Artist in Residence: developing the local music scene of Rotterdam

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Abstract

Artist residencies are programs offered by cultural institutions that provide artists with an environment distinct from their usual surroundings. These places foster personal and artistic growth, as well as benefitting the broader community. This thesis investigates the role of Artist Residences in the local music scene. The research addresses the gap in empirical research on the value of artist residencies in the music scene, specifically within institutions such as music venues, festivals, and underground radio stations. The findings show how Artist Residency programs offer spaces for artistic development by fostering experimentation and collaboration. Next to that, the findings show that while the Artist Residences support artistic growth and a culturally diverse ecosystem, the funding structures can also limit artistic freedom. Therefore this thesis shows how important it is to have a flexible and supportive environment when promoting a diverse and innovative landscape.

The study investigates the symbiotic role of institutions and artists in the creative industries. Next to that, the thesis investigates the importance that artist residences have as spaces of autonomous cultural production. By providing artists with the time and space to experiment, residencies enable the creation of new artistic practices and the establishment of valuable connections within the artistic community. This environment not only supports the personal and professional growth of artists but also contributes to the robustness and diversity of the local cultural ecosystem. The research identifies the role of residencies in mediating relationships between artists and audiences, enhancing the local music scene by promoting new collaborations and niche genres.

The thesis concludes that Artis in Residences plays an important role in the music scene in Rotterdam. The Residences are a place where unique collaborations and experimenting with genres are an outcome of the program. With these aims, Artist Residences creates novel artistic practices and collaborations that serve the Rotterdam Cultural Ecosystem and contribute to a vibrant and inclusive cultural environment.

KEYWORDS: Artist Residencies, Artistic Development, Music Scenes, Institutional Influence, Creative Freedom, Autonomous Art

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1. Introduction

Residencies provide artists with an environment distinct from their usual surroundings, fostering the development of their skills and knowledge. This growth typically benefits both the artists and the broader community. The period of a residency supports personal growth and intrinsic motivation to pursue further learning (European Union, 2016). Over the past decade, research on residencies has predominantly emerged from three interconnected sectors: practitioners of residencies, arts academies, and cultural policy experts (Roberts and Strandvad, 2022). In the music industry, existing talent programs are expected to allow artists to experiment and learn in settings that simulate real-world experiences, offering authentic activities. Various opportunities exist for artists to engage in these programs, which are hosted in multiple locations. Residencies often serve as an incentive for new projects and collaborations, opening doors for artists to explore new directions in their careers. Lehmann (2017) lists an overview of topics that have been researched about artists in residencies, which are visual arts organizations, artists in education, art and business government-sponsored organizations, and case studies. This article mentions that no empirical evidence has been done to research the considerable value of artists' residences in the music scene recognised by artists and policymakers.

This thesis aims to address the gap in empirical research on the value of artists' residencies by focusing on the music scene, specifically examining artist residence programs that exist within various institutions working with musicians. Although these programs are common in the music scene, they are barely addressed in academic literature. Most existing literature discusses residencies across various art forms but mainly gives examples from architecture, visual arts, and literature. The fundamental idea of artists' residences is similar across art forms. However, the differences and impacts of artist residencies in the music scene have not been researched much. This thesis contributes to academia by contributing to the foundational theories on arts for art's sake, arts versus commerce, and the relationship between artists and institutions. Additionally, this research gives insight into works on the music scene, artistic development and emergent niches. This research builds on the work of cultural economists such as Throsby (2001), who wrote about the tension between artistic creativity and economic imperatives, and Abbing's (2019) work on the economic aspects of artistic careers and the role of institutions in supporting or constraining artistic freedom. The following research questions are set up:

- How do artistic residency programs intermediate the relationships between artists and audiences and contribute to the local music scene?

To get a broader understanding of the contribution Artist Residences have on the local music scene, three sub-questions have been developed which are:

- How do programme makers manage and establish artists in residency programs what are their underlying motivations?
- How do artist residency programs affect established and emerging local music scenes?
- What is the perception of artists regarding the benefits of residency programs to their art and career?

This study employs a qualitative method approach by conducting in-depth interviews. Interviews are held among different stakeholders in three different cases of Artist Residences in the Music Scene. The three cases are different from each other because they are different forms of institutions in the music scene. The cases investigated are Artist Residency at a music venue, a music festival and an underground radio station. Through these case studies, this thesis aims to highlight the unique contributions of artist residencies in the music scene. The findings suggest that artist residencies play a crucial role in fostering artistic development by providing a supportive environment for experimentation and collaboration. These residencies facilitate community building, essential for artistic growth, and underscore the importance of a sense of belonging. However, in examining the various residency programs, it is evident that the structure and funding sources of the hosting institution play a significant role in shaping the experience and creative freedom of the residents. Residencies at music venues and festivals often come with a set of guidelines and expectations that artists must adhere to. These institutions, typically dependent on specific subsidies tied to talent programs, often impose criteria and objectives on their residents, including requirements related to diversity, inclusion, and thematic content.

In an era marked by platformization, where artists often work independently, the need for connection remains strong (Nieborg and Poell, 2018). Residencies address this need by creating environments that foster collaboration and collective creativity, as highlighted by Becker (1982). The emphasis on community building within residencies supports the formation of supportive networks, leading to sustained artistic growth and collaboration. How residencies minimize the isolation that comes with using digital platforms highlights the significance of these spaces in the modern music scene. Despite the goal of promoting artistic

freedom, the study identifies challenges such as institutional pressures that may limit artistic autonomy. Program makers often balance these demands to nurture creative independence. Overall, artist residencies significantly enhance artists' visibility, credibility, and long-term career development, while also grappling with the tension between institutional expectations and the promotion of artistic freedom.

2. Literature Review

2.1. Artist In Residence

2.1.1. Spaces for Autonomous Cultural Production

Various definitions of artists in residence exist. One is provided by Lehman (2017), which describes artist residencies as locations where artists can get away for some time, where they can reflect and investigate new means of artist work. There are different types of artists in residences. Another definition is by Elfving et al. (2019), which entails that artist residencies congregate within a community, facilitated by a competitive admissions process overseen by a professional or non-profit organization. These spaces are dedicated to creative work, offering both workspace and venues for presentations. Next to that, artist residencies are important platforms for career development and networking for young practitioners. Especially those who may not have yet graduated from an arts program or do not have a large body of work yet (Roberts and Strandvad, 2022, p. 45). The evolution of artist residencies throughout history has undergone a significant transformation. In contemporary discourse, artist residencies are understood as institutional or programmatic frameworks that allow artists to have a break from their usual environment, by providing dedicated time for contemplation, research, or creative output (Lehman, 2017). In the early 1990s, artist residencies emerged as platforms aligning with various institutional ideals. These initiatives promoted on-site artistic creation, experimentation, and international collaboration among artists, and they were reminiscent of the spirit of Black Mountain College's summer Art Institute (1944–1956). They provided opportunities for artists to explore new artistic frontiers beyond Western traditions and fostered personal interactions among artists from diverse cultures. This renaissance facilitated by artist residencies was perceived as a significant achievement in the globalization of art, emerging organically as a grassroots movement without substantial governmental guidance. This decentralized approach allowed for greater flexibility and autonomy within residency programs, fostering inclusivity in the global artistic community (Elfving et al., 2019). One of

the goals of residencies is to expand an art practice within a new environment. Community-based artist residencies, on the other hand, emphasize interacting with the public through a variety of programs, including open studios, artist talks, performances, seminars, and get-togethers (Pinto et al., 2020). Having an artist in residence can have different benefits which are intrinsic benefits and extrinsic benefits. Lehman (2017) provides a few examples, including having the time and space to experiment to create new artistic practices and establish connections with other artists. In addition to that, the period artists spend at residencies provides them with opportunities to gain experience, find inspiration, and build networks (Styhre and Eriksson, 2008, as mentioned in Lehman, 2017).

Artist residencies are a cornerstone of autonomous cultural production (Roberts & Strandvad, 2022). They offer a place that is antithetical to commercial large-scale production. The study held by Roberts and Stranvad (2022) support the idea that residencies promote autonomous cultural production by promoting non-instrumentalized, self-directed artistic pursuits. Grassroots movements, such as artist-in-residence programs are crucial to understanding cultural production (Roberts and Strandvad, 2022). Grassroots movements are often known as non-governmental organizations (NGOs), which are typically reduced to their basic tax status (Tang, 2017). Roberts and Strandvad (2022) refer to cultural production as the ecology of culture. A cultural ecological approach emphasises interconnectedness and patterns within the cultural landscape. Instead of focusing on one discipline, cultural ecology focuses on the interconnectedness between various components in the cultural sphere (Holden, 2015). Stengers (2013) writes about the development of ecologies of practices, in which she explains that each ecology constitutes its inner logic, therefore newcomers must become familiar with all of the customs. An ecosystem is a system created by communities and their environment, functioning together as a unit (Kauffman, 2016). Just like in a natural ecosystem, practices within an ecological framework compete for resources (Stengers, 2013). This implies that different cultural practices vie for funding, attention, materials, and other necessities. The cultural ecology is set up in three spheres: publicly funded culture, commercial culture and homemade culture. The report written by Holden (2015) claimed to shift culture away from economic prescriptions and towards ecological approaches to 'value'. In this view, culture functions more like an organism than a machine. With this, it means that careers, creative concepts, financial resources, artistic products, and intellectual content circulate fluidly among various strata of the cultural ecosystem. The fluid exchange blurs conventional distinctions between different funding categories, indicating a pervasive interconnectedness

within the cultural landscape. Participants across this spectrum engage within a framework resembling a mixed economy, each pursuing a multitude of objectives and motivations in their cultural pursuits. Thus, an ecosystem is not a single, final unit but comprises subunits and may itself be a subunit within larger collectives, interacting dynamically (Harrington, 2011). It encompasses how people meet, communicate, build trust, share, collaborate, team up, experiment, and grow together. A thriving ecosystem indicates that people have developed behavioural patterns, or culture, that facilitate the smooth flow of ideas, talent, and capital throughout the system. Understanding this aspect is important because it highlights the role of artist residencies in cultivating autonomous cultural production. This promotes a diverse and interconnected cultural ecosystem, as posited by Roberts and Strandvad (2022), which is essential for the sustainable development of the arts.

