

Pictures on the cover:

Left corner up: Jessica Kiil,

Right corner up: Hannah Kvam

Left corner down: Haddy N'jie

Right corner down: Busi Ncube

Pictures from the internet

To my baby Xiluva

*May you never be a guest,
No matter where life takes you to.*

*A munhu i munhu hika
ya vanhu kuloni.¹*

Thank you!

Thank you to all those who have supported me through these two years of studying, especially to my beloved daughter, Hedda Xiluva, for her support, her pride in me, and her patience. Together we made it!

I want to especially thank my supervisor, Knut Kjeldstadli who has taught me lessons of humanism, humility and who has guided me through this journey. I highly appreciate the discussions we have had through the process. Without him, this study would have never been finished.

Thank you to Stan Hawkins, from the Department of Musicology, for guiding me on the definition this study, and for our insightful discussions.

I humbly thank my informants for their availability and enthusiasm.

Last but not least, I wish to thank my family, relatives, friends and colleagues, both in Norway, in Mozambique and elsewhere who have encouraged and assisted me in all imaginable manners.

¹ A Van'hu/Bantu philosophy (known as Wu mun'hu/ Ubuntu), according to which an individual exists because of the other people (community).

Index

Title	Page
Chapter 1: Are they there?	01
Introduction	01
Relevance of study	02
Background and choice of informants	03
Norway and Immigration – a Historical Perspective	07
Who is the immigrant?	08
Integration, Multiculturalism and Diversity	11
The Policies: Integration and Multiculturalism	12
Multiculturalism	13
Multiculturalism policy index	13
MCP index and Norway	15
Migrant Integration Policy Index (MIPEX)	16
MPC and MIPEX, a comparison	17
Multiculturalism or Diversity?	18
Immigration policies	19
Ethnicity	20
Female African Musician	
Who is African?	24
Popular Musicians	25
Positivism	26
Successful musicians	27
Gender and forms of capital	29
Methodology and sources	31
Summary of chapters	32
Chapter II: Music, institutions and programs	34
A look into existing bodies	34
Member based organizations	
Norwegian Musicians Union	36
Numbers and representation	39
Access to information about the organization	40
Membership as a form of capital	40
Exposure	41
Summarizing	41
Samspill International Music Network	42
Access to information about the organization	43
Membership as form of capital	43
Summarizing	45
Funding programs for musicians	

Arts Council Norway	46
Mosaikk program	47
Some numbers	50
Access to information	51
Is getting money from NK a form of capital?	51
Summarizing	52
Fund for sound and image	53
Access to information	53
Capital	53
Fund for performing artists	54
Access to information	55
Capital attached to FFUK grants?	55
Culture fund of Oslo municipality	56
Competitions	
Queen Sonja music competition	57
Information about the competition	58
Winning and capital	58
Princess Astrid music prize	58
Access to information	59
Winning and capital	59
Telenor Culture prize	59
Honor prize of the Norwegian Arts Council	60
Capital	60
Spellemanns prize	61
Summarizing	61
A change?	62
Grants	
The state grants for artists	63
Grants and capital	64
Events	64
Performances and capital	65
Festivals	
Oslo world music festival	66
Mela festival	66
Afrikan history week festival	66
Festival performance and capital	67
Institutions	
Rikskonsertene	68
Capital related to working with Rikskonsertene?	69
Conclusion	69
Chapter 3: Who are they	72
Busisiwe Ncube:	72
Personal background	72
Music	73
Music in Norway	73
Integration	74
On ethnicity and music	74
Gender – on being a woman	74
Interpreting Busi	75

Capital	76
A successful musician?	78
Jessica Kiil (LPJ/La petite Jessica)	79
Background	80
The beginning	82
Music in Norway	84
On career	85
Jobs	88
On codes	89
On Exoticism	89
Fitting	91
Building up a network	91
Interpreting Jessica Kiil	92
A successful musician?	96
Hannah Kvam	97
Origin	98
Music	99
I, Woman	100
The exotic element	100
Queendom: Production of an album	
Genre and market	100
Having an album	101
Funding	101
The industry	102
Touring and performance	102
On network	103
Market and quota programs	103
On acting in a production at Nasjonaltheatret	104
On outfit and exoticism	105
Finances	106
Reading Hannah Kvam	106
Capital	107
Exoticism	108
A successful musician?	108
Haddy N'jie	109
Identity	110
Music	110
Music industry	111
Quota system	112
Performances	113
Interpreting Haddy N'jie	114
Capital	115
Music and finances	116
The industry	116
Quota system and quality	116
A successful musician?	117
Chapter IV: Conclusion	
Information	123
Challenges, capital, threshold and dilemmas	124
Women, African and musicians – they are there!	126

Bibliography

Annex A: Table on Spellemanns prize

Annex B: Grants for Professional Artists

Annex C: Interview guide for informants

Annex D: Interview guide for people working with institutions

Foreword

In 2004, when I moved to Norway, from Mozambique, I had my life very well planned. I moved to Norway for family reunion, to my Norwegian.

We were both in our twenties, and had the future ahead of us. Being an independent working woman, I was sure the process of integration in Norway would be smooth. We calculated that it would take me about two years to get to learn the language, and work within culture projects. Besides, I was a very flexible hard working person, it would be easy. After all I spoke five languages and had lived and worked abroad before.

Once in Norway And despite my commitment, I was not feeling part of the society, especially when professionally. Was there any veiled discrimination?

At the same time, a social network was difficult for me to establish, both with Norwegians and Africans. I eventually changed strategies and through a volunteer work, I got a stimulating job with a festival. By then I had become a mother, whilst my marriage had deteriorated.

After 6 years of persistence as a musician in Norway I started to get doors opened. Sometimes, by the same people who had turned me off years before! I was astonished! I realized that it had taken me 7 years to learn the codes and the “who was who” in the music field in Norway.

If in one hand separation and rethinking of my life was allowing me to invest more in music in Norway, certainly knowing better the country at its rules, allowed me knock the “appropriate” doors, using the “correct” language, and through the “right” people.

This new context in which I rather suddenly found myself in was the foundation of the therapy post-divorce. Amidst my despair, there were my child and my music, keeping me alive, and giving me joy. The gigs started coming, and soon enough I was invited to share a cheaper facility for rehearsals, in a permanent basis. This got me thinking. I started wondering whether I was alone in such a situation. Whether there was a pattern. I looked around, searching for other women in my situation: who had moved to Norway as adults, who were working as musicians. That is how I came to choosing this theme for my master degree.

CHAPTER I: Are they there?

Introduction

This study is about presence of female musicians with African background in Norway (2000-2010), and their music careers. It focuses on gender and immigration/integration within music in Norway – and more concretely those of Africans. I think that it is important that Africans in the Diaspora themselves become active in the quest of understanding their social environment, and that they gain a voice. For me the uniqueness of this study lies on the fact that I am of African background, and am, therefore, studying an object that is familiar to me.

Starting questions included the following:

- 1) Whether there have been female musicians with African background in Norway?
If the answer is “yes”, then
- 2) Where have they been in terms of visibility?
- 3) How was the process of their integration into the mainstream music landscape?
- 4) Were there social, economical, emotional, institutional (and other) professional challenges specific to her, due to her background of immigrant and to her condition of a woman?
- 5) May main question is: *How did an African, especially a female musician, integrated into society as artists, and thus develop successful career?*²

The starting point was the assumption that a male music professional, naturally integrated to society by birth (being born from two ethnic Norwegian parents) had challenges that were different from those faced by a female counterpart, with a “natural”, maybe a biological connection with Africa, or another immigrant background. *Ethnic background and gender may have had an impact on an individual's career development in Norway.* It is this set of challenges that I intended to look closer at. I hope to find answers to these questions.

Gender element, social tags like “immigrant”, “ethnic minority”, and more concretely “African” are to be taken into account. It is important to underline the last tag “African”, as it seems to exist a pre-conceived image of “*Africa*” and “*African*” in Norway. A search on the newspapers, and an analyse of current in online debates on race and immigration in Norway (2000-2010) can give an idea of this statement.

The aim of this thesis is:

² Significant or successful career will be defined throughout this study according to the elements what are part of a music career. I have called these elements “criteria of success”.

i) To investigate into and to contribute to the understanding of the politics and dynamics of integration facing female musicians of African background, within a Norwegian context.

With this study I seek to contribute towards:

- a) Setting a focus on eventual dilemmas facing female artists with immigrant background to Norway
- b) A better understanding of the impact of the policies and programs of integration in Norway for musicians and artists in general, as well as to possibly come with contributions;
- c) A better understanding of cultural policies and programs and their impact on musicians with immigrant background.

Relevance

In my opinion this study is relevant as it brings up a relatively actual issue, which is the professional integration and unfolding of minorities groups into society, their challenges throughout the process and their visibility as role models. I think that it is important for individuals, especially the youth to see examples of success coming from people they can relate to. The population with immigrant background in Norway is augmenting, both by people moving into Norway and by birth. My hope is that the new generations, especially those who are born in Norway can develop their career from an equal point of start as the “ethnic” Norwegians.

By highlighting the challenges and successes that other women with African background have had, I hope to shed a light on to the world of the music industry and thus inspire the new comers to understand and play by the rules. This works also for those who move to Norway as adults.

Background and choice of informants

Norway is a changing society. Cross-border movements have increased in the past decades, which has had an impact on the homogeneity of society. This has brought challenges both for those who arrived to the communities, and those who initially constituted these communities. This study has a time span of 10 years, from 2000 to 2010. This time frame was conceived taking into account the fact that there have been changes in the country regarding visibility of immigrants, and respective increase on public and political debates on questions strictly related to immigration. There have

also been designed and implemented policies of immigration and of integration. The culture field was marked by the set of policies known as “*Kulturløftet*”.³

I am aware that this time span is very recent. This is history in the making, unfinished processes that are unfolding at the moment of this study. Like I said before, these processes are of my interest as they seem to be part of wider social changes related to people’s mobility, through which they move from their original communities, to newer countries where they settle, live, work, raise families and interact with others, including the local majorities. In Norway, academic thinking and policies adopted to meet these social changes have been multiculturalism and cultural diversity, which we I will present later. Consequences of immigration include challenges to traditional concepts as diverse as those of nation, professional opportunities, access to resources, and as a matter of fact, what people listen to.

The year of 2008 was denominated “year of cultural diversity”⁴ in Norway, inspired by Swedish *Mangkulturåret* in 2006; through this year activities and programs were promoted, aiming at safeguarding cultural diversity as a positive aspect of social development.⁵ Various forms of cultural and artistic presentations were promoted, as well as debates and projects were carried on, with the objective of stimulating a culturally diverse society in the country. Strengths and weaknesses of this program have been discussed in the report by Bente G Møller. One of the points that was raised was the limitation of this project in terms of duration. Projects implemented, series of concerts taken in into account were in most cases limited to the year 2008. There was a lack of continuity in massively promoting a culturally diverse Norway.

At the beginning I intended to have five female informants to this study. The universe of female musicians with African background seems to be a minority within minorities⁶, and hence the universe for selecting the informant was relatively limited. Of a list of 8 possible interviewees, I have collected four interviews. The process of reaching the interviewees was interesting on itself, as some people never answered the request through the email, nor the telephone calls. Two of the women worked with

³ It is a ten-years (2004-2014) Culture lifting policy in Norway. Kulturløftet is the government shared priorities for Norwegian cultural policy. Culture Promotion emphasizes cultural status as social and policy area. It is composed by 17 priority areas that are to give a big boost to Norwegian culture. By 2014, one percent of the state budget shall be allocated in culture. The Government's vision is for Norway to be a leading nation of culture that emphasizes culture in all parts of society. Culture minister Trond Giske was very committed to this policy.

⁴ Mangfoldsåret, in Norwegian.

⁵ Møller, Bente Guro, Rapport Med forbehold om endringer, Kultur og Kirke departement, 2009,pg 11.

⁶ I know 16 female musicians with African background in Norway, including myself.

managers. One of the managers answered saying that the artist was not interested, as she had participated in several studies about Black women musicians in Norway, nor had she time to participate; the other manager never emails, phone calls and short text messages (sms). More details about artists and contact will be seen in the introduction of chapter three. This process of getting female musicians to be my informants made me raise questions about the sense of African-ness among some artists with an immigrant background, and about the power that managers hold.

This thesis includes four interviews to an equal number of female informants with African background. All four consider themselves Africans, they *themselves* identify as Africans, even if only to a certain degree, for example as a result of having never lived in an African country. They also have in common the age element, they are all over 30 years old, and the fact that they have lived and worked in Norway. Each of them represents a type of woman in their relationship with Norway. While one was born in Norway, from a Norwegian mother and a Ghanaian father, one was born in Ethiopia and raised in Norway with her Norwegian family, another one moved to Norway without previous knowledge of the country, while the last one of them had been visiting Norway for almost ten years before she decided to settle in the country.

Busisiwe Ncube, from Zimbabwe, moved to Norway as an adult, to family reunion with her fiancé. Before that, she had been working as a musician, and even visiting Norway several times. By the time of the interview she worked as a musician 100%, touring and teaching. She represents the female musicians with African background who have a professional career prior to moving to Norway.

I propose to understand how Busisiwe entered the “Norwegian” music world as a permanent resident in the country, differently from her regular work visits to Norway. I have a theory according to which music landscape in Norway is divided in two: the Norwegian, high schooled professionals and b) the Norway based foreign musicians, who most of the time have no formal training in music. The last group tends to appeal to an audience that is interested in “*afrikansk*”, “*søramerikansk*”, “*indianermusikk*”, not no the public in general. Media may have a noticeable role in perpetuating these tags. The point is that there can be a question of tastes related to where the music roots are from, and whether it appeals to the mainstream audience in Norway.

What is interesting about some of the musicians with heritage from elsewhere than Norway, is the fact that previous to settling in Norway, they had well established careers, and in some cases, it was through work as musicians, that they got in contact

with Norway in the first place. It seems to be like they are overrepresented within the touring musicians, under the auspice of Rikskonsertene's program of exposing musics from the world to Norway.⁷ In other words, they may play a role of perpetuating the tag of ambassadors of the "exotic" (music).

I hope to be able to find out how encounter of Busisiwe and Norway was. Compared to her career before settling in Norway, how often does she perform? What have the challenges been? To analyze these questions I propose indicators of success, which will be introduced later.

Hannah Wozene Kvam, born in Ethiopia, raised in Norway, to a (white) Norwegian family. Stage comedian, singer, columnist, slum poet. Member of Queendom group, which released the first album in April 2012. Hanna represented the generation that being of two African parents, born in an African country, were raised in Norway by two Norwegian parents, for example through adoption.

Hannah was interviewed as herself, but sometimes she became the voice of Queendom, especially when it came to their common experiences as a female arts collective. I chose to only have her from the collective for fear of making this study one that is focused more on Queendom than on the individual experience. However I do hope that this collective will soon get their history studied written and published.

Jessica Kiil⁸, from Congo, moved to Norway as by the age of 20. She sings, and has released four albums, recorded several videos. She has had to keep side jobs in order to make ends meet. At the time of the interview Jessica lived in the west side of Oslo, where the wealthy and maybe most conservative people live. She has had several accounts of racism from the streets of Oslo, which were broadly documented by the press⁹.

As a single mother of three children, I propose a close-in look to her challenges. What professional network did she count on as a mother and an Artist? How did she experience the press of being "exotic" in order to be exposed as a musician? Jessica represents the female artist who has young children to raise, bills to pay and a music

⁷ Although numbers were not available at Rikskonsertene, that would discriminate whether the world musician touring schools under their program is based or not in the country, most African musicians I spoke with during the process of this study, had at one time or another taken part in these tours.

⁸ Has since our last interview registered back her family name. This is relevant as it takes us to the question of (re)claiming identity.

⁹ For example at <http://www.nrk.no/nyheter/norge/1.7911933>

career to follow. She may also represent the young women who first discover their talent and have to learn the rules of the business in order to make it as musicians. Again we will borrow from the indicators of success that we will present further.

Haddy N'jie Born in 1979, she is a singer, guitarist, newspaper columnist and TV producer/presenter. Born from a Norwegian mother and a Gambian father, she grew up in Oslo.

She represents the artists that have both African and Norwegian heritage. How did she articulate these two cultural identities? Further, it is interesting to see how she considers music a side career, as she is a fulltime journalist.

Again indicators of success will tell us more the development of her career.

Norway and immigration – a historical perspective

Although the presence of Africans in Norway can be dated 400 years back¹⁰, it is the modern times migration that has been our focus, and it is in this modern times that migration to Norway has increased in terms of numbers and national representation.

According to historian Knut Kjeldstadli¹¹, modern times migration to Norway can be divided into three waves that sometimes overlap each other:

a) 1960-1975, when Norwegian borders were opened for foreign labour until this migration wave was stopped through legislation: Male individuals are the majority of these labour migrants. African countries of origin of labour migrants to Norway include citizens from Gambia, Ghana, Cape Verde.¹²

b) 1975 to today, when borders of the country were closed for labour migrants. Although initially this closure of the borders was meant to be for one year, it was extended, and eventually made permanent. On the other side migration to Norway allowed for international students who eventually established themselves in the country after conclusion of studies, for specialized labour, as well as for labour migrants from the European Economic Area (EEA)¹³ to settle in the country. At this time, as the country opened for family reunion, and as a consequence, Norway saw a

¹⁰ Yacoub Cisse, interview, 14.09. 2011, Oslo.

¹¹ Kjeldstadli, K (ed) 2003

¹² A few political exile seekers from African countries arrive in this time.

