital .....	27
2.2.3 Music, trauma and mental health .....	28
2.2.4 Music becoming political.....	29
3. Methodology; Qualitative research and semi-structured in-dept interviews. 31	
3.1. Semi-structured in-depth interviews.....	32
3.1.1 Implementation, transcription and analys .....	33
3.1.2 Selection of informants .....	34
3.1.3 Questions.....	35
3.2 Ethical considerations.....	36
3.3 Insider/Outsider - Toward visiting as a friend .....	38
3.4 Validity and reliability .....	39
3.5 Touching on netnography .....	41
4. Result.....	42
4.1 SWAN and the Emergency Residencies .....	42
4.1.1 The establishment of Emergency Residencies.....	43
4.1.2 Structure, organisation and matching processes .....	45
4.1.3 Funding .....	47
4.1.4 Possibilities within the Emergency Residencies.....	49
4.1.5. Insecurities and limitations .....	51

4.1.6 Achievements and further ambitions.....	54
4.2 Ukrainian musicians in the Emergency Residency .....	55
4.2.1 The outbreak of the war and leaving Ukraine.....	56
4.2.2 Arriving in Sweden, finding SWAN and entering the Emergency residencies.....	59
4.2.3 Opportunities within the Emergency residencies.....	61
4.2.4 Music and music-making in relation to war, migration and trau- ma.....	65
4.2.5 The refugee experience .....	71
4.2.6 Looking to the future.....	74
5. Discussion .....	76
5.1 The function and benefits of the Emergency Residency .....	77
5.1.1 When crises creates possibilities; additional value of artist resi- dencies in times of war and forced migration .....	80
5.1.2. Making the Emergency Residency possible; the fundamental aspects .....	82
5.2 Music and music-making in a refugee position.....	85
5.2.1 Managing emotions and promoting well-being .....	85
5.2.2 Becoming political; intentional or unintentional .....	87
5.3 Identity, belonging and detachment.....	88
5.4 Transcultural capital.....	93
5.5 Critical reflection.....	95
5.5.1 Reflexive discussion on navigating the research role .....	96
6. Conclusions .....	97
6.1 Implications for further research .....	103
6.2 Ukraine is Alive .....	104
7. Bibliography.....	106
7.1 Literature.....	106
7.2 Internet sources .....	113
7.3 Music .....	119
7.4 Interviews.....	119
8. Appendix .....	121

# 1. Introduction

On the morning of February 24th, 2022, the world received news flashes stating that Russian armies had entered into Ukraine. A war, beginning with the annexation of Crimea in 2014, had escalated and a full attack on Ukraine had begun. Two days after, the program council for SWAN - The Swedish Artist Residency Network, a network gathering residencies for different art forms in Sweden, met up to discuss their work for 2022. Theresa Lekberg, a member of the council, had the past two days been walking around wondering what she might do to help the people of Ukraine and, what was quickly anticipated, would be a stream of refugees leaving Ukraine due to the war. With SWAN she had access to a building network of artist residencies in Sweden and was sure that they must be able to provide something in one way or another. On the program council meeting she put forth the idea of starting to host emergency residencies that would take in refugee artists from Ukraine. In an astonishing short time, with quick support from institutions and residence hosts, they were up and running. Since the day of that meeting, during the year of 2022, SWAN has, with help from the international organisation Artists at Risk, regional culture departments, institutions in music and art, and small artist residencies all over Sweden, taken in around 80 Ukrainian artists. Providing them not only with a safe space, but a space where they have been able to continue their practice in art, music, dance, writing and crafts (Interview, TL) (SWAN, [swanresidencynetwork.com](http://swanresidencynetwork.com), accessed 20 October 2022).

## 1.1 War, Forced Migration and Artist Residencies

It is daunting to read ethnomusicologist Adelaida Reyes' reference in 1990 to the current number of 15 million refugees in the world (p.5) and then come to the realisation that this number in 2021, range up to 89,3 million according to UNCHR (2022). In response to the war in Ukraine in 2022, almost 6 million people may be added as internal refugees as well as 8 million refugees that have fled the country (UN Office for the coordination of Humanitarian Response, 2022, UNHCR, 2023). The field of music and minorities and the study of refugees and their music cultures and music practices is a growing one in ethnomusicological study. A majority of studies have focused on traditional music and how music is kept over time in new spaces and through new generations, as well as how they move and are changed in their new locality (Lundberg & Ronström, 2021, Reyes 1990, Stokes, 2020, et al.). At first there was a tendency to focus on voluntary migration, which accounts for completely different circumstances, contexts and conditions than those of forced migrants (Reyes, 2019, p. 44). As refugee movements associated with wars and crises have become more visible, ethnomusicologists have increasingly explored issues of forced migration (Stokes, 2020, pp. 5-8).

As depicted in the vignette above, Swedish Artists in Residence Network, SWAN, is a network for artist residencies in Sweden. Through the initiative Emergency residencies, they are working with the organisation Artists at Risk in order to help displaced artists from Ukraine due to the ongoing war. The project works not only to give safe residences in Sweden, but also residences where artists in a refugee position can continue their art and music-making, enabling them to develop as artists and keep building their careers in Sweden. Kim Lehman (2017) has pointed to a lack of studies in the academic field on the potential value of artist residencies, especially surrounding questions of well-being and social inclusion. In this thesis I investigate Ukrainian musicians that came to Sweden and got accepted to SWAN's

Emergency residencies in 2022. I look at their relation to music, their music-making in the space of the residency, and the experience of being a Ukrainian musician in times of war, crisis and displacement. I also explore the meaning of artist residencies, the collaboration that made SWAN's residencies possible and if they have contributed to upholding Ukrainian artists' musical labour. This study focuses on musicians that are undergoing an ongoing trauma with the Russian war on Ukraine still being very much alive. It shifts the focus from traditional music to a broader range of musicians and musical labour that not necessarily accounts as traditional music-making belonging to one certain culture. In doing so, I hope to contribute to and expand the study of music, minorities and migration, as well as open up new frameworks that include a broader group of musicians. While ethnic, refugee and culture labels inevitably come into play, my emphasis is on the experience of being a musician in times of war and displacement.

## 1.2 Purpose and Aims

This thesis aims to bring new insights about artist residencies, specifically for musicians in a refugee position. Furthermore it aims to deepen the knowledge on what music and music-making come to mean for musicians in times of crises. I do an ethnographic case study with in-depth interviews about the Emergency residencies and the musicians that have taken part of it. The informants consist of three representants from SWAN and Artists at Risk, and four Ukrainian musicians that have taken part of the Emergency residencies. I aim to explore how the individual musicians have been affected by the war and displacement, how musicians and their music are affected in a refugee position, and what strategies they employ to handle these new situations. I also investigate how music comes to relate to handling of trauma, identity, belonging, and self-determination.

The purpose is to shed light on the refugee musician experience and the residency as a space that may contribute to uphold music-making and musical



labour for refugee artists. In doing so in an ongoing crisis, my aspiration is to highlight the Ukrainian musicians, broaden the research in the field of music and migration, and contribute with knowledge about the artist residency as a tool in migration and cultural policies.

### 1.3 Research Questions

1. What kind of purpose, role and function may artist residency networks have for musicians in times of war and forced migration? What kind of values might networks such as SWAN promote and what sort of possibilities or restrictions may Emergency residencies enable for refugee artists, and what kind of limitations do they have?
2. How are Ukrainian musicians and their music-making affected in crisis, war, migration and displacement from their home country? What sort of strategies do musicians employ to handle these new situations? What meaning does music, and the possibility of continuing to make music, have for musicians in a refugee position?

### 1.4 Background

There are different contextual circumstances surrounding this study. The war itself acts as a starting point, setting the context of the ongoing crisis which led to the informants' situation as well as encouraged the work of SWAN with Emergency residencies. Another factor is migration and the migration crisis that arose due to Russia's invasion of Ukraine. This also includes the Swedish migration policy and specifically, the special protection directive ordered by the European Union toward Ukrainians due to the war (European Commission, 2022, Migrationsverket, 2022). The artist residency as a space and place is the main focus for the study and, needless to say, central for the context of the informants. In this study, all of these are interconnected and

continuously affect one another and the musicians studied. It is important to note that they are all in many ways related to, and informed by, different politics and political issues.

#### 1.4.1 Ukraine and Russia: History, conflict and today

##### *Ukraine and Russia; A short background*

Ukraine is a country located in Eastern Europe, that (before the war) had a population of 52 million people. The country gained its full independency in 1991, after a long history of domination by Poland-Lithuania, Russia and the Soviet Union (U.S.S.R) (Britannica, 2023). Ukraine was part of the Soviet Union from 1922 to 1991, dominated by Russia. During these times most people that were part of the Soviet Union were casually referred to as Russians (Utrikespolitiska institutet, 2022). The relationship and tensions between Ukraine and Russia have a long history and the two countries have deep cultural, economic and political bonds (Masters, 2022).

There has been a long lasting dispute between Ukraine and Russia over Crimea, related to its political administrative status. In March 2014 the latent conflict came alive when Russia forcibly annexed Crimea. Russia's annexation of Crimea was condemned as a violation against international law by the international community including the US, Nato and the European Union, which all supported Ukraine's demand for Russian retreat (Nationalencyklopedin, 2023). Russia's charge on Crimea marked the first time since World War II that a European State annexed the territory of another and marked a clear shift in the global security environment (Masters, 2022). Human rights groups also documented a series of repressive measures that had been taken against the Crimean Tatars by Russian authorities. With lasting fights between 2014 and 2021, Crimea has remained under Russian control, al-

though without international recognition of Russia's claim (Britannica, 2023, Nationalencyklopedin, 2023).

### *Russia's invasion in Ukraine, February 24 2022*

During the fall of 2021 Russia began a massive buildup of troops and military equipment, gathering over 100 000 soldiers along its border to Ukraine. At the beginning of 2022, the conflict surrounding the Ukrainian cities Luhansk and Donetsk escalated and the fear of a Russian invasion in Ukraine grew bigger. Western leaders consulted with both Ukrainian president Volodymyr Zelenskyj and Russian president Vladimir Putin in an effort to stop a Russian invasion that appeared inevitable (Britannica, 2023, Nationalencyklopedin, 2023). Putin issued several demands to agree to a *détente*, including that no more countries would be accepted as members of Nato and that Nato would contain their forces only to countries that had been members prior to 1997. These proposals were rejected and would in effect, have removed the Nato security umbrella from eastern and southern Europe as well as the Baltic states (Ibid.) On February 21, 2022, Putin recognised the independence of the Ukrainian cities Donetsk and Luhansk and ordered Russian troops into Ukrainian territory as so called "peacekeepers". On February 24, Zelenskyj addressed the Russian people directly with a plea for peace. The same day Putin ordered a "special military operation" whereupon a full-scale incursion on Ukraine began. Air raid sirens began to sound in Kyiv, the capital of Ukraine, and people all over the world received news flashes that Russia's war on Ukraine had begun.

### *Continued war and current state*

It seemed clear early on that Putin expected to seize Kyiv in a matter of days and that Russia was not prepared for neither Ukraine's military defense capabilities, the determination of the Ukrainian government, or the strong resistance from the civilian population (Britannica, 2023, Nationalencyklopedin, 2023). While Russian forces early gained control over several areas their advance on Kyiv was stopped. At the end of March Ukrainian troops started

to regain control over areas surrounding the capital, as well as northern parts of the country. During the year of 2022, Russia has continued their war on Ukraine with fighting at times intensifying in different parts of the country. Both Ukrainian and Russian armies have faced advancement and loss of areas that they have had control over. On paper, the Russian military appeared to have an overwhelming advantage, but during 2022 the West has responded to provide Ukraine with billions of dollars in military aid, massive support from people around the world and military equipment from among others the US and Germany (Britannica, 2023, Gordon, et al., 2023). In April Russia was excluded from the United Nations Human Right Council and in response to the war Russia has become the most heavily sanctioned country in history (Nationalencyklopedin, 2023.) While Ukraine was embraced by the West as a developing democracy defending itself, Russia has faced isolation from the international banking system and exclusion from many cultural and sports events. Russia's invasion of Ukraine has become one of the bloodiest conflicts in Europe since World War II (Masters, 2022).

The first week of the invasion, one million people fled Ukraine. After a month the figure was up to 4 million. By the time of writing (February 2023) UN Office for the coordination of Humanitarian Affairs report that 5,59 million people are displaced from their home inside of Ukraine (December 2022) and UNCHR's data report that 8 million refugees from Ukraine are recorded across Europe (January 2023). Many observers see little prospect for a diplomatic resolution and instead acknowledge the potential for a dangerous escalation (Masters, 2022). However, the will to fight among Russia's population have seemed to diminish. During 2022, over 200,000 Russians, mostly men at risk of conscription, have left the country (Nationalencyklopedin, 2023).

### *Notes when speaking about the Russias' war on Ukraine*

When we speak of the war in Ukraine there are three things that are important to note. Firstly, this is not a war *between* two countries, it is war on

Ukraine by Russia. Secondly, some commentators tend to date the beginning of the war to February 2022, when it clearly, and as stated by my Ukrainian informants, started in 2014 with Russia's annexation of Crimea. Thirdly, it is clear that not all Russians support Putin and the war. During 2022 there have been several anti-war protests taking place in Russia and thousands of Russians have been arrested for protesting the war, Putin and the Russian authorities (United Nations News, 2022). Many Russians dissidents have also fled the country, not only facing the difficulties of being a refugee, but also being subjected to prejudice and hate for being Russians.

## 1.4.2 Migration

### *Immigration in Sweden and Swedish migration policies*

Sweden has been a country of immigration since the 1930s. After World War II this mostly consisted of labour immigration, but during the late 20th century, and especially since the start of the 21st century, the immigration has primarily consisted of refugees fleeing war and conflicts around the world (Migrationsverket, 2022). 2015 was the year of the great refugee crisis, primarily affected by the civil war in Syria that forced millions of Syrian families out of their homes (The UN Refugee Agency, 2022). In 2016, 163 000 people immigrated to Sweden resulting in the country's, so far, highest number of immigration in a year (Statistiska Centralbyrån, 2023). Due to the refugee crisis, Sweden established temporary border controls in order to reduce the number of asylum seekers. Several other proposals were also put forth to decrease the intake of refugees. This led Sweden to go from having EU's most generous asylum legislation to decrease it to its minimum level (Migrationsverket, 2022).

Since 2015, Sweden has followed the European political trend of moving toward a more restricted view on immigration. The anti-immigration party Sverigedemokraterna (The Sweden Democrats) have gained growing support from the population, doing their best election result in 2022 with 20% of the

votes, becoming the second biggest party (after the centre-left Socialdemokraterna (The Social Democrats)) (Valmyndigheten, 2022). Sverigedemokraterna's ambition is to leave UN's global migration agreement and increase incentives on return migration (Sverigedemokraterna, 2023). Sweden has also seen other political parties, especially on the conservative side, speak more problematically about immigration. After the latest election in 2022 an alliance of the conservative parties Moderaterna (The Moderate party), Kristdemokraterna (The Christian Democrats) and Liberalerna (The Liberals), with a required support from Sverigedemokraterna through the so called 'Tidöavtalet', took parliament. In a motion to the Swedish 'Riksdag' the newly elected prime minister Ulf Kristersson, stated that the Swedish migration policies so far has been a failure and that Sweden has had a much to high asylum related immigration (Motion till Riksdagen, 2021/22, 4033). For the new government, migration is one of the areas where the government collaborates with Sverigedemokraterna. Together they aim to announce a paradigm shift in Sweden's migration policies where the starting point is that protection offered to those fleeing a conflict or crisis is *temporary* and *for those fleeing Sweden's immediate area*<sup>1</sup>. They want to keep the asylum legislation to EU's minimum level, introduce a requirement-based integration policy and enhance the work regarding return migration of people who do not meet the requirements for staying in Sweden (Regeringen, 2023).

### *Ukrainians displacement and migration to Sweden in 2022*

The escalated conflict in Ukraine has caused civilian casualties and destruction of civilian infrastructure (UNHCR, 2023). This has forced millions of Ukrainian refugees to leave to the country. As mentioned, almost 6 million people are displaced from their homes in Ukraine, so called internal

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<sup>1</sup>In an article on [regeringen.se](https://regeringen.se) (2023) regarding the new governments first 100 days one aim for the collaboration project on migration and integration is phrased as following: "Paradigm-skifte vad gäller synen på asylmottagande där utgångspunkten ska vara att skydd erbjuds den som flyr en konflikt eller kris tillfälligt och för den som flyr Sveriges närområde." No further explanation is made on what temporarily or immediate area means.

refugees, and around 8 million people have fled the country. Targeted by rockets, artillery strikes and violence the following refugee movement from Ukraine has come to represent Europe's largest refugee crisis since World War II (Britannica, 2023). Internally, most people have left for the western parts of Ukraine, moving further away from the Russian border and the cities occupied by Russians and most deeply affected by the war. While the majority of people who left Ukraine has gone to neighbouring countries such as Poland, Moldavia and Romania, many have also sought their way further into Europe. Except for Poland, Germany has reported the highest number in Europe with over one million Ukrainian refugees (Statista, 2023). It is notable that over two million people are reported as refugees in Russia, but this has been condemned by Ukraine as forced transfers to enemy soil, which counts as a war crime. Conversely Russia calls it humanitarian evacuations of war victims who already speak Russian and are grateful for a new home (Hinnant, et al., 2022). Following the outbreak of the war EU activated The Temporary Protection Directive in March 2022 (Council of European Union, 2023). Sweden saw a sharp increase of people applying for asylum or according with the special directive, with a figure up to 29000 people, whereof 27000 Ukrainians. These are the highest numbers of applications for residence permit to the Swedish Migration Agency since the refugee crisis 2015-2016 (Statistiska Centralbyrån, 2022). According to UNHCR data (January 31, 2023) Sweden now has over 51000 refugees from Ukraine registered for temporary protection or similar national protection schemes.

### *The Temporary Protection Directive*

EU:s Temporary Protection Directive is an exceptional measure to provide immediate and temporary protection in the event of a mass influx or imminent mass influx of displaced persons from non-EU countries who are unable to return to their country of origin (European Commission, 2022). Rights under the protection directive include a residence permit, access to labour market and housing, medical assistance, as well as access to education for children (Council of the European Union, 2023). The Temporary Protection

Directive was adopted after the conflict in former Yugoslavia. It applies when the European Council decides that there is a mass influx, and in particular when there is a risk of negative impact on the standard asylum systems due to high levels of displaced arrivals. Following Russia's invasion of Ukraine, the protection directive was triggered for the first time as a means to offer effective assistance to people fleeing the war in Ukraine. Due to the high number of estimated arrivals, the European Commission identified a risk that the asylum systems of EU countries would not be able to process applications within the deadlines set (European Commission, 2022). As part of the European Union, this directive applies to Sweden. At this moment it is set until March 4, 2023, which means that for Ukrainians that have been granted residence permits in Sweden according to the protection directive, these are valid until that date. If the security situation in Ukraine has not improved by that time, The Swedish Migration Agency may decide to prolong the permits (Migrationsverket, 2022). In that situation, EU may also decide to prolong the directive for up to two more years (a total of three years) depending on how the situation in Ukraine develops (Council of the European Union, 2023). If the situation improves, and the directive is ceased by EU, the Swedish Migration Agency may revoke permits that have been given out (Migrationsverket, 2022)<sup>23</sup>.