The academic exploration of artist residencies is extensive, with contributions from researchers such as Loots (2012) and Elfving et al. (2019). Loots (2012) developed a typology of artist residencies based on a detailed case study approach, characterizing artists as independent, freelance professionals involved in artistic productions, the creation of cultural works, or the provision of necessary technical skills. This typology includes several types of residencies, featuring the Research and Development (R&D) Artist Residency. In R&D residencies, artists focus on personal and artistic growth by reflecting on their creative aspirations. These residencies are crucial for professional and creative development, often marking significant milestones in an artist's career. Interactions and collaborations with other residents play a key role in enhancing this developmental process. There are also other residencies identified by Loots (2012), which are focused on artistic production and oriented towards dispersion, promotion, and networking. Production residencies facilitate the creation of artworks by providing resources and facilities tailored to artists' production needs. These residencies are particularly valuable for artists who lack access to specialized equipment or studio spaces in their home countries, offering temporary solutions for their creative works. For instance, some production residencies provide facilities such as printing presses or ceramic kilns, enabling artists to create new pieces or editions. Dispersion residencies encompass activities aimed at expanding the reach and impact of an artist's work and reputation. These residencies offer networking opportunities that connect artists with influential figures in the art world, such as curators and gallerists. Residencies located in central art hubs like New York or Berlin are particularly valued for their potential to intensify existing contacts and foster collaborative opportunities with artists from different disciplines. Additionally,

residencies contribute to market extension by providing platforms for artists to present their work, either through exhibitions hosted at the residency or through promotional activities that enhance visibility. Participation in prestigious residencies can enhance an artist's reputation, signalling quality and opening doors to further opportunities within the art market. Elfving et al. (2019) identify several typologies of residencies, including Hermit Residencies, Network Residencies, Project-Oriented Residencies, Embedded Residencies, Self-Organized Residencies, Institutional Residencies, and Virtual Residencies. Embedded Residencies are particularly noteworthy, as they include artists fully immersing themselves in a community where art and life intersect. For musicians, this form of residence allows for a thorough immersion in the local culture, enabling partnerships rooted in the community's distinct features. Such residencies can result in unique musical projects that are relevant to the local context and add to the cultural landscape of the host community. The various types of artist residencies can be classified into several categories based on their characteristics and intended outcomes (see Table 1). Artist residencies create an environment and space for autonomous cultural production, which allows artists to explore their creative potential without the immediate pressures of commercial markets. These environments support artistic experimentation and development, fostering a diverse range of creative expressions (Loots, 2012; Lehman, 2017).

Type of Artistic Residency	Characteristics	Author
Research and Development Residency	Personal Development Artistic Development Professional Development	Loots (2012)
Production residence	Supports artists in creating artworks by offering specialized resources and facilities.	Loots (2012)
The dispersion type of Residence	Expansion of network that leads to market extension and name and reputation building	Loots (2012)
Embedded Residency	Involve artists fully immersing in the local community, fostering collaborative projects that reflect and enrich the local culture	Elfving et al. (2019)
Community based residency	Interacting with the public through a variety of programs, including open studios, artist talks, performances, seminars, and get-togethers	Pinto et al. (2020)

Table 1: Typology of Artist Residences by different scholars

2.1.2. Catalysts for Creative Scenes and Community Building

Artist residencies provide autonomy for individual artistic development while significantly impacting the cultural dynamics of local communities. By embedding themselves in these areas, artists enhance the vibrancy of local art scenes, alter tastes, and create new opportunities for cultural participation (Roberts and Strandvad, 2022). This section explores how artist residencies fulfil personal artistic goals and enrich and revitalize local cultural landscapes.

Cultural and creative activities have been shown to positively impact a city's social, economic, and cultural development (García, 2004). However, the unique impact of Artist Residences on local communities has received less attention. Yet these programs are acknowledged for their contribution to renewing local innovation, creating social solidarity, and encouraging cultural heritage conservation and regeneration (Landry, 1996, as cited in Pinto et al., 2020). Since the mid-20th century, artists and cultural organizations have been pivotal in enhancing the vitality and character of urban areas. In the contemporary context, the integration of creativity into economic development has underscored the importance of cultural industries in urban and regional growth (García, 2004). Artistic initiatives, particularly those situated in neglected or abandoned urban areas in North America and Europe, have had profound effects on urban spaces, influencing their use and architectural quality (Gilmore, 2014, as cited in Pinto et al., 2020). Artist residencies are seen as essential for cultivating a creative environment, as they facilitate the exchange of ideas, the accumulation of knowledge, the development of skills, and the enhancement of creative capacities among individuals and organizations (Törnqvist, 2004). Festivals and events show that community is important for bringing people together. These cultural activities highlight that creativity, social bonds, and quality of life are all connected to confident and imaginative people who feel empowered. (Lim et al., 2019 as cited in Pinto et al., 2020). These community-centric dynamics at residencies align with the conditions described by Van Venrooij (2015) in his paper where he tests the "cultural ecological" model in the emergence of scenes. Van Venrooij's (2015) research explores the systemic conditions that facilitate the emergence of new genres within the UK's electronic/dance music scene. The community ecology approach integrates several factors influencing genre development. The environment of existing genres influences the development of new cultural forms, with rival genres playing a significant role in shaping innovation opportunities. Cultural innovation often depends on the existing "space of possibilities" within the cultural field (Bourdieu, 1996). New genres

must mobilize and compete for resources, benefiting from resources mobilized by existing genres but facing limitations when resources become scarce. Media discourse also plays a vital role in legitimizing new genres, with positive media attention expanding resources and attracting new audiences. Rapid increases in media attention, or "media hypes," can create bandwagon effects, drawing audiences and decision-makers to newly discovered cultural niches, especially in fields with high turnover of styles and genres like electronic/dance music (Childress et al., 2021). These frameworks highlight the complex interdependencies between cultural spaces, media representation, and the emergence of innovative artistic forms. They show how cultural ecosystems, whether confined to a local venue or spanning a national music scene, function under principles of ecological dynamics, competition, and cross-form legitimation.

The role of artist residencies can also be understood through the lens of local independent music scenes, as discussed by Kruse (2010). Kruse (2010) examines how local spaces and cultural intermediaries play an important role in sustaining music scenes, even with the decentralizing impact of the internet. Scenes are important cultural creation places as well as distribution outlets for local and regional music (Currid, 2007). Currid (2007) believes that social and cultural activities are an essential component of cultural sceneries. This thesis uses Bennet and Peterson's (2004) definition of scenes, which states that scenes are groups of producers, musicians, and fans who have shared musical tastes and collectively identify themselves from others. Additionally, the scene refers to a place where genre and community merge. Fans share knowledge and create networks with artists and promoters based on genre conventions. Therefore collaborations between artists and promoters are a common thing within a scene (Currid, 2007). Furthermore, local music venues provide infrastructure and a sense of place and identity. Driver and Bennett (2015) discuss the physical embodiment in music scenes, arguing that these scenes are constructed, enacted, and maintained through physical engagement. This concept extends to artist residencies, where the physical presence and social interaction of artists with the community are essential for cultural impact. They point out that music scenes operate on local, trans-local, and virtual levels, underscoring the importance of physical spaces in sustaining vibrant cultural ecosystems. Connecting these insights to artist residencies, it becomes evident that residencies function as incubators for artistic innovation and community engagement. They offer spaces that incentivise artists to explore new creative directions, that take place in environments that cultivate cultural and social values.

2.2. Gatekeeping and Intermediation: The Role of Urban Venues

The determination of which artists are granted participation in a residency is commonly overseen by an artistic director or programmer associated with the organizing institution. Serving as an intermediary between the audience and the artists, this individual assumes a central role in the curation and facilitation of artistic activities. Such a practice effectively establishes a figurative "gate," regulating access for artists to enter a particular music scene. To explain why this happens, the next section will review what scholars wrote about gatekeeping in the creative industries.

2.1.1. Resolving Quality Uncertainty in the Arts

In economic theory, certain markets are described as exhibiting characteristics where buyers assess the quality of goods or services based on available market data. This assertion finds support in Akerlof's (1970) seminal work, notably his "lemons" problem analogy, which posits that in such markets, both superior and inferior products are traded under the same conditions. Consequently, at the point of purchase, buyers face information asymmetry, as they lack complete knowledge regarding the quality of the product. Sellers, possessing superior information about the product's quality, have an advantage in this exchange, a phenomenon commonly referred to as adverse selection. The takeaway of Akerlof (1970) lemons analogy is that adverse selection may result in the prevalence of low-quality goods, or "lemons," in the market. When buyers cannot differentiate between high-quality and low-quality goods due to insufficient information, they may be hesitant to pay a fair price for any product, potentially leading to market failure. Information asymmetry can increase when buyers seek more details about potential purchases. This issue is often addressed through mechanisms like product reviews. The key challenge for these parties is to overcome a shortage of information by gaining access to market knowledge in cultural and creative sectors. Critics and certifiers that exhibit a certain creative good often know what the consumer wants, therefore their selection saves the consumer from search costs. An example can be to search for the next movie to watch on IMDB. This process of adding a valuable product to the market is called a value chain (Porter, 1985). Caves's (2000) view on gatekeepers is matchmaking, solving a market failure as in job-matching. For the cultural industries gatekeepers play an important role since creative goods are often experience goods and the experience remains uncertain. Quality certification is vital for the creative industries, where consumers typically cannot know all the information about a product before

consumption (Nelson, 1970). Experience goods in these industries require consumers to purchase and use the product to assess its quality accurately. Unlike search goods, where quality attributes can be evaluated before purchase, the evaluation of experience goods depends on actual usage. This inherent uncertainty underscores the importance of quality certification, as it provides consumers with assurance about the product's standards. Without such certification, consumers might be hesitant to try new products, thereby potentially limiting market growth and innovation in the industry. Caves (2003) refers to this as the nobody knows principle. For the cultural industries Caves (2000) has developed a value chain. In this chain, content is created at the beginning of the chain and goes through humdrum inputs. These are processes such as selecting, distribution and marketing which are functions performed by intermediary roles. In the context of small music venues and the role of a programmer, the value chain encompasses all the activities involved in organizing and hosting a live music event. This goes from selecting the performers and negotiating contracts to promoting the event and managing ticket sales. Each step in the value chain adds value to the final product, which is the live music experience for the audience. The booking agent plays a crucial role in this process by identifying and securing talented performers, coordinating logistics, and ensuring a successful event. Janssen and Verboord (2015) provide a comprehensive overview of gatekeeping and how intermediaries, particularly reviewers and critics, influence symbolic production in the cultural sphere. The forthcoming section will delve into their findings, explaining how gatekeepers shape artistic reputations and consumer tastes, and detailing the organizational and institutional settings in which they operate.

2.2.1. Intermediaries in the Cultural Industries

Janssen and Verboord (2015) provided an overview of gatekeeping and how intermediaries, particularly reviewers and critics, influence symbolic production in the cultural sphere (for example, artist reputations and genre validity). Symbolic value is added to a cultural good via production, distribution, or evaluation. Gatekeepers are intermediaries that can take different forms, such as publishers, programmers, critics, and reviewers, and they are involved in the creation of the consumer's taste. Therefore, they are often called "tastemakers." Janssen and Verboord (2015) talk about cultural mediation, which refers to the process of interpreting and translating cultural meanings, practices, and values. Cultural mediators, mediating between the market and the consumer, develop taste and consumer patterns and play a role in the development of artistic careers. Cultural gatekeeping plays a role in the production and consumption of cultural goods. To understand cultural mediators, it

is good to understand the organizational and institutional settings where they perform. Therefore, Janssen and Verboord (2015) have laid down a list of seven practices on how cultural mediators work.

The first practice is the selection of work. Of all the artists that apply for a place on the stage, only a few can get it. The same applies to the artists who want to be signed by a label. An A&R manager decides who will be signed and who will not. The platformization of the music industry in recent years has resulted in a shift in gatekeeping techniques, with Spotify playlist creators acting as very influential cultural mediators (Aguiar and Waldfogel, 2021). They pick which artists will be featured in the most popular playlists.

The second practice of gatekeeping, mentioned by Janssen and Verboord (2015), is co-creating and editing. This can take the form of co-producing, where gatekeepers guide an artist in the production process by giving feedback to meet the standards of artistic conventions or commercial expectations. In this thesis, emphasis is put on the practice of co-creating.