¹³ Det Europeisk Økonomisk Samarbejdsområde, (EØS) in Norwegian is an economic area comprising the 27 states members of the European Union and Iceland, Liechtenstein and Norway.

growing number of female individuals coming to the country, on the ground of family reunion. Here we include female migrants (and male, obviously) coming to marry Norwegian citizens. Examples of family reunion between foreign citizens and Norwegians within music can African-American world class singers Anne Brown (1912-2009) and Ruth Ann Reese ((1921-1990), who established themselves in Norway and married Norwegian citizens.

c) Around 1980 to today, where a growing number of refugees and exile seekers, reach Norway. From Africa, the major groups of refugees and asylum seekers come from Somalia,¹⁴ Ethiopia, Eritrea, Burundi, South Africa and Uganda. The direct effect of this wave was the establishment of larger groups of people with a common background (language, history, culture, etc), which in a way enabled them to become visible, though not always positively.

Who is the immigrant?

Defining “immigrant” in Norway has always been problematic. In one hand there are those who are physically alike the Norwegians, and whom their next generation may not bear any visible traces of their coming from another culture, while on the other hand there are those who are raised by two Norwegian parents, and therefore identify with the Norwegian culture, but do have a physical traces that are different from that of their Norwegian parents, as for example skin color.

Up to 1993 Statistics Norway (SSB) defined immigrants as a) persons born abroad and b) foreign citizens. Thus, children who were born abroad to Norwegian parents were considered to be immigrants. So were the children adopted by Norwegian families. At the same time, children were born in Norway to foreign-born parents were omitted in this group. This last one would not be a major problem except that, as the group of children born to foreign parents grew up in age and in numbers there was a visible need to address the concrete challenges the group had in terms of participation in society. While their challenges were no longer the same as those of their immigrated parents, they had specific challenges different from those facing their peers born from Norwegian parents. In other words, in creating a definition of immigrant based on citizenship, all those of a foreign descent, yet born in Norway were left out, as they gradually were becoming Norwegians citizens.

¹⁴http://www.regjeringen.no/upload/AID/publikasjoner/rapporter_og_planer/2009/R_somaliere_i_Norge.pdf (13.05.2012)

The shortcomings of both "foreign nationals" and "foreign-born" led to the parents' country of birth to be included in the definition of immigrants. In 1994, SSB published a standard for immigrant classification.¹⁵ This standard defines that the Immigrant population included persons with two foreign-born parents. The immigrant population included first-generation immigrants, who have physically moved and settled in Norway, and a second-generation immigrants, who were born in Norway of two foreign-born parents.

However, in the year of 2004, newer definitions were adopted, in order to be even more inclusive. According to Statistics Norway¹⁶ *innvandrerbefolkning* (immigrant population) is juridically considered to be related to citizenship. The problem with this definition of immigrant population surges then when a significant percentage of people who bear a different citizenship than Norwegian acquire the Norwegian citizenship, they may not be considered immigrants any longer. However their experience as comers to Norway in this case, would possibly still be related to their moving to the country from another place. Since the year 2004, SSB proposes two definitions that is more inclusive.

a) First generation immigrants, *førstegenerasjonsinnvandrere*: Are those people born abroad with two foreign-born parents. First generation immigrants have at one time immigrated to Norway. Persons born in Norway of two foreign-born parents are persons born in Norway of two parents born abroad (*norskefødte a to utenlandske foreldre*), who also has four grandparents born abroad. At this point, the immigrant population is the sum of the two preceding groups, and includes people who have two foreign-born parents, or more precisely: People with no parent or grandparent who was born in Norway. Immigrant population thus includes first-generation immigrants and persons born in Norway of two foreign-born parents.

b) Persons (or people) with immigrant background (*personner med innvandrerbakgrunn*) is a definition that includes a larger group of people than the previous. This category includes

- First generation immigrants without Norwegian background
- Persons born in Norway of two foreign-born parents
- Foreign Adoptions

¹⁵ Statistics Norway, 1994.

¹⁶ Statistikk Sentralbyrå, or SSB in Norwegian

- Foreign-born with one Norwegian-born parent
- Norwegian-born with one foreign-born parent
- Birth Abroad of Norwegian-born parents

This last immigrant category refers to various definitions of persons with immigration background. Besides the groups mentioned under "Immigrants" there are "people without immigration", who also constitute a group. The country of birth is mainly maternal residence at the person's birth. Country background is individual, although sometimes can be mother, or father's birth country as well. Persons without immigration background have only Norway as their background country. When both parents are born abroad, they are in most cases born in the same country. In cases where parents have different native country, it is thus mother's country of birth that is taken into account¹⁷.

According to the Central Bureau for Statistics in Norway¹⁸, the presence of immigrants in the country has raised in numbers during the period 1970-2010. In the year of 1977 Norway was affirmed as an immigration country, with 6600 people establishing in the country. In January the immigrant population was 59 200 people (1,5% of total population); by January of 1990, the immigrant population was of 168 000 people (4% of total population in Norway).

Since this thesis focuses on African women who are considered to be African based on their individual acknowledgement of it (and independently of the degree of their "African-ness" in terms of cultural heritage), the definition of immigrant population falls outside of this work. It is the definition of Immigrant population that is relevant for this thesis. This is because it includes those who fell African even if they a) were not born in an African country, but in Norway, and those who b) may have been born in an African country, but were raised in Norway by Norwegian parents, and yet their looks and other characteristics have set them under the light of the majority, as part of a minority. These are the cases of Haddy N'jie and Hannah Kvam, respectively.

Table 1.1 people with immigrant background in Norway 2000-2010

Year	People of immigrant background
------	--------------------------------

¹⁷ 2002, pg 9.

¹⁸ <http://www.ssb.no/innvandring/> 12.05.2012

2001	505 868
2003	574 609
2006	628 659
2008	716 967
2009	774 044
2010	826 394

Source: Statistics Norway

We can see that numbers of immigrants raise during the ten years of this study (2000-2010), as well as the percentage they represent. Although there were not found numbers that focused specifically in African artists, especially female, and which could show how this group may have behaved in terms of migrating to Norway. But I suppose that as the communities grow, the more artists will be found, both through immigration as in moving and establishing in Norway and among those who are born of African parents, are raised in Norway, and choose to pursuit a career within arts and music.

Integration, multiculturalism and diversity

Since the end of the decade of 1970 and the beginning of 1980's, the wave of immigration to Norway intensified. According to the report *Innvandring og innvandrere 2010*¹⁹ numbers of people who immigrated to Norway and people born from foreign-born parents in Norway at the beginning of year 2010 were of 460 000 immigrants (almost 9,5 % of total population of Norway), plus 93 000 Norway born people with two immigrant parents. All together, there were around 550 000 people immigrant people (11% of the total population of Norway)²⁰. As we saw ahead, these numbers are not inclusive, as they are only the sum of those a) who are born abroad of foreign parents and b) those born in Norway to two foreign parents. It does not include those who have only one foreign parent (and another Norwegian), nor those who are born abroad but raised by Norwegian parents among others. In other words the numbers do not reflect the entire population with immigrant background.

Table 2.1: Immigrant population in Norway, years 2000, 2004 and 2010.

Year	Those who were born in another country	Born in Norway from immigrant parent(s)	Total	Percentage
-------------	---	--	--------------	-------------------

¹⁹ Henriksen, K, Lars Østby og Dag Ellingsen (red.), 2010

²⁰ Idem, pg 10.

2000	N/A*	N/A	282000	6,6 %
2004	289 000		348940	Ca 8%
2010	460 000	93 000	553000	Ca 11%

Source: Statistics Norway.

* Not available

The table above shows the tendency of increasing of immigration to Norway. I have chosen to include those of people born to two foreign born parents, as it also is relevant for this study, keeping in mind the fact that the artists we will interview in chapter three who may not be born in Norway, from foreign parents. It is relevant to see that numbers of individuals born in the country from foreign parents have are also in the rise. This is relevant, in my point of view, because this increasing group of people do or will have develop in a different context than that of their parents, and their requirements as well as terms regarding their identity, their rights and obligations as citizen will be questioned from a different angle than that of their parents.

In my opinion, this wave of immigration and establishing in the country has to be met by policies that make the transition as easy as possible, so that new residents can grow and develop not as “the others” but as citizens with obligations and rights. For our group that this study is focusing on, it is relevant to understand whether there are legal instruments and programs that make this merging possible, to the extent that African female professionals in music can develop their careers under the same terms as their Norwegian counterparts.

We will next see the policies that stimulate integration and absorption of peoples with immigrant background into society in Norway.

The policies: integration and multiculturalism

According to the White Paper Nr. 49 (2003-2004) under the title “Diversity through inclusion and participation - Responsibility, freedom, government” there is a differentiation between an integration policy²¹ and a policy of diversity.²² While the Integration policy is aimed at people who have immigrated and aims at making possible that "immigrants will be able to participate in society and to provide for themselves as far as possible";²³ Diversity policy is aimed at the entire population:

²¹ Integreringspolitikk

²² Mangfoldspolitik

²³ White Note nr 49, 2003-2004, pg 34

immigrants, their descendants and the majority population. The diversity policy through inclusion and participation has a broader perspective and is aimed at all citizens in the community. In other words, these are the two main instruments that aim at a society where new comers and their descendents function in Norway as part of the Norwegian society and according to the laws and principles that guide the country. These policies and their differentiation are relevant for this study as one of them can directly influence the integration of artists who moved to Norway as adults, as in the case of Busisiwe Ncube²⁴. On the other hand, the positive implementation of policies of diversity can affect positively artists who grew up in Norway, from one or two foreign parents, who despite the growth in terms of group, are a numeric minority. This is the case of Hannah Kvam²⁵, who was raised in Norway, studied in the country, and yet has a background of another country than Norway.

Multiculturalism

The White Paper nr 49 (2003-2004), by the Ministry of Local Government and Labour states that Norway is often referred to as a multicultural society. This is in the sense that people have always been composed by elements with different cultural heritage from one another. However, the modern times call for a closer look into society, and to the concepts related to it. For if Norway, for instance has been always been multicultural, the new nations marked by immigration (to which Norway is part), develop a newer face, more complex, more diverse, with people bringing their own cultural manifestations to the “new home”.

According to the White Paper, the Norwegian Government acknowledges that in one hand Norway has always been a multicultural society, but haw now become even more multicultural, due to newer waves of immigration. The multicultural society as a concept can also be used to describe a society that pursues a policy that has multi-cultural aims. This is often called multiculturalism. Linguistic and cultural and religious rights of indigenous peoples and national minorities, respect and active support for minorities as well as a basic positive and encouraging attitude toward cultural differences are values that are promoted in a multicultural society.

Multiculturalism policy index (MCP)

²⁴ Chapter 3.

²⁵ Chapter 4.

I here bring an instrument that designed to measure and to monitor the implementation of policies of multiculturalism. The aim is to see to what extent policy makers are responding to the new realities of the countries, of people from other countries are establishing themselves, making it their home, working there and paying taxes, expecting from it the same rights as those of the people who are from that country, and who share the physical cultural and historical heritage of the majority. I intend to see to what extent Norway has adopted policies for multiculturalism and to what extent they have been are implemented.

MCP index is a scholarly research project by the University of Queens in Canada, consisting on monitoring 21 western democracies on their multiculturalism. The project is designed to provide information about multiculturalism policies in a standardized format that aids comparative research and contributes to the understanding of state-minority relations. However, the comparative element is not relevant at this point, as we just intend to understand whether policies for multiculturalism are there, and if yes, which ones; we also intend to understand the extent to which these policies have been implemented throughout the time span we are studying. It helps us understand the process of becoming a multicultural society in the Norwegian context, throughout the years. The project provides an index at three points in time - 1980, 2000, 2010 – and for three types of minorities: one index relating to immigrant groups, one relating to historic national minorities, and one relating to indigenous peoples²⁶. What is relevant for us is the index related to immigrant groups, as it will, in a compared context, help us understand where does Norway stand. In turn, this exercise will enable us to situate Norway among the international migratory movement, and understand how much has been done in the field of multiculturalism policies, by the Norwegian government and implementing bodies.

Eight policies and their implementation are analyzed and presented in a table. They show which countries are more open, and which are not, to multiculturalism:

1. Constitutional, legislative or parliamentary affirmation of multiculturalism;
2. The adoption of multiculturalism in school curriculum;
3. The inclusion of ethnic representation/sensitivity in the mandate of public media or media licensing;

²⁶ <http://www.queensu.ca/mcp/index.html>, last visited 26.08.2012

4. Exemptions from dress-codes, Sunday-closing legislation etc;
5. Allowing dual citizenship.
6. The funding of bilingual education or mother-tongue instruction;
7. Funding for ethnic organizations to support culture;
8. Affirmative action for disadvantaged immigrant groups.

MCP index and Norway

Looking at the table 3.1 below, we can see that Norway scores 3,5 out of 8 points for 2010, and zero (0,0) for the two previous years studied²⁷.

As we can see, Norway scores relatively low (3,5) in terms of legislation and implementation of laws on multiculturalism, even by the year 2010. It is however not so bad, considering that according to the research, 0-3 is low, 3.5-5.5 is significant, while 6-8 is strong. In Scandinavia, Norway is in between, for while Finland scores 6, and Sweden 7, Denmark scores 0 by 2010. In a global perspective, it is Australia who has the highest indicators of multiculturalism policies embracement with 8, followed by Canada with 7.5 in 2010²⁸.

MCP index, Norway (1980, 2000, 2010)

Policy	Year 1980	Year 2000	Year 2010
Affirmation of multiculturalism	0	0	0
Multiculturalism in schools curriculum	0	0	0.5
Multiculturalism in media mandates/licensing	0	0	0
Exemptions from dress codes	0	0	0.5
Dual citizenship	0	0	0
Funding for ethnic org to support culture	0	0	1
Funding of bilingual education	0	0	1
Affirmative actions	0	0	0.5
Total points	0	0	3.5

Source: <http://www.queensu.ca/mcp/immigrant/evidence/Norway.html>

0 = Non existing policy

0,5 = Partially existing policy, partially implemented; or existing police but not implemented

1 = Existing and implemented police

In an international perspective, this index shows that Norway has not a specific policy towards a multicultural society. According to the table, policies of affirmative actions for disadvantaged immigrant groups, exemptions from dress-codes, Sunday-closing legislation and of the adoption of multiculturalism in school curriculum are existing

²⁷ Table nr 1. MPC index, Norway: 1980, 2000 2010.

²⁸ http://www.queensu.ca/mcp/immigrant/table/Immigrant_Minorities_Table1.pdf last visited 26.08.2012

policies that are not implemented, or existing policies that are just partially implemented; Here Norway scores 0,5 points for each, meaning exactly what we just said (partially existing or partially implemented policies).

Out of a total of eight, two policies are approved and implemented, namely the funding of bi-lingual education, and the funding of ethnic organizations to support cultural activities. The final three are not legislated nor approved at all. Here the country scores 0,0 point. So, out of eight (8,0) points, Norway scores 3,5 in the Multiculturalism Policy Index by the year of 2010. Considering that in 2000 Norway had scored 0 points, I see that the country has moved towards multiculturalism, but it can be better.

Migrant Integration Policy Index (MIPEX)

MIPEX measures integration policies in all European Union Member States plus Norway, Switzerland, Canada and the USA up to 31 May 2010. Using 148 policy indicators MIPEX creates a multi-dimensional picture of migrants' opportunities to participate in society by assessing governments' commitment to integration. By measuring policies and their implementation MIPEX reveals whether all residents are guaranteed equal rights, responsibilities and opportunities.

MIPEX can be used to analyze seven policy areas which shape a legally resident third-country national's journey to full citizenship. Additionally, the MIPEX examines how policies compare against the standard of equal rights and responsibilities for migrants. Reveals a given country's policies rank compared with other countries, does a balance in terms of whether policies are getting better or worse over time, and be used to assess new laws and proposals for specific countries. The policy areas analyzed through MIPEX are 1)Labor market mobility, 2)family reunion, 3)Education, 4)Political participation, 5)Long term residence, 6)access to nationality and 7) anti-discrimination.

According to MIPEX III, which shows the reading up to May 2010, Norway is one of top ten countries in terms of integration policies in the 31 countries (which are the 27 countries members of the European Union, plus Norway, Switzerland, Canada and USA. Sweden is on top, with 83% of 100%, Norway is in place nr 8, with 63%, Denmark scores 53% and Latvia, at the bottom of the list, scores 31%.

According to this index, Norway is a leading migration country within Europe

and USA and Canada, when it comes to policies of political participation, where the level of equality policies. It is below average on citizenship acquisition policies, as it does not accept double citizenship, and on enforcing discrimination law.

Table 4.1: Migration Integration Policy Index iii (2010)

Policy	Percentage MIPEX III (2010)	Percentage MIPEX II (2007)
Labour market	73 %	76%
Family reunion	86%	72%
Education	63%	n/a*
Political participation	94%	n/a
long term residence	61%	n/a
Access to nationality	41%	n/a
Anti-discrimination	59%	n/a
Average Norway	68%	N/A

Source: Migrant Policy Index III

* = Not available

MPC and MIPEX, a comparison

While MPC measures the level of legislation and implementation of multicultural policies in the 21 most developed countries, MIPEX measures legislation and implementation of migrant integration in the European Union members (27 countries), independently of their development status, plus Norway, Switzerland, Canada and United States.

MPC measures eight policies; MIPEX measures seven. Of these, two are included in both indexes: dual citizenship, and bilingual education.

While MPC reading place Norway among the average countries when it comes to multicultural policies, MIPEX places Norway among the top ten, except regarding dual citizenship (which Norway does not allow) and policies of anti-discrimination. Here Norway scores 41 and 59% respectively.²⁹ Among the top ten countries, Norway is number seven, between Denmark and Finland.

These two readings, although different are not contradictory, they read different policies. Where they coincide, they both refer to the challenges Norway faces, especially when it comes to the dual citizenship question.

²⁹ Migrant Integration Policy Index III, 2010, pg 151

As a way of a conclusion, I can say that there are different instruments that measure a country's health in terms of legislation and implementation. The two indexes above read different aspects of legislation and implementation regarding immigration, integration and multiculturalism. By comparing Norway to other countries they facilitate a contextualized reading, which is important, as migration is a global, not individual phenomenon.

Multiculturalism or cultural diversity?