The Temporary Protection Directive applies to;

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<sup>2</sup> The temporary protection directive has in March 2023 been extended to 24 March 2024 (Council of The European Union, 2023)

<sup>3</sup> The Temporary protection directive was never announced for the refugee crisis in 2015, when the amount of refugees from Syria and Afghanistan was at a top. While the Swedish government and people showed huge solidarity with the refugees coming to Sweden at the time, the immigration policies has since, as noted, been more and more strained in Sweden. This fact did, during 2022, raise a debate in Sweden about the different views on different refugees due to their ethnicity. While people are united in the fact that Sweden should help Ukrainian refugees and this debate is not meant to diminish Ukrainians refugee status, it rather surrounds issues of racism and ethnicity. Jimmy Åkesson, leader of the Swedish Democrats, wrote in a debate article that there is difference, though not based on racism, and argued that Ukraine is a Christian country with a culture closer related to our own (comparing it with clan societies in Africa) (Åkesson, Aftonbladet, 31 March, 2022). While this debate is important and concerns issues of migration, racism and populism, it wont be further discussed in this thesis. However, it should be noted that Ukrainian refugees situation differs from that of many other groups.



- Ukrainian citizens with residence in Ukraine before February 24, 2022
  - Those with residence permits as refugees in Ukraine before February 24, 2022
  - Family members to any of these two groups
  - Those with permanent residence permits that had residence in Ukraine before February 24, unable to return to their country of origin
- (Krisinformation.se, 2022)

### *Reaction and solidarity*

Since Russia's invasion of Ukraine, Sweden, its population and the Swedish government has, together with the majority of the international community, condemned Russia's actions. During 2022 the government has contributed with over 10 billion SEK to different incitements to support Ukrainians, supported Ukraine through the European Union and the United Nations as well as taken in over 50 000 Ukrainian refugees (Regeringen, 2022). Several Swedish organisations have also donated money and help to Ukraine, such as Civil Right Defenders, The Red Cross, Swedish UNHCR, Radiohjälpen and others. Except for the contributions from Swedish organisations, authorities and the government, the Swedish people have shown solidarity with Ukraine and Ukrainian refugees in Sweden by donating money, gathering clothes and offering assistance. When the war broke out, hundreds of people also opened their homes for Ukrainian refugees coming to Sweden (Sveriges Radio, 3 March, 2022). Organisations and study associations working with refugees, as well as private initiatives, have organised activities and charity events for Ukraine and Ukrainians located in Sweden. This leads us into SWAN and their establishment of the Emergency artist residencies, helping specifically Ukrainian artists to continue their artistic work and practice in Sweden.

### 1.4.3 Artist residencies, SWAN and Emergency residencies

#### *The artist residency*

The artist residency, as described by Kim Lehman (2017, p. 9), refers to a scenario where an artist is invited to apply for time and space away from their home environment in another country or city. As different artist residencies can vary in multiple ways, including time frame, cost, theme, place and artistic practice, it has been defined in an open way by a working group of EU member states expert on artists residencies:

Artist Residencies provide artists and other creative professionals with time, space and resources to work, individually or collectively, on areas of their practice that reward heightened reflection and focus  
(European Commission 2016, p. 9)

The artist residency grants a time and space where artists can reflect, conduct research and investigate new work or means of production (Lehman, 2017, p. 9). It typically includes opportunities to practice and produce their art (in appropriate facilities), deepen their knowledge, create collaborations and relationships, develop networks and gain audience and sometimes the production of a prescribed outcome such as an exhibition, a certain project or a workshop. It can therefore be seen as a "fluid concept that encompasses a variety of activities and engagements" (European Commission, 2016, p. 9). Some residencies provide accommodation and scholarships, usually by public or regional funding, while some demand a fee and/or the artist to supply their own financials for the temporary residence. Artist residencies are not a new phenomenon, and have in some places developed into so called 'artist colonies', i.e., communities where artists gather and create. They have today become a valid part of professional artists careers (Lehman, 2017, pp. 9-10).

### *The benefits and value of the Artist Residency*

Benefits of artist residencies may concern all actors involved in a residency; the artist, the host of the residence and/or host organisation, the region, the city or area of the residence, local partners and the community in it. Artist residencies provides artists with a range of professional and economic resources to develop their works and build a network and audience. It contributes to the mobility of artists and can offer time for reflection and exper-

imentation (Lehman, 2017, p. 11). The policy handbook of artist residencies lists beneficial effects that have gained increased acknowledgement by municipal authorities and politicians (European Commission, 2016, p. 30). It includes the strengthening of arts and culture in their cities and regions, regeneration of neglected areas through contribution to new businesses, community engagement and intercultural dialogue. Artist residencies help connect the local art scene to a global one and especially emphasised is the opportunity of fostering a wider cultural awareness (Lehman, 2016, p.11). The artist residencies' contribution to cultural diversity is described as essential by the European Commission in times where the public opinion and attitudes across Europe are exhibiting signs of cultural intolerance (European Commission, 2016, p. 9). Due to political and economic tension and conflicts arising in Europe and the world, a new trend among artist residencies sheds light on a use of residencies that may not only provide opportunities to create production and build relations, but also where the residency gives a safe haven to artists at risk (European Commission, 2016, p. 31). Kim Lehman underlines the lack of academic research on artist residencies, especially considering its value and contribution to health, well-being and improvement of social inclusion (Lehman, 2017, p. 16). This thesis aims to explore the function of SWAN's artist residencies in times of war and conflict.

### *SWAN and Emergency Residencies*

SWAN, The Swedish National Artist Residency Network, is an open national network that gathers everyone who works with, or wants to work with, residency activities in the areas of art, dance, handicraft, film, literature, music, design and photo (SWAN, [swanresidencynetwork.com](http://swanresidencynetwork.com), accessed 20 October 2022). The network was reformed in 2021 to establish a network for all artist residencies nationally. SWAN includes a Program Council that is put together yearly with representants from different residency hosts. In late February 2022, the initiative Emergency Residencies was suggested as a national project by SWAN to help Ukrainian artists gain safety as well as opportunities to continue their creative work and careers. The project gained much

support during 2022. Since its start, SWAN has given Emergency residencies to around 80 Ukrainian artists in Sweden, whereof a handful are musicians and the focus of this study.

### *Artists at Risk*

In the making of SWAN's Emergency residencies, an important role has been played by the organisation Artists at Risk. Artists at Risk is an international non-profit organisation that works at the intersection of human rights and the arts and supports artists whose freedom and lives are at risks. Like SWAN, they have created a network of residencies, artistic institutions, non-profits, municipalities, state institutions and international organisations, but internationally all over the world. They have also formed important partnerships with UNESCO and the Goethe Institute (Artists at Risk, Artist-at-risk.org, accessed 30 October 2022). Since 2013 Artists at Risk have helped persecuted, threatened or imprisoned artists through assistance, relocation and funding, providing safety for various artists through their different members. After the invasion of Ukraine, Artists at Risk saw a rise of hosting institutions across Europe wanting to help Ukrainian artists being forced to leave their country. From 26 locations and 19 countries globally, more than 590 more institutions signed up, including the hosts of SWAN, to help support the over 2000 applicants from Ukraine. Artists at Risk have also had 600 dissident artist from Russia and Belarus apply for support (Ibid.). SWAN and Artists at Risk believe culture to be an important part of democracy, and central to freedom of expression and democratising, especially in times of polarisation and war (Swanresidencynetwork.com, accessed 20 November 2022)

## 2. Research perspectives & Theoretical framework

Theories help to explore and illuminate contexts, but as Rainer Winter states in *SAGE Handbook of Qualitative Research*, for cultural studies they are not enough (2015, p. 3). To build a theoretical framework for the understanding and analysis of lived experiences, social practices and cultural representation, the humanities and social sciences have to draw from a transdisciplinary approach (Winter, 2015, p. 3). This study compiles questions about both culture, migration and music. For the understanding of the field and the informants' experiences, I draw from several research perspectives and theoretical implications surrounding music and migration. It includes concepts about identity, belonging, music and politics and music as survival. I also explore more complex notions such as lack of belonging, detachment, translocality and transcultural capital. This section accounts for the main perspectives in previous research on music and migration. Through this I move on to establish the fundamental theoretical concepts used to analyse the field and to answer the research questions. Based on an ethnomusicological foundation, music is seen as essential to the experiences studied and for the understanding of human condition (Titon & Pettan, 2015, p. 15).

## 2.1 State of the art

### 2.1.1 Ethnomusicology towards Applied ethnomusicology

Ethnomusicology is the study of music in its social and cultural contexts. It examines music as a social process in order to understand not only what music is, but what it means to its practitioners and audiences (Society for Ethnomusicology, [ethnomusicology.org](http://ethnomusicology.org), accessed 10 February 2023). While early ethnomusicology upheld the study of traditional world music, the discipline has since the late 1970s explored urban, popular and hybrid forms of music, and seen an increase of so called 'ethnomusicology at home', where researchers study the musical cultures and practices within their own society (Rice, 2014, p. 21). With ethnomusicology's humanistic turn in the 1970s a growing number of North American ethnomusicologists shifted toward so-called applied ethnomusicology, i.e., scholars that through their research were advocating on behalf of individual musicians, musical communities and musical life in particular places (Titon & Pettan, 2015, p. 25). As defined by ICTM, the International Council of Traditional Music (n.d.), applied ethnomusicology is "the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and working both inside and beyond typical academic contexts". Because applied ethnomusicology did not become a movement until the era of decolonisation it could oppose colonialism, orientalism and arrogance of western power (Titon & Pettan, 2015, p. 26), issues that remain part of ethnomusicology's history.

As stated by Ursula Hemetek, minority research, including migrants and refugees, is very much connected to applied ethnomusicology (2015, p. 229) and it has since the turn of the century been possible to talk about an ethnomusicology for, rather than about, refugees (Stokes, 2022, pp. 6-7). In foregrounding the Ukrainian musicians (and their music, capacities and strategies as musicians) in a refugee position, as well as highlighting the Emer-

agency residencies, which may in itself be viewed as an applied project, this study leans toward applied ethnomusicology. Action researchers' definition of what constitutes positive social change usually involves the redistribution of power in one way or another through empowering those who traditionally have little control over the conditions in which they live and work (Willig, 2017, p. 16).

### 2.1.2 Music and migration

The increasing influx of immigrants in Western Europe in the second half of the 20th century gradually raised interest from ethnomusicologists in the music of migrants and led to an increase of ethnomusicologists engaging in studies of music and migration (Titon & Pettan, 2015, pp. 40-41). Migration highlights a number of generally applicable cultural processes, functions, mechanisms, relations and structures. Studies of music, migration and minorities can therefore explore many issues of concern for cultural and social studies, such as culture building, change, society and power relations (Lundberg & Ronström, 2021, p. 9). Martin Stokes (2020, p. 1) states that there is a general consensus about the value of migrant culture and the necessity of understanding musical creation and innovation within transnational spaces of circulation. A field of study has been established through scholars that have engaged in various research on music and migration, including applied projects involving musicking with migrants and refugees, organising music events, helping migrants network and find musical and academic jobs, as well as attempts to influence in policy (Stokes, 2020, pp. 1, 3). Many studies have been concerned with how music cultures change as they move across borders and how they are kept through new generations. They have also explored how music and musical practice may serve as a means to maintain a cultural or ethnic identity, creating belonging for minority communities in new spaces and localities (Lundberg & Ronström, et al., 2021, Peres da Silva, Hondros, 2019, Rice, 2017). As put forth by Johannes Brusila, if we are to study cultural phenomena and understand how people position themselves

in relation to others, it is hard to ignore concepts on cultural identity and ethnicity. In research on music and migration, identity is perceived as a significant aspect of culture (Brusila, 2021, pp. 104-5, 108).

Music and migration studies also account for studies relating music of migrants to political movements and music as a means for survival. Adelaida Reyes underlines that political factors are embedded in the experience of refugees (1990, p. 12). If, as she states, refugees carry a political symbolism, the culture and music of those people may also express those symbolics. The meaning of music depends on the context in which it is performed or listened to, and the same music may have different effects according to the context/place in which it is played (Martinello & Lafleur, 2008, p. 1201). Music as survival relates to the notion that music does something for human psychology and social life, that it has psychological and social functions and can act as a resource for people (Rice, 2014, p. 45). Music and migration studies have focused on music as a resource for emotional solidarity in communities that have been subjected to violence and for the narrative coherence of traumatised selves (Stokes, 2020, p. 11). A point should also be made about the notion of translocality. Music practices that cross borders are embedded in multiple contexts simultaneously (Peres da Silva, Hondros, 2019, p. 10). Translocality is made possible when similar cultural activities expand geographical boundaries as they take place in different local contexts. At the same time, it is perceived as part of the same whole by different local groupings of people. This can result in feelings of belonging or cultural identity and many diaspora cultures use various networks to maintain their cultural activities and institutions (Lundberg & Ronström, 2021, pp. 23-24). While this summary does not display all perspectives in studies of music and migration, it touches on concepts of previous research relevant for this study. These concepts will be further defined below.



## 2.2. Theoretical perspectives

The main theoretical concepts of this thesis include identity, belonging, non-belonging and detachment. A focus on transcultural capital may shed light on the capabilities and strategies employed by migrant musicians in post-migration and in relation to the ongoing war in Ukraine. Furthermore, notions of how music may act as an emotional resource deepens the understanding of how migrant musicians use music for regulating and processing feelings. The political aspects of music is viewed in relation to the musicians' refugee positions and representations in their musical practice and labour.

### 2.2.1. Identity, belonging *and* non-belonging and detachment

#### *The concept of music and identity*

Being used so often, and in so many ways, the significance and relevance of ethnicity and identity has increased, not least due to the global increase of migration (Lundberg & Ronström, 2021, p. 21). Among ethnomusicologists, the notion of music as an important practice over the boundaries between ethnic groups and a possible means for constructing a self-identity is essential (Lechleitner, 2014, p. 9). Today, the social constructivist view on identity is the most prominent. It emphasises that music does not simply function as a symbol for a stable identity, but rather is explained as being able to *participate* in the ongoing construction of identities (Brusila, 2021, p. 106). As mentioned, studies on music and migration have shown how cultural music practices may reinforce a feeling of an identity or a sense of belonging to a specific group. Dan Lundberg and Ove Ronström (2021, p. 23) writes that a large part of the different music cultivated by migrant, minority or refugee groups come equipped with a pronounced connection to a place, whether real or imagined. Music has become increasingly tied to its capacity to express and convey proximity and belonging whether in terms of origin, local identity, ethnicity or home (Lundberg & Ronström, 2021, p. 23). However, too often identity seems to be a conclusion to be illustrated rather than an idea to

be interrogated and explored (Negus & Román Velásquez, 2002, p. 134). As stressed by Marko Kölbl (2022, p. 138), musical identities do not have to comply at all with ethnic assumptions, and the conceptualisation of identity must account for the multi-layered-ness of such concepts. Individual experiences of one's identity may be hybrid or diverse due to a multiple of factors. To abstain from hidden essentialism, we must therefore avoid fixed categorisations and groupings and recognise that identities are processual, complex and context sensitive (Brusila, 2021, p. 105). As well put forth by Keith Negus and Patria Román Velásquez (2002, p. 138); people do not simply carry culture with them, instead a sense of a certain cultural identity is created anew in different locations, continuous with history in relation to a new set of circumstances.

#### *Belonging, non-belonging and detachment*

Lundberg and Ronström (2021, p. 14) write that our time is a time of longing, for what is left behind, for home, for peace and pasts and new and better futures. The concept of identity is used here to highlight the several identities formed by the Ukrainian musicians in different contexts, states and localities. It also includes negotiations between these diverse positions.

The concept of belonging has received renewed interest across various fields of social and cultural sciences. It has been perceived as; "a way of exploring the human need for a relational state of mind and how the boundaries of belonging are constructed in different public, formal, and informal discourses" (Brusila, 2021, p. 104). However, as stated by Magdalena Waligórska-Huhle, music as a medium does not only channel an experience of belonging during social or political upheaval, but can also include its opposite: non-belonging and detachment (2013, p. 2). The labelling of people is not the same as the creative acts of those people. Artists who are socially labelled as a certain ethnicity, or for this study, also certain political and societal positions such as refugees, may feel that this has little to do with their music (and identity). While music may contribute to an enforcement of an

identity, it may also constitute a sense of detachment and release from these identities (Negus & Román Velásquez, 2002, pp. 139, 143-4). I follow Keith Negus and Patria Román Velásquez (2002, p. 144) in retaining that musical experience may simultaneously involve expression/reflection *and* construction of identity, as well as belonging *and* non-belonging and detachment. I hope that these concepts will help to understand and interpret the strategies employed by Ukrainian musicians in a refugee position undergoing a current trauma due to a war in their home country.

### 2.2.2 Translocality and Transcultural capital

Research on translocality primarily refers to how social relationships across locales shape transnational migrant networks, economic exchanges and diasporic space (Brickell & Datta, 2011, p. 14). As mentioned, diaspora, migrant and minority cultures and communities can engage in cultural activities and/or networks through which the actors become connected, aware of each other's existence and experience themselves as part of a larger community, hence bringing a sense of belonging (Lundberg & Ronström, 2021, p. 23). Nadia Kiwan and Ulrike Hanna Meinhof (2011, p. 5) underlines studying migration musicians as individual actors rather than as representations of a particular ethnic community. They argue for more multi-layered types of translocal and transnational links, establishing the concept of transcultural capital. Building on notions of cultural and social capital, transcultural capital describes the multiple strategies adopted by musicians who live and work in a migration context. Established through the interactions between social, cultural, and economic capital, both from the home and host country, transcultural capital captures the ways in which many (post)migrant musicians maintain meaningful links with their countries of origin (Kiwan & Meinhof, 2011, pp. 5, 8). This concept is useful because it pronounces the capabilities and strategies of migrant musicians, as well as underscores them as subjective agents. As Nadia Kiwan and Ulrike Hanna Meinhof continues, the interface between imported cultural capital and settlement social capital also

serves to create numerous creative opportunities for shows, festivals, recording and more, i.e., it translates into economic capital. Furthermore, it may also create opportunities for artists in the originating country who may never have emigrated, but who are provided opportunities within and through the diaspora (Kiwani & Meinhof, 2011, p. 9). Transcultural capital gives the opportunity to study the musicians within the Emergency residencies as part of a network interlinked through SWAN, their continued links and relations to Ukraine, and the strategies employed in continuing musical work in post migration.

### 2.2.3 Music, trauma and mental health

A short account should be made on the relation between music and well-being, and the ways that music might work to aid feelings of trauma, depression and anxiety in times of crises and forced migration. People use music in countless ways across nearly all domains of life. The notion that people call for music for different purposes is firmly embedded in ethnomusicological thinking about the significance of music for human life (Rice, 2014, p. 45). Gail Theisen-Womersley states that not least among the difficulties associated with forced migration are the public health challenges of the multiple traumas faced by displaced populations (2021, p. 1). Refugees are typically exposed to a multitude of trauma experiences prior to leaving their country of origin, but also on the journey of migration and in the post migration context. Refugees may experience stressors relating both to previous and current events in their home country, as well as face issues in their host country such as insecure residency and asylum, unemployment and/or social discrimination (Theisen-Womersley, 2021, pp. 1, 29, 39). Töres Theorell writes that music may reinforce our current feelings, but also evoke emotions and have an effect on several bodily functions, particularly in regard to regulating stress (2009). People use music to distract or energise themselves or to create meaning enhancement, referring to the use of music to strengthen the emotional significance of an event or activity (Sloboda & Juslin, 2010, p. 90).