The third practice that defines gatekeeping is connecting and networking. The focus of research on gatekeeping in the production of culture has shifted more towards co-production and taste-making, rather than search and selection (Peterson and Anand, 2004). For this reason, Foster et al. (2011) have written about the selection processes of gatekeepers and how they involve a high level of networking. They found that in niche markets, cultural intermediaries such as venue programmers maintain arm's length relations with artists to develop a more sustainable program. This relationship allows programmers to collaborate and coordinate their activities, significantly impacting the success of bands and the overall music scene. This relationship between programmer and musician is highlighted in this thesis specifically in local music scenes. It will be elaborated on later in this theory section by Gallan (2012) and Whiting (2021).

The fourth practice identified by Janssen and Verboord (2015) is selling and marketing, which occurs at the final stage of the production process. Individuals involved in selling cultural products often engage directly with the audience. In industries such as publishing, music, or film, the effective dissemination of products frequently depends on media gatekeepers. These gatekeepers are crucial in shaping public perception and influencing consumer decisions, as cultural products, being experiential, rely heavily on critics and reviews. Reviews and critiques are often seen as more credible and trustworthy compared to

paid advertisements due to their perceived objectivity and independence. Consequently, the endorsement or critique of a cultural product by media gatekeepers can significantly affect its market success and visibility.

Successful programming in music venues requires more than just personal preference. Programmers must consider the preferences of the audience, the objectives of the city municipality, the desired image of the venue, and how these factors contribute to audience development (Picaud, 2022). Alongside taste formation, a deep commercial understanding is necessary to negotiate with artists for performances at the venue. Cultural products with high artistic or cultural value are more likely to be included in a program. Additionally, the reputation or recognition of a cultural product within its field can influence its inclusion. These elements combine to create a dynamic and engaging venue that supports the local cultural ecosystem and attracts diverse audiences (Picaud, 2022). This comprehensive approach to venue programming aligns with broader discussions on the social economy of art. Both Becker (1982) and Abbing (2019) explore how gatekeepers in the art world, including experts, critics, consumers, artists, art companies, and official art education organizations, collectively shape the definition and accessibility of art. Gatekeepers hold significant power in defining what is considered art and determining its access, operating within a network of interdependent parties. This interdependence is crucial as it underscores the collaborative nature of cultural production, where support, resources, and opportunities are shared among different stakeholders. For example, artists rely on cultural institutions for exhibition space and funding, while these institutions depend on artists to create innovative work that attracts audiences and donors. This mutual reliance highlights the importance of co-creating within the cultural sector.

Hesmondhalgh (2006) focuses on how intermediaries play a crucial role in the production and consumption of cultural goods. Cultural intermediaries are often seen as key figures within the cultural sector, mediating between producers and consumers. Hesmondhalgh (2006) points out that Bourdieu (1984) initially used the term "intermediaries" to describe those in the new petite bourgeoisie, a class deeply involved in the representation and provision of symbolic goods and services. In this thesis, the focus is on the role of small music venues as intermediaries. These venues host residence programs, making them intermediaries in two distinct ways: through the venue itself and the program at the venue. Small music venues contribute to the creative industry by providing social and cultural value for small communities (Whiting, 2023). Gallan (2012) describes these venues as places that

promote musical performances and foster a sense of belonging, particularly for those who do not identify with mainstream music. Small venues facilitate intimate interactions between the audience and artists, creating a unique atmosphere. Booking agents often prioritize local bands to foster a community of belonging, a form of gatekeeping that promotes authenticity and community. This gatekeeping was essential to the longevity of the music venue and scene, and its removal led to the venue's collapse. Music programmers play a crucial role in mobilizing the intrinsic value of their venues, emphasizing cultural and symbolic capital over economic capital (Whiting, 2021). Bridging the insights from small music venues fostering a sense of community and authenticity, as outlined by Gallan (2012) and Whiting (2021), these concepts extend to a broader ecological framework as presented by Van Venrooij (2015). Small venues, with their unique cultural and symbolic capital, underscore the importance of localized, intimate settings where new artistic expressions and identities can thrive. Within live music events, Frith (2007) highlights the significance of collective meaning-making, asserting the irreplaceable value of live music experiences. Venues are crucial spaces for interactions between performers and audiences, with the physical space shaping the overall experience (Picaud, 2022). This pragmatic approach underscores the importance of intermediaries, venue materiality, and collective engagement in shaping live music experiences.

2.2.2. Gatekeeping in the Music Sector: Contemporary Changes and Challenges

The term 'gatekeeping' emerged to describe the process of making judgments and decisions about whether a specific contribution to the cultural sector should be acknowledged. It involves the acceptance or rejection of works based on a variety of factors, including political and moral concerns, company goals, and purely creative reasons. Often, gatekeeper decisions blend these factors. In the music industry, gatekeepers frequently filter artists' original ideas to make them suitable for promotion, a practice sometimes criticized as 'selling out' (Klein et al., 2016). Record label executives, for example, focus on marketing the product and anticipating how subsequent gatekeepers will evaluate it. Traditional gatekeepers in the music industry, such as music critics and record labels, have been joined by digital platforms, which now offer new pathways to the music market. These platforms are reshaping how creative and cultural content is produced, distributed, and promoted. This transformation, termed 'platformization' by Nieborg and Poell (2018), has significantly altered the music industry. Platforms like Spotify, with their curated playlists, have become powerful gatekeepers. Success in today's music landscape often depends on the number of streams a

song garners on these platforms (Parc and Kim, 2020). Spotify's curated and algorithmic playlists serve as both informative lists, introducing users to specific songs, and as services for music consumption, allowing users to easily access and listen to curated tracks. This highlights Spotify's role as a gatekeeper and curator, influencing the visibility and success of songs through playlist placements (Aguiar and Waldfogel, 2021).

Digitalization has provided artists with new opportunities to be both artistic and commercial without the need for a record label (Hviid et al., 2018). The costs of producing music have significantly decreased, resulting in a vast catalogue of music available online, often referred to as the 'long tail' by Anderson (2004). This underscores the importance of critics and music influencers in helping individuals navigate the extensive array of offerings. Digitalization has also changed revenue streams for musicians. Whereas income once focused on selling vinyl and CDs, it now emphasizes touring, merchandise, and sponsorship. The impacts of digitalization extend to venues and intermediaries in the music industry. Venues, crucial to local economies and art production, have adapted their methods of attracting and interacting with artists and audiences. Digital platforms allow venues to promote events more widely and efficiently. This can potentially increase attendance and engagement. However, they also face competition from online live streaming, which can reduce physical attendance. Intermediaries, such as booking agents and promoters, now have the chance to use digital tools to manage and market artists. These tools employ data analytics to predict successful outcomes and tailor marketing strategies (Van der Hoeven and Hitters, 2020). Platforms, via automated recommendation algorithms and algorithmic data, also have a big influence on the digital music scenes. The 'datification of music listening' is the result of these systems' addition of a new structural layer to the music, which develops new identities, tastes, and aggregation logic (Prey, 2016 as cited in Tofalvy and Barna, 2020).

2.3. Autonomy and Authenticity in the Arts

The concept of authenticity is a central theme in the discourse on the economy of art. Benjamin (2007) argues that the advent of machines in art production diminishes the aura of artworks. The aura, as defined by Benjamin (2007), is the unique presence or "the unique manifestation of a distance, however close it may be," which encompasses the authenticity and authority of a work of art rooted in its unique existence at a specific time and place. However, he notes the paradox that the authenticity of modern art is established through technical means, such as chemical and physical analyses, rather than being immediately evident. Authentic historical items possess an aura only to the extent that they can become

symbols. With the rise of historical consciousness, objects are seen in multiple ways: as carriers of historical information, symbols of the historical world, or aesthetic objects. The aura of historical objects is a function of time and contemplative attitude, which makes them accessible and inaccessible. This aura is added to the object, unlike the inseparable aura of cult art. This complex notion of aura and genuineness has received serious criticism. The critique points out that, while every work of art has an aura because it is a one-of-a-kind, handcrafted item, the aura of historical objects is not intrinsic but rather the effect of external forces (Vassilev, 2023). For example, artefacts get a historical aura when they are housed in museums and framed as significant due to their age, rarity, or historical significance. This mechanically gained aura is added to the object, as opposed to cult art's intrinsic aura, which is inextricably linked to its status as a unique work of art (Vassilev, 2023).

Shusterman (2003) addresses the hierarchical dichotomy between high and popular art, which argues that entertainment is not merely contrasted with art but is often identified as an allied category. Entertainment and art share complex relationships. Shusterman (2003) states that entertainment is often criticized for its triviality, and possesses significant aesthetic value and cultural importance. A pragmatist perspective on this topic highlights how entertainment's pleasurable aspects contribute to the aesthetic experience and broader cultural discourse, challenging the notion that entertainment is inherently inferior to art (Shusterman, 2003). Abbing's (2019) exploration further explains the distinction between art and entertainment. There is a distinct insulation in the field of art consumption, wherein non-profit organizations frequently aid the establishment of unambiguous classification, etiquette, and setting. These NGO's play a crucial role in maintaining the distinction between art and entertainment. Artworks possess both intrinsic and extrinsic value, meaning that they have value in and of themselves, as well as value derived from external factors, such as their price or popularity. Contrary to the notion of "art for art's sake," Abbing (2019) asserts that art is always useful, serving as cultural artefacts or means of expression, thereby negating the concept of purposeless art. Authenticity can take two forms: expressive authenticity, being true to oneself by expressing personal emotions through a work of art, and nominal authenticity (Dutton, 2009). Nominal authenticity and expressive authenticity are interconnected yet distinct. While nominal authenticity focuses on the factual origins and rightful identification of an art object, expressive authenticity is about the deeper, often more subjective, value related to the artist's expression and the work's ability to convey genuine emotions and ideas. An authentic musician is seen as an artist who stays close to their artistic integrity, despite commercial

pressures (Garofalo, 1987). Understanding the interplay between these forms of authenticity is crucial in appreciating how artistic freedom and identity are preserved and expressed.

Abbing (2019) references Taylor (1992) highlighting that autonomy can enable self-realization or self-fulfilment. However, he acknowledges that full independence is impossible, making autonomy a relative concept. Relative autonomy involves negative freedom, the ability to select goals and desires without external influence, and positive freedom, the ability to realize these desires without external constraints. This combination, often found in cultural organizations, is referred to as autonomous space (Abbing, 2019). Autonomous spaces thus play a crucial role in both supporting the nominal authenticity of an art object by preserving its origin and context and in fostering expressive authenticity by allowing artists the freedom to develop and express their unique creative visions.

In the performing arts, artists' negative freedom is often limited, obliging them to follow instructions. Autonomy, therefore, is not just about independence from external control but also about how one's actions and decisions are shaped by relationships and interactions with others, making it relational and sometimes discordant. For instance, when an artist is booked at a venue, negotiations between the artist and the commissioner take place, where one's autonomy may come at the expense of another's. In such cases, a contract may be reached where the artist seeks to expand their autonomous space at the expense of the commissioner (Abbing, 2019; Becker, 1982). This nuanced relationship between economic and symbolic values in the art world is further explored by Hutter and Throsby (2008), who discuss how cultural products embody a fusion of these values. Eikhof and Haunschild (2007) highlight the interplay between economic and artistic logic. Artistic logic, characterized by merit-good arguments, embodies the notion of "art for art's sake," emphasizing intrinsic qualities and aesthetic attributes, with legitimization based on artistic merits (Eikhof and Haunschild, 2007). Velthuis (2005) reinforces this idea by examining how contemporary art market prices reflect significant symbolic meanings, showing that prices are not merely economic indicators but also markers of symbolic value. This intertwining of economic and cultural considerations underscores the complex nature of value within the art world. Similarly, Zelizer (2004) introduces "circuits of commerce" to describe how economic activities are embedded in social relations and cultural settings. These circuits emphasize the mutual shaping of economic and symbolic values, illustrating that markets are deeply intertwined with social interactions and cultural meanings. The analysis highlights that economic exchanges are integrated within broader social and cultural circuits (Zelizer, 2004).