At this point I find it relevant to look into the different forms of absorbing the foreigners that are based in the country. The government has created and implemented policies, which are still to be evaluated in terms of their accuracy.

I bring forth the concepts of multiculturalism) *versus* cultural diversity since they have been used with a certain frequency in the official discourse about immigrants and integration. Multiculturalism was replaced by cultural diversity. Why?

The concept of diversity was introduced as a new perspective of the integration policy context in Report. No. 49.³⁰ Diversity through inclusion and participation. *Mangfold* is the Norwegian translation of "diversity" and refers both to the diversity resulting from immigration, and the diversity that comes of individualization and differentiation of values and ways of life in general. These are both characteristics of a complex society as Norway is becoming, as a result of more flexible borders, a higher immigration population, as well as globalization in general, I would say. *Mangfold* is widely used in cultural context *kulturelle mangfold*, cultural diversity. As a matter of fact, the year of 2008 was the year of cultural diversity in Norway. For more details you can read the report on this *Mangfoldsåret*³¹.

In other words, while multiculturalism calls for the pacific co-existence of different cultures, side by side, cultural diversity appeals to a society where these different cultures interact with one another. In my opinion, it is such a society that Norway ought to strive to become, where differences don't just co-exist, but interact for the common interest. In the case of female African musicians, the challenges would be how to ultimately interact with the wide audience, instead of just performing for "Africans", or "organisations that work for the interest of Africans", for instance.

³⁰ 2003-2004

³¹ Bente Møller, 2009: Kultur og kirke departementet

Summarizing: critiques of multiculturalism accuse it of not being an inclusive policy, as it focus on the separate existence of different cultures, however tolerant. It promotes an acceptance of the different without interfering, nor getting to know each other, while cultural diversity stands for a society consisting by different cultures living together, where different people learn about each other, and open themselves for each other, learning and respecting what makes the other different.

Immigration policies

Let us now focus on the topic of this work and the history of immigration to Norway, and look into the policies of immigration in Norway. It was said earlier that politicians have faced challenges, not only to regulate the numbers of incoming people, but as well as to guide the meeting between Norwegians and their new coming landmen. We will here focus a little on relevant policies that directly affect our target group, female, or African, or Musicians, or all in one.

In my point of view, the most important policy affecting potential migrant women in general, with no focus to their origin nor qualifications, is the policy according to which people could apply for residence in Norway for the purpose of family reunion. It becomes relevant for women, as according to SSB, seven out of ten who immigrated to Norway for family reunion are women³². In addition to the women coming for family reunion, there has been a visible increase on numbers of women coming from Poland and Sweden, for work. However these are not part of the principal object of this thesis, which are women with African background.

There are not specific policies regarding the immigration of Africans in Norway. There are, however, follow ups and studies to contribute to a better integration of the Somali community, due to specific challenges faced by this community in terms of integration³³. These studies are not directly related to African female musicians in Norway, but are relevant for the understanding the generalised challenges facing Africans and other immigrant groups in Norway, considering that the initial migrants have children born and raised in Norway who are to develop their careers in the country. Furthermore, Africans in Norway are overrepresented in unemployment statistics. This is an indicator that there must be specific challenges or Africans in

³² Henriksen, K, 2010, pg 5.

³³ http://www.regjeringen.no/upload/AID/publikasjoner/rapporter_og_planer/2009/R_somaliere_i_Norge.pdf
(13.05.2012)

Norway than for other groups. According to social anthropologist Thomas Eriksen Hylland, the response of the majority to the new comers will determine the way the newcomers will integrate or not. Hence, it is important that Norway understand the challenges of specific groups, in order to create conditions which can facilitate the integration and better functioning of those moving in to Norway.

And the next important policies for female musicians with a foreign background are related to work and to the integration process.

On work related policies that are relevant for female musicians with a foreign background and more specifically regarding musicians Tjelmeland affirms that immigration – and employment – of musicians in general, independently of race or origin, was subject of regulations, in order to preserve the tight market during the 50-70's. Take the example of Tromsø town, in the north of Norway. Statistics show a significant increase of number of foreign musicians working in Norway, despite the regulations. These numbers fall around 1975³⁴.

In the field of music, there have been female musicians with African, African American, and Caribbean background who came to Norway whether specifically for work purposes, or for family reunion. An example is opera singer Anne Brown, who settled in Oslo in 1948, after marrying skier Thorleif Schjelderup.

In other words, Africans can not be work migrants in Norway, unless they are based in EEA countries. However Africans can come under other arrangements, such as UN refugees programs, family reunion – to Norwegian citizens or to a refugee family member, asylum seekers, as students who can stay in Norway after the studies, or under a specialist quota, where African specialists are also included.

Ethnicity

According to sociologist and migration researches Stephen Castles³⁵, in their condition as immigrants, people tend to search for a sense of “collective consciousness or feeling of being a community, based on a belief in shared language, traditions, religion, history and experiences”.³⁶ Taking into account this statement, it is possible to argue that when looking for forms that can give them a certain degree of a collective consciousness, a sense of belonging and identity, as way of facing the

³⁴ Tjelmeland in Kjeldstadli 2003, pg 87-89.

³⁵ Castles S & Miller M (ed), 2003

³⁶ Castles, S & Miller M (ed), 2003, pg 33

hostility and difficulties coming from the host community, that is when those with an African background embrace a certain ethnic identity, in this case, their *African-ness*.

“Ethnicity” is a word that is often connected to peoples from different origin places than that of the majority in a society. However, it is not always clear what this word means. In the Norwegian context we often hear or read about the “Etnisk norsk” *versus* “Etnisk bakgrunn”³⁷

Norwegian social anthropologists have discussed ethnicity for decades. As sciences develop, so do concepts change.

Fredrik Barth refers that initially in the discipline of social anthropology, opposes to the traditional definition of ethnicity as related to socio-cultural aspects within a society; according to him, there are aggregates of people that who share a common culture, and are separated geographically from the . These aggregates of people are the ethnic groups³⁸. Elements that are not stable, instead are linked to interests of the group. These elements may fluctuate, do not play a role, until there are interests from the individuals. Example between Swedish and Norwegians. It only becomes relevant and necessary to define them as two different groups when there are interests involved in this defining. Otherwise, they can be seen as one group. These boundaries are flexible, according to interests. and hence to boundaries, to a common culture and to a differentiation from a majority. In my opinion, Barth’s definition sets the aggregation of people into a group as crucial for it to be considered a ethnic unit. Ethnic unit is not a stabile essence, it is intrinsically related to relationships and interests and therefore it can be important for an individual to belong to a given group for a given time span or situation, and in another situations it may not be relevant nor convenient, The ethnic unit can to draw borders according to interests.. According to my understanding, Barth explains that the individual is bound to certain people at a given time according to certain interests. The individual chooses strategies and associations that will promote his or her interests. The author does run away from the common idea of ethnic as related to cultural elements, such as language, gastronomy and so on, and focus on a social organization instead. According to him, individuals can acquire such elements from the other groups they interact with, according to circumstances and their own interest. This is to say that these social organizations are not unchangeable, their solidity depends on particular circumstances of historical, social,

³⁷ “Ethnic Norwegian” *versus* “Ethnic background”

³⁸ Barth, F pg 09, 1969.

economical and political nature. In the case of a change in these circumstances, a change on ethnic groups also is possible. In other words, and in our situation, Ethiopian, Gambian, Congolese and Zimbabwean women in Norway, each from a specific country do identify themselves as Africans. According to Barth's theory, these women may have not had to use the tag of Africans, had they not lived in Norway, and had they not felt the need to unite under this common flag. There are interests that have made them coincide under this umbrella. The same can be said about the members of Afrikan Youth in Norway, as, according to the movements history, it was founded by a group of young people who felt that there was a need for such an organisation. It congregates youth who have something in common, and which is beyond their countries of origin, or those of their parents.

At the same time, this definition by Barth can raise certain questions. If ethnicity is based on common interests, how can we explain for example the deep sense of belonging manifested through shared cultural elements as the food and the dancing?

Ahead, Barth proposes a definition that is more flexible, where elements culture (language, territory, network) can and are being bent according to circumstances (geographic, historical, resources, economic), and where specific groups of people interact with others, and without losing their essence, as themselves, and as well in term they communicate with other groups, they may let go of some of their original features, without losing their sense of belonging to a or b ethnic group.

I find Barth's definition very interesting. For while groups are normally named according to their origin, it is true that once in a new environment, these groups may be dissolved, and their elements re-absorbed by existing groups, or newer groups may be created, groups that are not necessarily based on background of their elements (for instance country of origin of the members), but more on common interests (dance, courses, music and so on). An observation on Barth's theory is that it focuses in rural communities, however an exercise of transposing it to urban contexts, we can see that it corresponds to current situations. Critique to Barth questions how he can not explain the strength of the bond to the group. It may be that he undermines a certain continuity and a power to reproduce ethnicity. However, in my opinion, his concept of a "mobile" ethnicity can be useful when it comes to finding a community that accepts you, schemes for quota, distribution of grants and other.

By the time the third wave of immigration has reached Norway, Hylland Eriksen analyses ethnicity and nationalism³⁹.

For us it is important the reference to the migratory wave to Norway, as it signifies that Norwegians may have found themselves living side to side with persons very different culturally (language, skin colour, habits, etc), and that Norway may have had to face challenges in this process.

Ethnic groups different from the ones known before start to permeate the Norwegian society, and it becomes natural to try and understand the process. We no longer study cases far away, but rather cases within the same society we live in. This must have been a change in the social anthropology of the decades 1960-1980 in Norway.

Back to Eriksen⁴⁰, he considers ethnicity as a phenomenon that is related to the relationship between groups that consider themselves – and are considered by others, to be culturally distinctive⁴¹. He furthermore identifies four types of "ethnicities", of which, only the first seems relevant for our discussion. This is the "urban ethnic minorities". According to him, this category includes those who have a past of immigration to the current place where they are located. They may share problems of racism, ethnic discrimination from the host community, as well as issues related to identity and management of cultural change.⁴² Comparing this definition to the one presented by Barth, I can see that the main difference is Eriksen's focus on the social context or physical space that creates the group and its characteristics. Also is the capacity of the society receiver of creating conditions that will help determine how the minority will behave, whereas Barth defines these groups as geographical groups that are already established somewhere. While for Barth these groups are formed, and may change according to circumstances, for Eriksen, these groups are formed as a consequence of a change on their geographic space (migration, and a consequent search of fitting).

On his side, Steven Castles, an Australian social scientist focuses more on the receiving society, as the active machine to influence the formation of the "ethnicities" within it.⁴³ According to him, "the migratory process works in a similar way in all

³⁹ Eriksen, T: 1993

⁴¹ Idem, pg4

⁴² ibid, pg.5

⁴³ Castles (ed), 2003, pg 14.

countries, with respect to chain migration and settlement (...) The main differences are to be found in state policies on immigration, settlement, citizenship and cultural pluralism.”⁴⁴ This is to say in other words that “ethnicity” will in a significant degree be defined by how the host society sees the new comers. Hence there can be *ethnic communities* (seen as part of a multicultural society) and *ethnic minorities* (whose presence is widely undesirable and divisive)⁴⁵.

These new comers bring with them a set of values that can be others than economical. These values can be in terms of academic training, a network, a family title and so on. This is what Pierre Bourdieu called “forms of capital” as we will see further in the coming chapter. So far, we can say is that Capital and Ethnicity seem to be concepts that vary enormous according to the community where they are used, the historical context of the group using them, and the interaction this same group has with others, of new settlers, new comers, or local communities.

In this context, both concepts will be questioned according to the need to define the relationship between female musicians with an African background, and the Norwegian society and system as a whole.

Female African musician

Who is African?

We ought to agree on one point: who is the African Female Musician? This dissertation focus upon one concrete group of people in Norway, and there is a need to define them, first as *African*. Initially, the object of this dissertation was broader, including, i) those born and raised in a given African country, who moved to Norway as adults; ii) those who were born from African parents, be it in Africa or in Norway; iii) those who were born by one Norwegian parent and another from Africa, and iv) those who may have been born in a third country, but live in Norway, and have a strong sense of belonging to the African Diaspora⁴⁶.

In ”African Diasporas: a musicological perspective, editor Ingrid Monson discusses ”Diaspora” as a term which definition starts with dispersion, exile, migration, and then the continuing experience of racial oppression. It is related to

⁴⁴ Idem, pg 220.

⁴⁵ Idem, pg 32.

⁴⁶ Diaspora as in the sense of being far from the motherland, and a strong desire to return. In this case, to African

transnational identities and ideologies,⁴⁷ and we add, the longing to return "home". Here we can problematize this "longing to return", for as Gilroy points "all roads do not point to Africa"⁴⁸. It is true, during the initial stage of this work, one artist expressed that she, by no means felt "African". She was French-Norwegian, and only her father was from an African country. In my opinion, this example confirms Gilroy's finding that not always people in the Diaspora long for "returning" to Africa.

But back to our study, there was a decision to focus on four examples of African Female Musicians. 1) One was born and raised in an African country. She had a career as a musician before settling in Norway, where she came to reunite with her fiancée; 2) Born in an African country, but raised in Norway, by a ethnic Norwegian family; 3) Born in an African country, moved to Norway at the age of 20 years old; 4) Born and raised in Norway by one Norwegian parent (and one foreign). They all have in common the fact that they *feel* African, whether due to their daily experience in their encounter with ethnic Norwegians (let us not forget that they have dark skin color), or due to their own convictions and identity. They also fall into the category of *persons with immigrant background* discussed earlier. I would have liked to include one more woman, one who was raised in Norway by African parents. As mentioned before, this was not possible.

Summing up, we hereby define *female African musician* as *a woman born from at least one African parent, who identify herself as completely or partially African, and who has a relatively successful music career.*

Popular musicians

The field of popular music studies is relatively new. Popular music is basically understood as the opposite to classical or art music. Richard Middleton has, in his "Studying Popular Music"⁴⁹ proposed a definition of the term. He says that Popular can be seen as "vulgar, common" in a depreciative focus; but in the other hand, it can be seen as what "belongs to the people", legitimate.⁵⁰

The reason why it becomes relevant for this work to understand what is popular music, is because this is a study on female musicians who produce popular music and

⁴⁷ Monson 2003, pg 91

⁴⁸ Monson 2003, pg7, citing Beorn, Jacqueline 1998:, pg93.

⁴⁹ Middleton, R, 1990.

⁵⁰ Idem, pg 3

its diverse subgenres. Their styles are from reggae pop to pop, afro, and maybe jazzy vibes into it.

Middleton, presents four intertwined definitions of popular music,⁵¹ namely:

1. *Normative definitions* – Popular music is an inferior type.
2. *Popular definitions* – Popular music is music that is not something else (usually ‘folk’ or ‘art’ music).
3. *Sociological definitions* – Popular music is associated with (produced by or for) a particular social group.
4. *Techno-economic definitions* - Popular music is disseminated by mass media and/or mass market.

While I do not totally disagree with definitions 1 and 3, we wish to focus more on definitions 2 and 4. if we consider these definitions, we will be more inclined to consider definitions 2 and 4; Popular music can be *something else*, but not in a negative sense, nor of bad quality. It encompasses both formal and informal training, it carries history and people’s stories that need to be told. And it is surely disseminated through mass media or mass marked, but nowadays art music is also disseminated through radio and television, and just like popular music, art music is also disseminated via CD’s, Albums, DVD’s,⁵² concerts and internet based services, like spotify⁵³ and you tube⁵⁴, Gubemusic.com⁵⁵, among others. And even if disseminated through mass media, not always the most successful in terms of preferences by the public are the ones mass media present or sell at a given time. Or even the opposite, sometimes, the most sold artists/albums/songs via mass media are not the most listened to.

In the other hand, I refute definition 1 and 3 from above. 1) does not fit as a steady feature of popular music because popular music is not necessarily easy, simple accessible; neither is definition 3) acceptable for us, as popular music is in the market through flourishing festivals and in the online market, which makes it accessible to everyone, at least in the northern hemisphere, which makes it beyond physical boundaries.

⁵¹ Ibidem, pg 04

⁵² Middleton, 1990, pg 04.

⁵³ Spotify is a paid streaming music service, but extremely cheap.

⁵⁴ Youtube is free of charge.

⁵⁵ Is a streaming channel created by Norwegian pianist Bugge Wesseltoft

Positivism

According to Middleton, positivism is centered on the quantitative sense of “popular”, proposing “to deal with pieces which are the most popular or disseminated of popular music” as Michael Jackson, Madonna. This current is objective, and studies markets.

This proposal of a reading based on quantities and sales may be functional in the northern hemisphere, where music business can be controlled through physical and virtual tools specifically developed for that end; but in the southern hemisphere, where illegal copies, for example, are difficult to keep track of and yet an easier way to access to music (not only that of international pop stars, but even of local musicians), and where home made recordings can be produce and sold without being registered by authorities controlling the music industry, statistics will hardly reflect a reality as to what numbers can say.

The other aspect of the industry that Middleton proposes we take into account is the dimension of markets. While an artist in Brazil can sell 500 000 copies of an album and remain unknown, a 100 000 copies selling artist is really big in Norway.

In terms of number of concerts adding to a certain artist’s career, school concerts can really add to statistics. But do they also add to popularity? While an artist in a world tour, or even touring one, two or three neighbour countries, can perform at renown (or not so renown, but yet) concert venues and present 25 concerts in 3 months, another artist, in a country like Norway, where there are specific programs to take music into the people, can present the same number of concerts (25) concerts in 5, 6 weeks, in schools and villages. The school touring artist under the communal program may even get better paid than the artist performing in bigger, international venues. In chapter 2, we will see more about the advantages of a state funded culture, and more specifically the Rikskonsertene’s⁵⁶ programs.

Successful musicians

Before we can get started with studying successful female musicians, we must define successful musicians. What are the criteria of success? I suggest a list, where combined professional characteristics or achievements will show that the individual has a good career, has reached a certain degree of success as a musician.