Such applications may relate to the concept of coping, a central notion in psychological and stress research referring to the overcoming of a problem. Active coping implies that someone expects their actions to lead to an improved situation, and music may affect coping in several ways, for instance by giving motivations to deal with a problem or through stimulating new ways of thinking (Theorell, 2009, p. 22). Sociological thinking about music and health purports that music can be a resource to which agents turn to regulate themselves as feeling, thinking and acting beings in day-to-day life (DeNora, 2010, p. 173). Music psychologists also suggest that music may evoke emotions through various mechanisms (Juslin, et al., 2010, pp. 605-642). While this is not a study on the psychological effects of music, the notion that music may be used as a tool for self-regulating when undergoing a trauma is important. It is also interesting to note how psychological thoughts on music and coping relate to notions of both belonging and detachment.

#### 2.2.4 Music becoming political

Music may become political either through direct political lyrics and songs, through being used in political events and movements, through censorship or when an artist takes political stands for or against either a political candidate or a political incitement (Street, 2012). Furthermore, when a social group cannot be heard, music often provides members of that group with a heartfelt way to communicate their feelings, beliefs and their very existence (Rice, 2014, p. 48). Martinello (referenced by Stokes, 2020, p. 9) argues that under particular circumstances, the popular arts in general and music in particular can serve as a vehicle for political mobilisation. For instance, Ukraine's win in Eurovision Song Contest 2022 has been described as a political win and a statement by the European countries against Russia's war on Ukraine (Carniel, 2022). Marko Kölbl has described Afghan musical practice in Europe as an act of resilience (2022, p. 139). When situated in a political position, such as refugee or minority, an artist or song may also become political

in its very being due to how such positions are perceived in a social, public and political discourse. This means that even if the music of migrant musicians does not carry forthright political messages, the musicians (and their music) may be perceived as political through either their position as refugees or through engaging in political commentary, for instance in social media (Street, 2012, p. 53-4). As Alf Arvidsson makes clear, musicians are public people that never represents only themselves and that have to adapt to *the role of being a musician* (2008, p. 303). When established in the music field, artists may come to serve as role models for others. In today's environment, where this visibility involves internet and social media, opinions and information shared by an artist on internet may lead the musician to gain a more political role. Moreover, fans and the public may expect them to take a stand for/against different political questions and not doing this can be perceived as a statement in itself. The notions of how music and musicians may become political, and particularly how ideas of certain positions of musicians can lead to certain expectations on those musicians, is important in understanding the many navigations that face refugee musicians.

### 3. Methodology; Qualitative research and semi-structured in-dept interviews

As a qualitative study, this thesis aims to find out and tell something about the experiences, thoughts, feelings and social practices of Ukrainian musicians (Willig, 2017, p. 2), as they navigate through positions of being both musicians, refugees and Ukrainians in Emergency residencies in Sweden. Ethnomusicological work, aiming to know and explain music, cultures and musical experiences among different people, usually indulge in qualitative studies through ethnographic fieldwork, as well as potential music analyses. As this thesis concerns more than one locality through the different residencies' placements and raises questions of translocality through the refugee musicians' movements across borders and in Sweden, it is engaged in multi-sited fieldwork. Moreover, the focus is placed on the phenomenological experiences of being a musician and navigating musicianship in a position of displacement and as a refugee. I therefore focus mainly on qualitative in-depth interviews, closing in the data on the informants own told stories, experiences and practices of music. Adelaida Reyes (2009, p. 12) writes that the relations between subject and method should evoke a sense of inevitability and constitute a connection that leads to statements that can answer the research questions. It is through asking questions about the meaning and significance of our informants' experiences, thoughts and practices, and making connections between different components and aspects of the data, that we can increase our understanding (Willig, 2017, p. 2). To understand the Ukrainian musicians' realities, in-dept qualitative interviews are vital and the principal method of the study.

### 3.1. Semi-structured in-depth interviews

The knowledge drawn from the interviews is constructed through the interaction between the interviewer and the interviewed (Kvale & Brinkmann, 2014, pp. 17-18). Ethnographically, this study recognises that people's actions carry cultural and symbolic meanings (Willig, 2017, p. 15). It uses a phenomenological and cultural perspective, where the phenomenological points to understand and describe the world of the informants through their own perspectives and perceptions (Kvale & Brinkmann, 2014, p. 44). Culture, for this thesis emphasised on music, is seen as something that penetrates and structures aspects of the informants' social life. Furthermore, music is the medium by which shared meanings, social communities and identities are produced (Winter, 2017, p. 2).

Ethnomusicologists interview people to elicit oral histories and gather insider knowledge (Rice, 2014, p. 34). The informants are the insiders that we must encounter to explain the relationships between music, culture and social life to others, and by foregrounding their own histories they are transformed from objects being studied, to subjects that are agents of their own history (Rice, 2008, p. 46, and 2014, p. 34). This has been an important notion throughout the interviews. In my study the informants consist of a minority, carrying the label *refugee*, that, itself, has been and still sometimes is used as a way to speak of people as an object rather than a subject. This is why I speak of the Ukrainian musicians as - in a *refugee position* - rather than *as refugees*. As defined by Steinar Kvale and Svend Brinkmann (2014, p. 18) the semi-structured interview has the goal to obtain descriptions about the informants' reality in order to interpret their statements and depictions of their experiences. Furthermore, it refers to an interview that follows an interview guide, i.e., a script that more or less structures the interview course (Kvale & Brinkmann, 2014, p. 172). While the interview guide consists of questions and themes with the aim to answer the research questions, the semi-structured approach enables the possibility to elaborate and follow the



interview as it leads into different topics and issues raised by the informants. Methodologically, it is aligned with the aim and purpose of this study.

### 3.1.1 Implementation, transcription and analysis

Since the informants in this study have been located in different parts of Sweden, a majority of the interviews have been made over Zoom, but one in real life. All interviews have been recorded and transcribed. During the performance of the interviews, I have also kept notes. To be able to understand the knowledge, stories and experiences depicted, the transcription has included both what has been said, and how it has been said, pointing the analysis of the data to both explicit and implicit statements of the informants (Kvale & Brinkmann, 2014, p. 47). In the SAGE Handbook of Qualitative Research (2017), Carla Willig describes the suspicious and emphatic orientations in interpreting data from interviews. The suspicious aim is to reveal hidden truths and find out what is implied under the surface. The emphatic seeks to amplify the meaning contained in the material staying with what is presently there. As further stated, a combination is required and has been applied to the analysis of the interviews (Willig, 2017, pp. 4, 6). However, due to the sensitivity of the informants, I have rather leaned toward the emphatic orientation and tried to clarify or ask when something has been said implicitly. From the interviews, the data has been coded and categorised in order to draw connections both between accounts from individual interviews and between the interviews of different informants. The analysis has so contributed to a focus on the data that relates to the research questions (Shreier, 2017, p. 2).

The interviews with representants from SWAN have been made to construct a broad knowledge of the Emergency residencies. The ones with the Ukrainian musicians have had the aim to understand the conditions and experience of being a musician in a refugee position, as well as the meaning of music during displacement and ongoing war. I have tried to connect recurrent

themes in the specific interviews to broader discussions on the topic in previous research. It is important to note that interpretation is underpinned by assumptions which the interpreter makes about what is important and worth paying attention to (Willig, 2017, p. 3). The raised themes/topics have been inspired by previous research and chosen theories, but I have tried to be open for the informants' own stories. In doing so, the informants' own told histories have been the central guidance toward answering the research questions and the overarching approach toward interpreting the material and explaining it theoretically.

### 3.1.2 Selection of informants

The interview material is drawn from two separate interview groups.

#### **Group 1 consists of representants from SWAN/Artists at Risk:**

Theresa Lekberg (39 years old); member of SWAN as host of the residency Art See Temple in Northern Sweden, initiator of Emergency Residencies and the projects coordinator.

Hanna Isaksson (44 years old); the project manager of Emergency Residencies during 2022.

Power Ekroth (51 years old); coordinator and intermediary between Artists at Risk and SWAN.

Theresa Lekberg, Hanna Isaksson and Power Ekroth were the only ones employed in the Emergency residencies project during 2022. Their different roles give broad knowledge about SWAN and their work with Emergency Residencies.

#### **Group 2 consist of Ukrainian musicians that have taken part of the Emergency Residencies:**

Roman Gens (35 years old); an electronic sound artist, working with electronic sound art and field recordings.

Iana Kovalova (29 years old); a pop artist with a background of competing in the TV show *Idol* and working as a songwriter.

Olga Kovalenko (32 years old); a music teacher and Domra player, more involved in traditional music.

Olena Pohonchenkova (33 years old); a music journalist also part of a band as a singer and songwriter.

Due to different circumstances concerning time and available contact the group came down to four Ukrainian musicians. A small email interview was also made with Anton; a professional drummer, but since we didn't manage to make a full interview, that material is, if used, applied to strengthen themes and statements made by the four main informants.

This variety of artists displays a broad depiction of different kinds of Ukrainian musicians. The main four musicians consist of three women and one man in the age between 29 and 35. There is an obvious explanation considering the gender division, since men over 18 in Ukraine were required to stay in Ukraine to enable them to enter the military. The age span of the informants may be affected by the fact that younger or older people are more prone to have families and less flexibility in terms of getting to Sweden or getting into the Emergency Residencies. Of the chosen informants, one is here with their family, while the rest have their families in other European countries or still in Ukraine.

### 3.1.3 Questions

The questions to SWAN's representants aim to gain information about the construction of SWAN and the Emergency residencies. However, I have also sought their own motivations for the work and as individual people their subjective thoughts and feelings about the situation has been recognised. The interviews with the Ukrainian musicians have followed a set of questions but have, as noted, had a more open conversational approach where the aim has

been to have a fluid dialogue between two equal parties where they have felt safe to share their stories (Kvale & Brinkmann, 2014, p. 172).

The separate interview guides directed toward SWAN's representants and the Ukrainian musicians are attached as Appendix 1 and 2 (See pp. 121-22). They both use open questions with more detailed in-depth questions to address. The questions directed toward Group 1; the SWAN representants, have focused on the making and structure of SWAN and the Emergency residencies, including issues such as funding and organisation, but also motivations, restrictions and limits. The questions directed toward Group 2; the Ukrainian musicians, have focused on the experiences of the war, displacement and the Emergency residencies, as well as music, music-making, ongoing work and future hopes and plans. While we touched on all topics in the interview guides, they have not necessarily been executed in the exact order as listed. Further follow-up questions was also added as the interviews went into different subjects (Kvale & Brinkmann, 2014, p. 172).

## 3.2 Ethical considerations

Performing research interviews is a moral engagement that requires the researcher to recognise that the human interaction in the interview may affect the informant and the knowledge produced, that there may be a power imbalance between the interviewer and the interviewed, and that knowledge produced from interview data may have consequences to the informant (Kvale & Brinkmann, 2014, pp. 51, 97-98, 110). To interpret another person's utterances and claiming to have access to some of its underlying meaning raises important ethical questions about ownership and confidentiality. We need to think about and acknowledge the possible effect of our interpretations and use of the data (Willig, 2017, pp. 9-10).

The interviews have been made in line with the Swedish Research Council's ethical principles for good research practice and follows the four principal

requirements of information, consent, confidentiality and use (Vetenskapsrådet, 2002, and 2017). All informants have received information about the study including its aim, purpose and publication. They have also received information about their participation and rights to withdraw or cease the interview and/or participation at any time (Vetenskapsrådet, 2002, p. 7). All informants have given written and/or oral consent and agreed to participate by name and no anonymisation have been requested. As the name of the network is used, I informed the informants that it would not have been possible to grant anonymisation as their names and pictures are published on SWAN's website and can also be found in several articles through SWAN and other sites. It is quite usual for musicians to not want anonymisation when they participate in research since they, as artists, are looking to gain recognition and expand their audience (Lundberg, Malm, Ronström, 2001). This was also the case in this study and some musicians even made it a point that I was welcome to use pictures and post their social media. Moreover, this has also been the case for SWAN. As a growing network looking to gain recognition by both the public, government and art institutions, publications about them creates visibility and help them reach more people. Therefore, I use the informants' full names, but further personal information remains under confidentiality (Vetenskapsrådet, 2002, p. 12).

Ursula Hemetek, Marko Kölbl and Ioannis Christidis (2022, p. 24) notes that the question of who benefits from ethnomusicological knowledge and how this knowledge should be produced gain socio-political relevance especially when restriction, asylum law and human rights violations inform the research processes and settings. As the Ukrainian musicians belong to a minority group in a refugee position, displaced from their homes due to an ongoing war, my goal has been to ensure that statements surrounding particularly ethically sensitive subjects are agreed upon to use. In interpreting the material and selecting data I have furthermore always considered potential consequences for the informants. References to people that have not agreed to participate are either not used or anonymised, but mentions of organisations,

institutions and governments, which foremost involves information openly published, are included. The collection of data also follows the requirement of use (Swedish Research Council, 2002, p. 14). All interviews have been kept on a personal hard disk and accessed only by me and the thesis supervisor. They will, according with the guidelines of Uppsala University, be deleted after the publication.

### 3.3 Insider/Outsider - Toward visiting as a friend

In fieldwork ethnomusicologists meet and create relationships with people as they take part of their experiences and practices. However, interviewing people about those experiences and practices also means being let in, getting to know and creating relationships and trust. In my engagement in qualitative research interviews, I have therefore integrated some ethnomusicological approaches usually directed to fieldwork concerning the insider/outsider role and knowing how to visit. The Ukrainian informants are not only sharing stories of their thoughts, experience and practices about music, but also about their lives, displacement, war and trauma, and how these come to connect. Hence, knowing how to visit has been an important notion as well as how to navigate the power and insider/outsider relation. Like many other ethnomusicologists, I am myself a musician, which has brought me closer to the insider role of being a musician and helped me gain a deeper understanding about the informants' practices and feelings about music. However, when it comes to how the musicianship of the informants relates to their thoughts, feelings and experiences of a war I remain an outsider. The fear that the outsider researcher may ignore, misunderstand and furthermore misinterpretemic, i.e., insider principles, is valid in ethnomusicology where we often encounter other cultures (Rice, 2008, p. 50, Nettl, 2015, pp. 160-162). To counteract such risks, I have put in reflexive work in noticing and questioning my own assumptions and focused my role as a listener. As Michelle Kisliuk puts it; "Emphasising experience takes us to a more reflexive, non-objective research and distances us from historically colonising

38

approaches” (2015, p. 183). Reflexivity helps us move away from concerns of negative impact, and towards advocacy for the informants and their community (J. Cooley, Barz, 2008, p. 13), which is part of the aim of this thesis.

In searching to understand and know the informants, I have used implications from Jeff Todd Titon (2008) regarding the notion of knowing how to visit. He emphasises grounding the relationships that (inevitably) arises in our work in friendship, where the researcher aims to treat others with respect, care, modesty, courtesy, exchange and reciprocity. While the interviews have been based on several questions in order to answer the research questions, they have so also been guided by principles of friendships where care, openness, respect and trust have been important features (Titon, 2008, p. 38). Timothy J. Cooley and Gregory Barz (2008, p. 20) notes that we get to know other people by making ourselves known to them, and through them to know ourselves again in a continuous cycle. While I have gotten to know these musicians, they have also gotten to know me, and the exchange has been guided by reciprocity. This is also aligned with the applied ethnomusical approach of the study.

### 3.4 Validity and reliability

To validate is to control the material i.e., to make sure that the research is founded on valid and reliable data (Kvale & Brinkmann, 2014, p. 78). Validating is a process I have engaged with throughout the study, from choosing the informants to the execution of the interviews, the transcription, analysis and interpretation of the material. The informants are found and chosen through SWAN and Artists at Risk. The Ukrainian musicians have all applied and been accepted to enter the Emergency residencies in 2022 as musicians at risk due to Russia’s war on Ukraine. The representants from SWAN have all worked with the Emergency residencies during 2022.

Most human communication is built on the premise that we can use language to more or less precisely refer to earlier experiences. The main interviews were made in November/December 2022. It is important to make considerations regarding the informants' ability to remember what they have experienced (Kvale, Brinkmann, 2014, p. 67). Most of the informants came to Sweden following the wars break out in March 2022, which means that it had been around half a year when they told me their experience of the breakout of the war and of having to leave their home. Depicting the experience of war and being forced to displacement and positioned in a refugee position also involves emotions that may influence their memories. However, the affect those feelings may have on their recollection should be rightfully valid as it is a part of the experience itself. As stated by Steinar Kvale and Svend Brinkmann, human life and understanding is contextual (2014, p. 314). Therefore, the feelings experienced, associated or provoked by/in a certain context remains a part of, and important to the understanding of, that experience. Moreover, the main focus of the interviews and research involves their experiences in Sweden and the Emergency residencies. While some of the informants had just ended their residency at the time of the interview, some were in the middle or end of their residency stay. Their statements should therefore not be gravely affected by loss of memory.

An important aspect surrounding the validity of the interviews involves the language and language barriers. The interviews with the representants from SWAN were made in Swedish and selected data and quotes have been translated into English. The interviews with the Ukrainian musicians were made in English and the informants' language ability in English therefore comes into play in controlling the data. Most informants were comfortable speaking English. When needed clarification could be made through translate tools. Both parties also had the opportunity to ask questions and/or talk again after the interviews if something needed furthered clarification. Grammatical errors have been corrected in the selected data. For statements that were either



unclear, emphasised and/or involved sensitive data I reassured that my understanding of their statements was correct by feeding it back to them.

### 3.5 Touching on netnography

Qualitative researchers have started to explore the methodology of netnography, recognising that our social worlds cut across complex networks of both face-to-face and technologically mediated communications. Over a billion people use social media to communicate, create and share information, opinions and insights, meaning that today, many social activities take place in both online and offline worlds (Kozinets, Dolbec & Earley, 2017, p. 5). Netnography draws together the terms internet and ethnography. While it is not a main method in this study, I have engaged in the informants' social media as a way to strengthen and reassure data drawn from the interview studies. Sharing statements and information tend to intensify during political crises as way to get across information. Social media is also an important platform for artists to share their music to gain recognition. Hence, it is part of the experience of being a musician.

I started following the informants posting as we got into contact in November 2022. I have gone site specific, taking note of the informants posting on Instagram, and specifically online behaviour related to occurring themes in the interviews. The informants have public accounts on Instagram, meaning that anyone with access to the media can see their posts. However, although a web user is responsible for the consequences of publicly posting information, republication in an academic publication may have further consequences (Kozinets, Dolbec and Earley, 2017, p. 11). I do not use citations from the informants posts in the written study. Rather, I acknowledge outputs related to the research questions and the experiences depicted in the interviews as a way to broaden the understanding of their statements.

## 4. Result

The result is presented in two parts. First, I present the material from group 1; the representants from SWAN. This gives a broad picture of how SWAN's Emergency residencies were established, how it is structured, organised, funded and how it works practically. It also accounts for the opportunities offered at the Emergency residencies, and its restrictions and limitations. I then present the material gathered from group 2; the Ukrainian musicians. This section accounts for the experience of being a musician in a refugee position. It includes feelings and experiences of the ongoing war, relations to Ukraine, migrating to Sweden, upholding musicianship and musical labour. Furthermore, it displays the meaning of music and music-making in times of crises and the value of the Emergency residencies. In presenting the result I use the informants' first names.