2.4.   Music is a Collective Practice

A cultural pragmatic approach to music, as discussed by Prior (2008) and Alexander (2004), is an interdisciplinary method that integrates the text (the music itself), context (the contingent situation of music's production or consumption), and action (the situated act of performing and interpreting meaning). This approach views musical performance as a social process involving various interrelated elements such as collective representations, actors, audiences, symbolic production, mise-en-scène, and social power. This aligns with the idea that artist residency programs, which often involve collaborations among various stakeholders (musicians, organizers, audience members), can enhance the social and performative aspects of music. Van Der Hoeven and Hitters (2020) emphasizes the multi-layered meanings embedded in musical performances, which arise from the interplay of these elements within their specific social and cultural contexts. Bernāts and Trubina (2017) argue that a complete understanding and appreciation of music requires more than just passive listening. To achieve a comprehensive understanding, involvement in the creation and playback of music is essential. This could include playing an instrument, composing music, or participating in a live performance. Their study demonstrates that students who engage in collective music-making develop skills such as socialization, cooperation with partners, and listening skills, in addition to creating opportunities for self-realization.

A definition of collective practice encompasses views from sociology, organization, and management science. Engeström (1999) conceptualizes practice as a collective phenomenon that subsumes individual actions and interactions within a community. This perspective emphasizes the performative nature of practice and the variation in its enactment, influenced by institutional or technological factors. Small (1998) introduces the concept of "musicking," which includes engaging with music in any capacity, such as performing, listening, rehearsing, or composing. This definition underscores that music is fundamentally a collective practice, rooted in the understanding that musical performance is intrinsically a social activity enjoyed by many. This view involves a network of relationships among all participants, where performers, listeners, and composers each play a vital role in the collective musical experience. Thus, music transcends individual acts, embodying shared cultural and social meanings that emerge from these interactions. This perspective aligns with Becker's (1982) view that all art involves cooperation, requiring the collaboration of multiple people. For instance, the instruments in an orchestra need to be crafted by skilled workers. In addition to collective practice, Durkheim (2008) identifies the experience of collective emotion, often

referred to as collective effervescence, as a significant factor. Effervescence is a sense of solidarity among audience members, as explained by Collins (2004), created through interactions with fellow attendees and performers, enhanced by the shared physical space.

This literature review highlights the importance of music performed collectively in intermediaries like venues, which are particularly relevant to artist-in-residence programs. These programs frequently occur in venues, festivals, and collaborative environments where both quality signals are displayed and artists develop novel connections. Understanding the social and performative nature of music reveals how important these venues are in encouraging artistic innovation and cultural exchange.

3.   Methodology

3.1. Research Design

This research aims to explore the contribution of artists' residency programs on the local music scene through a multiple case study of three different artist residency programs in the music scene. The key research question in this thesis is:

- How do artists' residency programs intermediate the relationships between artists and audiences in the local music scene?

To break down the phenomenon of artist residences in the music scene, the following sub-questions will be answered in this thesis:

- How do programme makers manage and establish artists in residency programs what are their underlying motivations?
- How do artist residency programs affect established and emerging local music scenes?
- What is the perception of artists regarding the benefits of residency programs to their art and career?

Artist Residences in the music scene are researched via qualitative interviews that go in-depth on the meanings, views and perspectives of artists and programme-makers. Views from both are important to understand the full effect and purpose of the artist residency programs. This thesis does not want to contrast respondents' opinions but rather give a nuanced view of the phenomenon of Artists in Residences in the music scene. To give a more nuanced view of Artists in Residences in the music scene, this thesis includes different institutions in the multiple-case study. Including different institutions makes this thesis relevant to previous

research on cultural management and scene development. Lehman (2017) emphasizes the diverse value that artist residencies bring to individuals, organizations, and communities. This multiple case study aligns with these perspectives by showcasing how such residencies can foster cultural enrichment, economic development, and professional growth for artists. Thes three cases were three different organizations that were referred to as Venue Artist Residency, Festival Artist Residency and Radio Artist Residency. A description of each case will be given later in this section.

A case study is a methodological approach utilized in research to illuminate the intricacies of a phenomenon by employing real-life instances (Yin, 1984). This method delves into multiple examples in detail. A multiple-case study involves the selection of two or more cases that share comparable characteristics. In the present context, three institutions with artist-in-residence programs have been chosen. The primary objective of this multiple-case study is to compare and contrast the residency programs and to find both their commonalities and disparities. Comparative research like this facilitates a deeper comprehension of the phenomenon under investigation.

In this research, the objective is to attain a comprehensive understanding of the rationales, perspectives, and motivations guiding the establishment of artist residency programs within the local music scene. To accomplish this objective, an inductive strategy is employed to collect qualitative data. Each case is investigated with this objective. This methodological approach aims to unveil both anticipated and unforeseen patterns and relationships within the data (Stake, 1995).

3.2. Case Selection

To gather relevant data about artist residencies in music scenes, this thesis relied on purposive sampling. This is a non-probability form of sampling that is used when specific data is needed. The sample is chosen on purpose, so it is directly linked to the research aims (Bryman, 2016). Three cases of artists' residencies are chosen to do a multiple-case analysis. The sample is based on interviews with the programme maker and four residents, from which a list can be found in Appendix A. These stakeholders have been chosen for the following reasons: the programme-makers give valuable insights on shaping the artistic vision and programming agenda of the venue. They can provide valuable perspectives on artist selection and policy decisions. Additionally, engaging with residents who have participated in the artist's residency program allows for a nuanced exploration of the program's contribution,

effectiveness, and implications for artistic practices within the music scene. By encompassing perspectives from these key stakeholders, the research aims to capture a holistic understanding of Artist Residency programs in the music scene. To maintain methodological clarity, a deliberate decision was made to select a program explicitly marketed as an artist residency. The criteria for this was that the Artist Residency is a known name in the city where they are hosted. Additionally, the Artist Residency should have at least three residents, either currently participating or having previously participated, to ensure a realistic sample of interviewees. Additionally, the Residency should be of a longer duration to allow for a deeper understanding of the phenomenon. More time spent on it would provide richer insights and more to say about it. While there were no specific criteria for choosing participants, there was an emphasis on balancing gender among the participants to achieve a more diverse group and a broader range of answers. As musicians can connect with the music scene in different ways, to provide a complete perspective, this study covers a representative sample of residencies from each setting: a festival, a local music venue, and a radio station. The information about the residencies has been gathered from public policy plans, annual reports, and websites, as well as descriptions from interviews. Since the interviewees and the cases remain anonymous, they are not mentioned in the reference list.

Case 1: Venue Artist Residency, seasonal artist and curatorial residencies

The venue researched is a venue that focuses on jazz and hip-hop music. Besides their general programs, they offer two talent development programs. The one program that fits the criteria for this thesis is the jam sessions. Every Wednesday evening, this venue hosts a session in its café, starting with an opening set performed by selected musicians, thereby establishing the evening's ambience. Subsequently, an open jam session ensues, inviting all present artists to join in and contribute their talents. Each week revolves around a unique theme, spanning various music genres such as jazz, hip-hop, or electronic, as well as interdisciplinary themes integrating dance, poetry, or spoken word. The overarching goal of these sessions is to cultivate a laid-back and inclusive environment, where both musicians and audiences can immerse themselves in the experience devoid of any undue pressure.

The purpose of the program is to serve as a platform for musicians and artists to convene, showcase their creations, engage in collaborative endeavours, and explore innovative artistic concepts. Within this framework, a supportive community is fostered, offering emerging artists the encouragement and backing needed to delve into their musical explorations. The

sessions are deliberately designed to champion diversity on stage, with a concerted effort placed on achieving gender balance and embracing a myriad of music genres and styles.

The Residency Project consists of seasonal programming: Winter, Spring, Summer, and Autumn. Each residency is led by an Artist in Residence who assumes the dual role of curator and session leader for a month-long duration. Within this framework, the Artist in Residence is afforded carte blanche to conceive and showcase their artistic visions throughout the sessions. They curate 4-5 concept nights, spanning diverse genres and themes, and handpick local musicians to partake in the lineup. Following their residency, the selected artists continue their involvement as session leaders for the entirety of the respective season. These residencies serve as catalysts for musicians, offering them career advancement opportunities, acknowledgement, and avenues for both personal and artistic development.

Case 2: Festival Artist Residence

Festival Artist Residence is a vibrant Fringe Festival that takes place every summer, typically starting around two and a half weeks before a major jazz festival. Despite being associated with the jazz festival, Festival Artist Residence operates as a separate legal entity. The festival spans the entire city, utilizing a mix of conventional and unconventional venues. These include traditional locations such as theaters and cultural centers, as well as unique spaces like the harbor, a repurposed former swimming pool, skate halls, churches, supermarkets, hospitals, prisons, elderly homes, and various neighborhoods. The festival is designed to be accessible to the local community and also attracts visitors from outside the city. The structure of Festival Artist Residence includes a core program of productions initiated and produced by the festival itself, which are curated, programmed, and presented either independently or in collaboration with local partners. It also features an "Artist in Focus" who collaborates on multiple projects and is working on a "dream project." Additionally, social programs are targeting specific groups such as the elderly, hospitalized children, and children with language deficiencies, aiming to integrate social engagement within the festival framework. The city program operates through an open call for proposals from local locations and creators, with selected proposals becoming part of the festival. The festival emphasizes integration with local artists and venues, fostering new artistic encounters and collaborations, and involving both established and emerging artists.

Case 3: Radio Artist Residency

The Radio Artist Residency serves as a community-based online radio station and cultural hub committed to enhancing the music and cultural milieu of the city. Additionally, they have a focus on particularly emphasizing alternative musical genres and narratives that are often marginalized. The platform actively organizes and oversees both virtual and physical events. They prioritise initiatives aimed at nurturing talent, fostering creative experimentation, and fostering a vibrant nightlife culture. Overall, they want to reflect the city's diverse cultures and subcultures by being open to many different residents.

3.3. Data Collection

Primary data was collected by conducting 13 semi-structured interviews. The interviews were held with stakeholders of three different artist residence programs. To find appropriate programs the snowball effect was used after approaching one stakeholder of one artist residence program. These stakeholders are familiar with what is out there in a particular scene and also have the contact information of the right persons. The goal for each program was to interview one program maker and four residents. In the case of the Festival Artists Residency, just three residents were interviewed because there were only three who had participated in the residency. The deviation of interviewees is seen in table 2.

Case	Profile	Number of Interviewees
Venue Artist Residency	Programme maker	1
	Resident	4
Festival Artist Residency	Programme maker	1
	Resident	3
Radio Artist Residency	Programme maker	1
	Resident	3

Table 2: Deviation of interviewees

3.4. The interview

Semi-structured interviews are held with both open-ended and theoretical questions to gather data based on the participant's experience and existing notions in the study discipline (Galletta and Cross, 2013). The interviews were between forty-five minutes and sixty minutes. Three interviews were held face-to-face and the other ten were held on Microsoft Teams. In both situations, the interview was recorded, with verbal and written approval. The recordings helped in the later stages of transcribing and familiarizing with the data.