I have consider as *criteria for success* the following:

⁵⁶ Rikskonsertene’s goal is to make live music of high artistic quality available to people throughout the country.

1. Doing concerts at least once every quarter; performing is one of the basic components of being a musician. This criterion aims at seeing how frequently the artist appears to the audience and in it we include single concerts, shared concerts and tours.

2. Performance in established concert venues: performances can be defined by the venues and audience: school concerts are for students, some concerts are for guests to a given event, such as a seminar or a conference (for example related to women issues), there are concerts in bars and pubs, performances in festivals, and ultimately performances in established houses that are acknowledged as dedicated to music, these are the ones we aim at under this criterion. This is the case of venues like Cosmopolite, Riksscene and Centrum Scene, all of them in Oslo.

3. Having a permanent band: there are two main models of working with a band, an artist may gather a different of artists each time she or he has a coming concert, just in order to be able to respond to the concert; another model is having a permanent group which rehearses with a given regularity, and can respond to a coming gig with relative facility, since they know the repertoire from before. Here we focus on whether the artist has her own band, and holds regular rehearsals with them;

4. Having published at least one album: publishing is a step on a music career, which represents work not only in musical production, but as well as working with the recording industry.

5. To be a receiver of public funds for music or arts: In Norway receiving public fund for arts facilitates the work of the artist, as he or she can, to a certain extent concentrate more on the musical work itself, and less on finances. However, in order to receive the funds, applications must be submitted, and these are subject of specific guidelines; most times must be complemented by attachments as CV's, samples of music work, etc, all material which takes time, determination and sometimes financial resources to produce. An artist has to invest into applications. The intention here is to see whether the artist has applied for, and received funds at least once the last three years of this work (2007-2010).

6. To be mentioned in newspapers especially by the critics: one of the forms of recognition of a career is mention by newspapers, radios and eventually television, especially those with authority in the field.

7. Membership in professional's organizations: for me it is an indicator of whether the musician herself finds these institutions as relevant for her career.

Considering that these are organizations that watch over her rights, it would be natural that she is part of them. Organizations include MFO (the union of musicians), GRANMO (Norway's Musicians, Artists and Recording Companies Agency of Compensation) and (TONO: Norway's Performer's Rights Society), SAMSPILL (Norwegian Organisation for World Musicians), among others.

The more of these elements the artist has, the more successful they are considered through this study. For instance, the artist that has more concerts at public venues, and who has published more albums and who in addition has received public funds three years in a row, is considered to be more active and having relatively more success than one who performs once in a while (every sixth months, for example), has no album recorded, and has still not received public funds.

Reading these elements separately can seem an empty exercise, especially considering that sometimes one set of elements leads to another. For instance, an artist who has recorded and published has more probabilities of getting more jobs, and an artist with frequent jobs may be the one receiving public funding, due to having a trajectory to testify on his or her favour. However it does not have to be strictly like this. Starting artists do get fund for their work, and artists with no record do get jobs.

Gender and forms of capital

Professional female musicians have always been portrayed as a minority, throughout the history of music. This is an interesting phenomenon for me. And it is relevant for this study because the visibility of female artists was a starting point.: where are the female musicians? And further more, where are the female artists representing minorities, in this case African Women? I intend to find out what are the challenges faced by women as they consider music as a career. My experience as a child was that there were always more girls studying music than boys. But later, there became more boys pursuing music as a career, than girls. Even in my case, my parents were thrilled when I received a scholarship for music studies to Cuba, but once I returned from my studies, they had difficulties accepting it me to live as a performer. If I were to work with music at all, then I was expected to be a teacher. Quoted by Dunbar, Mavis Bayton says in her project about young women in music in Britain, she found that that parents were reluctant to allow their daughters to pursue music due to the financial insecurity a professional musician is exposed to, but also due to the reputation that female musicians get often. A few situations are the following: performers travel a

good deal, and work mostly at night. While young, it may even be dangerous for girls to hang around in male bars and similar performance venues. According to Julie Dunbar,⁵⁷ there can also be traced two reasons why. On one side, music (composition, instrument playing, public performance, has for long been a male activity, and the other is that in a universe of several good musicians, historians have often chosen just one to represent the whole group. Hence, they write about only one female jazz musician, and the reader gets information about this only one musician, as if there were no others at that given period of time. In other words, there are other musicians than those we see, there are female musicians, however only a few are seen through the newspapers and other means of communication. This contributes on to making visible fewer role models.

What is interesting is the fact that artists who are successful get an acknowledgement from audiences and institutions, and are seen as holders of a concrete value that others do not have access to. Is being a female musician a synonym with having one or another form of *capital*? As we will see further, being a woman can be a form of capital, depending on the capacity of its bearer to invest in this capital. For example, gender oriented organisations can give jobs to female artists, based precisely on their being women.

As individuals, we are all part of one or another form of grouping. These groups can be formed by birth or by interaction, and some times this grouping can be voluntary while some other times they can happen without our planning or working towards them. As Barth defended earlier, get together with other people who have the same interests. In “The forms of capital”⁵⁸, Pierre Bourdieu presents forms of capital that are go beyond the economical capital form or type. For Bourdieu, *capital* are different types of resources or powers that add value to their bearer⁵⁹. These resources can be invested on, increased in terms of value, accumulated, devaluated and traded. According to him, there are – besides the economical capital - three other forms of capital⁶⁰, namely cultural, social and symbolic. Distribution of capital guarantees some kind of predictability and mechanical equilibrium between agents who are treated as interchangeable particles⁶¹. In other words, people can be bearers of powers

⁵⁷ Dunbar, J, 2001, pg 03.

⁵⁸ Bourdieu, 1986.

⁵⁹ Idem Pg 47

⁶⁰ In It is these different dimensions we wish to see, in the context of the musicians with a specific gender (female), and background (African).

⁶¹ Idem, pg 46

that give a certain predictability in a social context, so that they are not mere victims of chance. When a person possesses one or another form of capital, it ensures him or her forms of exchange, of acquiring or reaching an aspiration, according to how this person manages this power or capital.

According to Bourdieu, cultural capital can be perceived in a) institutionalized state, b) embodied state and objectified state.

Cultural capital in its *institutionalized state* (such as education or educational qualifications), cannot be separated from the individual who bears it. How useful having an academic preparation as a musician will be to attaining a musical career? Or, once in Norway, how much getting an academic degree will contribute for the female artist establishing a successful career? In case there is an academic training what area is relevant for a music career in Norway? Is it relevant where the person has studied or not? And why?

In its *embodied form*, cultural capital is represented by material objects and media⁶². How will having an album or good critics previous moving to Norway be considered a capital? Will this have a significant meaning in the process of establishing in the country as a musician? If receiving the approval of the critics is relevant and can impulse a career, what constrains are related to it? Here we talk about among other aspects, taste. How do we know that the critics judgment has been assertive and fair, keeping in mind the genre of music that may not be know or popularized before, in Norway?

On the other hand, Bourdieu says that *social capital* is directly connected with the individual's relationship with her surroundings, and the network she keeps, through a) a thorough and conscious work of establishing and maintaining social links that are useful, and b) by "birth", as the name of a family, social class, a tribe, a school⁶³. In the context of someone who moved to Norway as a grown up, to what extent they can have or obtain a useful network, which can open doors to them?

Symbolic capital is carried by its bearer and cannot be passed to another person. It is the case of prestigious prizes and awards. These can not be passed to other people.

Economic capital gives its bearer access other forms of capital.

⁶² Idem, pg 50

⁶³ Idem, pg 47

Methodology and sources

This work is produced at the History Department, and therefore a historical perspective constitutes the foundation of the method. A) the study has a time frame of 10 years (years 2000-2010); these years are marked by b) a change; This study takes into account changing events in a given time frame; these are events that affect a specific area of society, not being an object of a generalization. I recur to comparison as a method, as I compare the professional situation of African female musicians with that of other groups of music professionals in Norway.

Additionally, just as a form of support, there is a methodology crossover, as the author would like to also give it a perspective from Popular Music studies.

The challenge has been how to come with a model that includes both perspectives, without losing the focus, and without falling outside the History perspective, on the contrary enriching the study itself. For instance, while in History, there is a debate of whether the researcher should have a say on the subject, and mostly should not; in popular studies the opinion is the opposite. During our seminars, one of the main points of my colleagues was to make me aware that as a African, female musician in Norway myself, and with a foot into the music arena in Oslo, I may not be the right person to write on this very subject.

Other methodological procedures however were quite uniform. The present work has consisted of the following phases and methods:

Gathering of data: Primary sources (membership lists, applicants lists, register lists) are visited, in order to collect relevant data from institutions that work with a) musicians, b) public funding for artists and c) register of immigrants. These lists will give a statistical view about the population with immigrant background in the country, musicians, female musicians with African background, and their work through a 10 years time.

Literature review: literature related to music, gender, immigration, integration, ethnicity and identity – especially in Norway - constitute the basic literature this work will focus on, that helps us situate in the context. Unni Malmø's study on immigrant writers in Norway has been extensively used, as though in another professional area (literature), she seeks to bring forth the immigrant writers and their challenges in Norway⁶⁴. Thomas Hylland Eriksen and Pierre Bourdieu have supported to create the

⁶⁴ "Skriver de? – Samfunnsmessige betingelser for innvanderers skjønnlitterære produksjon i Norge 1980-2002",

frames for this study respectively regarding definitions of ethnicity and regarding the question of women musicians as bearer of a capital.

Interviews i): Directed interviews to people with authority to provide credible information about institutions and phenomena that are relevant for the dissertation:

Interviews ii): Guided interviews to 4 female musicians with background from African countries,⁶⁵ who lived and worked in Norway. Each of them had developed a professional line from pop, soul to traditional music.

Outline of the thesis

This work is composed by 4 chapters.

Chapter 1 is this introduction, where I present the theme, the motivation for this study, as well as problematization, methodology and basic concepts.

Chapter nr 2: Through this chapter we look into the music and culture organizing bodies in Norway, which are designed to support the artist in different ways. We also go through their work for the 10 years that our study covers. This will give us an image of how different professional groups have access to these services and programs for musicians and artists in general, as well as a background for studying individual musicians in chapter 3.

Chapter 3: Is the chapter where interviews to four female musicians with African background are presented. Each interview is followed by a respective interpretation where information gathered through the interview is analysed according to criteria of success and questions raised throughout chapters one and two of the study.

These are the stories of Busisiwe Ncube, Jessica Kiil, Hanna Wozene Kvam and Haddy N'jie. I intended to hear about their experiences as musicians in Norway, how they articulate the laws, the opportunities, with their personal musical characteristics as choice of language, genre, pro/exotic dualities, and more.

Chapter 4 is composed by a final conclusion, summing up the study and answering the questions presented along the previous chapters.

⁶⁵ With background in Congo, Zimbabwe and Ethiopia and Gambia.

CHAPTER II: Music, institutions and programs:

A look into the existing bodies

This work is about the existence of female African musicians in the Norwegian scene; it also has the intention of identifying existing policies and programs existing to promote gender and ethnic equality within the field of music, taking into account the Norwegian transcultural context. In order to achieve these objectives, we are to contextualize the music and arts scenario in the country. This chapter is dedicated to that purpose, to look into the important centers or organs of music funding and promotion at a national and local level. There are different bodies that fund and promote arts in Norway, both as government funded and as private initiatives. Most of the private initiatives are through funds e grants.

Public funds support artists, so that they can create, perform, and tour, and have a basic financial security⁶⁶, instead of just relaying on ticket sales only. In this category we find some of the programs funded by Norsk Kulturråd, Fond for Utøvende Kunstnere etc.

Other bodies focused on artists who had an established career, and prove that with financial support they can dedicate their focus more towards producing and creating, without worrying about financial income. Statens Kunstners stipend was one example of this category. Others focus on taking music to the communities. There was a conscious focus on diversity regarding music genres and origins. Rikskonsertene and Den Kulturelle Skole Sekken are the most relevant organs in this case.

Through this chapter we will have a look into these bodies, their activities in the time span this master thesis focus on (2000-2010), and see whether there is any trend that can enlighten the participation of African Female musicians into these programs.

Why is it relevant for the present work to have a look these bodies, as well as how they have functioned during the time span of 2000-2010? It important to look into these bodies and their dynamics because this will give us a perception of:

- a) The existence of these bodies, at a national and local basis that can or may (or not) contribute to the professional exposure of African female musicians. How do

⁶⁶ Considering that musicians, just as the free lancers in general do not have the same benefits from the social security system, and that they more often than not, are not performing nor making enough money just through performing. Most musicians combine doing music with other activities, teaching, for example. For those artists who relay on performance alone, it seems relevant that there are such funding programs.

female African performers come to take part in these performance programs or circuits? (School concerts, open concerts, tournes, and so on)

- b) An idea of the participation by female African musicians, as applicants to the public funding program - has there been any trend through the years that reflect the activities of African female musicians?
- c) An idea of the eventual patterns of allocation of the funds to the applicants. Is there any concept or sense of prestige, - or in other words, of one or another form for capital attached to the different funds, musicians organizations, performance venues, recurrent events and programs? In other words: who gets funds from which pot, and why? What does that mean for their career?

In this chapter, we will take a look into the following areas:

- Associations, including the Musicians Union
- Norwegian funding programs for music
- Norwegian prizes for music
- Concerts: public concert venues for world music
- School concert tours
- Festivals
- Grants for arts and music
- Prizes within music

When analyzing these categories, we take into account the following questions:

1. Who is represented in the organ/institution/program?
2. Is there a power correlation that is established through membership to a given institution (in case of the Union), in receiving funding or stipend from another institution and from being nominated and eventually receiving a prize?
3. What forms of capital⁶⁷ are attached to the processes of taking part in programs for artists and more specifically musicians?

Finally, and considering that Norway is an IT-society, where most of information lies on the internet; Also considering the fact that Norwegian is the official language in the country; keeping in mind the fact that immigrants have to learn the language as adults upon their arrival to Norway⁶⁸ some of the artists living and working in

⁶⁷ See chapter one.

⁶⁸ Until the year of 2004 the learning of the Norwegian language was volunteer; in 2004, however, as part of the new policies of integration it became compulsive, being a condition for acquiring citizenship. The group we study here was in Norway before this law was implemented, which opens room for musicians not to be fluent in the language.

Norway are not fluent in Norwegian it is equally important to see what forms of information display are used. Whether the information material on the internet is clear, simple; and whether there is complete information in an alternative language, especially English.

Member based organizations

Norwegian Musicians Union

The Norwegian Musicians Union,⁶⁹ as it is today was established on 1st January 2001, as a result of the merging of Norwegian cantor and organist Association (founded 1904), Norwegian Musicians' Association (founded in 1911) and the Norwegian musician and music teacher association (founded in 1973).

MFO is part of Norwegian Confederation of Trade Unions,⁷⁰ which is the central organization of Trade Unions in the country. It harbors 22 trade unions, each of them with branches at local levels. LO is the largest and most influential workers' organization in Norway. It has a strong position in society and has set its stamp on society's development for more than 100 years.

How is the access to information about the organization:

Applicants can register online, and the process of registration is quick and simple. Becoming a member a simple process which also can explain the high numbers of member. Even more if we look into the benefits that members get. There is yearly fee for members, which is calculated according to the candidate's yearly income (1,65% of a yearly income).

Who are the members?

Belonging to certain organizations can be attached to given form of capital, be it a network, economy, and other forms. Trying to understand whether a membership at MFO is attached to any form of capital, we have tried to get a look into their membership lists. However at this moment it has not been possible, as it is a quite wide organization. We are working on a manner of accessing the information required without violating the privacy of the members.

⁶⁹ Musikernes Fellesforbundet, MFO, in Norwegian

⁷⁰ Landsorganisasjonen, or OL, in Norwegian.

MFO is called Musicians union, but it encompasses more fields than that of musicians. According to their website, MFO is a union for the following professional groups:

Performing musicians, artists, those working with culture, performers, music producers and educators who are self-employed and run their own businesses, head teachers, music teachers, music therapists, ballet teachers, teachers in the field of drama and theatre, and employees in the field of visual arts in municipal music schools and cultural institutions, primary and lower secondary schools, upper secondary schools, folk high schools, higher education and resource centers, musicians, singers and dancers who are employed at theatres, in orchestras, at the Norwegian National Opera & Ballet, in municipalities and county authorities or as free-lancers, cantors and organists in the Church of Norway, stage managers, prompters and other staff at permanent theatres, symphony orchestras and the Norwegian National Opera & Ballet, administrative staff holding positions in the field of music and culture in public administration, municipalities, county authorities and music organizations, sound and lighting technicians in private enterprises, high school and students at universities, university collages and private collages, folk high schools and upper secondary schools. MFO offers a wide spectrum of benefits to the organization's members:

- Help with conditions of service: employment, pay level placement, local negotiations, dismissal, conflicts at work etc.
- Own website: updated wage agreements, news from the arts- and culture-related fields, information about membership benefits, courses and conferences, standard contracts, tips and links.
- Legal assistance: entailing all costs being covered by MFO in the event of work related disputes. A prerequisite is that the case is approved by MFO and that you have not already engaged your own lawyer.
- Magazine *Musikkultur*: A MFO members magazine, with ten editions per year, sent to members free of charge.⁷¹

⁷¹ We will see next how this magazine can be one of the instruments of granting or facilitating forms of capital to the Unions members.

- LO advantage card:⁷² All members of MFO receive the *LOfavør-kort* (combined membership and advantage card) free of charge, which gives them varied benefits, not necessarily within arts, for example, insurance packages, payment facilities as well as cheaper summer vacations.
- Forum for professional networking: Norway's largest trade union for performing artists and teachers. In addition, membership in MFO facilitates:
- Advice and support in tax and welfare questions.
- Help with applications for financial support for recording CDs, tours, projects etc. It also helps with other types of contracts, recording contracts, publishing contracts, management contracts etc.
- Debt collection services: in cases of non-payment of salaries/fees, MFO can assume responsibility for collection of overdue payments, by legal means if necessary.