### 4.1 SWAN and the Emergency Residencies

The Swedish Artist Residency Network, SWAN, gathers various artist residencies in Sweden. Hanna Isaksson, project manager for the Emergency residencies during 2022, was working with a project called Swedish Lapland Air, that aimed to gather all artist residencies in the region of Norrbotten. In 2019 she was invited by Konstnärdsnämnden (the Swedish Arts Grants Committee) to talk about establishing a national network on an inquiry from cultural managers from Sweden's different regions. Hanna brought forward how it, at that time, was a growing interest in artist residencies as a method, and increased requests to create a national art network (Interview HI). The European Commission have similarly pointed to an enhanced acknowledge-

ment of the value of artist residencies specifically among municipal authorities (2016, p. 30).

SWAN was reformed in 2021 by way of a 3-year-grant from Kulturrådet (The Swedish Arts Council) (SWAN, [Swanresidencynetwork.com](http://Swanresidencynetwork.com), accessed 20 October 2022). Since the start, SWAN organises an annual conference, inviting residencies from all over Sweden to participate. Each year, one region acts as convener of the conference. Due to Covid-19 the conferences have so far primarily been digital, but nevertheless seen a huge outcome. SWAN's first meeting in 2019 had over 80 participants, even before officially forming the network. When the network was reformed two years later, SWAN had about 30 members across Sweden. Today, the network consists of approximately 130 members. SWAN has a program council that is put together yearly with regional representants. As described by my informants, it also includes artists and private actors to prevent the network from being top managed by the regions (Interview TL). The purpose of the council was described by Theresa Lekberg, member of the council in 2022, as including raising important issues, creating working groups for the networks activities and planning the yearly conference. An important notion about SWAN, that was furthermore emphasised by Theresa, is that they do not only include established artist residencies. Rather, anyone interested in starting an artist residency in Sweden may apply for membership (Interview TL). Hence, the network includes both private and public actors.

#### 4.1.1 The establishment of Emergency Residencies

In 2022 Theresa Lekberg was going to attend a meeting with SWAN's program council two days after Russia's invasion of Ukraine February 24, and she played a key role in the Emergency residencies initiative. Having a generational trauma of forced migration, with her grandparents fleeing World War II, Theresa was deeply affected by the news of Russia's attack (Interview TL). She and her husband decided to open their own artist residency for

Ukrainian refugee artists. On the council meeting in late February, Theresa put forth the idea of making this a national project for SWAN and presented a budget implying the cost of 10 emergency residencies. She gained full support from the rest of the council and have since been working on the project:

This decision was not just a proposal, we had already decided that starting tomorrow, we are ready to change our lives to do this. That is the engagement you need to do this kind of profound investment... and they said yes. I don't know what I would have done if they wouldn't have [said yes]. Since that day I have been working with this from the moment I wake up, until the moment I go to bed (Interview TL, November 14, 2022).

As indicated in the quote above, in agreeing to go forth with the Emergency residencies there was a lot of work to be done. Hanna made a communication plan, started to apply for funding and had luckily just created a list of the network's members. Hence, members could be reached and asked to open up their residencies for Ukrainian artists. Theresa created a temporary website and met with Icorn<sup>4</sup> and Svenska PEN<sup>5</sup>, who was already working with emergency residencies, to exchange knowledge. She quickly managed to get into contact with Artists at Risk and Power Ekroth. Working with providing emergency residencies internationally, Artists at Risk already had applications coming in from Ukrainian artists. In four days, SWAN had a working group and a plan for the Emergency residencies. They were able to quickly collect financial support from several regions, Svenska Institutet (the Swedish Institute), Kulturrådet (the Swedish Arts Council) and eventually Svenska Postkodsstiftelsen (the Swedish Post Code Foundation). At first a lot of work was made voluntarily, but through the allocated funding SWAN

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<sup>4</sup> The International Cities of Refuge Network (ICORN) is an independent organisation of cities and regions offering shelter to writers and artists at risk, advancing freedom of expression, defending democratic values and promoting international solidarity (Icorn, [icorn.org](http://icorn.org), accessed 20 April 2023).

<sup>5</sup> Svenska PEN is part of PEN international. PEN international is a global organisation for writers working to protect, shelter and resettle writers at risk, as well as defend freedom of speech (PEN international, [pen-international.org](http://pen-international.org), accessed 10 May 2023).

could hire employees and fund residencies and scholarships to Ukrainian artists. A collaboration started between SWAN (Theresa Lekberg) and Artists at Risk (Power Ekroth). Power forwards Ukrainian applications from Artists at Risk to Theresa who handles the placement of these artists to residencies in Sweden. The first artists were assigned residencies in Sweden in late March/the beginning of April. Only about a month since the breakout of the war and the decision to start the Emergency residencies (Interview, TL, HI, PE). As mentioned, using artist residencies in this way is a new trend among artist residencies. The residency comes to act as a safe place for artists displaced due to war and other crises (European Commission, 2016, p. 31).

#### 4.1.2 Structure, organisation and matching processes

The structure of the Emergency residencies relies heavily on the matching processes made through Artists at Risk and SWAN, and, needless to say, the places that opened up their artist residencies. Ukrainian artists apply for an emergency residency through Artists at Risks website by supplying their resumé and examples of their artistic works ([www.artistsatrisk.org](http://www.artistsatrisk.org)). Artists may apply from all over the world but for SWAN's Emergency residencies, Power specifically forwards approved applications by Ukrainians who wants to come to Sweden. It also includes Ukrainian artists that have already arrived in Sweden. Theresa then proceeds to match them with an appropriate artist residency in SWAN's network (Interview, TL, PE). What residency they are assigned depends on what sort of artist they are, such as musician, sculptor, dancer, writer and so on. All informants highlighted how different artists are in need of certain material, equipment and/or studios for their specific art form. It may also depend on inquiries from the artist surrounding environment and personal circumstances. Theresa gave an example of, for instance, if an artist is arriving with family or pets. Some artists want to be in a big city, while some prefer the countryside. SWAN works to meet the artists requirements as far as possible. At times, Theresa has contacted places

without artist residencies and asked them to create one. Most people have said yes and wanted to help (Interview, TL).

The Emergency residencies are announced for three months, but SWAN have sometimes been able to extend them with two more months. This depends on funding and if the residency host can prolong the artists stay. At times, a residency can be extended but at a new location. However, not all artists have been in need of an extension. An emergency residency of three months has a budget of approximately 100 000 SEK (Interview, HI). This includes, for the artist, accommodation and living costs, and as mentioned above, appropriate studio/office to continue their artistic work/labour, material costs and a scholarship. These are supplies that are typically offered at artist residencies (European Commission, 2016, p. 9). Some funding go to social activities and to the host residency. Hanna notes that many are artist-driven and include charges for staff that can take care of the artists (Interview HI). SWAN is aware that Ukrainian artists may be undergoing a trauma due to Russia's ongoing war in Ukraine. When needed artists can be connected to Ukrainian psychologists in Sweden (Interview, HI, TL). SWAN also offers the residency hosts a toolkit on how to work with the Emergency residencies, as well as lectures on war and trauma management. Every other week they arrange Zoom meetings for all the Ukrainian artists in residencies across Sweden. My informants described how this gives the artists opportunities to meet each other and SWAN opportunities to check in on how they are doing. The meetings have also included lectures with representants from different artist institutes and employment agencies that inform on various issues related to working as an artist in Sweden (Interview TL, HI, PE).

There are two important distinctions between SWAN's Emergency residencies and a typical artist residency. Most residencies commonly announce a spot that artists can apply to. The residency hosts then choose an artist that fits best for the spot, a process that may become competitive (European Commission, 2016, p. 69). SWAN's Emergency residencies do not choose

which artists to take in. The residencies are instead chosen by SWAN to best fit the artist applying. Furthermore, many artist residencies are production-led, meaning that the main aim of the residency is for the artist to produce an artistic product (European Commission, 2016, p. 23). While SWAN's Emergency residencies offers opportunities for artists to continue their artistic practice and labour, all of my informants clearly state that they do not require them to do so.

We build the residency based on the artists' needs and not the residencies' needs. This is a big difference from regular residencies that asks for a certain artist to work with a specific theme or in a particular field, and someone applies and gets chosen. Now the residencies are assigned an artist (Interview HI, November 21, 2022).

#### 4.1.3 Funding

Some artist residencies provide part of the financial support to their artists (European Commission, 2016, p. 48) whilst others, like SWAN, offers all-inclusive packages for the artist invited. From the interview material surveyed so far, it is clear that SWAN's ability to quickly collect funding from several regions, institutions, trusts, foundations and the government therefore was crucial in establishing the Emergency residencies. While organisations hosting artist residencies usually access funding from various sources, public funding is the most important source (European Commission, 2016, p. 48). This is also the case for SWAN.

Clearly, SWAN's ability to collect funding has been, and is, interlinked with the structure and requirements of various financial contributors. In some instances, it also relates to cultural and migration policies. This has also been noted by my informants (Interview TL, PE, HI). The first residencies were funded either by regional funds or residencies that had their own financing, i.e., private actors. My informants brought forward that when SWAN decided to do the Emergency residencies, Kulturrådet had an application deadline

for project funds that could get to SWAN quickly. Moreover, Kulturdepartementet (the Swedish Department of Culture) stepped in with 500 000 SEK to the project early on. Svenska Postkodsstiftelsen provides funds on a regular basis, unlike many other foundations that might only give out money once a year (Interview, HI). The process of applying and allocating money from Postkodsstiftelsen took about two months, but its funding (2.8 million SEK) enabled the Emergency Residencies to operate in full scale. Due to the war in Ukraine, Svenska Institutet (and others) did targeted interventions towards Ukraine, meaning that an amount of their funding was specifically targeted towards project aiming to help Ukraine and Ukrainians. Hanna states that without such interventions, the Emergency residencies could not have been done to the same extent (Interview HI).

SWAN gained much support for the Emergency residencies during 2022, but it is clear that how SWAN's funding might continue carries great affect on the continuity of the project. Postkodsstiftelsens funds are a one-time thing (meaning that SWAN cannot apply for money) and Svenska Institutet have not announced any further targeted interventions. As targeted interventions are dismissed, projects such as the Emergency residencies may need to adapt to new requirements and compete with more actors for various funding. Hanna brought up that to receive continued financial support, contributors may want to see renewal in projects. She further stated that while SWAN continuously evaluates their work to do better, the emergency residency, in many ways, "is what it is" (Interview HI). Funding was a recurring topic amongst my informants when discussing various expansions of the Emergency residencies. All agree that if SWAN were to work also with integrating artists in the Swedish society, further financial and human resources would be necessary. My informants also notes that less funding could mean not being able to continue employments. The material clearly suggests that Theresa plays a key figure in the matching process and in coordinating the Ukrainian placements. Hanna argues that if SWAN cannot keep their employments, this would affect the work structure built up by SWAN. It would also require the



residency hosts to take on further responsibility (Interview HI). Power commented on the economic aspects:

The war is not over. Many people have come, but they need continued support, and we still have over 1900 applications [internationally at Artists at Risk from Ukrainian artists]. We have many left to support, so we are hoping for new money even though it won't be as much (Interview PE, November 11, 2022).

It is easy to conclude that if SWAN would not be granted new money they would not be able to help as many artists. Further funding would conversely mean the possibility to help more Ukrainian artists, and potentially also other artists at risk.<sup>6</sup>

#### 4.1.4 Possibilities within the Emergency Residencies

As evident in the above statement by Power, the main priority of the Emergency residencies is to help as many Ukrainian artists as possible to get to a safe place (Interview PE). As mentioned, SWAN has no requirements on the artists to create or produce any work, due to the situation of the artists. However, the informants described that a big focus is still put on giving the artists opportunities to continue their artistic practice and labour. From the responses that SWAN have seen, this remains one of the most important features of the residencies. There has not been any case where an artist has not wanted to continue their creative practice. Rather, of all the artists that Theresa has spoken to, most have been in their studio creating from day one. As an artist herself, Theresa understands what it may mean for an artist to continue their artistic practice:

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<sup>6</sup> Since the time of the interviews SWAN has announced that they have gotten further financial support for 2023 from region Dalarna, Halland and Jönköping. They have also received funding from the Nordic-Baltic Mobility Programme (€50 000 ), distributed by Nordisk Kulturkontakt, and Kulturrådet (1.1 million SEK). This has enabled SWAN to keep the employment of Theresa Lekberg, hire a new part-time project manager and continue to help Ukrainian artists.

This points to the need for continuing artistic work [when in a refugee and war situation]. That it is an outlet to process feelings and one's mental condition in the situation of the war (Interview TL, November 14, 2022).

As seen in the quote above, Theresa recognises that staying at an artist residency is not just about being in a collegial context, but also to get to create and through that to process feelings. Such insights can be related to thoughts on music as an emotional resource and creativity as survival (Stokes, 2020, pp. 10-11). People use music for a variety of purposes and music can be a resource to which people turn to regulate their emotions (De Nora, 2010, p. 173). Furthermore, through enabling the artists to continue their practice, they are given opportunities to continue their artistic work and rebuild their careers in Sweden. According to Kim Lehman (2017, p. 11) this can contribute to confidence building and generate a sense of being taken seriously. To work as an artist in Sweden you need knowledge on how to navigate the working life and how the tax and VAT (value-added tax) systems works. Jonas Ålander displays how the migrant identification among musicians can lead to more difficult conditions for participation in culture and music life (2022). Through inviting various actors to their regular Zoom meetings, SWAN tries to provide the artists with resources to overcome such obstacles (Interview HI). These have included Arbetsförmedlingen Kultur (The employment agency for Culture), KLYS; Konstnärliga och Litterära Yrkesutövarers Samarbetsnämnd (The Swedish Joint Committee for Artistic and Literary Professionals), KRO; Konstnärernas Riksorganisation (The Artists Association of Sweden) and Frilans Finans<sup>7</sup>. SWAN recognises that difficulties may vary for specific art forms and have also provided individual counselling (Interview HI).

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<sup>7</sup> Frilans Finans is a company artists can use to send invoices for work. Instead of handling your own firm and registration at Skatteverket, Frilans Finans takes a small fee to take care of reports to Skatteverket as well as taxes and payments (Frilans Finans, frilansfinans.se, accessed 15 April 2023). This fee was during 2022 removed by the company for Ukrainians which made it easier for Ukrainian artists who wanted to sell their works (Interview PE).

At the Emergency residencies, both residency hosts and SWAN additionally tries to provide the artists with opportunities to exhibit their art and collaborate with others. This has been arranged through exhibitions, concerts and portfolio viewings, but also happened naturally (Interview PE, TL). Artist residencies often offer a collegial context where artists are connected to other artists and where collaborations can emerge and be fostered (Lehman, 2017, p.11). Theresa has collaborated with a Ukrainian musician and SWAN's collaborations with other actors have led to opportunities for the artists to play at different gigs and concerts, sometimes together with other artists in SWAN's residencies. As the residency provides various working spaces, such as studios and offices, they also offer the possibility to continue potential work from Ukraine.

#### 4.1.5. Insecurities and limitations

The Emergency residencies biggest insecurity lies in the insecurities of the situation itself. SWAN is continually affected by the development of the war and various migration and cultural policies. Furthermore, uncertainties surrounding prolonged and new funding carry deep effects on the operation of the Emergency residencies and may be affected by economic developments. The European Commission states that financial crises and austerity measures in Europe leads to raised costs for organisations hosting artist residencies, making the sourcing of funds more challenging (2016, p. 47). Funding issues are also interlinked with sustainability and resilience in relation to public and political solidarity. The public and government can affect both what funding is available and what such funding should target. Furthermore, SWAN's employments and various artists requirements may also affect the need of different resources. However, while funding is key for SWAN, the Emergency residencies are not possible without solidarity, hospitality and support from the people that have opened up their residencies. Therefore, the human resources are, according to SWAN, the utmost important:

There are limitations everywhere, but of course money is a tough question. We know that we would be able to do more residencies if we had more funding. At the same time, it is not necessarily the most important resource. The most important resource is after all that there is good will, solidarity and a kind of hospitality among our hosts (Interview PE, November 11, 2022)

The support for the Emergency residencies during 2022 clearly enabled further possibilities for both the project itself, and in extension the Ukrainian artists that took part of it. There are concerns surrounding how the war, policies, solidarity and funding will develop and potentially change. For instance, the temporary protection directive has made it easier for Ukrainians to come to Sweden, but it is hard to know how long it will be extended. Power and Theresa addresses concerns over growing anti-migration trends across Europe and in Sweden. They worry that people will get tired of the war, that a more restrictive migration policy will put pressure on which people they can help, and that decreased funding to migration and culture may affect their funding (Interview PE, TL). At the same time the European Commission sees the artist residency as a tool that can counteract attitudes of cultural intolerance through promoting artistic and cultural exchange and cooperation (2016, p. 9). According to my informants, SWAN would like to expand the Emergency residencies to work with artists from other war zones. They recognise that the war in Ukraine is only one of many crises leading to refugee flows. Such work would require further financial and human resources. While SWAN has developed a sustainable working structure, the engagement put in by employees must also be sustainable in the long run. In the beginning Power started to lose hair due to stress and Hanna notes that when you are driven by your heart, it can be hard to draw boundaries in your working life (Interview PE, HI). The interview material suggests that it is important to sustain a working structure where employees can balance their work and private life. This is also the case for the residency hosts. Hanna states that in responding to people undergoing a war trauma and forced mi-

gration, the hosts must know how to approach such situations while managing their own boundaries (Interview HI).

Accepting artists of various art forms, there are sometimes limitations in meeting an artist's specific needs. This can include finding residencies that fits the artist, managing accommodation in certain places and sometimes lack of knowledge on specific art forms or individual issues. In Stockholm, the capital of Sweden, finding accommodation is made difficult due to a more expensive housing market. Hanna notes that in some cases the artists have found their own place to stay, but SWAN have provided office and studio spaces (Interview HI). Working with migrants, SWAN and residency hosts have to deal with both Migrationsverket (the Swedish Migration Agency) and Skatteverket (the Tax office). In dealing with migration, policy, economic issues, and/or other art forms than her own, Theresa underlines the value of knowledge exchange. ICORN, Svenska PEN and Artists at risk have contributed with knowledge on running emergency residencies. The residency Musikcentrum Öst has provided knowledge on working with musicians (Interview TL).

Looking forward, the continuity of the Emergency residencies relates to several questions that are difficult to answer: When will the war end? What other people may need help? How might cultural and migration policies change? What resilience exist in the solidarity and work needed for the Emergency residencies? SWAN have been able to overcome many limitations due to solidarity and support. They have also in the process learned to adapt and work in uncertainty. For now, they hope to continue doing just that:

These are the things we have to consider and adapt to all the time, but as long as we don't know. I mean, we will continue as long as we have the funding to do so. Then you just have to hope that you took the leap and the bungee cord is secured (Interview TL, November 14, 2022).

#### 4.1.6 Achievements and further ambitions

While there are insecurities, SWAN have had many achievements during 2022. At the time of the interviews, SWAN had helped 80 Ukrainian artists that had come to Sweden. Artists at Risk had in total helped 300 Ukrainian artists. Hence, SWAN's number makes up for almost a third of their total. SWAN has, in not even a year, built a network and through the Emergency residencies provided safety and new opportunities for Ukrainian artists facing war, trauma and displacement. Through the Emergency residencies, SWAN has also shed light on the possibilities of the artist residency and created an awareness around its value for both the individual and social issues such as migration. The number of members has continued to grow and people who never had residencies before have stepped in and offered both small and big resources (Interview TL). Furthermore, SWAN has developed a sustainable working model. This model, built on SWAN's network, the matching process and the collaboration with Artists at Risk, has been so successful that other countries in contact with Artists at Risk are starting to apply it. Italy and Spain are adapting to the same structure and the United Kingdom are working to establish a similar model (Interview PE).