Two interview guides were created, which can be found in Appendix B. To get the most valuable data out of the interviews: separate guides were made for the programme maker and artist. Each interview began with an introductory section designed to act as an icebreaker. This was done to create a comfortable atmosphere to make respondents feel at ease and make them feel free to share their thoughts and experiences. To make sure there is a mutual understanding of what the artist-in-residence program entailed, each participant is asked to give a description of the program and role they had. Continuously, questions about the background of the participants were asked to understand their situation. The interview that was made for the programme maker was focused on the creation of the program and the decision-making processes behind choosing residents. The questions in the guide explored the individual's role and their views and were guided to understand the influence of the institution. This was done by asking questions about subsidies and asking why this residency is important for the arts. The interview guide for the artists, that were part of the residence was tailored to understand their artistic practices and how they might have evolved during the residency. They were asked about their experience and if they felt free in what they were doing. Both of the guides had similar topics, such as autonomy in the arts and the contribution of the residency to the music scene. Having the same topics in both interviews allowed for reflection on both perspectives, providing a deeper understanding of what an Artist in Residence means in the music scene from both a creative and organizational standpoint.

3.5. Data analysis

The three cases are analysed with a cross-case analysis that compares the cases and identifies the patterns and themes of the data. The gathered data, of each case, is analysed with thematic analysis, which is used to examine the data make interpretations and recognize themes and patterns. The data is coded with a deductive approach. Themes are described by Bryman (2023) as categories of interest that have been identified by the researcher, categories

that relate to the research focus, and build on the codes recognized in transcripts. Thematic analysis is suitable for understanding perceptions, experiences, ideas, opinions and constructions. This thesis makes use of the six-phase thematic analysis developed by Braun and Clarke (2006), which is an inductive approach to analysis. The first phase entails getting familiar with the data, which was done by reviewing the transcriptions and listening to the recorded audio. The second phase is initial coding. This was done with ATLAS.ti 24. The codes are the building blocks of analysis. A coding scheme can be found in Appendix C. Coding was done in a mix of descriptive and imperative and often mirroring the participant's language and concepts. Phase three is searching for themes, which was done by coding the codes in groups. Eventually, eighteen groups were formed. In the results and discussion section, the themes were interpreted from these coding groups. The grouping of the codes (phase four) was done with an inductive approach and the defining of the themes (phase five) was done with a deductive approach. This meant that the themes were defined by building on the literature in the literature review. Phase six is producing the report. This part can be found in the results and discussion section. In this study, the Results and Discussion sections are combined to create a seamless and thorough analysis of the findings. This approach allows for a fluid narrative. It directly links the presentation of data with interpretations and comparisons. This way it enhances the clarity of the data. Another reason for combining these sections was for the goal of comparing and contrasting cases. Presenting the results alongside the discussion provides immediate context, making it easier to understand and engage with the data.

3.6. Trustworthiness

The trustworthiness of this thesis is analysed using Lincoln and Guba's (1985) framework on credibility. In order of credibility, this thesis conducted a multiple-case analysis. This method focuses on three distinct artist residencies within the music scene. The cases chosen for comparison are three renowned institutions in Rotterdam. Additionally, experts in the field of artist residencies, specifically the program makers, have been interviewed. Each of these program makers has held their position for more than four years, ensuring a depth of experience and insight. The results and discussion sections are characterized by thick descriptions, providing detailed information and interpretation through theoretical frameworks from the literature review. Another proof of credibility is the feedback of the thesis supervisor during the period of writing.

3.7. Ethical Considerations

When collecting data different ethical considerations were made. Firstly, all the participants participated voluntarily and were free to opt-in or opt-out during the study and the interview. Before the interviewees participated they were made aware of the purpose of the study and signed a consent form. This consent form is provided by Erasmus University and the content of the research is filled in according to this thesis. When a participant wants to opt out or has questions, the contact details of the university are mentioned on that form too. All of the participants are anonymous in the final report and their identities were made untraceable in the results and discussion section. Finally, the thesis was written based on research data and literature from scholars. The thesis is plagiarism-free.

3.8. Limitations Research Design

One potential limitation of the research design was the personal acquaintance with the program maker. This relationship might have influenced the residents' willingness to speak freely since the residents were aware of the connection between the researcher and the program maker. The study was also limited by the small number of residents in the Festival Artist Residency case, which had three residents participating. This small sample size increased the risk of identifying individual participants. This is because the program maker was aware of the research being held among the residents as well.

4.   Findings and Discussions

This section presents the findings of the research. The discussion part presents the data drawing parallels with the theoretical framework. Themes are applied to all the cases, and discussion parallels are derived from them. This is done by organizing the interview data into themes relevant to the theory. The findings suggest that key parts of artist residences are: experimentation and collaboration. The programme-makers of the residences in this thesis are representatives of an institution that offers a space that incentivises free creativity, co-production and presentations. The interpretation of the results shows that these spaces contribute to fostering artistic development in the music scene. This notion aligns with Lehman's (2017) argument that residencies provide time and space for artists to create new means of artistic creation and production. Furthermore, the emphasis on co-creation highlights the significance of social networks in artistic development. Every art work is created collectively which was noted by Becker (1982). The communities and networks created

during the residencies showed that they can lead to ongoing collaborations. Next to that, they give a sense of belonging. However, the study also revealed some challenges faced by the residents, such as the pressure to produce work that aligns with the institution's expectations, which may limit artistic freedom.

4.2. Artists and Institutions: Mutual Contributions

4.2.1. Institutional Control versus Artistic Freedom

Before delving into the discussion on Institutional Control and Artistic Freedom, it is important to highlight the differences observed during the interviews. The residents of the Venue Artist Residency are emerging musicians, who were mostly around the age of 25. The Festival Artist residents were older and were more established musicians with considerable experience in the music sector. These differences showed that the Venue residents were less critical of their situation and expressed more gratitude for the opportunities they received. Since they were younger and just out of school, or still studying, they were more exploring the scene. They need guidance to develop their artistic vision and identity. In contrast, the musicians participating in the Festival Artist Residency have a more defined artistic identity and a clearer vision for their future. They are more self-directed and require less institutional guidance. This self-sufficiency makes them more protective of their work and sets a higher standard of quality compared to the Venue residents. This difference was highlighted by the programme maker of the Festival Artist Residency.

> *"They create their identity; they are artists. They have a strong voice about their craft. They work for years to really find what they are trying to express to the world. So, you need to find a way to work with that as a festival coordinator or whatever role you have because you need to embrace that."*
> (Programme Maker Festival, personal communication, May, 2024)

Within the framework of Artist Residency Program, this distinction is intriguing because young, emerging musicians appear more open to experimentation and institutional guidance than the more established musicians of the Festival Residency. However, the data from the interviews suggests that experimenting and fully exploring new ideas can produce remarkable results. One of the artists participating in the Festival Residence was sceptical about collaborating with a lesser-known, upcoming artist. In another interview, The Programme Maker highlighted that such interactions are designed to foster unexpected outcomes and "let the magic happen." Ultimately, this performance turned out perfectly and was described by

the artist as effortless. Moreover, it can be complicated when working with artists who have a strong identity and clear vision.

> *"They know who they are and what they want to create. And if you have that very clear, then sometimes you see it very certainly from the beginning. They can think 'this is a direction in which I do not want to go.'"* (Programme Maker Festival, personal communication, May 20, 2024)

This situation portrays the role of a Programme Maker as a professional tastemaker. In this case, the programme maker identified collaborations from a broader perspective, even when the artists are unfamiliar with each other. This is possible because the programme maker knows the scene, and is familiar with upcoming talents. Intermediating is done in this case, by connecting the right people and fostering creative synergy among artists. This aligns with the analysis of Hesmondhalgh (2006), which emphasises how these intermediaries help shape and mediate artistic production by balancing institutional demands and creative autonomy in the arts. Additionally, a situation like this reflects the interconnectedness of a cultural ecosystem (Holden, 2015).

When researching cultural production, the intersection between institutional support and artist development is a key subject. In the case of the Venue Artist Residency, the role of the institution is a place where artists in the early stages of their careers can explore their talents. Additionally, the residency is a platform for them to grow a community. The residency of the Venue entails leading and curating a jam session. This program was built with as goal of expanding the residents' audience base, experimenting with new genres, and gaining exposure to different artistic practices.

> *"The primary goal is to support artists at the beginning of their careers. This support helps them build a community, expand their audiences, meet peers, explore different genres, and experiment with new ideas. We aim to inspire them and fuel their creativity from the start. Additionally, the support extends throughout their career paths. The fact that Venue X is a well-recognized venue both in the city and throughout the Netherlands, known for our national and international programs, adds significant value. Its renown within the industry plays a crucial role in this support system".* – (Programme Maker Venue, personal communication, April 4, 2024)

A recurring topic in the interviews was the quality signal an institution can have on an artist's reputation. Participating in an artist's residency serves as a quality signal on an artist's portfolio, enhancing their visibility and credibility in the industry. This part is discussed later in this section. Furthermore, the importance of institutions becomes more evident in their role of being a key pillar in a network. The connections that the programme maker makes for the artists are crucial for an artist's career (Janssen and Verboord, 2015). The programme-makers in this thesis were all freelance workers who work at different cultural institutions in Rotterdam. Expanding their network of artists is also important for them, to build a catalogue of artists that they can program at other institutions again. Overall it can be said that institutions foster a nurturing cycle that not only supports artists at the outset but throughout their careers. This ongoing support is important for transitioning artists to larger stages and more prestigious venues, ultimately influencing their position within the cultural hierarchy.

One obstacle, or restriction that was frequently mentioned by the residents of the music venue and festival was money. It was evident that the structure and funding sources of the hosting institution play a significant role in shaping the experience and creative freedom of the residents. Residencies at music venues and festivals often come with a set of guidelines and expectations that artists must adhere to. These institutions, typically dependent on specific subsidies tied to talent programs, often impose certain criteria and objectives on their residents. This can include requirements related to diversity, inclusion, and thematic programming. Even though these goals are aimed at fostering a certain level of quality and inclusivity, they can also limit the artistic freedom of the residents. One of the residents of the Festival Artist Residency recognized a certain framework that he had to work in:

> *"Well, there were strings attached. For example, there was a certain budget to work with, obviously, because of their funding. I think they get the funding for this Artist Residency through some random sources, and they probably apply for it before they have an artist or know what I'm going to do. So, they probably give some promises to the funding sources about how it's going to be. But they don't tell me about it until maybe the end, when we have to make sure that we also tick all the right boxes. There was one thing, like I had to have a certain number of people of color or women in the band, which I wasn't aware of until the end."* (Festival Resident 1, personal communication, April 29, 2024).

In contrast to the two Artist Residences mentioned above, the Radio Artist Residency researched in this thesis has shown a model of greater artistic autonomy. Whereas, the Venue and Festival Residencies can have a more restrictive framework, the Radio Residency operates with minimal boundaries. After initial approval, residents of the radio station have all the freedom to shape and evolve their concepts. This flexibility is largely due to the radio station's approach to funding and institutional oversight. The radio station's relationship with its subsidy is particularly notable. The Radio Artist Residency views its funding as an acknowledgement of its existing work rather than a directive force. The only stipulations are related to interconnectivity and internationalization, which according to the Radio's programme maker, do not heavily influence the content of the programs. This perspective allows for a more liberated creative process, as evidenced by the resident's ability to change concepts freely without stringent oversight.