The goal of this Union is to create a common platform, through which

artists and those working with culture have more power when we present a united front than when we stand alone. This applies vis-à-vis employers and clients as well as vis-à-vis the various authorities. The world of culture and the arts in Norway is diverse and flourishing, yet vulnerable. If the community - the public authorities - does not have a general responsibility for culture, the arena will soon be dominated by purely financial interests. Changes in political trends nationally and locally give grounds to fear that workplaces in the cultural sphere will disappear, and a major deterioration in framework conditions for artists. MFO's key task is to work towards strengthening members' pay and working conditions, job security and development potential.⁷³

In other words, MFO is an organization working close with politicians, to guarantee artists a social and economical basis that can allow them to pursue their work with minimal conditions that can provide a certain economical security. It is relevant to point out that MFO represents the members when honoraries and wages of artists are discussed. We could also say that MFO works for a common ground, in terms of artists and arts professionals having social benefits, that other professional

⁷² LOfavør-kort in Norwegian

⁷³ <http://www.musikerorg.no/s.cfm/11/English>

groups do have. This is positive as aims at preserving the social rights of these professionals, in a context where most professionals have their own rights secured by law.

Numbers and representation

According to Annett Klem, Administration officer at MFO, they do not keep a record of ethnic background. They do give an option for registering the new member's citizenship. This can mean that, in this concrete case, members who have Norwegian citizenship and a foreign background (as in the case of Hannah Kvam) are simply registered as Norwegians, while in the professional area may be considered Non-Norwegians by their Norwegian colleagues.

By September 2012 MFO had 7600 members, of which 6239 have also registered their citizenship. Out of these, 5601 are Norwegian citizens, and 638 are non Norwegians.

- Out of these 638:
- West Europe/USA/Australia 479 members, of which 144 are Swedish
- East Europe: 110 members
- Asia: 18 members
- South America: 10 members
- Africa: 8 members
- From the total number of members (7600), 3407 are women (44%).
- From 8 members with citizenship from an African country, 3 are women, which represents the 37,5 % of members with a citizenship from an African country.

While female members represent the 44% of total, female African members are 0,03% of total. Although these are both low percentages (under 1%), which is low. Although the numbers are so low that statistical measuring is problematic, we see that African female members are relatively fewer than female members in general. Whether this is due to few such musicians in the country or to a lower rate in terms of organization membership, is hard to know.

Table 1.2: Members of MFO according to background and gender (in percentage)

Members	Total	Foreign citizens	African citizens	Female	Female African
%	100	8,4	1,3	44%	0,03

Source: Annett Klem, mail 05.11.12

Table 2.2: Female members in MFO, total members and African members (in percentage)

Members	Female members	Female members with other citizenships	African Female members
%	100	N/A	0,08%

Source: Annett Klem, mail 05.11.12

Access to information about the organization

The way new comers, newly arrived musicians and public in general can have access to information about the organization is relevant. In this context how do professionals with a different background than Norwegian cope? This question is asked considering professionals who have developed a career elsewhere, before moving to Norway.

Regarding MFO, the reading is that this organization uses the online based means of communication and solutions very often (regular updates and emails to the members). Their online site is in Norwegian, however there is a page with a presentation of the organization that is in English, including where basic information about the organization, purposes and strategies. A link to a form for candidates to members can be accessed from there. Additionally, and according to information on the site, it is possible for applicants to ask for and receive an application in English. Alternatively, applicants can register online, and the process of registration is quick and simple. On the phone, answers in English can be given.

All these details (information in English, possibility of communicating in English on the phone, Alternatives for registration method (on line of paper application forms) his can be seen as a sign of awareness about musicians who do not master the Norwegian language, or are not familiar with the use of it-based solutions as online registration alternative.

However my email communication in English was slightly complex. Emails in Norwegian were answered promptly and with clear, concrete information. It could be that the person answering electronic mail that day was not flexible enough with English as a work language. However it can impact the way a message is transmitted to a potential member. This can be better in my opinion.

Membership as a form of capital?

There are forms of capital attached to being a member of the labor union in Norway. For the first, there are services that are available only to members. This is the case of

a forum for professional networking, legal advice, legal assistance, advice and support in tax and welfare questions, help with applications for financial support and with various types of contracts, as well as debt collection services. All these are cost attached processes that members can get for free, precisely due to being members of the organization, and to having their fees *ajour*. Here we see how membership gives or facilitates social capital, in the sense that membership gives the members an arena or a value that substitutes financial capital, by providing expensive services for free. In addition, members can have access to courses and training programs which are for members only. These courses contribute to enhancing the individuals career, which in return and give them more visibility or professionalism that can result in the ultimate goal, *ie gig*⁷⁴s, which in return give access to financial capital in form of honoraries or salaries.

In the other hand, it is practical to have the backup of this organization, for it gives advise and guidance in case of row with others musicians and with employers.

Furthermore, members of the organization receive a magazine called “*Musikkultur*”, which is about music and culture. This magazine has got articles and interviews. Each edition has one interview to a musician or a culture worker. We will next see how this material can contribute to the acquisition of one or another form of capital.

Exposure

Exposure gives the artist the possibility of reaching new people, which can result in new job contracts, partnerships, sponsorships, sales, admirers and more. By being featured and exposed in the specialized magazine, a musician is automatically exposed, and as explained before, this can open him/her new doors. This is one form of capital, namely, network or contacts. As Bourdieu says, one form of capital can generate another. When there is network, there are more possibilities of mobility and exposure, which will in this way complete the cycle.

Summarizing: Being a member of *Musikernes Fellesforbundet* is attached to forms of capital, as it provides the members of the organization concrete benefits that

⁷⁴ Gigs is a current denomination of jobs for musicians. The words come from jazz musicians in the USA, when jobs were so scarce and there was a uncertainty. Each job was a reason to feel that *God is good* (acronym *GIG*).

are not available to non-members. This can be felt even more in the case of artists who are new in the country, and (those) who do not dominate the codes of this profession and of society in general in Norway. By being members they can get help with, for example writing applications, defending their rights (through legal assistance), and fulfilling their obligations as tax payers as well as different courses and training programs. Also by becoming part of a professional network, members gain more visibility, which can result in newer jobs.

SAMSPILL International Music Network⁷⁵

Samspill International Music Network, or just Samspill, is a members based organization for international musicians in Norway. According to Pierre Coron⁷⁶, the organization has around 300 musicians from different parts of the world, including Norway. It was started in 1998 by Claudio and Cristina Latini, a Brazilian couple that moved to Norway in year 1983, who felt that they needed a supporting body for non Norwegian musicians based in Norway. It is funded by the state, mainly through the Norwegian Council of Arts (Norsk Kulturråd).

Samspill has played an important role in turning this group (international musicians in Norway) visible, through an active participation in the political side of culture. Current leader Mar Guey has written several articles on culture policies in Norway, in the main newspapers of the country. He also participates frequently in parliament sessions about cultural policies and multiculturalism in the country⁷⁷.

From the year of 2008 it broadened it's scope to production of local concerts. Until 2010 Samspill was organizing tours for members. However this became controversial as musicians not contemplated with the tours questioning the criteria.

Samspill has also worked in organizing seminars for members, where they were guided into the Norwegian Music life, from how to book jobs, how to organize a tour to how and where to apply for funding.

It has also promoted international concerts, which has again been questioned, as part of the organization's mandate.

Partnership with other organizations has culminated in concerts, for example with

⁷⁵ Samspill means "interaction" in Norwegian. It can also mean "to play together".

⁷⁶ Interview, march 2012.

⁷⁷ Idem.

Cosmopolite A/S.

Membership is obtained and maintained through a yearly fee.

Access to information about the organization

Samspill presented a poor website⁷⁸. Members and potential members interviewed have expressed disappointment over this website, considering that it is of one of few organizations for international musicians in Norway. By 30.04.2013, the website was nearly empty, with an update of coming concerts as well as deadlines for applications for funds as only information. There is no information in other language than Norwegian.

Another detail appointed by members is the fact that the name of the organization is in Norwegian. According to one of them, newly arrived musician looking for a professional network will hardly find this organization in the internet, unless someone gives them concrete information on it.

Samspill, like the Musicians Union (Musikernes Fellesforbundet) is a member based organization. Membership is encouraged, yet not mandatory. However, only members receive the different benefits they offer, which means that if a musician needs the organization to back him/her up, he or she must first become a member. A yearly fee is charged to members. Samspill keeps their members updated on most of the applications deadlines to the major funding programs by the Arts Fund (Kulturrådet), Fond for Utøvende Kunstnere (Fund for Performing Artists, FFUK) and others. This update is made through the website. Additionally, Samspill provides and legal counseling as well as mediation in case of conflict between a member and a third part.

Membership as a form of capital?

In my opinion, there is a capital related to being a member of Samspill. Although it is a challenged organization, which could be better organized and more visible, it provides the members with benefits that can be seen as capital:

⁷⁸ From the beginning of this study, Autumn 2011 to Spring 2013, more precisely 30.04.2013.

- If in one side members of Samspill refer to the institution as not being thoroughly organized,⁷⁹ Samspill staff say that their actual status is due to lack of funds to organize and boost the organization.⁸⁰ Per 2010 it had expanded the fields of work from political intervention on behalf of members, to concerts and tours production. A few members benefited from these concerts and tours, which has led to many questions about criteria of selection of artists benefited. In years 2009 and 2010 there were calls to apply to the tours, which means that a selection of artists to tours was made by the producers. Criteria of selection of applications was not available at the time of doing this study. However, Pierre Corón said at the interview that by 2012, Samspill was focusing on the newer generation (children with immigrant background born and raised in Norway), as a shift from mainly focusing of artists who moved to Norway from another country. Despite these questions about criteria raised before, the fact that only members of the organization are included in their concerts, means that being a member is one of the criteria for a musician to have access to those jobs. Hence, being a member *is* a form of capital. Being a female member for our target group has a capital attached to it, as because the organization has focused on exposing female members through concert their productions.
- Members of Samspill can receive benefit of courses and training, which, reinforces the cultural capital the artists has, which in turn opens doors to gigs, providing him or her with financial capital.
- Musicians interviewed did not feel that being a member of Samspill brings a relevant sense of prestige; however, it did give them a sense of belonging, as international world musicians in Norway, in other words, it gave them a social capital in form of a professional network, and in form of a sense of belonging to something (the world music scene).
- Some members have been exposed through Samspill's productions, which generates a capital, since the jobs are paid. At the same time, by performing, those members may receive more jobs, and as referred before, exposition can generate network, which can generate in work, which can be transformed into financial capital.
- Additionally, Samspill had on their website a page with artist profiles of their members. By being member of this organization, the artist was exposed. This is relevant as this database presents their female members one by one, facilitating the

⁷⁹ Hannah Kvam, august 2012.

⁸⁰ Mar Gueye 2012

access to them by possible employers. However, as Hannah Kvam appointed, being part of organizations according to genre, may limit the artists opportunities, especially in a country like Norway, where there seem to be a preference for pop and rock. Other genres seem to hardly sale.⁸¹

- Finally, information that the organization was on the website was relevant for the organizations members. This information is most often deadlines and specifications of applications for funds. In addition, members could receive guidance from staff, as in how to write and present an application. This information is a form of capital, for knowledge is capital, that can be used to achieve funds for work projects (tours, performances, recording).

Summarizing: Being a member of Samspill can bring a capital in form of sense of belonging and exposition, which is relevant when other bodies as producers are searching for a specific type of music (world music); In addition information can be gained as member of the organization; For African female musicians members of Samspill, being a member gives them access to information, training, exposition and jobs. These are forms of social capital that they only get by being members of the organization. It is relevant to point the fact that some of the benefits members get, can also be achieved through membership in *Musikernes Fellesforbundet*. This is the case of courses and guidance in how to write applications for funding.

In other words, world musicians based in Norway who are not members of Samspill, may loose the opportunity to get attention, job opportunities, exposition and training if they are not members of this organization. Hence, it is contradictory that the institutions information platform was only in Norwegian, was not actively used and was not updated often used to make their members even more visible. Female musicians, who were considered to be a minority⁸² and most concretely, those who did not dominate the codes of the Norwegian society (independently of their gender), may have experienced difficulties not only presenting and exposing themselves, but also in understanding the role and importance of an organization like Samspill, due precisely to the lack of a clear, updated website, and the lack of information in another, international language, as English.

⁸¹ Hannah Kvam, interview, 03. November 2012.

⁸² Pierre Corón, producer at Samspill, interview.

It was referred by Hannah Kvam that because Samspill was related to music and musicians from the world (world music), a membership to this organization could also limit the possibilities of the member, as it means that he or she is placed in a box (of a world music, or traditional, or folkloric), and not being seen *just* as a musician.

Funding programs for musicians:

Arts Council Norway⁸³

Arts Council Norway is the main sponsor for arts and music at a national level in Norway. Arts Council Norway is the main governmental operator for the implementation of the Norwegian cultural policy. Arts Council Norway functions as an advisory body to the central government and public sector on cultural affairs. It is also the funding body for specific cultural programs at a national and local levels. Besides, and most importantly for us, it provides direct financing to artistic initiatives falling under their programs for this purpose. In other words, individuals, bands, concert arrangers can apply directly for funding, according to the programs and categories that the council presents. The Arts Council is fully financed by the Ministry of Culture.

On their website, is stated that

Arts Council Norway was established in 1965 in order to administer the Norwegian Cultural Fund. Today, Arts Council Norway is in charge of a broad spectrum of administrative tasks and functions within the cultural field, including artists' grants, the Audio and Visual Fund and a number of other funding schemes.

Each year the *Storting* (Norway's national assembly) provides an overall allocation to the Culture Fund. In 2010, the total allocation amounted to NOK 430 million⁸⁴.

It manages 8 or 9 areas according. Music is one of them. The Arts Council funds projects ranging from concerts, tours and artistic productions to compositions, recordings, festivals, church music and performance venues.

The Council's efforts are designed to support new creative and performing measures from Norway's music community, from classical to electronic and popular music.

Relevant projects involve encouraging new compositions, promoting cultural diversity, facilitating the interpretation and preservation of musical heritage, and disseminating music to the public at large, and to help ensure superior architectural quality. Current

⁸³ *Kulturråd* or just KR in Norwegian

⁸⁴ <http://www.kulturrad.no/toppmeny/english/>, september 2012.

challenges in this field include adapting to the changing definitions of cultural venues and arenas”⁸⁵.

As a body with mandate to fund arts through the country, the KR is to be extensive in its programs and actions. It has to be inclusive, and consider the different minorities and their cultural expressions.

Cultural diversity in Norway was defined as a concept that

encompasses all expressions, ideas, expertise and common cultural heritage contained in the individual and in different communities in society. Cultural diversity in the arts is therefore about promoting diversity in ideas, thoughts and attitudes, to promote an aesthetic diversity, and to promote participation across social and cultural differences. From this it follows that cultural diversity is not only a characteristic of other ethnic groups and immigrants, but is a feature of every society.”⁸⁶

For the current study, it matters that cultural diversity does include includes music from other parts of the globe than Norway, as well as gender diversified music production. Hence, African female musicians would be beneficiaries of funding through this institution. While the culture diversity as a concept has received the attention of politicians for years, concrete actions towards a cultural diverse Norway have been relatively few and recent. For instance and according to Khalid Salimi, the first report on NK’s work on multiculturalism is from 1993.

MOSAIKK program

In the year of 1997-1998, Salimi presents a proposal to a program MOSAIKK – which has the objective the objective of continuing the process of contributing to the development of professional skills of cultural diversity at the national level.⁸⁷

According to Salimi⁸⁸ challenges facing non-Western artists by that time included:

- Difficult living conditions. More fall outside the social networks that ensure information, knowledge and guidance
- Institutions are closed to non-Western artists. Western criteria used to measure the value of artistic and cultural expression.
- Some funding programs and measures are in practice little inclusive, meets the little minority needs or is unfamiliar to them.

⁸⁵ <http://www.kulturrad.no/toppmeny/english/music/>

⁸⁶ cit: Meld St. 10 (2011-2012): Kultur, Inkludering og deltaking, pg: 12

⁸⁷ Salimi, K: Mosaikk: program for kunst og det flerkulturelle samfunnet, 1998.

⁸⁸ page 3, idem.

Taking into account this situation of immigrant artists, MOSAIKK then proposed a priority in:

- a) Investment through outreach methods
- b) Nationwide measures
- c) Extraordinary, initiating measures
- d) Facilitator strategic development
- e) Long term measures⁸⁹

The intention behind *Mosaikk* project was to contribute to giving non-Norwegian artists the possibility to be artists, and not *ethnic* artists.⁹⁰

The program was created in 1998 on the initiative of the Ministry of Culture and extended until 2001.

Two reports were made upon the end of the program. The two reports raise important questions related to the program's legitimacy in the Norwegian public, institutional inertia, the program's various objectives and how to promote multicultural expression. Still, it seems like the project MOSAIKK had impact in the cultural policies in Norway. For instance, apparently one of the consequences of the program was that in year 2000 KR changed its routines by including a multicultural aspect into its programs.

Under the music category of KR's funding programs, musicians, managers, producers are called to send in applications for funding. There are four application deadlines, generally 1st of March, 1st of June, 1st of September and 1st of December. This can make it easier for musicians to organize, plan, write applications, as well as introduce alteration and resend applications that were first rejected. For the one, they need not plan one year's programs ahead, they can plan every third month.