The work put in by the artists should not be overlooked. SWAN has seen artists creating and producing from day one, as well as searching for further opportunities themselves. A few artists have returned to Ukraine after the residency, but most have continued their artistic careers and kept helping each other. Some have also gotten other occupations in Sweden. As Hanna notes, the Ukrainian artists are both willing and able to continue their work after they leave their residencies (Interview HI). The representatives from SWAN have carried great importance for the Emergency residencies. Theresa has played a particularly prominent role as she initiated the project, acts as a residency host, and has had the closest contact with the artists. She describes the cultural, social and artistic exchange she has gained through the residencies. Here we can see similarities with the benefits of the artists resi-

dency highlighted the European Commission (2016, p. 9) and Kim Lehman (2017, p. 11).

Continuing the Emergency residencies, many questions surround expanding the project to include other nationalities. There are also thoughts on developing digital residencies or doing projects in countries that do not have the same ability to hold art residencies. Theresa and Power speak about the ongoing crisis in Afghanistan and the revolution in Iran. However, these situations, just as Russia's war on Ukraine, are unpredictable and hard to plan for in advance. Artists at Risk, working internationally with several nationalities, do not have a set strategy for the coming years. Rather, they look at what is going on in the world and have to adapt to situations as they occur (Interview PE). Adelaida Reyes writes that refugees will exist as long as the nation state has the power to wage wars and to determine who may be allowed in and who kept out (Reyes, 1990, p .5). Just as she did not see any signs of refugee flows declining in 1990, this continues to be the case in 2022. The interviews of this part of the thesis has also affected me as a researcher and human. In a time where cultural intolerance is increasing and migration policies are restricted, Theresa leaves me with some hope that humanity and solidarity will prevail:

Of course I'm not naive when it comes to the politics, but the solidarity. I believe that we will see more people helping each other and that humanity will come before whatever political forces that rule. (Interview TL, November 14, 2022).

## 4.2 Ukrainian musicians in the Emergency Residency

Iana Kovalova, Roman Gens, Olga Kovalenko and Olena Pohonchenkova came to Sweden in 2022 following Russia's invasion of Ukraine. Their experiences display similarities and differences, sometimes relating to broader implications in the field of music and migration. Prior to the war the infor-

mants were working with music in different ways in Ukraine. All were accepted and took part of SWAN's Emergency residencies in 2022. In presenting more sensitive subjects related to the war, policies and the refugee label, I have chosen to anonymise the informants' names.

#### 4.2.1 The outbreak of the war and leaving Ukraine

Adelaida Reyes suggests that data from refugee studies consist of three main components pointing to 1. Pre-departure features (before migrating), 2. Departure-related features (during migration) and 3. Resettlement-related features (when arrived at host country). While I focus on the informants' experiences in Sweden, the understanding of pre-departure and departure-related features enhance the understanding of migrating music (Reyes, 1990, pp. 16-17). The experience of the informants of the outbreak of the war and migration to Sweden varies depending on where they were when the war broke out and how they chose to go forward. These stories shed light on various feelings, traumas and experiences that the informants brought to their migration situations.

Iana, Olga and Olena were in Ukraine when the war broke out. While Iana and Olga decided early to leave the country, Olena originally planned to stay. Iana had spent a year in Sweden studying music at Kulturama in 2019. When she returned to Ukraine, she was building her career as a singer and songwriter. Iana had just bought her first apartment in Kyiv when the war broke out. After a week of processing the panic and shock she and her mother decided to leave Ukraine. Having a boyfriend and friends in Sweden, Iana knew that Sweden was where she wanted to go. When the war broke out the Ukrainian society shut down. Iana and her mother walked in the middle of the night to get to the railway station where they managed to get on a train going west. They spent a week close to the Hungarian border before receiving help to cross the border and come to Budapest. From Budapest Iana's



mother continued to Germany and Iana flew to Sweden the first week of March. Iana recalls:

We came to the railway station. I heard someone announcing a train going west and I was like "Mom we have to go[!]" We came to the platform and the train was already going. A stewardess got us in and we even got seats, cause some people were laying on the floors. The worst thing is that a week after I came to Sweden, I read in an article that this stewardess had been killed (Interview IK, November 23, 2022).

Olga was working as a freelance musician and a music teacher for kids in Odessa. When the war broke out, she could not work anymore. Olga left Ukraine around three weeks after Russia entered Ukraine. She decided to go to Sweden as she had a musician friend in Stockholm that had asked her to come. Olga went by car through Moldova, Slovakia and Hungary to Poland. From Gdansk in Poland, she flew to Sweden. Olga came to Stockholm on March 16. Her mother and sister stayed in Ukraine to take care of her grandfather who was too old to leave, and who did not want to leave the country. Olga describes the first weeks of the war as horrible and, as Iana, points to the emptiness of everything shutting down:

It was like frozen everything. Because people were scared and they didn't know how to organise things, it was complete military time, it's still military time (Interview OK, November 25, 2022).

Roman was in Sweden when the war broke out, finishing his second module at Elektronmusikstudion, EMS<sup>8</sup>. This is an important factor, since Roman is a man and would not have been able to leave if he was still in Ukraine. When the war broke out, men over 18 were not allowed to leave Ukraine as they were supposed to be able to enter the army. Roman was about to go back to Ukraine. At the airport he received news flashes about Russia's attack and

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<sup>8</sup> Elektronmusikstudion, EMS, is the centre for Swedish electroacoustic music and sound-art run as an independent part of Musikverket (The Swedish Performing Arts Agency)

had to make a difficult decision whether to stay or go back. Roman decided to stay and to try to get his wife to Sweden as well. His wife spent time in a shelter when Russia started bombing Kyiv. She then managed to leave and get to Stockholm in March. Roman's mother moved to the western parts of Ukraine. The house he grew up in was occupied and later burned. He describes the situation:

This is the reason why I'm here, because the Ukrainian law says that you're not allowed to pass the border if you are a man... I think it's a huge luck and I'm able to help myself, my wife and my family from here (Interview RG, December 7, 2022).

Olena is the only informant that did not leave Ukraine right when the war broke out. Living in Kyiv at the time, she and her husband moved to a friend's apartment in a safer neighbourhood and on a lower floor. They put up mattresses and furniture against the windows to protect themselves if there would be rockets or bombings nearby. Olena describes the panic when the war came, stating that she thought that they were going to die. With help from a friend organising evacuation trips, Olena and her husband left Kyiv after ten days and went to Lviv in Western Ukraine. Olena describes how Lviv became a safe hub for many Ukrainians, even if the war was all around them. People were coming together and helping each other:

During the war your normal way of life collapsed, but you started to make new connections and everyone was eager to help each other and really friendly. It's really strange because it was war and alarms all around, but in Lviv it was safer and you could still go out, meet people and have guests. Those 4 months were very intense, but I never felt lonely. I made very strong connections I didn't know I could make (Interview OP, December 9, 2022).

Olena came to Sweden specifically for SWAN's Emergency residencies four months into the war. By this time people in Ukraine had started to adjust to

the situation. Olena's circumstances of leaving Ukraine differs from the others. While Iana and Olga describe long trips, crowding and stressfulness, Olena could take a train to Poland without any restrictions or obstacles on the way. A significant factor is that the informants that came to Sweden early all had relations in Sweden, and specifically music relations.

#### 4.2.2 Arriving in Sweden, finding SWAN and entering the Emergency residencies

Artists find the Emergency residencies either through Artists at Risk and/or SWAN's digital channels or through word of mouth (Interview PE). Iana and Roman learned about SWAN through contacts in Stockholms music scene. Olga and Olena primarily found it through internet sources. Neither of the informants applied to the Emergency residencies until a couple of months into the war. For the informants that came to Sweden early, their first time was rather marked by processing what had happened and uncertainties regarding how things would develop. Studies have documented many mental health difficulties among refugees and high levels of stress, anxiety, grief and depression post migration (Theisen-Womersley, 2021, p. 29). When Iana came to Sweden she was numb, describing herself as a being a "blank piece of paper". She notes that while it may be common to use your art as an outlet, she had no intentions of doing music:

I was a mess... and really, I had no thoughts about making music... There is a lot of people who are reacting differently you know. Somebody took it as an opportunity, like maybe I could do something, like put their anger or frustration and things into [creating]... I'm not that kind of a person (Interview IK, November 23, 2022).

After a while, a friend of Iana got her to join a songwriting camp in the summer. There, she met a woman who saw how bad her mental state was after experiencing the war and leaving Ukraine. This woman connected Iana

with Musikcentrum Öst who had opened an emergency residency. They helped Iana apply to SWAN and also reached out to Roman. Roman knew people in the Stockholm music scene and someone had told Musikcentrum ÖST about him (Interview RG). Iana and Roman were assigned the same residency in Stockholm, hosted by Musikcentrum ÖST.

Olga spent her first time in Stockholm doing gigs with her friend, a Ukrainian accordion player, to raise awareness about the war and showcase Ukrainian culture. They also donated their profit to Ukraine. Olga first heard about SWAN's Emergency residencies through a Ukrainian artist she met on her way to Sweden. In Sweden she read about it on the internet and decided to apply. Olga saw the residency as a way to stay in Sweden and continue her music-making, which she also describes as a way to continue to support Ukraine. Two days after submitting her application, she was offered a residency at Not Quite in Fengersfors (Interview OK).

Olena's process of finding SWAN is different from the others as she stayed in Ukraine for a couple of months. Olena was working as a proofreader but had a band and did music journalism on the side. Continuing this work as much as she could in Lviv, Olena found SWAN through a post on Facebook. She saw the Emergency residencies as an opportunity to focus on her writing and pursue projects she was not able to do in Ukraine (Interview OP). As stated by Kim Lehman (2017, p. 9), artist residencies are traditionally seen as a time where artists can research and investigate new work or means of production. Olena specifically wanted to write about Crimean artists that migrated the peninsula after Russia's annexation in 2014. She applied in April and was offered a residency at the Jönköping Litteraturhus in May. Having her husband in Ukraine, the decision to leave was tough. Yet, Olena realised that this was an opportunity she could not turn down (Interview OP). Olena quit her job and left to Sweden in late June. Iana, Roman and Olga got residencies as musicians, Olena was accepted as a music journalist.

### 4.2.3 Opportunities within the Emergency residencies

The informants' experiences of the Emergency residencies confirm earlier statements by Theresa, Hanna and Power on what SWAN offers their residency artists. They also resonate with what is typically offered by artist residencies, such as time to reflect, create and produce as well as opportunities for collaborations and exhibitions of their work (Lehman, 2017). While the Emergency residencies supplies similar opportunities as traditional artist residencies, its value may gain different and/or greater importance for these specific artists due to their refugee position. The post-migration period requires migrants to adjust to a new society and culture, while both dealing with loss and war trauma and maintaining a cultural identity (Theisen-Womersley, 2021, p. 39). As mentioned, the migrant identification may affect the ability for migrant musicians to participate in the Swedish music scene (Ålander, 2022, p. 62). SWAN has, unlike typical artist residencies, also offered talking support and knowledge of the Swedish music scene. This may enhance the meaning of the Emergency residencies for musicians in a refugee position. Understanding the value of the Emergency residencies for the informants sheds further light on the value of the artist residency, creativity, music and music-making in times of war and migration.

#### *Safety, supplies and support*

All informants were provided with scholarships, equipment and working spaces. However, as stated by Hanna, accommodation in Stockholm is harder to supply and Roman and Iana found their own housing through contacts in Stockholm (Interview HI, RG, IK). Olga and Olena were both supplied accommodation at their residencies. The residency and support from SWAN affected Olga in a positive way both financially and psychologically, compared to her feelings in Ukraine when the war came. Roman notes that being able to work on his music was a relief from the reality of what was going on in Ukraine. Iana describes how, due to the residency, she did not have to struggle anymore. Iana also received talking support. SWAN's residencies,

like other emergency residencies, in this way provided safety for the informants (See European Commission, 2016, p. 31):

I'm very sensitive in how to say if condition wise, if it's forbidden to go outside it's bad for me. When I was [still in Ukraine], when the war started, it felt like I was in a box and my mental health started to go down and I was getting depressed. I understood that I couldn't even play, just like take my instrument, of course maybe in time I would get used to it, but I didn't want to get used to living in that situation (Interview OK, November 25, 2022).

SWAN provides support during the residencies, but the informants agree that their closest contacts are their residency hosts. Olga states that if she needs help, she can contact Theresa Lekberg who always answer quickly, but she goes to her residency host first (Interview OK). Olena mentions that she rarely has to take things up with SWAN at the national level. Iana and Roman have gotten a lot of support from their hosts at Musikcentrum ÖST, along with opportunities to perform. All the informants have gained opportunities to exhibit their work. Olena was planning on printing her physical fanzine with her own money, but her residency host in Jönköping connected her with Kultivera who offered to publish it for her without charges.<sup>9</sup> Olga, being in the smallest locality, says that the local community stepped in and helped her (Interview OK). It has included both daily matters like giving her a ride, and artistic opportunities through inviting her to play at different events. While all informants speak of their hosts support, Olga is the only one to emphasise support from the local community. Differences in housing and community support displays how the locality of a residence may affect its conditions.

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<sup>9</sup> Kultivera is part of the Emergency residencies through SWAN. In publishing Olena's fanzine they only required the cost for the printing itself (not publication), meaning that the fanzine could be sold to a low price.

*Continued and further music-making and musical labour*

The residencies have provided new opportunities for the informants to create, produce and showcase their music and work. Olga was able to invest in recording equipment and start composing her own music. This opportunity had her prolong the residency for two more months (Interview OK). Iana decided to focus on her own music and strive to be an artist herself. At the residency she started writing and recording her own first EP. She also received financial support to make a songwriting camp for Ukrainians and Swedes where she could help other people in the same position as her (Interview IK). Roman, while already working on an album, had through EMS and the residency the ability to record and finish his work. Olena, writing about Ukrainian music, could for the first time make her webzine into a printed fanzine. Furthermore, the informants have received help to promote their work through social media, concerts and gigs.

All informants mention the Zoom lectures provided by SWAN. Roman emphasises that it is already hard to work as a musician, and even harder when you do not understand the language and do not come from Sweden. He describes SWAN as really good at organising and providing information that can help them when they finish their residencies (Interview RG). Moreover, the artist residencies have also enabled Olga, Roman and Iana to continue work from Ukraine. Having an office space, Olga could continue to give music classes to her students, which, due to the war are now spread out across Europe, as many left Ukraine. Roman could maintain his work as a sound designer for apps, and Iana could continue songwriting and collaborations with artists in Ukraine. As will be further discussed, this displays strategies that can be employed by migrant musicians through a transcultural capital which is further enabled through the Emergency residencies. Having opportunities from both Ukraine and Sweden can translate into both social, cultural and economic capital (Kiwon, Meinhof, 2011, p. 9).

## *Collaborations*

Through SWAN's network, the informants have gotten opportunities to meet and collaborate, both with each other and other musicians and artists in Sweden. The informants are involved in various music genres, styles and scenes, and come from different places in Ukraine. The majority agree that without the residency they would probably never have met and says that these were opportunities they did not think of, or expect. Iana speaks about being stuck in her own "pop bubble" and the experience of meeting Olga who plays more traditional music. They are now going to perform together at a concert that also Roman is part of (Interview IK). However, as different residencies take in different sorts of artists such opportunities are not always possible. Olena has, while writing about Ukrainian musicians, not met many musicians in Sweden. In her region, the artists in the Emergency residencies are primarily visual artists. She has only met some musicians at SWAN's Zoom meetings but acknowledges that there are not that many musicians. Once again, differences due to locality are displayed. Hanna says that it has primarily been artists practicing arts and craft applying to SWAN, but is unsure about the distribution of various art forms among the Artists at Risk applications (Interview HI).

Overall, all the informants show great gratitude toward SWAN and their experiences of the Emergency residencies. While Iana is sure that she would have started doing music again, she emphasises how SWAN and Musikcentrum ÖST helped her get going and made her life much easier and less worrying (Interview IK). Olga and Roman underline the safe conditions gained through their residencies, as well as the time and support. Olga has started to see Fengersfors as her home and describes it as a huge gift:

It's just a huge gift for me because I have time and I have conditions to create my music and make my skill better, it is so important, I never [had that before], but now I can compare and I understand that any creative per-



son needs conditions to create in, otherwise it does not work (Interview OK, November 25, 2022).

#### 4.2.4 Music and music-making in relation to war, migration and trauma

In the process of migration, refugees may suffer loss of economic stability, familiar surroundings, and relationships that hinder their ability to thrive in their new place of settlement (Theisen-Womersley, 2021, p. 40). In Sweden the informants face new circumstances in every aspect of their lives, including their musicianship. Losses in relation to musicianship include being parted from former music partners, not being able to bring all their instruments and equipment, and loss of established musical labour. Furthermore, they enter the music and culture life of another country with its own conditions, practices and policies (See Ålander, 2022). Simultaneously my informants are still affected by the experience of war and migration, as well as the continued war in Ukraine. All have Ukrainian family and/or friends in Ukraine or other parts of Europe, including friends and relatives that are currently fighting in the Ukrainian army. While there is relief from living in the actual war situation, the war is still very present. Some informants describe forthright ways in which the war and their refugee position finds its way into their music-making. Others speak of music and music-making as a way to distance themselves from the situation. This section explores the various ways in which the music-making of the informants in Sweden may be informed or affected by the war. It also accounts for how music is used as a way to process feelings related to their situation. It begins to shed light on music as an emotional resource and music as politics. It also touches on issues concerning identity, belonging and detachment.

##### *Music to process feelings - enhancing and distancing emotions*

The informants use music and music-making as way to regulate feelings, either through enhancing emotions and memories or distancing themselves

from such feelings. These are applications of music that have been thoroughly documented by Patrik Juslin and John Sloboda et al.(2010). The degree to which music is used in these ways varies between the musicians. Roman speaks of music and music-making as a source of joy and a way to escape reality (Interview RG). Iana describes how the conditions to make music again, and specifically, the opportunity to play with other musicians, inspired her and enabled her to see life again (Interview IK). Olga describes music as a way to remember Ukraine before the war, and a means to process feeling of the war. *Episodic memory* is described by Patrik Juslin et al. as one of seven mechanisms through which music may induce emotions. Through music, a memory of a specific event is provoked, and thereby also the emotions associated with that event. Commonly occurred feelings include nostalgia and longing (Juslin, et al., 2010, pp. 615, -17, -23). Olga states that Ukrainian music, or any music relating to the former life in Ukraine, enhances feelings of home and the person you were before (Interview OK). Speaking about a song she wrote about the war, she gets very emotional:

One [song] I composed... I just started to play, and you know it's about imagination. I don't know why some pictures came up in my imagination, but I started to play exactly about the feeling I had, what is going on now in Ukraine... I can't describe what it pictures, but I can describe emotions with the music... Music is very associative, I start to remember the songs and it makes me have the same feelings [tearing up] (Interview OK, November 25, 2022).