4.2.2. Consequences of Artist Residencies: Tangible and Intangible Outcomes

Artist residencies are more than just a mark of quality; they are crucial spaces for artistic development, collaboration, and community building. Next to that, the three cases researched in this thesis are all Production Residences. This type of residence was explained by Loots (2012) as residences where the artists are supported by offering facilities to create their production. In the case of the Radio Artist Residency, the Radio station also offers extra equipment that is tailored to a resident's need such as microphones when the residents are interviewing outside of the studio.

In an era marked by platformization, where artists often work independently, the need for connection remains strong (Nieborg and Poell, 2018). Residencies address this need by creating environments where collective creativity is central. The residences in these cases all build on co-production. There is an emphasis on co-creating, community building and coming together in the Artist Residences. This role of residencies is counteracting the isolation inherent in digital platforms which underscores their importance in the contemporary music scene.

During the coding process interview data of the participants is coded on "Consequences of Artist Residences" The quoted data represent the outcomes of the Residences. This aims to reflect the realities of artists' residencies concerning their experiences and professional development. The Festival Artist Residency has demonstrated significant contributions to

participating artists, with tangible outcomes that highlight the program's effectiveness in fostering professional growth and artistic achievement.

One of the frequently mentioned outcomes observed is promotional material. For both the festival and radio residency, live recordings of radio sets and performances are made. Another artist mentions that he recorded an album following his residency. This is a physical product that he got out of it, next to the concerts he played. These examples have enriched his artistic portfolio. These findings suggest that the residency provides artists with different opportunities for creative production. Additionally, one of the residents gained visibility and has been part of an international tour after her residency. Another outcome of the residency was playing at famous venues in the Netherlands, suggesting that the residency aids in securing valuable performance opportunities that are crucial for career advancement.

Several intangible outcomes were recognized for the artists involved in the residency. These outcomes contributed to their personal, professional, and artistic growth. One of the outcomes of an artist residency is the time provided for contemplation (Lehman, 2017). This was also the case for one of the residents of the music venue. During the interview, she explained the Residency made her reflect on her artistic practices. She noted:

> *"I think the residency helped me to like to start thinking about the collaborations I will do. I've been thinking about this quite a lot, especially lately, because I'm like, moving towards the time when I'm gonna be out of school."* (Venue Artist Resident 1, personal communication, April 9, 2024)

The residency also boosted artists' creative confidence. This supportive environment allowed artists to express themselves freely without fear of judgment. Artists became more aware and better prepared to organize and manage their projects independently. This newfound preparedness enhanced their self-sufficiency and ability to manage their careers.

> *"I never felt judged. Whatever I do, people will be super...grateful and happy...So those were really important aspects for me."* (Venue Artist Resident 1, personal communication, April 9, 2024)

Participants express a range of aspirations for their musical futures. They emphasize the need to build a strong foundation for their careers and aim to release new music, perform live, and collaborate with established artists. Fame is not the goal, they seek respect and recognition within the industry. Overall, their goals reflect a mix of ambition, dedication, and

a desire for artistic fulfilment. One resident from the Festival Artist Residency described the unique and effortless collaboration experienced during their residency:

> *"We didn't have to even to know each other, so that's something very special. I think that you don't come together and then you don't say like, OK, let's do something and we do this and that. And then our mission is this and that, there was no mission whatsoever we just play. Effortless. And if it's effortless between the musicians, it's also effortless for the audience to receive"* (Interviewee 7, personal communication, May 2, 2024).

Other intangible outcomes of an Artist Residency program include stimulating creative encounters, fostering an artistic community and exploring artistic diversity. These outcomes are beneficial for the artist and help the institution improve its reputation. This reputation is important when the time comes to apply for subsidies. Other intangible outcomes of the Festival Artist Residency were cultural contribution, long-term relationships, intellectual growth, public engagement, showcasing local talent, and reflecting social values. The Programme Maker of the Festival Artist Residency explains this as:

> *"It's about stimulating encounters and creating encounters, and it goes from both sides. It's from the side of the residence artist meeting and creating with Rotterdam makers, but not only Rotterdam. Our focus is, of course, on Rotterdam because we are a Rotterdam festival, but we also encourage encounters outside of Rotterdam, both nationally and internationally."* (Programme Maker Festival, personal communication, May 20, 2024)

These encounters can lead to unexpected and fruitful artistic outcomes, fostering creativity and innovation within the artistic community. By facilitating interactions between established artists and emerging talents, the festival helps to build an artistic community. The programme maker mentions:

> *"Sometimes magic happens, and it happened that sometimes from a collaboration that nobody thought about, something really beautiful came out that nobody expected it."* (Programme Maker Festival, personal communication, May 20, 2024)

The residency allows artists to explore artistic diversity by experimenting with new artistic directions and different facets of their creativity. In the case of the Festival Artist

Residency, exploring the artist 'direction is done in open conversation. The Programme Maker likes to stimulate the artist to think outside of what they know.

> *"Or it can start with identifying a specific location and then deciding on the type of program we want to create there. From that point, we begin considering which artists to involve, and sometimes everything aligns simultaneously. It's always, as I mentioned, an open conversation. Sometimes the artists have collaborators they want to work with or propose. We also encourage them to think beyond their usual mindset or network, and sometimes to explore entirely new connections. That's why we suggest artists to them as well, to foster this kind of stimulation."* (Programme Maker Festival, personal communication, May 20, 2024)

Successfully managing and producing innovative and high-quality projects through residency can enhance the festival's reputation as a platform for artistic excellence and experimentation. The programme maker states:

> *"We try to encourage them to be as creative as possible. Of course, within what it's there, what do they feel represented in? And also sometimes outside of that. So we really try to give them the space to also try something new."* (Programme Maker Festival, personal communication, May 20, 2024)

The festival contributes to the cultural landscape of Rotterdam by bringing diverse and eclectic performances to unconventional spaces, which helps in cultural contribution by redefining how and where art can be experienced, making culture more accessible to different segments of the population. By highlighting artists from Rotterdam and beyond, the festival showcases local talent on a prominent platform, promoting regional artists and contributing to their professional development. The program maker of the Festival describes this process:

> *"We are really spread it all over the city and it's a festival for the people of Rotterdam, but also from outside. And we are using Rotterdam as our playground. That the artist in focus also works with Rotterdam artists and makers, but also with locations all over the city."* (Programme Maker Festival, personal communication, May 20, 2024)

The festival fosters long-term relationships with artists who continue to collaborate and create even after the residency ends, enriching the festival's programming in future editions and keeping the artistic community vibrant and dynamic.

> *"And years later they still go on and they still meet each other and they play with each other."* (Programme Maker Festival, personal communication, May 20, 2024)

In the case of the Festival Artist Residency, the programme maker and artists work very closely with each other. It is often mentioned in the interviews as co-production. This close collaboration can be a learning experience for the artist since they have to navigate the challenges of creative production and budget management;

Another intangible outcome for the festival is: that the diverse programming and use of unconventional venues help the festival to engage a broader audience, leading to public engagement which enhances the festival's role as a significant cultural event in the city.

> *"The intention is especially when you work for a whole year to create something is that you want it to be seen by as many people as possible,"* (Programme Maker Festival, personal communication, May 20, 2024)

Through its programming choices, the festival reflects its commitment to social values such as diversity, inclusion, and artistic freedom, helping to reflect social values and build a progressive and inclusive brand identity for the festival.

> *"We have all these criteria and factors that we need to be alert to. You know what we said? You know the mission? Are we doing good work for both of them? Are we truly embracing Rotterdam artists? Are we looking at diversity the right way? Connectivity. Gender balance. All these aspects."* (Programme Maker Festival, personal communication, May 20, 2024)

Additionally, subsidies are tangible outcomes because reporting back to the funds and applying for new ones based on achievements are crucial. Supporting the growth of the local scene, achieving the festival's mission and vision, and facilitating the local scene all contribute to successful projects, which in turn signify the success of the festival in terms of audience, press, and media interest. The Programme Maker explains that these tangible outcomes are essential for the festival's sustainability and growth. Furthermore, the festival's reputation is crucial for securing these subsidies and for the overall growth and sustainability

of the event. A strong reputation helps in attracting more audience, media attention, and press coverage, which are vital for demonstrating the festival's success and contribution to funding bodies and sponsors. These intangible results help the participating artists as well as the festival's general success, which makes it an essential component of Rotterdam's cultural landscape.

4.3. The Meaning of Artist Residences for Creators

Artist residencies are fundamentally designed to provide artists with an environment free from constraints, where the primary focus is on the creation and exploration of art for art's sake. The core idea is that these residencies offer a space for autonomous cultural production, allowing artists to immerse themselves in their creative processes without external pressures or predetermined outcomes. This ideal aligns with the traditional view of artist residencies as spaces dedicated to fostering artistic growth and innovation, emphasizing the intrinsic value of art (Lehman, 2017). However, observations from this research indicate a shift from this original intent. In the case of Artist Residences within the music scene, there is a notable emphasis on producing programs for audiences. These residencies include concerts as integral components, which, while beneficial in many ways, also impose certain limitations on the artistic process. This dual focus on artistic creation and audience engagement suggests a departure from the pure, autonomous nature of traditional artist residencies. While Elfving et al. (2019) emphasize the importance of residencies as spaces free from commercial and institutional pressures, the inclusion of audience engagement does not entirely negate this purpose. Instead, it introduces a dynamic where the "aura" of each artistic performance or exhibition is created through its uniqueness and immediacy, fostering a distinct connection between the artist, the audience, and the environment (Benjamin, 1939). This modern interpretation aligns residencies with the concept of spaces for autonomous cultural production, as highlighted by Roberts and Strandvad (2022), but acknowledges that audience interaction can also play a critical role in the contemporary artistic process.

4.3.1. Quality Signals: Positioning in the Local Scene

In the case of the Venue Artist Residency, two residents described their residency as a quality stamp on their career. Another interviewee described it as "to be finally part of it".

> *"You've seen other people's residencies a few times, and it appears to be such a great thing to be a part of. And I've always felt like I am. I'm practically a*

member of the community, but I didn't receive the Stamp." (Venue Resident 3, personal communication April 15, 2024)

Additionally, participants noted the residency's role in amplifying their visibility and reputation, particularly among less familiar audiences. For emerging artists, the impact of this boost is particularly pronounced, as it facilitates networking opportunities and enables them to extend invitations to peers to engage with their ongoing residency activities. Conversely, for established artists, the residency catalyses fostering collaborations and undertaking new projects. A participant of the Festival Artist Residency demonstrated a keen understanding of the value, assurance of quality, and prestige associated with participating in a residency program. However, this individual expressed reluctance to convey dependence on the residency for advancing their career trajectory. The resident perceived a tendency within the festival to impose a narrative of dependence on the residency, which they resisted. Notably, the participant acknowledged that the subsequent project emerged from an idea conceived during the residency, yet underscored that its execution was entirely their own.

> *"It's more like the festival wants to watermark something as their own because if I just come and play with my projects, it's not theirs."* (Festival Resident 1, personal communication, April 29, 2024)

One of the residents of the Festival explains his intrinsic motivation to create. What he says is that his music is an expression that stems from personal desire and passion, not from external demands or commissions. This contrasts with the institution's expectations, which are perceived as instrumental and self-serving. This dichotomy raises questions about the role of institutions in supporting or hindering the authentic creative process.