There are no criteria for applicants, they need not be members of any organization or body, nor have any sort of academic degree or music training in order to submit applications. However project submitted are selected according to a) type of project b) type of music, c) demo; this last one calls to evidence of a career, or at least that of efforts and financial investment in order to record a demo. It also means that the application can mean that the applicant has developed concrete ideas and work on the project he/she is applying funds for, in other words he has invested in terms of time

⁸⁹ Page 6, idem

⁹⁰ Remember what was said in chapter one about tags that artists receive, based on their looks, music or even gender. In coming chapters we will see how our interviewee are confronted by this aspect.

and creativity. A demo does not necessarily represent a career, yet it can narrow down the quantity of applications from amateurs. Partially because in order to produce a good quality demo, there are financial implications, that a new coming artist, or one without a solid financial structure, may not afford. Most of the times, the artist him/herself uses from his/her money to finance that necessary demo. What we are trying to say is that by being able to submit a quality demo, there is an investment to be made. By the year of 2012, Urban Studios in Oslo has a price list for two days recording plus mastering a demo of three tracks for 3500, with a possibility to be raised according to the technical requirements.⁹¹

Type of project funded by KR from year 2000 could be:

- Music festivals, which were also subdivided into very specific criteria, for example:
 - Arranger (producer): houses and other specialized venues that produced music events as concerts, festivals, and so on. In Oslo were are a few such arrangers, as Cosmopolite, *Center for Afrikansk Kulturformidling*,⁹² and others.
 - Musician support: support to individual musicians or bands. Popular musicians applied often under this category, for production and concerts. This is relevant for the present work as it is under this post that most musicians in general apply for funding.
 - Music ensemble
 - Church music
 - Commissioned work (bestillingsverk): for specific projects, normally composition and performance under commission by festivals or events.
 - Album recording: could be supported by Kulturråd, however it had to follow strict criteria, namely that it was an album promoting folk or traditional music from Norway or from minority cultures⁹³ present in Norway; or it had to be an album for

⁹¹ Email correspondence, December 2010.

⁹² Center for Dissemination of African Culture

⁹³ Through this work, we refer to "minorities" as groups of people who are a minority compared to a majority, this is the "ethnic Norwegian". In this context, it is relevant to observe that there are national minorities in the country, that are not loner related to transnational crossing of borders. These are *kvenene, skogfinnene, jøder, rom and taterne* (names in Norwegian). These are all groups that migrated to Norway before the XX century and have kept their identity or parts of it. They become */national minorities* by a political decision aiming at giving them and preserving their rights in the country. The Sami are not part of this groups, as they did not feel the need to come under this classification. As *indigenous* people, they have their sociopolitical rights guaranteed. For detail son each group, please see Lund & Moen (red) "Nasjonale minoriteter i det flerkulturelle Norge, 2010.

children. In other words, by 2000, Kulturråd gave support to recording of non-commercial material.⁹⁴

- Publishing
- Other

Fund for musician support has before 2012 been targeted to musicians within rhythmic music genre.⁹⁵ In the year of 2012 KR changed procedures, and opened for all genres of music, including classical.

The goal of this fund is to support and stimulate projects as performances, tours, and to strengthen work conditions of professional musicians.

Before the year 2012, this fund was also open for international projects and tours. However, at the moment of writing this thesis, there was a decision of placing international tours under a specific program, which will be coordinated by “Music Norway Export”⁹⁶ and /or “MIC Norsk music informasjon”.⁹⁷

As said above, the Arts council covers different artistic and creative areas. We take a look into music, more concretely to applications by or on behalf of musicians, under two categories 1) productions, concerts and tours⁹⁸ and 2) recording.⁹⁹ Because they are both targeted to the musician, I have put them together and seen the statistics that will guide us to understanding the dynamics of individual musicians regarding applications for and allocation of funds.

Some numbers

Of the data made available for this study, which according to KR, is incomplete for that year, I see that in the year of 2000, out of 58 applications, 10 (17%) were from female musicians. Of these 58 applications, 11 applications were granted financial support. Of these 11, two (2) of them are female (18%). None of them were from a

⁹⁴ According to interviewed musicians, this category is problematic. For music that is normally put into a box as world or traditional music is often considered pop music by KR. However, in the marked, the same music is placed into world/traditional category, which has its consequences, mostly limitation in terms of reaching the big music companies in the country. It is a contradiction!

⁹⁵ According to another fund “Musikkutstyr ordningen”, Rhythmic music (rytmisk musikk) is a category gathering music in rock and popular music, jazz, world music, folk music, electronica and their subgenres. *In:* <http://www.frilynt.no/?itemId=2513>

⁹⁶ Music Norway Export is a company created in 2000, with the aim of promoting Norwegian music abroad. It has got offices in London and Berlin. It’s effectiveness in promoting yet being impartial has been widely discussed within musicians networks the past 4 years. www.musicexportnorway.no

⁹⁷ MIC Norsk musikkinformasjon/music information center in an online based data and information center. Despite its main goal of promoting Norwegian music both local and globally, it has a relevant role as a database center. More at <http://www.listento.no/mic.nsf/doc/art2010050414171536379949>

⁹⁸ Produksjoner, konserter, turner, in Norwegian

⁹⁹ Innspillinger, in Norwegian

female African applicant, at least considering the names of the applicants and project description.

For the year of 2005, a more complete data was made available. I have summed the data of the different meetings throughout the year, under the same categories. Of 73 applicants, 24 (33%) were from female musicians, or on their behalf, as names were specified on the comments of the project.

Out of 23 receivers, 6 (26%) were female musicians, or on their behalf, as specified on the data by KR.

In the year of 2010, of 503 applications, 73 (15%) are female, or on behalf of female musicians, as specified on the documents made available. Out of 218 receivers of support by KR, 50 (23%) were female. Here there is an application on behalf to a female African musician (0,2%) of total applicants, who by the way did not get financial support. Additionally, there are 17 applications from (male) musicians with African background (3,3% of applicants), from which two receives support to his applications, which represents 3% of funding receivers of that year.

Access to information:

Norsk Kulturråd seems to be an actor conscious about dissemination of information in a inclusive manner. The institution as an always updated website in Norwegian, with a page in English. Application forms and guidelines are available on the website.

Consultants can be reached via email and on the phone, and answer although not regularly. I had to send them several emails, and make phone calls to ask them to answer my emails. But at the same time, they are open for meetings with applicants, for clarification of questions, guidance through applications and so on. They are also invited often to sessions with artists, where they can explain their work, and encourage new arrivals or new coming artists to apply.

Is getting money from NK a form of capital?

The debate among musicians is rather on whether these programs benefit or harm the arts. In one hand they provide a freedom to create, and stimulate artists to work. In the other hand they can frustrate those who apply time after time, and are not granted, or the grants are not enough for their projects.

While for some people artists who get grants may be seen as “those who make it”, there are others may mean that these programs of support to artists create laziness,

and probably lower the quality of arts.¹⁰⁰ At the same time, one of our interviewees states that “I don’t mind receiving money when things are a bit tight, after all, when I do have gigs I pay my taxes. Besides, getting funds allows me to create without major concerns”.¹⁰¹

In other words, getting funds allows the artist to create and to present his or her work, and hence to expose him/herself. This, as we have seen before, can generate more work, more exposure and a wider network, which can contribute to him/her to get more funds, which results in higher productivity and quality of work, as the receiver of the support needs not worry about income and financial security.

These benefits or forms of cultural, social and financial capital do benefit African female artists as part of a bigger group of artists. However of the three we have interviewed, only one had received funds from this institution, despite the fact that all three had applied for financial support, related to specific projects.

Summarizing: The Arts Council the main organ of financing arts, it has gone through different stages, according to policies versus objectives. Artists and their representatives (managers) have been encouraged to apply for funds under the different categories. As a consequence of cultural and integration policies, the council has opened for diversity and inclusion of arts manifestation, as well as genres. On the other side, artists with immigrant background from different parts of the worlds, including African female musicians, have slowly started to “show themselves”, through sending in applications.

Although the data presented here shows no African female musicians who had received financial support, the fact that they started to be there can be interpreted as a tendency of more presence, which may gradually increase.

On the other hand, while at the beginning of the decade there were not African applicants (at least not on the data made available to this study), the fact that there was one applicant in the year of 2005, and 17 applicants five years later (2010) may also be interpreted as an increasing representation of musicians with African background in concrete, and that of musicians with immigration background in general.

¹⁰⁰ In chapter III, we will see how one of our informants, Haddy N’jie established a relationship between public funds, quota and the right to use these quota based programs.

¹⁰¹ Hannah Kvam November 2012.

Fund for Sound and Image (FFLB)¹⁰²

Fund for sound and image to promote the production and distribution of audio and visual material. The funds are deposited through Arts Council Norway in the Fund for audio and video and benefit of licensees in music, stage and film.

FFLB supports:

- 1) Projects: recording, filming, composition, tours, performances, production, manuscripts, text production, etc, with two deadlines per year.
- 2) Reposition of scene performances, with no deadline for submission of applications.
- 3) Marketing of audio and visual products as albums (CDs), short films and documentaries, with no deadlines for submission of applications.

Applications to projects or products that target children and youth and cultural diversity receive particular focus and attention.

Grants are based on an overall evaluation of the applications received. Quality-related criteria should be the basis for the decision of whether a project is granted or not funding. There is an emphasis on artistic quality, on possibility of copying of the material for private use, on that the application is project oriented, on the promotion of new productions and performances from Norway, as well as on geographic diversification.

Access to information

The page of FFLB is under the website of Arts Council Norway. However, it is very simple to find it. It is a very simple page to navigate through, with concrete information displayed in a very clear manner. It even has a section where procedures for application are given.

The information in the site is Norwegian only. The fact that the information is very clear, simple and concrete makes it easy for interested to find what they may be looking for about this fund.

Capital

There are forms of capital attached to receiving funds from FFLB. But also the applicant is required to have a form of capital for some of the programs funded. For

¹⁰² Fond for Lyd og Bilde in Norwegian.

instance, when the artist is required to have a product to promote, it implies that he or she must have worked and produced a concrete result, which will then deserve the attention of the committee that decides on who gets nor not, funds. Receiving a grant for a tour will allow the artist to produce other forms of capital in form of exposition to the audience, getting a financial compensation for her or his performances and those of her or his band. In other words, there will be a financial security, this allows the artist to focus on work. Financial security will also make it easier for the artist who receives funding for composition to concentrate and work, which will most probably affect positively the result of his or her work.

Fund for Performing Artists (FFUK)¹⁰³

The Fund for performing artists supports performing artists in the most diverse forms and contexts. In its role as a cultural fund, the Fund must ensure that there is a wide diversity of cultural expression. The Fund also has a commitment within the present financial framework towards the population as a whole to ensure that people throughout Norway can enjoy live performances within all genres and with all categories of performing artists; that is why the fund supports tours within the country. Applicants must live and develop their work in Norway.

Funding is given on the basis of applications submitted by the performer him/herself, by the arranger, by the producer or others. In other words, any artist who lives and works in Norway can apply. The application is made by filling in an application form that is permanently available on their website. This application is sent together with attachments that describe the project more thoroughly, and a budget overview, including a budget plan. The applicant is also required to include a presentation of him or herself. The board of the Fund decides who is to receive support. For the most part funding is given to freelance activities and to independent groups.

The fund supports:

- Recording of phonograms: Applications can be made for funding for recordings to be done in Norway with the participation of musicians who mainly live and work in Norway.

¹⁰³ Fond For Utøvende Kunstnere in Norwegian.

- Project funding: is divided into music, dance, theatre and musical theatre. Applications can be made for funding for concerts, tours, production of performances, staging of performances etc.
- Travel grant (tours), course /seminar activities (training programs), grants for continuing education and orchestra/band grants and Financial aid.

Access to information:

The organization has a website in Norwegian, with one page in English, with relevant information about the grants and the respective deadlines. This page is of relatively easy access, and language is clear and direct. This means that artists who do not speak Norwegian can still get necessary information about the fund. An application form in English is available. Nevertheless, it states in the website that project description and other attachments to the application form must be in Norwegian, in order to ensure an application processing as good as possible. Applications in other languages than Norwegian will not be considered.

Accepting applications that only were in Norwegian could limit artists who were new in the country, especially in the case that they did not possess a network that could assist or help in writing a good application in Norwegian. Here we can identify Immigrant artists who did not master the codes (in this case the language); At the same time there could be a relationship between this policy and the government guidelines when it comes to integration, according to which immigrants must be encouraged to learn the language as part of an integration process

Capital attached to FFUK grants?

Because this fond supports commercial albums, it can be seen as less strict. However, this does not need to mean lack of quality of supported works. A proof is the request of a demo attached, for example, to the applications to phonogram recording. In the other hand funding for projects and tours seem not to give a special prestige among musicians in general, but certainly it can be considered as a great support for non-Norwegian artists based in Norway, especially at the beginning of their work in Norway.

On the other hand, because the objective of the fund is to ensure that there is a wide diversity of cultural expression and to ensure that Norway as a country experience live performances, it supports several small and not so small productions. This may in one hand mean that the fund distributes smaller amounts per project compared to for example the Arts Fond, but also that it is less strict when it comes to type and gender of music. Or actually, it may give a certain priority or advantage to genders that fall outside the reach of the Arts Fund?

There is no official ground to defend this thought, but as we will see in the interviews, applications rejected by the Arts Fund on the ground of not being traditional or world music enough were financed by FFUK. Therefore, when it comes to FFUK and capital, sometimes it may seem like there is less prestige attached to receiving FFUK's funds, as these are for everyone, and the applicants are not required to fundament their projects as thoroughly as those to the Arts Fund are.

On a comparative perspective, it seems to be more prestige when a project is financed by the Arts Council, than when it is financed by FFUK. On a general perspective, however, receiving funds from FFUK has a financial capital attached to it, as it provides the artists the opportunity and financial security to dedicate him or herself to working without worrying about finances. Also, the fact that it only funds projects by artists based in the country can give a sense of belonging and acknowledgement to the immigrant artist based in this country.

Culture Fund of Oslo Municipality¹⁰⁴

In the year of 2010, the municipality of Oslo established a program to support artists. The grant is aimed to contribute to the higher quality and diversity of art and culture of the city, supporting the dissemination of cultural heritage and to encourage innovation and development in accordance general guidelines provided by the municipality adopted cultural policy objectives and strategies.

This program was designed for artists based in Oslo, whether they are Norwegians or not. Before this program, artists were supported through national funds, and a small budget allocated to the *bydeler*.

¹⁰⁴ Oslo Kommune Kulturtislkudd, in Norwegian

As 2010 was the limit of this work, we shall not go deep into it. However, it is relevant for this work to notice that it may mean a different policy in arts support. Considering that over 25% of the immigrant population of Norway is based in Oslo, it can be interesting to take follow up the development of the fund, as far as immigrants' participation as applicants. The website was only in Norwegian, which could constitute a limitation for applications by Oslo based artists who are not fluent in the language, or (and) have not a network that can assist with writing a good application in Norwegian.

Competitions¹⁰⁵

There seem to exist different established competitions, according to music genre. These prizes are relevant to be included in this chapter as they may show about the level of participation of African with African background. In addition, competitions can be a platform of exposing young female musicians, including those of African background.

Queen Sonja International Music Competition¹⁰⁶

Dronning Sonja Internasjonale Musikkpris is a high level international music competition for classical music for singers. It is held every second year, alternatively to Princess Astrid's music competition. It falls outside the scope of this thesis for while it aims at musicians from around the world (as an international festival), it does not take into account the country they live in; in other words it does not focus on participants ethnic background nor on their residential status in the country.

The jury is also international, and policies of participation are not restricted by any country borders. Young people until the age of 30 can participate upon an application that is accepted by the selection body. Being an international competition it brings together talented artists from around the world. Among the finalists of the year 2007, there was soprano Measha Brueggergosman, from Canada, who was the winner of the second prize. Measha Brueggergosman is the only participant with an

¹⁰⁵ In the past 10 years there have been TV based competitions like IDOL, where it is the audience who chooses the winner, through vote. I chose not to include them in this study as for their criteria of competition are sometimes questionable, and their duration, unpredictable. Idol has tasted, but.

¹⁰⁶ Dronning Sonja Internasjonale Musikk konkurranse in Norwegian

African background (through her ancestor who was a free born daughter of slaves).¹⁰⁷ In other words, there was no evidence of participants with immigrant background – and more specifically of African descent - based in Norway.

Information about the competition

Information about this competition was presented in English in the website. This made the information accessible to participants from abroad, who do not speak Norwegian. It makes sense, as this is an international competition. However, an email to the competition's organizers was not replayed.

Winning and capital

Not only winning this prize is related to capital. Being accepted to participate in the competition itself is a sign of acknowledgement within the classical singing world. It brings a incorporated cultural capital, as the participant is considered to be accepted into an exclusive competition.

The winner, however, takes much more than incorporated cultural capital. He or she receives a financial capital as well as opportunities to develop his or her career, and receives attention from all those who are “into” classical singing, from the media to the audience. There is symbolic capital in form of this prize, as well as cultural and social network, which in its turn can be transformed into financial capital, due to jobs that the musician may land, due to exactly this social network and to being exposed as a prize winner.

Princess Astrid music prize¹⁰⁸

This is an international music competition for young performers within classical music, and is held in alternate years with Queen Sonja International Music competition¹⁰⁹ year, i.e. 2000, 2002, 2004. It was established in 1953. At first participants were Norwegian young musicians (below the age of 30), but it has become wider, as it now calls for Scandinavian young musicians.¹¹⁰ One different instrument is called in to the competition each year.

¹⁰⁷ in <http://www.blackhistorycanada.ca/profiles.php?themeid=20&id=19>, 01.05.2013

¹⁰⁸ Prinsesse Astrids musikkpris in Norwegian.

¹⁰⁹ Dronning Sonjas Internasjonale Musikk konkurranse in Norwegian.

¹¹⁰ http://www.tso.no/english/the_princess_astrid_music_prize/ 09.10.2012

During the period 2000-2010, there were 5 prize winners. Front them, the last one, (year 2010) was a female pianist with Chinese background, Jie Zhang.

This prize is administered by a Music institution - the Trondheim Symphonic Orchestra,¹¹¹ which may contribute to its international exposition.

There have not been participants with African background in the competition.

Access to information

Being this an international competition it was natural that the information on it was presented in an international language. The website in general was in Norwegian, but it had a page in English, with complete information about the competition, the application process, as well as relevant contacts. However two emails sent to the organizers of this competition were not replayed.