This statement also displays another mechanism; *Visual imagery*. It refers to a process whereby an emotion is induced because certain visual images are conjured up while listening to music (Juslin, et al., 2010, p. 622). Olga also speaks of music and music-making as a way to relax and distance herself from anxiety, bad thoughts and/or worries. Practicing music every day to improve her musicianship, she emphasises that especially when she feels down this is a way to get her mood and energy up. She describes playing as a way to turn off her brain and only focus on the music (Interview OK). Iana

speaks of turning to music to regulate her feelings. She may use music as a means to either get more calm, happy or sad, and describes music as therapy and a friend (Interview IK). This echoes Alf Gabrielsson, who has displayed several examples of how music may act as a therapeutic agent, turning negative feelings to positive ones (2010, p.561). For Iana, this distancing is also evident in the way she speaks about the war. Talking about the war, bombings and loss, Iana herself points to the fact that she is not crying (Interview IK). Roman does not attach any emotion to his music, but is aware that other people might attach their own feelings. This he finds beautiful. Roman speaks in less detail about his emotions. However, when I tell him that I am happy he gets to do his music, more emotions around being a musician, especially in times of crises, comes up:

[fragile voice] Yeah, I can describe it like this. It is definitely not the best time for doing that [making music], but at the same time this situation showed me that it cannot be another time for that, and yeah... this is what I'm doing, and I think the best I can do (Interview with Roman Gens, December 7, 2022).

### *Representing Ukraine - identity, belonging and detachment*

The informants' positions as Ukrainians play into their music-making, especially in terms of representation. This raises questions about identity and belonging, identity being a form of representation presented by members of a community, such as a minority (Lechleitner, 2014, p. 8). It also points to how music may start becoming political as it is used for specific purposes. Iana states that almost all music in Ukraine is about the war right now. She believes that such music may act to create awareness about the war and bring Ukrainians together to help them process their previous and ongoing traumatic experiences. When Ukrainians spread out across Europe (due to the war) are brought together through music they engage in translocal cultural activities which may create a sense of belonging (See Lundberg & Ronström, 2021, p. 24).

Iana decided not to write about the war, stating that she wanted to express herself as her own person. However, she also speaks of wanting to show a broader depiction of Ukraine and Ukrainian culture (Interview IK). This displays an ambivalence where the artists on the one hand want to highlight their identity as Ukrainians, but also distance themselves from views of Ukrainians in relation to their position in the war. Roman says that while his music is not 100% Ukrainian, it still represents him and by default his experiences and where he comes from, i.e., Ukraine (Interview RG). Iana's and Roman's strategies may be interpreted as a way to work against preconceptions of their positions as refugees and/or a way to display a broader picture of their identity, and extension Ukraine. It may also be a means for detachment from the situation and/or such preconceptions. This actualises the fact that migrant and refugee communities are read as others in relation to an unmarked majority population (Hemetek, Kölbl, Saglam, 2019, p.9). A crucial sense of detachment or semi-detachment becomes apparent when performers disrupt the expectations of their audiences (Negus & Román Velásquez, 2002, p. 142). This is clearly expressed by Iana:

Ukraine shouldn't be, and is not, it's never been about the war... There are so many other things and right now Ukraine is only associated with war and like, I don't know, poor people, but we're not. It's true there are so many cool scientists, designers, musicians, artists so many things, but people can see only war, why produce more things about war, to feed this (Interview with Iana Kovalova, November 23, 2022).

Olga emphasises exhibiting Ukrainian traditional culture as a different way of broadening the representation of Ukraine. At the first concerts Olga played in Stockholm, she and a friend made a program to introduce Ukrainian traditional music and Ukrainian composers. One aim was to show that Ukraine has a big culture and music of its own (Interview OI). It is not rare for music cultivated by migrant communities to come equipped with a pronounced connection to a certain place, in this case, the home country of the informants. The practice of such music has been tied to its capacity to con-

68

vey belonging to either roots of origin, local identity, ethnicity or home. In extension, its link to identity politics and place-making can be an effective way to sense, feel, or imagine identity (Lundberg & Ronström, 2021, p. 23). Furthermore, as Ukraine and Ukrainians become politicised through their position in Russia's war and as refugees, their music may also start becoming political. Olga's statements point to how music is used to communicate their existence as Ukrainians (See Rice, 2014, p. 48). Olena shares some interesting insights in regard to representing Ukraine through music during the war. While she does not write songs about the war per se, her band has been using an old Ukrainian poem in their latest song. Actively following the Ukrainian music scene, Olena has noticed a trend of Ukrainian artists rediscovering older Ukrainian culture and using it for inspiration and to showcase their culture. Olena has seen references to Ukrainian poetry from the 1920s and 1960s, noting that these also were made in times where Ukraine and its people were oppressed (Interview OP). Such music then not only becomes linked with a place, but also with a certain position of Ukrainians. Olena also notes that Ukrainians themselves have sought out more Ukrainian music and she has seen increased collaborations between various Ukrainian artists. Russia's war on Ukraine has gained thorough attention in media over the world. The informants have noticed that people are more interested in Ukrainian culture and in supporting Ukrainian acts. This may however come with expectations and pressure on how to present Ukrainian music and art. Strategies employed in the informants' music-making displays negotiations between different identities relating to the war and their home country. Yet, it also shows detachment to such positions and the need to be seen as their own subjective agents:

I don't want people to put this negative stereotype on Ukrainians...it's important, yes, we have war, but we also have this and this and this (Interview IK, November 23, 2022).

*Raising awareness, raising money*

All of the informants have used their platforms, if so digital or physical, to raise awareness about the war. They have also been used to raise financial support to Ukraine and its people. For Olga's first gigs in Sweden, the other main purpose was to collect money for the Ukrainian army (Interview OK). All informants share information about the war and current attacks on their social media. They also share links to support Ukraine through charity and highlights other Ukrainian artists and acts. Roman has donated income from one of his releases to Ukrainian charity. Iana sends money to her friends in Ukraine to buy ammunition and other necessary material. She states that everybody tries to offer support in these ways (Interview IK). While Iana's own music is not about the war, she has participated in music projects with the aim to help Ukraine. For the organisation DJ for Ukraine, she wrote the lyrics and sang on the song 'Ukraine is Alive'. It was a way for her to raise awareness and money, but also motivate Ukrainians to keep going. In agreeing to write about the war, it was important for Iana that the song had a purpose (Interview IK). This actualises how music may become a vehicle to mobilise people in a political situation (Martinello, referenced by Stokes, 2020, p. 9).

”I don't, I don't want to run  
Bullets shoot into my soul  
Look at, look at what you've done  
Oooh time will show  
Ukraine is alive ”

Ukraine is Alive - DJ for Ukraine, INPLUS, Iana Kovalova

Through the concept of transcultural capital Nadia Kiwan and Ulrike Hanna Meinhof underlines that ethnic links are some of many in which migrant musicians identify themselves; at times playing the ethnic card and at other times positioning themselves in other diverse creative contexts. By using

music as a way to create attention and raise money for Ukraine, the informants display how migrant musicians constituted links to one's home can create economic opportunities for Ukrainian people either still in the originating country or throughout the diaspora (Kiwani & Meinhof, 2011, pp. 8-9).

#### 4.2.5 The refugee experience

The experience of refugees is shaped by events between departure and resettlement, and in interactions within the host country (Reyes, 1990, p. 15). Some aspects of my informants' refugee experiences may be shared by others in a refugee position. Others point to experiences that may be unique for musicians. Hardships of facing war, trauma and forced migration take place parallel to demands of being and working as a musician. Discussing the refugee label in the first section, I have chosen to anonymise all the informants due to the sensitivity of the subject.

##### *The refugee position and the refugee label*

The refugee label is not self-assigned. Rather it is put on people that are facing forced migration by the host country and government (Rembrandt & Portes, referenced by Reyes, 1990, p. 12). Moreover, asylum laws and migration policies subjugate certain people to experiences of being labelled refugees (Kölbl, 2022, p. 122). The interview material shows that the informants themselves put certain connotations to the label refugee. Most are hesitant, uncomfortable and/or reluctant to call themselves refugees. One informant states that while they through this experience have gained deeper understanding for other refugees, they find it hard to be viewed in such a way. Many refugees face preconceptions of being viewed as damaged, weak and passive victims (See also Theisen-Womersley, 2021, pp. 95-96). Some informants display similar prejudice about refugees, using words such as "poor or hurt". All informants describe being met with pity in interactions in both Sweden and other countries. This can be seen in relation to choices of not writing music about the war, as the informants do not want to reinforce such

views. Some informants feel confident to tell people when they make them feel uncomfortable, while others do not like to engage in such conversations:

I think it's so important to acknowledge us not as an object but as a subject, cause when you pity someone, also something terrible happen to you and [it is like] you're not in charge of things. No[!] we are in charge of our things.

Like half of the people just gets very sad when they hear where you come from and, I don't know, you just get tired of it, because you know the only thing that people can think about you or describe you with is sadness.

You feel like you're someone or something and then you're coming to the point where you're a refugee and you're just like okay?

Furthermore, some informants seem to associate the refugee label with requirements. They speak as if they have to prove something and display a sense of having to give something back for getting the opportunity to be in Sweden and the Emergency residencies. One informant mentions that in their residency, they try to keep to themselves and not disturb. The need of giving something back is also related to their musician status, and/or their ability to be safe while others are fighting in Ukraine:

I'm not allowed to just take the money [from SWAN and not create or produce anything], because I'm a[... pauses]... refugee I think [said reluctantly]... ... because this type of luck happens to me, I cannot forgive myself to fuck it up. After this residency I cannot allow myself to miss this opportunity, it keeps me going but emotionally it's hard.

I have this gift for free and I have to give it back. I feel like everyone who can sing or do music, you have to do it and give it to people because it's not yours you know, it's for everyone to listen to.



You can't do anything, like you can donate some money for Ukrainian army or like people who are left without home but still you can not change things.

All informants express gratitude to SWAN and Sweden multiple times during the interviews. This points to an important value of the residency and the safe conditions provided in Sweden. However, it is sometimes perceived as what they think I am looking for to hear. The knowledge produced through interviews is created in the relationship between the interviewer and the interviewed. As such it is affected by the different positions of both interviewer and the interviewed (Kvale, Brinkmann, 2014, pp. 34, 49).

#### *Relations to Ukraine and the affect of an ongoing war*

While the informants have started to resettle, the war in Ukraine has continued. All informants get notifications several times a day on what is going on in Ukraine, bombings taking place and cities and homes being occupied. They also have many relations left in Ukraine, including people in the Ukrainian army, and have to deal with the uncertainty of their fates. Iana showed me the many notifications she has gotten about the war just on the day of the interview and told me about a bombing that happened earlier that day (Interview IK). Most informants post daily about new attacks on their social media. The war is happening all the time and many people in Ukraine have, according to the informants, gotten used to the situation. A majority of the informants have been back to Ukraine since they left, either to visit friends and/or family, pick up more things, or for work. Olena describes it as visiting two different planets and how she after visiting Ukraine had to readjust again (Interview OP). Iana was selected for the first round of Ukraine's Eurovision selection and went back for auditions. She describes reliving feelings from when the war first came but noted that people in Ukraine tended to not pay attention to the sirens. Iana also points to the differences in and outside of Ukraine, noting that when she first left Ukraine and passed the Hungarian border, everything was suddenly calm and people kept on with their lives. Many of the informants state that while creating and making mu-

73

sic can act as a way to distance themselves from what is happening, they have to take other breaks as well to process the situation. This may include turning off notifications, resting or going out for walks.

#### 4.2.6 Looking to the future

It is clear that while the informants are resettling and rebuilding their lives, they are still handling the ongoing war and the uncertainties surrounding it. They, as the rest of the world, do not know how the war will develop or how sustainable their current situations are. Some of the informants have more security due to connections and relations in Sweden. Moreover, the temporary protection directive, for now, provides Ukrainians with opportunities to stay and work in Sweden. However, the sustainability of some of their conditions are, like for SWAN and the Emergency residencies, linked to the sustainability of funding, support and solidarity. It also depends on what opportunities are further possible for them in Sweden. As the war continues, neither of the informants are planning on going back to Ukraine at the moment. Olga wants to try to focus on her music and dream of being her own artist, but also maybe a music teacher here. She states that it is hard to plan and predict what the situation will be (Interview OK). Being in Sweden, and being able to continue their music-making, also gives my informants opportunities to keep supporting Ukraine. For instance, through raising awareness and collecting charity. Roman says that while Swedish people are really good at planning, his plan can easily be broken. Through SWAN and EMS he has received conditions that has enabled him to continue his music-making. Roman wants to sustain these conditions as long as possible. For now, he can do some freelance jobs, continue his work as a sound designer and mainly focus on making his music. Roman also mentions that while he really likes Sweden, he has friends who have had a much harder time coming to peace in their respective new host countries (Interview RG). Olena still has her husband in Ukraine and was not planning on staying longer than the residency. However, due to the situation in Ukraine not improving, she has re-

considered and believes that she will stay here for now. She hopes to finish her text on Ukrainian music and maybe get a job where she can still do her writing and music on the side. When the situation gets better, she hopes to return and help rebuild Ukraine and its culture (Interview OP). Iana is very sincere about the fact that she has a boyfriend in Sweden she can live with. For now, she wants to focus on writing music and finding herself. However, she does, as the others, note that you cannot plan anything due to the war. If the war would stop, Iana might reconsider as she still has an apartment in Kyiv (Interview IK). One informant addresses the risk of the temporary protection directive being dismissed. They also speak of worries surrounding migration politics, and were surprised over Sverigedemokraterna's success in Sweden's latest election. Thus, while the informants have gained safety and many new opportunities in Sweden, especially through the residency, their future situations remain uncertain.

## 5. Discussion

This final discussion compiles the result presented above and discuss it in relation to previous research and the chosen theoretical conceptions. As so it begins so answer my research questions. Relating the gathered interview material to previous studies, some data clearly resonates with the work of other scholars. Other broaden our knowledge on the artists residencies potential value and the experience of being a musician in a refugee position. Here, I put forth the depicted value of SWAN's Emergency residencies for my informants and describe the fundamental aspects of what makes the Emergency residencies possible. As will be discussed, the documented benefits of SWAN's Emergency residencies may gain added value for musicians in times of war and displacement.

I move on to discuss the experiences, music-making and relation to music of the musicians, as displayed by my informants in a refugee position during an ongoing war. The interview material underscores the various strategies of my informants to use music for different purposes. Music-making and music is related to questions of identity, belonging and non-belonging, and music as an emotional resource. Some employments of music also open up a discussion on how music and/or musicians can become political. The discussion on transcultural capital highlights my Ukrainian informants' access to various resources and strategies that enable further opportunities in post-migration. The following sections are all based on the interview material for this thesis, and in summary discuss their answers. Where no other reference is given, conclusions and interpretations are built on an overall assessment of their statements.

## 5.1 The function and benefits of the Emergency Residency

SWAN's Emergency residencies aim to provide safety and artistic opportunities for Ukrainian artists in times of war and forced migration. The interview material brought forward by my Ukrainian informants confirm that SWAN in many ways succeeds with these objectives. Viewing the results from the interviews in relation to the benefits pointed out by the European Commission (2016) and Kim Lehman (2017), I discuss if SWAN's Emergency residencies either confirm or question certain ascribed values. By then viewing these benefits in the context of war and migration, an additional value of the Emergency residencies for musicians in a refugee position and as a tool for migration can be explored. The benefits of the artist residency for all parties highlighted by the European Commission include; *Artistic and professional development, Economic benefits for artist, host and region, Cultural development for artist, host, local community, and Organisational learning and capacity building for host and community organisations* (2016, pp. 37-9). These aspects will be discussed in the following sections.

### *Artists professional development*

Artist residencies provide opportunities for artists to create, develop ideas and connect with others. They supply facilities, tools and opportunities to develop the artist's network and audience (European Commission, 2016, p. 37). This is in line with what SWAN offers the musicians that have taken part of the Emergency residencies. My Ukrainian informants have through supplies of offices, studios and equipment gained opportunities to produce various work, including an EP, songs, an album, and a fanzine. They have also been able to explore new means of production and gained opportunities to promote their work through digital and physical platforms of SWAN and their residency hosts. The Emergency residencies have contributed with means to my informants to develop their music and themselves as musicians

and artists. It has also allowed to them to continue with work from Ukraine and showcased them to a broader audience (All interviews, 2022).

#### *Economic benefits for artist, host and region*

SWAN's scholarships to the artists have been described by the informants as providing safer economic conditions, opportunities to invest in music equipment and to take part of social life. This has enabled the informants to produce further work and contributed to less worry among the informants. The material showcases that SWAN has increased awareness among financial contributors about different functions of the artist residency, thereby promoting artist residencies, residency hosts and the artists economically. According to the European Commission, foundations and regions acting as economic contributors or hosting residencies can through artist residencies raise their profile and increase awareness of their work. Moreover, for those with the mission to support culture and cultural exchange, funding artist residencies help them achieve such objectives (European Commission, 2016, p. 38). The interview material therefore suggests that SWAN's Emergency residencies might have had value, for instance, to Kulturrådet and Postkodsstiftelsen who works toward such missions. Clearly, the economic benefits for residency hosts, regions and foundations depend on the various goals of such actors. While the foundations themselves have not been deeply explored in this thesis, this raises questions for further research.

#### *Cultural development for artist, host, local community*

Kim Lehman argues that artist residencies can foster cultural awareness and development of new relationships (Lehman, 2017, p. 11). As artists from different countries take part of artist residencies in other places, it contributes to creativity and innovation. It may also increase knowledge and understanding between different groups and cultures in society (European Commission, 2016, pp. 37-8). The interview results display that SWAN's Emergency residencies have provided opportunities for collaboration between primarily different Ukrainian artists, but also between Ukrainian and Swedish artists. It

has also encouraged relationships between the artists, representants from SWAN, residency hosts and other collaborators. My informants have described close relationships with their residency hosts, and at times the local community. However, since no hosts (except for Theresa) or community members have been interviewed, the thesis lack perspective from the that side of the relationship. One informant noted that less collaboration was possible since the residency and region primarily hosted other kinds of artists. This suggests that opportunities for collaboration depend on the placement of the residency and what other artists that have been placed in the same locality. SWAN's Emergency residencies have supplied knowledge about the Swedish culture and music scene. The material from my informants suggest that this has provided knowledge to continue their work after the residency. The described knowledge exchange, relationships and collaborations between different groups suggests that SWAN's Emergency residencies have enabled an enhancement of cultural understanding.

#### *Organisational learning and capacity building for host and community organisations*

The European Commission highlights that artists residencies can provide artists, host residencies and host organisations with capacity to develop their management skills and organisational operation (European Commission, 2016, pp. 37-39). My informants describe how they, through being in the artist residency, have learned about how to work as a musician/artist in Sweden. Through the opportunities to collaborate and promote their music and work, they have also gained experience of the music and culture life of a different country. Clearly, this experience translates to knowledge. SWAN has depicted engaging in learning through building relationship with their artists, cooperating with other actors and managing the residencies. Operating the Emergency residencies have required SWAN and residency hosts to learn about migration and various policies. Organisational knowledge has also been gained through working with various collaborators such as Artists at Risk. It also includes gaining knowledge of foundations and funding sys-

tems. Representants from SWAN have described running the Emergency residencies as a "learn as you go" process (Interview TL). The fact that SWAN in this process has established a working model that others look to for inspiration is a clear receipt on the successful development of SWAN.