> *"It's a little bit of an interesting concept. I mean, I don't even know if I like the concept at all. In general, it feels almost offensive, as if I only create to toggle creativity for someone else's sake and then let them watermark it. It's a bit like, I would write it anyway if I really wanted to, and I am writing stuff anyway because I want to. So why don't you give me some money to do that? That's what I said to them at the start. I mean, I have my band. I like that band. That's what I wanted to do, but that wasn't really what they wanted. They wanted something new that's theirs."* (Festival Resident 1, personal communication, April 29, 2024).

Another point this quote touches upon are the economic realities faced by artists, who often need financial support to continue their work. The artist's plea for funding independent of institutional demands underscores a critical issue: the need for financial mechanisms that support artistic integrity rather than compromise it. This reflects broader concerns about how funding structures can impact artistic freedom and the authenticity of the arts.

4.3.2. Centralized Realties of Artist Residences: A Counterintuitive Outcome

Historically, artist residencies have been celebrated for their decentralized approach. This feature has allowed them to thrive as grassroots movements fostering flexibility, autonomy, and inclusivity within the global artistic community (Elfving et al., 2019). This organic emergence of residencies, unburdened by substantial governmental guidance, facilitated a renaissance in the globalization of art, enabling diverse artistic voices to flourish in a relatively unfettered environment. The Festival Programme Maker acknowledges that being a funded festival allows for more risky and experimental projects, indicating that funding (subsidies) plays a crucial role in shaping the nature of the festival's offerings. However, the findings of this research reveal that a fully decentralized power structure is unrealistic. Funding and subsidies undeniably wield influence over the inclusion of programs, emphasizing the need for greater diversity. Although artist residencies are often portrayed as being solely for the benefit of artists, the reality is that these residencies also serve a broader purpose.

In contrast, the Radio Artist Residency researched in this thesis exemplifies a model of greater artistic autonomy. Unlike the structured and sometimes restrictive frameworks of the Festival and Venue Artist Residency, the Radio Artist Residency operates with minimal boundaries. After initial approval, residents have significant freedom to shape and evolve their concepts. This flexibility is largely due to the radio station's approach to funding and institutional oversight. The radio station's relationship with its subsidy is particularly notable. Unlike other institutions where subsidies come with specific programmatic requirements, the Radio Artist Residency views its funding as an acknowledgement of its existing work rather than a directive force. The only stipulations are related to interconnectivity and internationalization, which do not heavily influence the content of the programs. This perspective allows for a more liberated creative process, as evidenced by the resident's ability to change concepts freely without stringent oversight. Another key factor contributing to this autonomy is the voluntary nature of participation. Residents and staff at the radio station are not paid; instead, they invest their resources and effort. This financial independence from the

institution mitigates the power dynamics typically associated with funding, further enhancing creative freedom. The interviews with radio residents reflect this environment of freedom and lack of constraints, with participants discussing their future concepts and ideas openly and without reservations, except for a final check by the program makers. This part of the study illustrates a successful model of maintaining artistic autonomy within institutional frameworks, demonstrating how flexible funding and voluntary participation can enhance creative freedom. It provides a counter-narrative to the often-restrictive nature of contemporary residencies influenced by cultural policies and subsidies, offering valuable insights for fostering genuine artistic expression in the academic study of artist residencies and the arts versus commerce debate.

4.4. Contribution of Artist Residences on the Local Music Ecosystem

Tastemakers and cultural mediators, as emphasized by Bourdieu (1993), Caves (2000) and Abbing (2019) play a critical role in transforming the cultural environment by challenging established norms and creating new standards. These individuals help shape the artistic scene by promoting innovative and non-mainstream works.

4.4.1. Educational Importance for the Ecosystem: Breeding Open-Mindedness

Residencies are pivotal in generating innovation through learning and collaboration. The study shows that residencies provide structured opportunities for artists to develop new skills, engage in collaborative projects, and gain critical feedback. This aligns with the research by Styhre and Eriksson (2008), which emphasizes the role of residencies in professional and artistic development. Participants' experiences of planning and coordinating projects, adapting to different working styles, and managing workloads reflect the practical benefits of residencies. These experiences are crucial for navigating the complexities of the music industry and fostering a 1culture of continuous learning and innovation. By facilitating collaborations and encouraging artists to venture beyond their comfort zones, residencies contribute to the emergence of new artistic forms and practices, enhancing the overall cultural landscape. The findings from the interviews with the Venue Artist Residents provide insightful parallels to Velthuis (2005) work on talking prices. One participant experienced a residency where she gained a deeper understanding and respect for the roles of managers and bookers. This echoes with Velthuis (2005) emphasis on the importance of comprehending different perspectives within the art market. Velthuis (2005) argues that prices in the art market are not merely economic indicators but also carry significant symbolic and social

meanings. This notion is reflected in the resident's experience, where her newfound respect for managers and bookers illustrates the symbolic value these roles hold within the music industry. This understanding reinforces the idea that the success and value of artistic endeavours are deeply interconnected with the roles of various market actors.

One of the participants of the Venue Artist Residency explained that her journey from feeling constrained by traditional expectations in a formal educational setting to embracing a more open-minded approach underscores the transformative contribution residencies can have. This aligns with the notion that residencies provide a safe space for experimentation and self-expression, free from the judgment and rigid structures often found in other environments.

> *"It is difficult when you're in school like that and you're surrounded by people who are only like this, you know, it can be sometimes difficult... I don't really wanna do that. I wanna like do something I do. I wanna do everything you know. I wanna just be like really open."* (Interviewee 2, personal communication, April 9, 2024)

These insights underline the role of artist residencies in providing innovative, collaborative, and resilient artistic practices within the music scene. Residences empower artists to explore new ideas and challenge conventional boundaries by offering a supportive and flexible environment. Which can lead to a more cultural dynamic landscape. This understanding is critical for policymakers, cultural economists, and industry stakeholders aiming to foster sustainable and diverse artistic communities.

4.4.2. Diversity and Emergent Niches

A diversified cultural environment in the music scene is created at places where musicians with different backgrounds meet, create and collaborate. Artist Residences play an important role in fostering these environments. They serve as platforms that support artists from diverse backgrounds in collaborating and showcasing their unique styles to new audiences, thereby enriching the musical landscape. In Rotterdam, the residencies observed have bridged various music scenes, promoting networking and exposure among artists from different areas, such as the four participants who hailed from Amsterdam. This connectivity is seen as a critical bridge between diverse musical landscapes, illustrating how residencies are instrumental in enhancing diversity through artistic collaboration. In the case of the Festival and Venue Artist Residency, there are genre-bending situations. However, both of the

residency's main focus is jazz. The Radio Station Residency is a place where there are no boundaries for genre and the residencies allow one to explore every type of genre there is. The approach of the Festival's programme maker to create a more diverse artistic landscape has been explained earlier in this section. Which was stimulating creative encounters.

> *"So, that also means an exploration outside of their usual music or artistic preference. For instance, an artist deeply involved in the improv scene or free jazz might be introduced to R&B or hip hop, and then we bring them into the improv jazz scene. We strive to create links between different scenes, connecting artists who might not have otherwise met due to their different circumstances."* (Programme Maker Festival, personal communication, May 20, 2024)

Despite the intentions to create a more inclusive environment, the authenticity of diversity efforts often falls short. One artist from the Festival Artist Residency criticized the superficial nature of these initiatives, stating:

> *"It has to involve different skin colours, different genders have to kind of like have this whole cross-cultural thing going on that usually it's just a farce. I mean, at least in my experience whenever people say it's like 2 cultures meeting each other, it's as if no person is standing fully for their culture and music. It looks good in press, but musically that never really is the thing."* (Festival Resident 1, personal communication, April 29, 2024).

This critique highlights the need for residencies to foster genuine diversity, going beyond fulfilling quotas or aesthetic appearances to achieve profound and meaningful musical integration. The contribution of these residencies extends beyond individual artists and influences the scene of Rotterdam. For example, one artist from the Venue Artist Residency shared how these spaces create a sense of community:

> *"I know that's the place that whenever I come there I will feel good and then people know me there. I know people, so that's always like a safe place for me to go to, you know? There is not a place like Venue X here in Amsterdam."* (Venue Resident 1, personal communication, April 9, 2024)

Overall, artist residencies are a platform for musical collaboration and cultural exchange. The artists participating build bridges between different musicians, scenes and

genres. This is done by playing together, exchange of creativity and mostly experimentation. By continuing to support and refine these collaborative environments, the potential for a more interconnected and genuinely diverse music scene increases.

The development of unique artistic expressions within these diverse environments underscores how niches emerge from and contribute to the diversity of the cultural landscape. Just as local music venues provide infrastructure and a sense of place and identity, artist residencies embed artists within communities, fostering both individual and collective artistic growth. This environment allows for the exploration and growth of unique genres that may not fit the mainstream mould, thereby fostering a rich diversity as a natural outcome of supporting these niches.

In the context of the Radio Artist Residency, this approach is key in how the programming supports a variety of genres and niches. The Radio's goal is to reflect the DNA of the city and to include all the diverse voices there are. This means including many different residents, with different types of musical identities. For them exploring and experimenting is key to maintaining the authenticity and quality that define the station's identity. The programme maker's view on this is:

> *"The radio is always very underground-based... you immediately notice if it has a certain vibe, then it determines the quality it carries... everything from hip-hop, techno, wave, punk, it doesn't matter what it is."* (Programme Maker Radio, personal communication, May 3, 2024)

Weekly program meetings ensure that the content reflects their distinct underground culture, with discussions on appropriate additions to their programming. This method promotes artistic diversity while simultaneously preserving the station's unique character and high standards.

One of the Residents at the radio station elaborates on the concept of niches within the context of his radio program and musical selections. Specifically designed to feature music that is more experimental and neoclassical, his program is not necessarily suitable for club settings but is intended for deeper reflection and thought. This music appeals to a niche of listeners who appreciate complex compositions and detailed backstories. During the interview, he highlights the multifaceted nature of electronic music, acknowledging that many aspects are still to be explored. Discoveries often occur on platforms like Bandcamp, which hosts a significant amount of independently released music, typically driven by passion rather

than commercial success. Furthermore, he discusses how composers, often niche artists themselves, are frequently in search of a voice or an avenue to present their music within niche markets. This specific residency aims to fill this gap by offering a space where such compositions can be appreciated and understood in their entirety. It serves as a platform to showcase another dimension of his artistic persona, distinct from his more entertainment and dance-oriented DJ sets. While performing DJ sets is enjoyable, the resident says, this residency allows for a deeper, more introspective side of music curation. This approach not only broadens his artistic expression but also aligns with his goal of exploring and sharing lesser-known facets of electronic music with a dedicated audience

All three cases offer a place in which experimentation is central. This exploration enriches the local music scene, providing a space where unique musical expressions can be appreciated in full. In this study, the three cases are in Rotterdam and they contribute to the overall diversity and robustness of the local cultural ecosystem. By promoting these diverse niches, artist residencies ensure that the local music scene is vibrant and inclusive, reflecting a wide range of cultural expressions and supporting the development of emerging artists and genres.