Prize and Capital

There is capital in winning this competition for its high standards at international level. In addition to financial and training support that are part of the prize, which represent respectively financial and cultural capitals, a participant gets a social capital in form of a network of young professionals at an international platform.

Receiving this prize, and staying in Norway for training can give the winner an advantaged starting point as a professional, as he or she gets significant amount of attention, not less through the media, that exposes him or her. And for once, being of a foreign background seems not to matter in music, as in its core, this is an international competition. None of my informants had participated in this competition.

Telenor Culture Prize¹¹²

Telenor Culture Prize is a form of recognition to artists for their artistic work by Telenor, a major telecommunications company of Norway with interests abroad. It was established in 1995 and it awards culture makers in general. People do not apply for this prize, as it is not a competition. As a recognition to their work,

This award is granted to artists considered to be top level professionals. Therefore it is a prize that is related to prestige and acknowledgment. In the multicultural plan,

¹¹¹ Trondheim symfoniorkesteret, in Norwegian

¹¹² Telenor Kulturpris in Norwegian

Denmark based percussionist Marilyn Manzur (born in New York, of Afro American and Polish descent) received the prize in 2007.

Because of the nature of the prize (being awarded to top artists), Telenor Kulturpris is charged with capital. Not only financial capital of 100 000 Norwegian crowns, which gives the receiver a possibility of creating and working with quality without financial concerns at least for a while, it also has objectified cultural symbolic in form of a prize that acknowledge a high level of artistry.

This prize may also create possibilities for new jobs for the prize awarded artists. In this case, it is a social capital in form of network, exposition to eventual employers, who, in their turn will provide the artist with financial capital in form of honoraries.

Honor prize of the Norwegian Arts Council¹¹³

This is a yearly recognition to individuals whose work is of major relevance for the Norwegian culture. It was established in 1968 by the Arts Council Norway, Norsk Kulturrådet. By its nature this is a cross-field prize. In other words, it is not restricted to music field. Persons of immigrant background who have been awarded this prize include African-American singer Anne Brown was awarded this prestigious prize in year 2000, who had been living and working in Norway since 1948.

Capital

This prize is accompanied by the amount of NOK500 000. The prize is a highly regarded recognition, for is a recognition for work developed towards the development of arts in the country. Therefore it is embodied with a capital. In one hand it is a recognition of the symbolic and cultural (both interiorized and objectified) forms of capital that the person has accumulated, which according to the cycle we have seen before, creates more social and financial capital, as it exposes the receiver to newer networks and network possibilities, and thus create conditions for more work within the Norwegian Culture arena.

The fact that this is a cross field prize makes it even more prestigious in my point of view, as it acknowledges the work that the person has developed not only for one type of arts, but for the whole culture world of the country. This makes the

¹¹³ Norsk Kulturråds ærespris in Norwegian

recognition even more significant, and getting it has even more prestige than if it was a prize in the field of music only.

Table nr 2.1: Receivers of The Arts Council's prize of honor. Numbers and percentage

	Total receivers /%		Norwegian		Non Norwegian	
Total	42	100 %	41	97,7 %	1¹¹⁴	2, 34 %
Male	30	71,4 %	30	71,4 %	0	0
Female	12	28,6 %	11	26,2 %	1	2, 34 %

Source: Norwegian Arts Council (Norsk Kulturråd)

Spellemann prize¹¹⁵

Spellemannprisen is the most acknowledged music prize in Norwegian popular music. According to the prize holders, it can be considered the “Norwegian Grammy” awards. It was established in 1972 and has evolved from 10 categories in 1972 to 21 in 2012. This is a prestige marked event, and carries a symbolic value with it. It is the most published award, and the yearly ceremony is covered by both visual and written press.

A table 2.2 was included as annex A, where Spellemann participants and winners over the years are discriminated according to gender and background.

Summarizing: Spellemann has been represented by male winners through the years. Artists with foreign background have been poorly represented, both as nominees and as winners. However as years pass, this prize incorporates more genres that are represented by artists with foreign background. Numbers of female nominees also tend to increase.

In the year 2000, three of 20 categories were won by female artists/female only band. There was no a winner with a foreign background. In the year of 2005 the Spellemann Award comes with 25 categories, whereby 2 are by women. A third prize (Traditional Music) is shared between three artists, including one woman, Sigrid Moldestad, and a forth one (Year's hit song) is shared between the band Madrugada and artist Ane Brun.

¹¹⁴ Anne Brown, an Afro-American opera singer, who played in important role in lifting up the culture workers with immigrant background in Norway. She was a strong supporter of youth with immigrant background to get an education in arts.

¹¹⁵ Spellemannprisen in Norwegian. “Spellemann” used to be a word to designate semi-professional musicians in the remote villages. Spellemann was a person who could have had an established music career, but who chose to perform only in smaller contexts such as family and village parties.

Again Spellemann Awards continue to seem a quite “mainstream” prize, with the majority of winner being “the typical masculine” Norwegian.

During the decade of 2000, in terms of percentage there were yet few women receiving the awards, and very few award winners from a immigrant background. Whether they are female or male.

A change?

In the year of 2007, Madcon was awarded the Spellemannsprisen under the category of Hip hop, with the album “So dark the con of Man”. This was the first time the prize was awarded to an artist(s) of African background. The following year of 2008, the category of Hip hop goes to Karpe Diem,¹¹⁶ another Hip Hop duet by members with immigrant background. That year, Madcom was granted the year’s export award, a category that was established that year.

In the year of 2009, soul singer Noora Noor received the female artist prize, with her album Soul Deep. Noora Noor is of African origin, born of two African parents, and moved from Somalia to Norway as a child. This made her the first Woman with African background to receive the Spellemannsprisen.

Under the Spellemann Awards 2010 there are all six female award winners of 27 categories. Duet “Madcom” took the “years hit song” prize, with “Glow”.¹¹⁷

Summarizing: Spellemann as the most popular and popularized award through written and visual media for Norwegian music, has been relatively male dominated, and has had a small representation of artists with immigrant background. During the decade of 2000 there was a change on representation in terms of gender and in ethnic background. More awards go to women, and artists with immigrant background are more visible among the nominees and also among winners.

In four years, Madcom reaped three awards. In 2009 Noora Noor takes the prize, as the first female artist with African background to do so.

According to Pierre Coron¹¹⁸, producer at Samspill International Music Network, Spellemann has been criticized for not being inclusive. He means that there ought to be a openness to in other categories as there are good musicians and singers with a

¹¹⁶ Karpe diem is a hip hop duo by Magdi Omar Ytreeide Abdelmaguid of mixed Egyptian/Norwegian origin and Chirag Rashmikan Patel of Indian origin.

¹¹⁷ <http://www.youtube.com/watch?v=7qNceBF2b0E>

¹¹⁸ Interview Pierre Coron, March 2012. Pierre Coron passed away less than a week before I submit this study.

immigrant background, who definitely have a high quality work.

Just as a reference, young singer Amina Sewali¹¹⁹ was invited to perform under the 2011 award ceremony, an act that has been interpreted by the multicultural community as a sign of the new times coming when it comes to exposure and valuation of music by musicians with a immigrant background.

In my opinion, Spellemann is becoming more inclusive, which is relevant as it is the most relevant prize, which is not only reported by the written press, but also transmitted on the national television. It is a direct platform of visualizing the amalgam that composes the Norwegian society, and therefore it is important that minorities are represented.

Grants¹²⁰

The State Grants for Artists¹²¹

The artist grants program comprises several different types of grants that may be applied for by artists primarily living and working in Norway. Applicants must not be in a basic stage of education, including bachelor and master degree programs.

This is a grant program that gives the artist a possibility of concentrating in personal work, without having to think of economics, for a period of time, generally one year.

According to the director of the Grants Program, Per Norstrøm¹²² it is higher threshold to get scholarships, it is difficult, and it focuses on professionals who have a record, something to show for it.

Cooperative, labor movements have much to say in connection with the awards. It might be good to reach out and hear how many of its members for support.

Women are poorly represented both when it comes to applications and to the actual grant. Patterns found show that throughout the years there are:

- People who apply more than 3, 4 times in a row, including women;
- People who apply only once
- Women who get the stipend more than once

¹¹⁹ Amina Sewali is Uganda born new coming R&B singer. She has represented Norway in international events as a song writing competition in the USA in 2011.

¹²⁰ Tables at the end of the chapter, pg 28.

¹²¹ Statens Kunstner Stipend, SKS, in Norwegian

¹²² Interview SKS manager, 06.10.11, 13:10

Based on the names, and therefore with a possible margin of mistake, there are very few non Norwegians, who apply;

Even fewer women with a foreign background apply, however in the last 6 years (from 2004-2010) there is an increase on representation of foreign women applying as there is 5 applicants to the fund with foreign background. There are two male African applicants in 2009. None of them got the grant.

Table 3.2 in annex B presents concrete numbers on applications and grants, including a discrimination according to gender.

Grants and capital

It certainly gives a recognition to its bearer, as one of the few who can dedicate their time to just their work, especially to young musicians. However, to older musicians, it is a clear acknowledgement to their achievements. It is part of the social security system of Norway, and guarantees that artists who have worked really hard through their lives can stop worrying about monies.

All in all there has been a tendency of growth in representation of foreign/immigrant artists, and more so of female immigrant/foreign artists in the stipend, both as applicants and as receivers. However, numbers are still very

According to the lists of applicants and receivers of the stipend, during the 10 years between 2000 and 2010 female applicants represent around the 40%. Female receivers represent the same, with a few exceptions. Foreign/immigrant applicants are a 15% of total, and female foreign/immigrant are a 6%. Female receivers with an immigrant background are a 5% of total receivers. African female receivers are so far a 2%. Although these numbers are small, they show women with immigrant background, and specifically, with African background are there.

Events

The main arrangers of world music events in Oslo are the following:

- Oslo world music festival
- African History Week festival
- Mela Festival.
- Samspill International Music Network (or just Samspill)
- Cosmopolite A/S

- Café teatret/Nordic Black theater
- CAK

In addition, there are smaller, private and irregular arrangers of Latin American, African, East Europe, etc, music events. The most relevant arrangers, referred above receive funding from Norsk Kulturråd, Oslo Kommune and probably others public funds.

I have already presented and discussed Samspill, and their role in the promotion of transcultural music. Oslo World Music and African History Week Festival constitute a specific category (festivals) and will be looked into later.

International venues include, in addition to the arrangers: Sentrum Scene, John Dee and Rockefeller.

Cosmopolite A/S, Center for Afrikansk Kulturformidling¹²³ and Teater/Culture boat Innvik were the world music houses in Oslo. They all received public funds to promote multiculturalism and contribute to a more tolerant society through arts. They expose local artists with a migrant background, create platform for collaboration between musicians from diverse and different backgrounds.

Innvik was closed by the authorities and moved from Bjørvika. The owner company¹²⁴ has since been given Cafeteatret venue in Grønland.

Performance and capital

There is a sense of recognition for artists who perform in these three venues. Perhaps especially Cosmopolite. This could be due to the fact that Cosmopolite has been running for 30 years, essentially promoting live world music, mostly international.¹²⁵ It is a reference as part of the international world music network and venues in Scandinavia. Being invited to perform there is a symbol of belonging to the music class, in spite, or due to the background. In addition, an artist who has Cosmopolite in their list of venues performed at, adds credibility to his list. People tend to be considered accomplished world music artists when they have performed at such a professional venue as Cosmopolite, especially under Cosmopolite productions.¹²⁶

There is social capital in its interiorized form in performing at Cosmopolite, a

¹²³ Abbrev. CAK

¹²⁴ Nordic Black Teater, which also is a theater school with focus on cultural minorities.

¹²⁵ Miloud Guiderk, the owner and creator of Cosmopolite was the first Norwegian citizen with an immigrant background to be awarded with the in the year of 2009. Unfortunately, due to health problems he was not available to be interviewed for this thesis.

¹²⁶ As opposite to productions that rent the venue and bring their own events to the venue.

venue where known local and international artists perform. There is a sense of recognition, of achieving a quality and level as well as a social capital in form of network that can be developed due to performing there. As we have seen before, this social capital can generate jobs and financial capital.

Festivals

Festivals in Norway are supported by the public funds, most of the time through Kulturråd.

Commercial festivals tend to focus on commercial music, for which the audience pays expensive tickets to cover the costs of the festival. Also private sponsors are invited to partake and support these initiatives.

There are hundreds of festivals in the country, varying in size and areas, from jazz to blues and rock. Most of the music festivals in Norway are genre oriented and have a specific target group. For example, Notødden blues festival among many others.

Oslo World Music Festival

OWMF is the widest world music festival in Norway in terms of venues used, number of events and budget, the 25th biggest in a world basis. This can be seen as a privileged festival, as on the contrary of most festivals, which were initiated and run by private initiative, OWMF was started as part of a public institution, Rikskonsertene. It has received hundreds of millions of crowns in public funding, which has allowed it to be a world class exclusive festival, without major constraints of financial nature. This festival features a few local artists each year, which may be an opportunity to showcase world musicians based in Norway. However, this could be enlarged, and it could create a platform for newer local artists in popular genres of music, including, precisely, the world music category.

Mela festival:

Mela is the second big festival of world music in Norway. It is held in a weekend. Mela is a franchise of a Pakistani/Indian culture festival concept, and its version in Norway has been extended to far beyond Pakistani/Indian cultures. Under Mela Oslo, artists from all around the world are featured. Examples: Mano Chao, Yousse Ndur, Queendom, Busi Ncube, Ivan Mazuze, grupo Zanza (from Norway).

Afrikan History Week festival:

This festival was started in 2004 by a group of young African descent in Oslo. It is a reference for the African Diaspora. This festival has had an important role regarding to focus on musicians from Africa and of African descent both in Norway and other parts of the globe. It has promoted collaboration between local and international African artists. It has had a focus on gender equality, having consciously focused on exposing African (or of African descent) female highly regarded artists, such as Grammy winner Susana Baca (Peru), Ivorian bass player Manou Gallo among others. Through its program of a yearly production between a guest artist with local artists, Afrikan History Week seems to have contributed to the exposure and recognition of Norway based world musicians. As they work with internationally acclaimed musicians, they become subjects a different sort of attention both from the local and the international music industry, producers and audiences.

Festival performance and capital

There is capital in being invited to perform in a quality festival. It is an acknowledgement of the artists' skills and work. It is cultural capital in its interiorized form, as it places the artist in a given level. As referred in terms of performances, it brings exposition with it. This exposition is both to the public and to the media. The festival itself means an enlargement of network, increasing the artists' social capital. As we have seen before, these forms of capital may contribute to the artist getting new jobs, which will increase her or his financial capital.

Because Afrikan History Week aims at setting the spotlight on people of African descent in Norway, focusing on them as resources, it has played a significant role for a number of artists. Three of our interviewees participated in this festival at a given time. Haddy performed in year 2007 at Litteraturhuset, Hannah participated more than once, including a production where Queendom collaborated with Ivorian female bassist Manou Gallo (2010), and Busi was part of a production with Cuban pianist Omar Sosa collaboration (2011). Other black artists moving to Norway had AHW as a platform to showcase themselves during the first years of their careers or of integration in Norway. This aspect was discussed by Barth, who said that people agglomerated in ethnic groups according to their interest. After some time, as

interested shifted, people could abandon these constellation.

Institutions

Rikskonsertene¹²⁷

Rikskonsertene was established in 1969, inspired by the Swedish version. It has promoted the presence of quality music in the most remote corners of Norway, through a program of production of concerts. These school concerts are divided according to genre, including: Norwegian folk music, Pop/rock/electronica, Classic, World music and Jazz. Each category receives a given percentage of the global budget, and visits a given percentage of schools. It is funded by the government and it has promoted exposition of world music and world musicians in school concerts. It has also been producing the OWMF.

The table below shows us a significant representation of world music in Rikskonsertene concerts for schools. Neither gender nor origin of performer is available, which means that we are not able to see 1) whether the female performer within world music is part of the program, and if she is, to what extent, compared to her male counterpart, and 2) whether these artists are based in Norway (immigrant) or they came to Norway specifically for the concerts. Still, the table shows clearly that there is world music coming to schools.

Table 4.2: School concerts by Rikskonsertene, year 2010¹²⁸.

Genre	Number of concerts
Undefined	69
Contemporary classic music	62
Classic music	105
Tradition music Norway	73
World music contemporary	105
World music	32
Viser	90
Jazz/blues	99
Pop/Rock	126
Others	45
Total	806

Source: Rikskonsertene.no

¹²⁷ “Rikskonsertene” can be translated as “The concerts for the nation”, however it is just called Rikskosertene including in documents in English. Therefore I use the same designation.

¹²⁸ Source: <http://www.rikskonsertene.no/PageFiles/4169/konsertstatistikk%20ut%20over%20pr%20sjanger.pdf> - 30.09.2012

Capital related to working with Rikskonsertene?

In an interview with Barth Nyava, he has presented the following picture: “good acclaimed artists move to Norway as adults. Because of their popular background, it is a shock to integrate to a rather quiet life in Norway. Struggling for gigs does not make matters easier, as there can become finance problems for the artist and his/her family. Rikskonsertene offers a financially good deal for school tours. However these are school audiences, there is a difference between these and an audience in an open concert. Because it gives the financial security, artists find themselves touring more with schools than at the market, where the Norwegians may not quite understand their music. “Now you can ask yourself: where is that good musician? They make a good money, yes, but they do not expose themselves as artists anymore, they are almost dead.”¹²⁹

This statement says, in other words that there is a dilemma for the musician, between struggling to get normal gigs (with the insecurity that this can mean), and the security that school concerts offer, without exposing the musician to the “real world”. Whether there is prestige in school concerts, hopefully we will see. After all, it is through appearance that the person can build a network and connect with other professionals of the same field. If the artist is always on the road to schools, perhaps he/she may miss this connection with other musicians, producers, event managers, as well as may not be visible as a musician, and hence may not get possibilities of exposing himself. But maybe because of having this financial security he/she can actually dedicate him/herself to production of his/her own music, without money constrains that are normally associated with production for musicians in general. Our interviewees will discuss this point in coming chapters.