### 5.1.1 When crises creates possibilities; additional value of artist residencies in times of war and forced migration

Through the benefits described above, the value of SWAN's Emergency residencies becomes increasingly visible. I suggest that this value gain additional worth for artists in times of war and forced migration. Kim Lehman emphasises that for a regular artist, an artist residency can enable time away from their home environment to focus on their art and artistic development. This might not be available to the same extent when an artist is handling their regular life (Lehman, 2017, p. 9). For my informants, they no longer have access to a regular life in Ukraine. Their previous home environment in Ukraine now involves war, sirens, bombings and loss. Therefore, I argue that SWAN's Emergency residencies gain increased importance for artists that are displaced from their homes due to war. If we once again consider the benefits put forth by the European Commission (2016. pp. 37-9), but in relation to my Ukrainian informants' situations, we can begin to explore a deeper value of the Emergency residencies as will be further examined below.

#### *Artistic professional development: fostering a musical identity*

My informants are particularly grateful for the opportunity to continue their artistic and professional development in the Emergency residencies. Many have described the shift from having established work and recognition in Ukraine to suddenly being viewed primarily as a refugee. Giving my informants opportunities to continue their work as musicians, the Emergency residencies seem to provide a way to retain a musician identity that gives the artists a sense of value and motivation. As mentioned, Kim Lehman has pointed to such internal benefits, where being in an artist residency provide



artists with a sense of confidence and pride (2017, p. 11). As will be further discussed, enabling a sense of a musician identity may also act as a means to distance themselves from preconceptions of being a refugee. Furthermore, I suggest that providing conditions for music-making gain additional impact when music-making is used as an emotional resource for handling feelings towards the war.

*Economic benefits: enabling safety and overcoming economic losses*

My informants have described how the war and leaving Ukraine led to losses of both belongings and work, that is, economic losses. They were unable to bring all their belongings, including instruments and musical equipment, and could not continue work that used to provide their income. The scholarship provided safer economic conditions and the ability to invest in new equipment (All interviews, 2022). As so the economic benefits clearly become additionally important for my informants. Moreover, funding for daily activities enable the artists to participate in social life and events. Thereby, economic benefits come to also contribute with opportunities for developing relationships, cultural understanding and social inclusion.

*Cultural development: promoting social inclusion*

Social inclusion is furthermore promoted through the relationships formed through and within the residencies. This includes relationships among artists, between artist and hosts, and between artists and their local community. While the relationship between artists and community is especially emphasised in Olga's case, Iana's and Roman's relationship with Musikzentrum ÖST, and through them various collaborators, also points to enhanced community relationships. People that engage with the Ukrainian artists may gain knowledge and cultural awareness not only about a different culture, but about the war and being in a refugee position. I therefore suggest that it can be a means for working against attitudes of cultural intolerance. My informants also highlighted meeting other Ukrainian artists through SWAN that are going through similar experiences. This points to the value emphasised

by the European Commission where artist residencies committed to social issues can promote cultural relationships and reduce anti-social behaviour (European Commission, 2016, p. 30). It should however be noted that host and community relationships may vary depending on different people's capability and willingness to interact, and on the various locations of different artist residencies.

*Organisational learning and management skills: overcoming obstacles in a new country and music scene*

As the informants learn about how to navigate working as an artist in Sweden, they receive opportunities to develop management skills. As mentioned, my informants have also gained work opportunities that provide experience and thereby knowledge for continued artistic labour. As we have learned from Jonas Ålander, migrant musicians may face tougher obstacles trying to enter the Swedish music scene (Ålander, 2022). The skills and knowledge gained through the residency, combined with an expanded network gained through SWAN, might lower the threshold to enter the Swedish music scene and be important to continue building their careers in Sweden.

What becomes evident in the result is that much of what SWAN's Emergency residencies provide answers to the losses experienced in war and forced migration. I therefore suggest that its value is reinforced for musicians in a refugee position. Moreover, the explored beneficence of the Emergency residencies for my informants suggest value answering to Kim Lehman's inquiry for research on artist residencies impact on well-being and social inclusion (2017, p.16).

### 5.1.2. Making the Emergency Residency possible; the fundamental aspects

Applied ethnomusicology aims to promote positive social change and put knowledge to use in the public arena (Titon & Pettan, 2015). The results

clearly shows that there is a value in SWAN's Emergency residencies for migrant musicians. How may such initiatives be promoted? What is needed? For these values to be gained, the resources required for such projects need to be recognised. This section describes the fundamental cornerstones that, according to the results shown, enables SWAN's Emergency residencies. They are namely *funding*, *collaboration* and *solidarity*. As this thesis has focused on the function of the Emergency residencies, I note that it lacks data for a deeper understanding of the underlying structures of funding and support. Knowledge on what constitutes funding, cooperation and solidarity for migration projects, and the links between them, must be thoroughly investigated in other research.

### *Funding*

Clearly, funding is crucial for the Emergency residencies. As brought forward several times so far, it is what enables SWAN to help Ukrainian artists and provide them with many of the supplies listed such as scholarships, accommodation, studio and equipment. Moreover, it funds employment at SWAN and staff at various artist residencies. The funding of SWAN consists of various financial contributors such as artist and governmental institutions, trusts and regions. To grant such funding there is a need to communicate and highlight the value of artists residencies. According to the European Commission it is important to highlight the benefits and contributions to both individual artists, residency hosts and organisations, local communities, regions, cities and countries (2016, pp. 40-1). Funding decisions are made by policy makers and people. As so, it is clearly linked to human resources, solidarity and support.

### *Collaboration*

Among the need for human resources, collaboration and cooperation has been emphasised by my informants. SWAN as a network, and the existence of the Emergency residencies, are built on these factors. Through collaboration, SWAN and their residencies have developed a working structure where

continued knowledge exchange can take place. The model of the matching process is in itself built on cooperation between SWAN and Artists at Risk. Also actors outside of SWAN have an impact on the operation of the Emergency residencies. Through collaborating with similar organisations such as Icorn and Svenska PEN, SWAN have learned about hosting emergency artist residencies. The results suggest that SWAN's partnerships with their residencies and other organisations and institutes have enabled further artistic opportunities for Ukrainian musicians taking part of the Emergency residencies.

### *Solidarity*

What makes possible both the required funding and collaborations is that there is willingness among people to support and help the Emergency residencies. This has been described by my informants and is evident in the overall interview material. Solidarity is displayed through opening residencies, providing funding or knowledge, helping to promote artists and/or offering performance, production and exhibition opportunities. From the results, I therefore draw the same conclusion as SWAN; the most important thing is that there is solidarity (Interview, PE, TL). This opens a discussion on how to sustain solidarity. With the many crises around the world and the war on Ukraine continuing, the representatives from SWAN are afraid that people will tire of the war. Natalia Banulescu-Bogdan has argued that compassion for crises may decrease as people get used to the situation, crisis fatigue sets in or host communities' individual circumstances worsen. To counteract such events, she emphasises promoting initiatives that fosters cultural exchange and collaboration, where action is undertaken as a broad "we" (2022, pp. 25-26). The result of this thesis suggests that the Emergency residencies can do just that.

## 5.2 Music and music-making in a refugee position

The result suggests that the positions of my informants as musicians relates to their ongoing experience in a refugee position. Music and music-making is used *for handling emotions related to the war, to create awareness about the war and to collect funding for Ukraine and the Ukrainian army*. It is also used as a way for the informants to distance themselves from specific views of them as Ukrainians and forced refugees. Discussions on the music-making of the informants in relation to identity, belonging and detachment are particularly interesting and will be elaborated in its own section (p. 88). The strategies of the musicians enabled through transcultural capital is also explored separately (p. 93). Here, I focus the discussion on the employment of music that suggest music and music-making as a tool for processing emotions when in a refugee position and during an ongoing war. I also discuss how the musicians and their music can become political through various ways.

### 5.2.1 Managing emotions and promoting well-being

For the artists in this study, music and music-making are used for emotional regulation and coping. My informants describe turning to music and music-making especially when they experience distress and anxiety as a way to get calmer or happier. This suggests that my informants know how to use music in this way and what music to use. David J. Hargreaves and Adrian C. North suggests that people can use such awareness to achieve certain psychological states in everyday situations (2010, p. 521). As previously accounted for, scholars in music psychology have thoroughly documented music as an emotional resource. They propose that music can be used to turn negative emotions into positive, to invoke enhanced emotions, and/or to distance yourself from various emotions (Juslin & Sloboda, et al., 2010, Theorell, 2009). Such applications have also been highlighted by ethnomusicologists and in the field of music and migration, which holds that music is significant for humans in various ways (Stokes, 2020, Rice, 2014, and 2017). Forced refugees

may face various trauma and continued distress within a year of arrival in their host country (Theisen-Womersley, 2021, p. 95). All my informants suggest that music can be an important tool for managing such distress.

Some informants described not being able to, or even wanting to, listen to or do music when the war broke out, due to their bad mental state (Interview IK, OK). However, the emotions described around starting music-making again includes "feeling life" and joy. Music and music-making among the informants is especially brought forward as a way to distance themselves from emotions around the war. The activity of producing music provides a focus that lets them escape reality or distract themselves from negative emotions (Interview RG, OK). In doing so, it comes to act as a coping mechanism. According to Töres Theorell, coping does not only concern regulating feelings from sadness to happiness. It can also promote motivation in different situations (Theorell, 2009, p. 22). This becomes apparent in the material when music about the war, such as Iana's song "Ukraine is Alive", provides a message and sense of hope and strength. Music can also induce sadness through reminding them of losses and the war. This is described by Olga who teared up speaking about a song she wrote about the war (Interview OK). What emotions music invoke depends on the context in which it takes place and individual associations (Theorell, 2009, 114).

Not all informants describe music's emotional impact or their own emotions as detailed as others. Some simply state music as a source for joy and happiness, whilst others elaborate on how music invoke certain feelings. The detailed descriptions display mechanisms through which music can induce emotions stated by scholars in music psychology. It includes *Episodic memory*, where music invokes memories and feelings of longing. Music reminiscing of Ukraine and/or the former life in Ukraine lets my informants remember and imagine their former life in Ukraine, which in itself is also a reminder of their current situation. It also includes *Visual imagery*, where music conjures up visual images that invoke various emotions (Juslin, et al.,

2011, pp. 615, -17, -22, -23). Such mechanisms can induce similar feelings as episodic memory but can also produce imagined realities where the war does not exist. Similar functions have been described by Antony Seeger, noting that people use music for healing or remembering memories (2019, p. 16). Even if the ability of music as an emotional resource varies, my informants display that it has a value for processing emotions in times of war and displacement. In the words of Iana:

Music means literally everything to me... ..it's the thing I go to when I want to get calmer and be happier or more sad or whatever. It's just therapy and friend (Interview IK, November 23, 2022).

### 5.2.2 Becoming political; intentional or unintentional

John Street suggests that musicians can become political in two ways; 1. When musicians that have acquired public presence use their platforms to convey political opinions and statements, 2. When musicians hold up political expression in their music (2012, p. 45). This points to ways in which musicians intentionally engage in political expression and can be found in the data from my informants. Migrants are themselves a product war and crises (Stokes, 2020, p.2). Some of the political use of music by the informants relate to their positions as both Ukrainians and forced refugees in the context of Russia's war. All informants describe using digital and physical platforms to raise awareness of their situation and collect donations to Ukraine and the Ukrainian army. They also donate profit from their income from performances and streams and engage in charity music events with the aim to collect such donations. These initiatives convey a stand for Ukraine and against Russia and mobilises political participation and action in similar ways as has been described by John Street on events such as Live Aid (2012, pp. 71-74). Some informants also provide examples of stating political messages in the music itself. The most obvious example is Iana's collaboration with the organisation DJ for Ukraine and the song 'Ukraine is alive' which also promotes mobilisation. Both the lyrics and musical elements serves to give mo-

87

tivation for Ukrainians and create awareness to a general public. Furthermore, the release was also made to collect money for Ukraine in the war. It becomes political as it both produces awareness of shared political interest and organise efforts to pursue these interest (Martinello & Lafleur, 2008, p. 1210).

Music and/or musicians can also unintentionally become political through sheer representation. As I have discussed, being positioned as Ukrainians and forced refugees, my informants can become political symbols in the context of the war and the relations of positions to migration policies and political attitudes. As Adelaida Reyes claim; "The political is embedded in the refugee experience *and* in what the external world imposes upon them" (1990, p. 12). As so, musicians and music can become political as they are perceived or interpreted by an audience as such in a specific political context (Martinello & Lafleur, 2008, p. 1997). The argument I make is that the political symbol posed by their positions may spill over to their artistic works. Musical representations that distance the positions of my informants from the war and their refugee label can then become a tool to resist views of the refugee as weak and/or a victim. Lawrence Grossberg (1992, Referenced by Street, 2012, p. 60) suggests that this capacity is intrinsically political in that it can generate a sense of empowerment. It might also be viewed as political as it is a way for the informants to take self-control and express their existence on their own terms (Rice, 2014, p. 48).

### 5.3 Identity, belonging and detachment

Music can be used by groups to negotiate their identity with others and to reinforce a sense of a certain identity. Through this, music can provide individuals with a sense of belonging to a specific society or group (Martinello & Lafleur, 2008, p. 1999). At the opposite end, music can also be used by people to separate themselves from others and from groups to which they otherwise belong (Seeger, 2019, p. 18). Hence, it can enable non-belonging,



detachment and/or release of specific identities (Negus & Román Velásquez, 2002, pp. 139, 143-4). At the same time identities are not stable and experiences of identity may be hybrid, fluid or diverse due various factor (Lundberg & Ronström et al., 2021, Marko Kölbl, 2022, p. 138). The result from my informants depicts constructions of both belonging and non-belonging through music. It also highlights negotiations between different identities. In this section I discuss the musical performances of my informants that are linked to a Ukrainian identity, which in extension come to act as a means for sensing belonging. I also elaborate on my informants' establishment of detachment through music and explore the potential means of belonging and detachment in times of war and displacement.

### *Reinforcing belonging and a Ukrainian identity*

The interview material brought forward that my informants can use music to enforce a Ukrainian identity. This can be seen when music constructs a connection for my informants to their place of home. Music with a connection to specific places can be effective for sensing or imagining an identity linked to an ethnicity or a nation (Lundberg & Ronström, 2021, p. 23). When Olga engages in and/or perform traditional Ukrainian music, she describes it as a way to represent Ukraine and Ukrainian culture. She also describes how listening to music that relates to her former life in Ukraine can remind her of home and who she used to be (Interview OK). Clearly, such music reinforces a felt connection between her and Ukraine and may then provide a sense of belonging. Relating this suggestion to perspectives from music psychology, this argument can be reinforced as such music is described as producing visual images and memories of Ukraine (See pp. 66, 86). Similar result can be found when looking at Olena's use of Ukrainian poetry in her music. Johannes Brusila argues that the ability of music to provide different forms of cultural identification is influenced by social, historical, and cultural time-periods (2021, p. 107). What is interesting about Olena's example is that such music then not only becomes linked to place-making. It is specifically connected to Ukraine in a certain time and situation. The Ukrainian poetry

referenced by Olena were made at other times when Ukraine was being oppressed (Interview OP). Performing such music may therefore not only construct a Ukrainian identity, but a Ukrainian identity that is fighting for its existence. As this resonates with Ukraine's current situation, I suggest that it can provide a sense of belonging, but perhaps also empowerment through connecting the present time with history.

Two of the informants emphasise that their music is not traditionally Ukrainian. However, they highlight that as it still represents them, their experience and background, it also represents where they are from (Interview, IK, RG). This resonates well with the idea that music is a key to identity because it offers a sense of both self and others (Frith, 1996, p. 110). In relation to descriptions of music as representative of me and therefore representative of my country, such music can still be linked to a place by an individual internally. As so it can enable a sense of a specific Ukrainian identity. Utterances like this may furthermore display a need to state a Ukrainian identity in the context of Ukraine's situation. As Russia continues their war on Ukraine it appears to be important for my informants to state a pride of their country and themselves as Ukrainians.

All of my informants pointed to a huge amount of music coming from Ukraine about the war. Such music is described as a way for Ukrainians to come together and feel strength together (Interview IK). Marco Martinello and Jean-Michel Lafleur have noted that the idea that music plays a role in identity formation apply to nations in exile or diaspora (2008, p. 1200). When people engage with such music throughout the new Ukrainian diaspora, they can be said to participate in a translocal activity. As we have learned from Dan Lundberg and Ove Ronström, this can produce a sense of belonging (2021, pp. 22, -4). It is interesting to note that some activities fostering belonging are the same that mobilise political action. Due to Ukraine's current situation, creating belonging takes place parallel to creating empowerment and resilience.

### *Detachment from ethnic and refugee labels*

Keith Negus and Patria Román Velásquez holds that the construction of non-belonging and detachment is one of the most overlooked potentials of music (2002, p. 141). Is it also not impossible that music might evoke lack of belonging on one level, but processes of other identifications on other levels (Waligorska-Huhle, 2013, p. 8). While my informant display using music to at times enforce a Ukrainian identity both internally and overtly, they also use music to separate themselves from such prescribed labels. All informants have described being met with preconceptions due to their ethnicity and the war. It appears to be a need to either completely release yourself from those categories and/or broaden representations of them to more than what society and politics place upon them.

According to Keith Negus and Patria Román Velásquez, lack of belonging can be established both consciously and unintended. It is particularly clear when musicians disrupt the expectations of their audience (2002, p. 142). My informant recognises their positions in Russia's war on Ukraine and describe being viewed in specific ways due these positions. The majority also have their own connotations to the word refugee, referencing someone who is "sad and hurt". Artists who are socially labelled as a certain ethnicity may feel that this has little to do with their music (Negus & Román Velásquez, 2002, p. 139). When my informants engage in music that is not related to Ukraine or the war, this could be a way for my informants to create *detachment from social and political labels both overtly and internally*. Iana in particular underscores the need to represent herself rather than Ukraine or her refugee position (Interview IK). People's perception of the positions of my informants appears to come equipped with certain felt expectations. When their music and music-making does not match these expectations it provides examples of how the informants may enact detachment. Disruptions can appear in performances of a Ukrainian identity as well. When describing music related to Ukraine it is primarily depicted as a mean to show pride and strength in their ethnicity. As it reinforces such a Ukrainian identity, it dis-

rupts preconceptions placed at their positions as related to sadness and hurting.

Detachment through music involves a bodily experience that provides a sense of separation. Keith Negus and Patria Román Velásquez argue that such bodily experiences can constitute a temporary release from either specific or all identity categories (2002, p. 143). Detachment and non-belonging can thus relate to uses of music by my informants to distance themselves from emotions of the war. This appears when engagement in music-making, practice and performance is described as a way to take a break from reality. When the informants establish a distance from the emotions of their situation in the war, it might also temporarily enable a sense of *not* being in that situation. To do this seems to include strategies of reinforcing other identities and/or the release of all identities as they are absorbed by music. More interviews of what feelings of the self music-making provides could further explain the strategies for such constructions. Continued research that would combine perspectives of ethnomusicology and music psychology would perhaps enable us to explore such employments more thoroughly.

### *Critical inputs*

It is interesting to note the negotiations and ambivalence of my informants between various identities, and specifically between either stating a 'Ukraineness' or separating from it. My informants seem very affected by how they, as Ukrainians, are perceived by others and also their own connotations and expectations on these positions. The result from my material suggests that my informants use various strategies to either *enforce*, *dismiss*, *expand* or *change* the view of their prescribed identity. There is a need to show pride in being a Ukrainian. There is also a need to promote identities that does not relate to the war and construct themselves as subject agents. An interesting development of this study would be to look at how feelings around their positions are informed by feelings of obligation. Johannes Brusila calls for caution with categorising individuals into cultural groupings (2021, p. 104).