5.   Conclusion

Throughout this thesis, the concept of creative production has been likened to an ecosystem. An ecosystem is a system created by communities and their environment, functioning together as a unit (Kauffman, 2016). It entails how people meet, communicate, build trust, share, collaborate, team up, experiment, and grow together (Harrington, 2011). This thesis aims to address the research question: How do artistic residency programs intermediate the relationships between artists and audiences and contribute to the local music scene? By examining artists' residences within the music scene, this research positions them as integral components of Rotterdam's cultural ecology. It was stated before by Roberts and Stranvad (2022) that artist residences are the cornerstone of autonomous cultural production. In this research, we have seen that Artist Residencies are very important in the music scene. These residencies can be considered different from the usual environments of artists. It gives them a place to create on a plain board, with ideally no boundaries. They offer opportunities for musicians to engage in productions that offer room for experimentation, magic and unexpected outcomes. Artist Residences in the music scene serve as intermediaries of places where novel artistic practices, new collaborations and niches can emerge. Therefore this thesis agrees with Roberts and Stranvad (2022) stating that the Artist in Residency program are the

place for autonomous cultural production. However, the findings also show that this perspective is not shared among all artists.

A central discussion in this thesis is the tension between art and commerce. The Artist Residency program, which operates mostly with voluntary input has the least constraints on creative freedom. This exemplifies the impact of funding structures and institutional expectations on artistic autonomy. The relationship between artists and institutions is symbiotic; both parties benefit from and rely on each other. The outcomes are: artists gain resources, exposure, and opportunities for growth, while institutions enrich their cultural offerings and fulfil their mission of supporting the arts. This interdependence is crucial for the sustainability and vitality of the music scene.

According to the findings, artist residency programs help to nurture artists and improve the local music scene. Just as local music venues provide infrastructure and a sense of place and identity, artist residencies embed artists within communities, fostering both individual and collective artistic growth. Institutions contribute to the scene by offering a place where there are the right tools to experiment and grow as an artist. In total these residences contribute to a more diverse, vibrant scene that is an antithesis to commercial practices. A place where niches and subcultures are appreciated and developed. These programs provide artistic support and opportunities for experimentation. Next to that, they serve as platforms for collaboration and community building. Artist Residencies contribute to a sustainable cultural landscape where talents can grow in their artistic practices and careers. By offering a place where upcoming artists can develop themselves and be among other musicians, residencies serve as vital intermediaries in the relationship between artists and audiences. These findings highlight the importance of creating flexible and supportive environments that foster artistic growth, community building, and cultural innovation. Artist residencies not only nurture emerging talent but also act as catalysts for novel artistic practices, fostering a more diverse cultural landscape where new niches can emerge and thrive.

6. Limitations and Future Research

Several limitations were identified in the research design and execution. Since some of the participants were personal acquaintances, there can be a chance that it influences the participant willingness to speak freely. This is a limitation that can potentially affect the authenticity of the responses. In the case of the Festival Artist Residency, 3 residents in total have participated. These are also the ones who have been interviewed. This small sample size increases the risk of identifying individual participants. This can be a limitation since the participants might not share everything.

To build on the findings of this thesis, future research could explore the following areas. During the literature search, and as stated by Lehman (2017) as well, many papers on Artists in Residences are case studies. A suggestion for future research is longitudinal studies could investigate the long-term impacts of artist residencies on musicians' careers and their contributions to the cultural ecosystem. Comparative studies could compare different types of residencies across various art disciplines. With this research design, different structures and funding models can be compared, and see how they influence artistic outcomes and experiences.

For policymakers and practitioners, several key takeaways can be derived from this thesis. Funding structures should prioritize flexible support that allows for artistic freedom and minimizes restrictive criteria that could hinder creativity. Encouraging residencies that emphasize community engagement and collaboration can enhance local cultural ecosystems and support emerging artists. Developing sustainable funding models that do not compromise artistic integrity is crucial for the long-term success and impact of artist residencies. Ensuring diversity and inclusion within residency programs can enrich the cultural landscape and provide equal opportunities for artists from various backgrounds, but these policy goals should be asked from the artist's creation during the residency. By addressing these areas, policymakers and practitioners can enhance the effectiveness of artist residencies, fostering vibrant and inclusive cultural ecosystems that support artistic innovation and community development.

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Appendix

Appendix A: Overview of anonymous respondents

Descriptive Labels	Age	Gender	Place of Residence	Date of interview
Programme Maker Venue	34	Female	Rotterdam	April 4, 2024
Venue Resident 1	24	Female	Amsterdam	April 9, 2024
Venue Resident 2	25	Male	Rotterdam	April 12, 2024
Venue Resident 3	24	Male	Rotterdam	April 15, 2024
Venue Resident 4	26	Male	Rotterdam	April 22, 2024
Festival Resident 1	31	Male	Amsterdam	April 29, 2024
Festival Resident 2	42	Female	Amsterdam	May 2, 2024
Festival Resident 3	30	Female	Amsterdam	May 7, 2024
Programme Maker Radio	30	Male	Rotterdam	May 3, 2024
Radio Resident 1	30	Female	Rotterdam	May 7, 2024
Radio Resident 2	42	Male	Rotterdam	May 9, 2024
Radio Resident 3	24	Female	Rotterdam	May 8, 2024
Programme Maker Festival	34	Female	Rotterdam	May 20, 2024

Appendix B: Interview Guide

Interview Guide 2 for the programme maker

Topic	Introduction and goal	Question
Before interviewing	First, I'll ask if I have permission to record the interview. Are there any topics you'd rather not discuss? I'll start with some general questions to get to know you better and understand your situation.	
Start recording		
Introduction	Who is the interviewee?	Would you like to tell me about yourself and your work?
Description of the program (What)	My research is focused on the artist-in-residence program that you offer. In this part, I would like to ask you to describe what the program does and looks like.	Could you describe the artist-in-residence program for me? *Your involvement* *When the residence got started?* How do you meet with the artists? What do these meetings look like?
Motivation (Why)	I like to know more about your motivations.	When the program got started, what was your motivation for taking part in this? *Follow up:* why is that? Why do you feel that way?
Creation of the program (How)	The next set of questions will be about **how** the artist residency program is made	How did this program get established? What are the goals/aims of this program? How do you reach those?

		How do you approach the selection of artists and musicians for residency programs? *Follow up:* Are there particular criteria or considerations that guide your decision-making process? (thought process) How does funding policy interfere in the choices you make, when creating the program? *Are those obstacles?* What are other challenges or obstacles you can encounter when implementing residency programs and how you've addressed them?
Role of the program (Industry scope)		How do you perceive the role of this program in the music scene? What is your opinion about other residence programs? How do they differ from this one?
Role of the program (Individual artist)		How do you perceive the role of the program in an Artist's career? *Follow up:* maybe you can give an example of a specific artist? How do you measure the success or effectiveness of residency programs in achieving their intended goals?
Artist residency and the autonomous pace		Often, residency programs offer an autonomous space for an artist to create, how do you maintain such a space?

Interview Guide 2 for the resident

Topic	Introduction & goal	Question
Before interviewing	First, I'll ask if I have permission to record the interview. Are there any topics you'd rather not discuss? I'll start with some general questions to get to know you better and understand your situation.	
Start recording		
Introduction	Who is the interviewee?	Would you like to tell me about yourself and what you do?
What		Can you describe the artist in the residency program you have been part of? *When did you take part?* What kind of activities were there during the program? *How did you meet with the programmer and how did these meetings go?*
Why	In this part, I want to know your motivations and why you participated.	Why did you decide to be part of the program? What are the pros and cons of participating? Why do you think you got selected?
Artistic practices	Reflect, conduct research, and investigate new works or means of production	Can you elaborate on how your artistic practices have evolved during the residency program, particularly focusing on the process of change? Did you investigate new means of production/creation? Did your collaboration with others increase? How did this happen?

		Do you prefer more individual or collaborative practices? *Why so?*
The autonomous space		Often, artists in residencies offer an autonomous space for them to create. *Follow up:* How did you feel about that? *Follow up:* What about the program offered this for you?
Process of commercialization		We touched upon artistic practices. This part is focused on the organisational and managerial skills you have learned. How did these evolve during the program?
Career development	This part is about how the program affected an artist 'career	How has your career path developed? Has there been an improvement? *Follow up:* why is that? Why do you feel that way? In what ways have you been developing up until now, and what are your expectations for future development? Is the residency program influencing this trajectory?
Music ecosystem		How do you perceive the role of residency programs in contributing to the music ecosystem and the local economy? Have you been part of other residences? How did you experience that, and how were those compared to the one we discuss now?

Appendix C: Coding Scheme

	Code Group	Sample of Codes	Description	Description Rules
				Include when…
1	Art versus Commerce	Creative vs commercial, decision made on what musical integrity, I need to think of impact before I made the song	Discussion around the tension between artistic values and market demands	discussing financial aspects and artistic choices
2	Artists and Institutions	Critique on the creative sector, cultural policy is not organic, the festival uses code words to get more funding	Dynamics and relationships between artists and the institutions that support or manage them	referencing formal relationships between artists and institutions
3	Artist Residency as Spaces for Autonomous Cultural Production	An artists perspective on funding wants to experiment in her residence, free reign is a story presented to the audience	How residencies function as independent spaces for cultural and artistic creation	discussing the autonomy of artist residencies
4	Artistic Career	He spends all his money and time on the project but is left broke with a nice album, gets opportunities but does not learn anything new, overcoming writer's block	Various stages and elements of an artist's career progression	referencing career development or milestones
5	Artists just want to make art	Collaboration was effortless, magic in performance, you re more a worker for the festival than an artist with own vision	Artists desire to focus solely on their creative process	discussing artists motivations and preferences
6	Community Engagement and Public Programming	Evolution of artistic identity, festival want to make use of very part of the city, interconnectivity	Programs and initiatives that involve the public and community in artistic processes	discussing public outreach and engagement activities

7	Comparing other Residencies	Grant, other festivals, other music projects	Comparison of various artist residency programs and their features	evaluating or comparing different residencies
8	Consequences of Residencies	Diversity opened eyes of an artist, deal with people makes you more social, develops writing	Positive and negative outcomes of participating in residencies	discussing the effects or outcomes of residencies
9	Criteria Resident/Artist	Choosing is underground based, quality feeling, chooses artists that have potential	Standards and criteria used to select artists for residencies	discussing the selection process for residencies
10	Development Artist	Understanding of music, influence on artistic development, leadership skills	Professional and personal development of artists during residencies	discussing artist growth and learning experiences
11	Limitations and Restrictions	Is autonomous but limited in time, freedom is a farce, freedom goes hand in hand with co-production	Restrictions and limitations faced by artists in residencies	discussing any constraints within residencies
12	Meaning of Artist Residency	View on musical projects, get in depth music info, no standard formula	Exploration of what artist residencies mean for artists and the art world	discussing the fundamental purpose of residencies
13	Misunderstandings of Residences from the Public	Expensive, lots of pressure on the artist, misconception of what organizing concerts is like	Common misconceptions about artist residencies among the general public	discussing public understanding of residencies
14	Motivation Programme Makers	Motivations are coded	Organizers reasons for establishing and maintaining artist residencies	discussing the motivations of residency organizers
15	Motivation Artists	Motivations are coded	Artists reasons for participating in residencies	discussing artists motivations for residencies
16	Gatekeeping and Intermediation in Residency Selection	Because he was asked, about certain conditions for the program, was thinking for the audience not herself	Discussing the conditions and decision-making processes involved in selecting artists for residencies	discussing the selection and gatekeeping aspects of residencies

17	Quality Signal	Residence gives visibility, stamp, recognition	Factors that signal the quality and reputation of a residency program	discussing quality assessments of residencies
18	Diversity in the urban music scene	Diversity policy opened eyes, concept is about diversity in genres, they want cross cultural things but its just a farce	Discussion on the implementation and reality of diversity policies in the urban music scene	discussing diversity policies and their actual impact or lack thereof