However, built on the data from my informants, the impact of ethnic and refugee labels appears to play a more significant role than I expected.

## 5.4 Transcultural capital

Transcultural capital refers to "the translocal characteristics of the interaction between social, cultural, and economic capital" (Lundberg & Ronström, 2021, p. 24). It highlights the strategies employed by migrant musicians enabled through links to both their home and host country. As such it allows us to explore the resources of migrant musicians and how they are utilised in post-migration (Kiwani & Meinhof, 2011, p. 8). My informants social and cultural capital as musicians is itself what enabled them to apply and get accepted to the Emergency residencies, and in extension gain the benefits of the residency. Both Roman and Iana was suggested residencies through their musical networks in Sweden. Opportunities provided in SWAN's Emergency residencies, such as a built network and audience, then reinforce their transcultural capital even more.

It is notable that three out of four informants decided to come to Sweden because they had relations here. What is even more interesting is that they had these relations through being musicians. Iana and Roman had studied music in Sweden and gained contacts in the Swedish music scene along with private relationships. Olga came to Sweden as she had a Ukrainian musician friend in Stockholm that helped her (Interview RG, IK, OK). Olga's friend, providing her with opportunities to come and perform in Sweden, is in itself an example of how migrant musicians can generate opportunities to artists from their originating country. Through constituted links with home, migrant musicians can create opportunities for artists either still in the originating country or throughout a diaspora (Kiwani & Meinhof, 2011, p. 9). Exploring such interventions, Nadia Kiwani and Ulrike Hanna Meinhof mainly highlight how this can generate economic capital (Ibid). The example I put forth

display that in times of war such opportunities can also mean enabling the safety of another person.

Musicians and artists often manage different jobs to sustain an income. This is noted by both SWAN and among my Ukrainian informants. Through links to Ukraine many of my informants have been able to continue work that they had before leaving Ukraine. Roman combines his music-making with continued work as a sound designer in Ukraine. Iana has gotten artistic opportunities in Ukraine and can through digital equipment still collaborate with Ukrainian artists. This includes her cooperation with the organisation DJ for Ukraine. Olga has continued her job as a music teacher by adapting to digital lessons. Some of her students are still in Ukraine, while others have migrated across Europe after the war broke out (Interviews, RG, IK, OK). Through continued engagement in this work, my informants can generate economic income. It also promotes wider visibility and again displays how migrant musicians can promote economic and creative opportunities for people still in Ukraine or within the diaspora.

Migrant musicians may at times promote opportunities through their positions as migrants (Kiwani & Meinhof, 2011, p. 8). Most apparent in my results are when the informants shed light on their position as Ukrainians as a strategy to achieve different purposes. Through fronting their Ukrainian ethnicity, they can gain performance opportunities that in extension promote support for Ukraine. The musical network of the informants has expanded as both them and other artists in their network have spread across Europe, pointing to the impact of mobility. Exploring the digital platforms (Instagram) of my informants I notice that they sometimes promote each other and other Ukrainian artists. Through such promotion, my informants may create opportunities for other artists to find gigs and gain wider audiences. As so, the transcultural capital of the informants enables opportunities for them and other Ukrainians at various levels.

## 5.5 Critical reflection

I recall originally going into my interviews aiming to focus on their experience of being a musician in times of war and displacement, rather than prescribed labels in relation to their refugee position and ethnicity. What became clear was that negotiations between identifying as a Ukrainian and/or a refugee or not, are embedded in many aspects of those experiences. I have tried to explore why these positions become so significant in the context of war and migration. The answer is in many ways provided by the fact that Russia's war is taking place every day and is therefore part of the daily life of my Ukrainian informants. It would be interesting to deeper explore the negotiations between reinforcing and releasing different identities, as well how the expectations and potential feelings of obligations of my informants affect their being in the world. These aspects would also be compelling to explore in relation to how music becomes political and how different positions of musicians may enforce political expressions.

It should be noted that this study only looks at four Ukrainian musicians in Sweden within the frame of SWAN's Emergency residencies. When the European Commission wants to highlight the value of the artist residency they point to beneficence for both artists, residency hosts, host organisation, funding organisations, local community, region, city and country (2016, pp. 37-39). Clearly, this thesis can primarily elaborate on its value for the musicians and representatives from SWAN that have participated in this study. However, the number of informants that would have had to been included for such further investigation would neither fit the time frame or scope of this specific study. More interviews might also have taken away space from the musicians participating, which always have been meant to remain the main focus. My informants, I believe, have still given a broad and rich picture of the field. To further explore artists residencies function for musicians in a refugee position, it would be interesting to compare SWAN's Emergency residencies to artist residencies in other countries accepting forced migrant

musicians through Artists at Risk. However, this would demand the need to record for other countries migration and cultural policies and dealing with further language barriers and communication.

### 5.5.1 Reflexive discussion on navigating the research role

Doing this study and presenting the results I have constantly negotiated with my own views, thoughts and feelings around the material, and my relation to both the study, its informants and Ukraine's current situation. Hence, I have engaged in a reflexive work aiming to understand my own position in relation to the people and phenomena I have studied (Cooley & Barz, 2008, p. 20). I have worked with forced migrants before, both through studies and migration projects. However, I have never gained this deep insight on how it actually feels and is experienced to be displaced from your home during an ongoing war. I have inevitably been deeply touched by the informants and felt strongly about their cause. This may at times have affected my ability to take a step back and interrogate the material from a more critical perspective.

Performing interviews is an active process where the interviewer and the interviewed produce knowledge through their relationship (Kvale & Brinkmann, 2014, p. 34). My relationship with the informants has been affected by both my research position and my personal position. It has also included my position as a representative of the country that has taken them in during a crisis. My informants spoke much about their gratitude to Sweden and SWAN, which at times felt obligated as "my country" had provided them safety. It should therefore be noted that certain utterances may have been more enhanced by the informants due to these positions (Kvale & Brinkmann, 2014, p. 51). To counteract such tendencies, my intention was to visit as a friend and focus my role on listening. This may at times have further reinforced my personal emotions about the field, but I do think it is clear that it has also provided a situation where my informants felt safe to share their stories. For this I am very humble.



## 6. Conclusions

In the beginning of this thesis, I asked about the purpose and function of SWAN's Emergency residencies in times of war and crises. It included what sort of possibilities it might provide for musicians in a refugee position, what kind of values networks such as SWAN might promote and what its limitations and restrictions are. Exploring the experience of Ukrainian musicians in a refugee position, I asked how war and forced migration might affect them, their music-making and relation to music. I also aimed to investigate what strategies they employed for handling such situations.

This thesis has brought with it much more than I expected. Creating understanding about the function and various values of SWAN's Emergency residencies for musicians experiencing war and forced migration, I argue that it broadens our overall knowledge about artist residencies. This thesis also deepens our understanding of the refugee experience of musicians. The relations of my Ukrainian informants to the refugee position and the war permeates their strategies, performances and aims undertaken in post-migration. To be able to explore these experiences in the time of an ongoing crises shed light on how urgent crises become intertwined with the daily life and activities of those who live through them. This thesis has also highlighted strategies through which music becomes a tool for handling emotions surrounding the war. Through exploring the material, I have put forth the importance of SWAN's Emergency residencies and music-making for displaced musicians. Here I briefly point to the main implications that can be drawn from this study and give suggestions for further research.

### *The Emergency residencies value during war and forced migration*

This study suggests that SWAN's Emergency residencies provide benefits on various levels for musicians displaced during war. It includes the contribution of economic resources and opportunities offered for artistic practice and artistic development. The Emergency residencies have also fostered relationships and thereby promoted cultural development and exchange. The Emergency residencies have helped many Ukrainian artists displaced in Sweden due to the war, to gain safety. Through providing the conditions required for my informants they have been able to continue their music-making and building their careers.

Many benefits shown in SWAN's Emergency residencies point to benefits earlier documented by the European Commission (2016) and Kim Lehman (2017). Others shed light on an additional value that can be gained when artists residencies are employed to specifically help artists experiencing war and displacement. I also suggest that the typical benefits gain added value for the specific field of this study and its informants as it answers to many losses typically experienced in war and forced migration. Enabling conditions where my informants can create in extension enables uses of music to handle emotions in their situation and further support Ukraine. Promoting relationships and opportunities to participate, partly through SWAN's network structure, may foster cultural understanding and social inclusion. However, such opportunities may vary due to the locality of the residencies and the support from the external community.

While this study has primarily explored the functions of SWAN's Emergency residencies for the individual musicians, some benefits have also been depicted for the residency hosts and SWAN themselves. This includes fulfilment of objectives, development of organisational skills and enhanced knowledge and cultural understanding. From the material surveyed for this study, it is clear that SWAN's Emergency residencies pose positive values

for migrant musicians, and perhaps also broader contributions. In this sense, utilising artist residencies in this way could answer to issues of migration.

### *Making SWAN's Emergency residencies possible*

In this study I have pointed to the fundamental factors that make SWAN's Emergency residencies possible, and in extension its contributions and value. I suggest three main components that are necessary to enable the work with the Emergency residencies. These include *funding*, *collaboration* and *solidarity*, as previously elaborated on in the discussion.

Funding is key for providing various supplies to the artists that take part of the Emergency residencies. It is also required to keep employments at SWAN who can operate the matching process and make sure that the operation continue as it should. Furthermore, it pays for staff charges for the residency hosts and provide money for the artists to engage in social events. However, even if funding exists there has to be people that work with the Emergency residencies. SWAN's Emergency residencies are built on a network and enabled through the cooperation that takes place within the network. They have also been dependent on collaborations with external actors that have provided knowledge to SWAN and lectures for the artists. Doing the Emergency residencies at SWAN has required that people have wanted to help displaced Ukrainian artists. Hence, the human resources and solidarity are clearly the most fundamental factors to make the work of SWAN possible. One more thing that should be noted is the establishment of SWAN of a specific working model. This model is in itself built on collaboration between many different actors and has proven to be very successful during 2022.

### *The refugee experience of musicians*

Many scholars have studied the experience and music of migrants (Lundberg & Ronström, et al., 2021, Stokes, 2020). However, I believe that this thesis has allowed us to come intimately close to the refugee experience of musi-

cians during displacement and war as it unfolds. Being able to study a field in the context of an urgent situation has brought forward deeper understanding of the experiences and strategies of migrant musicians in both their life and musical practice. The overarching theme in the interview material puts forth that the relations of my informants to the war and their refugee position is embedded in their daily experience. In this position, music and music-making can be used as a resource for various goals and purposes. At times, music and the practice of music acts as an emotional resource through which my informants can process and regulate emotions. It includes when music or music-making is used as a tool to distance themselves from their situation and its related negative emotions. Music can induce feelings of either sadness, strength and resilience when it reminds them of Ukraine and the war. It can also induce feelings of happiness or calmness and be a way to escape the reality of their situation. This resonates with claims of scholars from both music psychology, sociology and ethnomusicology (Juslin & Sloboda et al., 2010, De Nora, 2010, Stokes, 2020). It suggests that music can act as a resource for well-being and handling of emotions for musicians in times of war and displacement.

The result has also pointed to ways in which music can become political. At times, the music and/or use of music of my informants communicate beliefs and stands against the war and Russia. This can either involve music with clear political messages such as Iana's song 'Ukraine is alive', the use of Ukrainian music to shed light on their situation to a general public, and when performances aim to promote support and donations to Ukraine. Specific initiatives and events around music so becomes a vehicle for political mobilisation and action as described by Marco Martinello and Jean-Michel Lafleur (2008) and John Street (2012). Even if not all informants perform or participate in such events, all musicians do send donations from the income they make from their art. All of my informants also promote such support through their social media, pointing to how musicians can become political through conveying opinions through their acquired presence (See Street, 2012, p. 45).

The political aspects of music is also actualised by the position of the informants. As forced migrants in an ongoing war, they may become political symbols as they are perceived so by a public. In extension their artistic work can also come to signalise this political symbol. This can be perceived as external expectations on what sort of music the informants should engage with. It can also lead to them and their music being reinterpreted by an audience as political in certain contexts (Martinello & Lafleur, 2008, p. 1997).

### *The resources of migrant musicians*

The transcultural capital of my informants is established through their capacities to create various opportunities through links to both their home country and their country of resettlement. It enables my informants to access various resources and strategies to gain a wider audience, get an income and provide further opportunities to people in their originating country or throughout the diaspora (Kiwani & Meinhof, 2011). This includes when my informants use their earnings, platforms or performances to promote and support Ukraine economically and socially during the war. Links to Ukraine also provide my informants with opportunities to continue work in Ukraine remotely which enables further income. Through building a network in Sweden and promoting and helping each other, the informants also create gig and job opportunities for themselves and other Ukrainian artists. These include artists in SWAN's Emergency residencies, in Ukraine and in the Ukrainian diaspora. Furthermore, the migrant position can at times be utilised to gain performance opportunities, while my informants at other times position themselves outside their migrant position. As so the thesis suggests how migrant musicians can overcome potential obstacles in post-migration and continue to build their careers.

### *Reinforcing and detaching from identities*

The result from my material suggests that prescribed identities, such as Ukrainian or refugee, can become difficult to relate to for my informants during war and displacement. When practicing and/or performing music, it

appears to be an ambivalence between either enforcing themselves as Ukrainians or separating themselves from that reality. At times a Ukrainian identity is constructed and enhanced, either to show pride of their ethnicity or to create awareness of Ukraine's situation. Then music often showcases Ukrainian culture and/or relate to the war. Such music, linked to place-making can also constitute feelings of belonging. Music about the war is described by my informant as a mean to make the Ukrainian people come together wherever they are. As such belonging can be produced translocally (See Lundberg & Ronström, 2021, p. 24). However, music can also be linked to place-making internally. Internal individual connections between certain music and Ukraine and/or their life before the war can also enhance a Ukrainian identity and belonging. In the context of an ongoing war, I also suggest that feelings of belonging can translate to feelings of empowerment. This is specifically clear when music is linked to times where Ukraine has previously been oppressed.

My informants use of music also suggests practices of non-belonging and detachment such as described by Keith Negus & Patria Román Velásquez (2002) and Magdalena Waligórska-Huhle (2013). When negotiating identities, preconceptions about the refugee label and Ukraine by both outsiders and my informants come into play. Music can be used to detach from these positions and/or preconceptions surrounding such labels and connections. The material suggests that through performing other identities or releasing from all categories, my informants can disrupt expectations and gain a temporary release from these categories. This can also be seen in relation to using music to distance themselves from negative emotions. The material so suggests that negotiations take place between either showcasing or releasing from the Ukrainian identity. While they at times need to break away from the reality of their position, it is important to take pride in being Ukrainian.

## 6.1 Implications for further research

Studies on artist residencies have stressed the need to raise awareness about artists residencies value for various actors (Lehman, 2017, European Commission, 2016). Concluding this thesis, I agree with this request. As I have suggested, artist residencies may have various values in times of war and displacement. However, I have mainly pointed to benefits for the individual artist. For a broader understanding of what functions and benefits emergency artist residencies can provide, it would be necessary to pursue research that include other actors related to the residency. It should include external institutions involved in the making of the residencies e.g. through funding or other support, and the hosts of different residencies where the musicians have been placed. Further research should also look to the function of emergency artists residencies for the locality, community and/or inhabit musicians or artists of the community of different residencies. Enabling such understanding could create further awareness about the artists residency and promote investment by politics and funding to such initiatives. It could explore deeper if, and in that case how, artist residencies can promote cultural understanding and work against intolerance. Furthermore, it would be interesting and necessary to compare the experiences of my informants with those of artists in a refugee position that have not had access to SWAN's Emergency residencies. Comparisons should also be made between artists in different emergency residencies throughout the world.

Exploring music as an emotional resource, music becoming political and various constructions of identity through music calls for interdisciplinary studies. I suggest that the construction of various identities of my informants and sensing belonging or detachment happens parallel to using music as an emotional resource. A combination of music psychology, ethnomusicology and perhaps sociology could deeper examine how this takes place and what motivates such enactments. It would also be interesting to explore how feelings of belonging may translate to feelings of empowerment in times of dis-

placement and an ongoing war. Studies that focused more solely on such relationships could expand our knowledge of the experiences and strategies of migrant musicians that can be engaged in through creativity and art. To promote some of the implications I display, it would also be required to broaden the group of informants to consist of people of more various ages, genders and types of musicians. It would also be interesting to look at similarities and differences between different kinds of artists.

## 6.2 Ukraine is Alive

I am deeply touched by the experience of writing this study and by the meetings and conversations I have shared with my informants. I went into this study not really knowing what to expect and have, in many ways, come out as better person. Hanna, Theresa and Power from SWAN have inspired and motivated me to continue my work. They have also given me hope that there is, and will continue to be, solidarity and humanity as different crises arises around the world, migration policies are restricted and attitudes toward refugees are harshened. I have also been deeply affected by the openness among my Ukrainian informants and their willingness to share their very personal stories and experiences of the war with me. Roman, Iana, Olga and Olena have taught me humility and awoken a musical joy inside of me that I sometimes forget. I do believe that our conversations have been permeated by kindness, respect and acceptance.

It is my deep belief that we as scholars should engage in work that lets us examine ourselves and teach us on the experiences of others. This in itself fosters cultural understanding and knowledge. It is also my deep belief that we should engage in work that promote justice and acceptance, and that empower cultures and people that are being oppressed. The people of Ukraine continue to unjustifiably be exposed to war and oppression, but Ukraine and its people, including my informants, continue to support each other and fight



for their existence and country. If there is something this study leaves you with let it be this; Ukraine clearly is, very much alive.

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## 8. Appendix

**Table 1. Questionnaire for group 1. SWAN/Artists at Risk**

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**1. SWAN**

How is the network build, funded and organised?  
How did the collaboration with Artists at Risk happen, and how has it been working?  
What is your role at SWAN?

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**2. Tell me about Emergency Residencies**

What is Emergency Residencies and how did it come about?  
How does the project work, including the matching process, cooperation with Artists at Risk, other hosts and institutions as well as the artists themselves?  
What does Emergency Residencies offer?

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**3. Aims & purposes**

What are the aims and purposes with Emergency Residencies?  
What sort of strategies are employed for it to work?  
How might funding and political implication affect the project?  
What are the strengths and possibilities, as well as the difficulties and limitations of Emergency Residencies?

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**4. Ongoing work**

How does the daily ongoing work with Emergency Residencies look like?  
What contact and follow up are you able to have with Artists and hosts?  
What possibilities are created for artists through Emergency Residencies?

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**Table 2. Questionnaire group 2. Ukrainian Musicians**

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**1. Personal background and history**

What is the informants' personal background? What was their life before the war, and their career and background as a musician?

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**2. Experience of displacement/current situation**

What was and is their reactions, thoughts and feelings about the war and having to leave their home country? How and why did they go Sweden?

How did they find SWAN, Artists at Risk and the Emergency Residencies and what was the process of applying and getting placed in a residency?

What was the aim in applying and accepting a place in an Emergency Residency?

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**3. Music and music-making in difficult times**

What meaning has music and the possibility to be able to continue make music had in the situation of undergoing a war and displacement?

How has their careers as musician, their music-making and relationship with music changed due to the war, Emergency Residencies and coming to Sweden?

What sort of strategies have they employed to navigate being a musician and artist in a refugee position? What sort of possibilities may have occurred and what limitations and difficulties have they faced ?