Conclusion

Through this chapter, I have presented and discussed different bodies that work for and with musicians in Norway, with the objective of creating a foundation for understanding whether there is a music and arts body in the country, that support musicians in general, and in specific female musicians, immigrant musicians, African musicians in Norway and ultimately, female African musicians. It was also my

¹²⁹ Barth Nyava, interview, 2012.

intention to establish a relationship between the areas of work of these institution, their routines and performance, with forms of capital they may represent or transmit to artists who benefit from their services, as well as those who may aspire to have access to them. I have shown how receiving a given fund for development of work related activities, such as to compose new music or to produce an album, may be interpreted as a recognition of having reached a certain professional level. However, sometimes criteria were not clear for the applicant, in terms of genre definition. Or where her/his music fit, for while it could be considered traditional for some segments of the industry, it was considered to be too pop to be granted support as traditional, or world music. This would affect in a more significant level artists who's music has been defined as "world music", as opposite to western genres as pop, R&B, classical music and so on.

General data has shown that female participation in the music business was less than that of male participants, independently of their citizenship or ethnic background.

We have seen that women in general were less visible than male musicians and applicants, at least when it came to applications for funding, for grants and to nominations to Spellemann prize. The percentage of women receiving grants, funds for concerts, tours, productions and for recording albums was below 50%. All this shows that music between 2000 and 2010 was a male dominated industry in Norway.

On the other side, the representation of musicians with foreign background is also low. Some programs started to show the participation by application (funds) or by nomination (Spellemann) during the decade of 2000. This may be a result of the policies of inclusion (as the authors of project *Mosaikk* intended), but it may also be a result of higher level of artistic development by the artists with foreign background. On the other hand, it may also be a result of a more open society, where by genres like hip hop, start to be recognized as popular, both by the society in general and by those behind the implementation of culture policies in the country.

We have also seen that world musicians are significantly represented in tours by Rikskonsertene, which in one side means that people in Norway do have the opportunity to receive music from other parts of the world, but on the other hand it was not possible to understand whether this music is delivered by artists resident in the country, who benefit financially from these tours, or whether it is delivered by guest artists from abroad.

In the following chapters I present four interviews and effectuate respective interpretation, as an attempt to read the situation of female artists of African background who have lived and worked in Norway during 2000-2010.

CHAPTER 3: Who are they?

The objective with these interviews is to understand how the female artist's background has or has not had an impact on her career as a musician the last 10 years.

Busisiwe Ncube

Busi – interview and reading

Sibusisiwe Ncube or just Busi, as she is widely known, moved to Norway as an adult. She had a long career as a singer back home in Zimbabwe, before establishing herself in Norway. Her reason for moving was family reunion to her boyfriend, who has worked for long with multiculturalism and integration in Oslo city.

This interview was mainly by email. Busi was a bit uncomfortable with one to one interviews, and when I sent her the interview guide, she sent back the answers via email too. We then met to clarify some points. After a while I sent her another email, with complementary questions. On her life before moving to Norway, Busi sent me to her website, where I got the information that introduces her life in this thesis¹³⁰.

Busi is a collected woman, slightly quiet off stage. She transports this calm to the stage, where she is concentrated and focused on her performance. She communicates with the audience more through her singing than through talking. When the song requires, she does some dance moves on stages while she sings. Her dressing is colorful, or with African patterns and jewelry, yet calm. Her humor comes after some time of conversation.

Personal background

Female musician with African background, I was born Sibusisiwe Ncube 15.06.63. I am originally from Zimbabwe, and I moved to Norway in 2010 upon my marriage with my Norwegian boyfriend. My relationship with Norway started in 2000 when I first visited the country under the invitation of Oslo World Music Festival. Ever since I visited Norway almost yearly, until 2010, when I moved for family reunion.

Nothing can change my African-ness just by being in Norway. However, I do share with Norwegians their culture, food, language, celebrations and so on.

¹³⁰ <http://busincube.webs.com/about-me>

Music

I have been working with music for the past 25 years. My homestead where I grew up, Esigodini is my source of inspiration. I sing about life, love and social injustices. I am a vocalist, percussionist, mbira and guitar player.

Music in Norway

I have always done music. So when I came to Norway I just continued doing what I was doing. I had to learn the rules, and especially with the industry it is complicated as you have to try with several (recording companies), and they will tell you that your music is not interesting, is not what they do. But you keep knocking doors, trying and one will receive you. I recorded my last album with “Etnisk Musikklub”¹³¹.

I have 12 albums, because I am a recording artist. The recording in Norway is expensive, but if you present a demo that is good to the Norwegian Arts council you can get some funding, so far I have recorded only one Album here in Norway, most of them I did in Zimbabwe.

I perform as much as I get gigs, which is average 20 gigs a year, I live on live gigs, I get jobs through my reputation, the more I play the more people get to know about my music and live performances.

I have a relationship with my recording company that is all I have worked with so far, but they don't do live gigs they are just concerned about selling the CD online and getting money.

I have won three awards in my homeland. Awards are good in recognition of the artist efforts and their work. I also have had number one Albums and number songs on radio, voted the best artist in Zimbabwe.

Music industry in Norway is tough, there is so much happening that if you don't keep in check a lot can pass you by.

Yes, my music and the way I used to do music has changed once I established myself in Norway; for example I cannot afford to have members of the band all the time, musicians here are busy and they will only come when money is involved, which is realistic, because things are expensive here you cannot afford to have jam sessions and develop something from there, you have to have the music and the

¹³¹ Etnisk Musikklub “We are a successful fast growing membership-based music club for genuine ethnic music and related explorative fields. The company has proved to be an efficient tool for promotion, distribution and resale of quality CDs of traditional ethnic/folk/world music”.
In <http://www.etniskmusikklubb.no/subdet15.htm>

musicians just want to play and go to the next job available, so its not stable, but dynamic. At the moment my music is going well am touring and playing live gigs.

Integration

I have not checked the policies of immigrations, when it comes to myself as a female African Musician; I myself had no problem, I have been granted visas to come work in Norway for the past 12 years, its only three years ago I have settled in Norway.

When it comes to integration its always a challenge you have to know and learn the process of going through things and how to engage with authorities that are in charge of the business. I learnt this and it is working very well for me.

I have not had any experience about the recording industry, booking and so on, that can be different from Norwegians, and that is based on my condition of a foreigner. Not of any that I know; When it comes to these issues I let my music determine, if one is not interested, I do not have to think everyone likes my music, compared to what they know and have heard the rest of their lives, it all depends on individuals.

On Ethnicity and music

Being an African has an impact on my music in Norway, yes, because you don't find African musicians who are willing to play another African artist's music, everyone wants to improve their own, most Norwegian musicians can't play by ear they are few, they need the music written, which is an disadvantage as most of our traditional music we play it by ear.

My experience with agents and with the application for funds here in Norway has been a positive one, I suppose because my music is different from the normal music made in Norway, it falls outside the mainstream, since it is not R&B, Soul, Funk, Rock, Hip Hop, etc; so I have an advantage and there is not so much women musicians of African background here in Oslo, so it was an advantage too.

Gender – on being a woman

Being a woman has a direct impact on my work here in Norway, It does, I get a lot of support from the women folk as fans both African and Ethnic. And actually I get most of my jobs from Female organizations, for women related events, and from there,

word spreads, and I get more jobs from other women related organizations. It is a network, you see.

Being a mother had a direct impact on my career. I had to raise two kids and look after a home, while being a singer; I remember my then husband not allowing me to perform, and sometimes coming to the performance venues and making a scandal on why I was doing music instead of staying at home; now it's a lot easier my children are grown up I can travel for a longtime from home and not feel guilty, not even towards my partner.

There are challenges related to being a woman, yes, but there are positive sides too, its power to be a female musician in your own right in this male dominated industry, people are always curious and want to know you deliver, and are determined. In other words, it is not disability to be female in the music business, you know, its actually positive and powerful.

I am proud to be a female African musician who has established herself in Europe and still playing and recording for the last 25 years of my carrier.

Interpreting Busi

Growing up in a musical context of singing in church with her sisters, and with the influences of South African music, by the voices of among others, Miriam Makeba and Dolly Rathebe, has given her the regional identity of southern African music. Her father, a part-time musicians introduced young Busi to local and international music (from South Africa, Congo, Cuba), and also to local Zimbabwean musicians with international impact, as Dorothy Masuka. Additionally, early influences from jazz, soul and funk from the USA have given her a strong and deep anchoring as a musician.

The fact that Busi had been coming to Norway for ten years before she decided to move and establish herself here can mean that she had time to get familiar with Norway, with Norwegian music scene, concerts, venues, local artists and the vibes, and about the Norwegian people and culture, including probable challenges she eventually would face in the future. This may be interpreted as a sign of an artist who had the opportunity to learn the rules, to establish relevant links in the country, that may have come to her benefit once she established herself in Norway, be it musicians, venues managers, events promoters and funding institutions, among several others.

Having a Norwegian boyfriend who at the time worked for culture in Oslo may have also made it easier for her to identify and to link with culture active people in the city, since due to his work, the boyfriend may have had a relevant network.

Busi took part in the process of integration, as she shares the food, the language and has Norwegian friends. As a matter of fact the interview was held at a friends house, for whom Busi was watching the cat during her absence.

Busi realized that it was fundamental to learn and so she learned the codes not only about society, but specifically about the music industry. For instance, she learned to function without a permanent band that met and rehearsed with regularity, she learned about how to underline the gender role, and the impact it has to be a female (African) artist in Norway, to the extent that most of her gigs come through gender oriented organizations and events. She thus established a gender based network. As she says, this network is a capital in itself as it can generate other contacts and further gigs.

Being an established singer, who had already roots in Norway, in form of a social network (a boyfriend, friends) as well as a professional network (OWMF, concert venues, and musicians), the process of moving to Norway was different from that of the majority of immigrants to Norway. When Busi Ncube moved to Norway, was not seeking for asylum, nor was she a political refugee. She had a capital in form of an international career, network, including a boyfriend who had a relevant network for her work. Besides, having been in the country in a regular form, she was familiar with it, with Norway's music landscape, the climate, the food and so on. I can say that Busy had a valuable capital that has made her insertion in Norway simpler. At the same time, we see that she still had some challenges.

At this point we see that at the moment of establishing in Norway, she already has a social capital in form of family and professional networks, as well as a good understanding of the policies and rules in the country.

Capital

Busi came to Norway with various forms of capital. She came from a family with musical background, where her father is a bass player, and travels abroad to perform. He brought home new sounds and voices that influenced Busi's singing. She got a long and acknowledged career (symbolic capital), and already knows the country she is coming to, and has a significant network (social network). The acclamation and

acknowledgement she has received in Zimbabwe, earns her a certain popularity in her home country. Her song “True Love” can still be heard on local radios¹³².

International acknowledgement, like the category “Band of the Month” by BBC to “Women’s Voice” band in 2004 gives Busi a solid professional background. Furthermore, Busi moves to Norway to her boyfriend, and to an already familiar city where she has even worked at.

Also Busi learned to capitalize her womanhood, and the exclusivity of her music in Norway. As she says, the fact that her music was different from the mainstream music in Norway, opened her doors. Here, the difference (her music) instead of becoming a hindering, became a cultural capital that gave her new possibilities in form of gigs. However, having had to learn the codes, as in how to work with a band where there is no financial capital, how to rely on free lancers, and how free lancer musicians in Norway rather prefer written music over hearing tracks. How does Busi deal with these new conditions¹³³? For one side, she drops the regular band rehearsals, yet tries to keep the same musicians for each gig she has; for the other side, she plays with musicians who can play by ear, although this is a challenge, since most musicians in Norway prefer written material. Because she mostly work with the same constellation of musicians, it is relatively easy to keep the repertoire alive and to deliver good performances.

Although Busi Ncube is a mother of two, her children are grown up, and live abroad, one in England and another one in Australia (by year 2012). She affirms that having grown up, independent children gives her freedom to dedicate herself fully into music. This is different from the situation of most of the women coming to Norway for family reunion. They are normally younger and in the phase of starting a family. Having small children can constitute a difficulty into dedicating fully into a career, be this career musical or not.

Back to questions posed in chapter 1:

How effective was Busi’s encounter with Norway? This encounter was simple, as Busi was already familiar with the country, she had a social and a professional network, she had been visiting the country during ten years. She had learnt the codes, and therefore this encounter was as natural as it could be.

¹³² “True Love”, Busi & Ilanga: <http://www.youtube.com/watch?v=dLm05gPflJU>

¹³³ A minimum honorary for a gig is, according to musikernesforbundet, nok 3115 in year 2010. Source:

Compared to her career before moving to Norway, the significant change was the routine for rehearsal. When on tour, Busi performed daily, and when not on tour, Busi performed regularly. What has changed is that Busi developed a network based on gender in Norway, and these were giving her work, and in this way she was widening her professional network. Gender became a capital, a strength. Also the exclusivity of her music in Norway (there were not many musicians who performed Zimbabwean inspired music), gave her a platform for getting jobs.

A successful musician?

In chapter 1, for this study, successful musician was defined according to 7 criteria of success. The definition intended to give us an overview of the categories that are into making a career an active one. On these criteria, we can see that:

1. Busi performed often. According to herself, she got about 20 gigs per year, which gave an average of 1,6 gigs a month. While this was not enough to pay bill (house rental¹³⁴, food and other basics), it was a source of income. When touring schools through Rikskonsertene, the income would increase, as the tours pay well, and include several concerts, sometimes more than one concert per day. This gives a certain financial security.¹³⁵
2. Busi performed in events of various dimensions, from cafes (Gloria Flames, Oslo), established venues (Cosmopolite), festivals (Mela Festival 2005) and school tours (Rikskonsertene 2010). As a matter of fact, Busi had an international career, which started before she moved to Norway. Interestingly enough, this was through a Norway based network called “Women’s Voice”, which she joined in 2001. “Women’s Voice” was an international network of women in music, established by bassist and producer Malika Rasmussen. With this band she toured Europe, Africa and Middle East. In 2004 they recorded the first of 3 albums.
3. As Busi explained through the interview, adapting to not having a permanent band was one of the challenges she had to overcome in Norway. While in Zimbabwe, she had her own band “Band Rain”, with which she performed often in Harare, and also traveled across Europe with. In Norway, however, musicians were often free

¹³⁴ House rental in Oslo is about 8000 crowns per month. Source:

¹³⁵ Rikskonsertene pays, per year 2012, 2720 crowns per concert. In addition there other expenses such as are meals, accommodation that the institution pays for.

lancers, and will choose not to attach themselves to one specific band. They would meet and rehearse only when there is a specific gig. Besides, costs of maintenance of the band (regular rehearsals, transport, etc) were higher, when compared to those of other countries. Having learnt to function in this new manner, Busy found that it works.

4. Busi has a long list of published albums. She has a popular song “True Love”, that is still played in the radio in Zimbabwe. All in all Busy has recorded 10 albums. In 2011 she made her debut in Norway, with album “Salulandela”.
5. Her album in Norway was recorded with public funds from the Norwegian Council of Arts¹³⁶, Fund for Sound and Image¹³⁷. As part of Women’s Voice, their tours were also funded by public funds, namely the Norwegian Fund for Arts and the Norwegian Agency for Development, NORAD.
6. Busi is mentioned at least 28 times in the Norwegian press, including as a member of Women Voice.
7. Busi was member in Tono and Granmo.

Summarizing: Taking into account the seven criteria of success, I consider Busi Ncube to be a successful singer in Norway. To the question of how did African women musicians do in the Norwegian scene, I can say that Busi was doing well, as she has learnt the codes by which the industry functions, she realized her potential as a woman artist, she developed a network that guaranteed her gigs. The positive side was Busi realizing that gender can be a form of capital, and investing on it. However, this capital, which in her case gives a network, job and confidence, could be seen as a form of sexualization of music, where jobs had to depend not only on her skills, but also on her being a female of immigrant background. This is, however, a different view of sexualization than the one promoted through the major music companies, where female artists expose their bodies as part of the marketing.

Jessica Kiil (LPJ/ La petite Jessica)

This interview was made at a café shop, in two sessions. Additional questions were sent to Jessica, but she did not return the answers. The interview conducted in English, Jessica answered in a mixture of Norwegian and English, which was then

¹³⁶ Norsk kulturrådet

¹³⁷ Fond for Lyd og Bilde

translated to English only. Language nuances may have escaped, as her first language is French. Jessica is a very charismatic and outspoken lady, whose performances are colorful and full of humor. She communicates with enthusiasm.

Jessica came to Norway at the age of 20 years, almost 21, to reunite with her boyfriend. At the time of the interview, Jessica was a single mother of three boys.

Jessica worked as a freelancer journalist for the national newspaper *Aftenposten* since 2004. She wrote on social debates regarding immigrants and their challenges in Norway.

Jessica has got a web domain¹³⁸, which was empty for a long time during the two years of this study; shortly before the end of the study the website was updated with photos, contacts and a link to her humanitarian initiative, *Perle Noire*¹³⁹. She has got four albums, some with critiques, other with no critiques.

Background

I was born Jessica Mushosi in 1973. I added Kiil by marriage, but I have now gone back to Mushosi¹⁴⁰. My father and my mother loved music so much. My dad used to play the music from our country Congo and I would listen, while I saw them dance... I miss my dad so much.

I did not come to Norway as a refugee. I came to Norway because of love, my first love. I met this Norwegian man, this Viking in Congo, my Viking. He told me a lot about this country and I was fascinated with this “refrigerator country”, you see, because when I grew up we didn’t have any refrigerator, the neighbors did, so I was very curious about this country that could be as cold as a refrigerator, and that people could live in that machine! I wanted to visit this country, and that is how I ended up in this country. I was so young, so inexperienced in life. It was 1994. I was so young! It was so cold, though it was summer. I didn’t know that that was the summer. But I still love the winter. I just copy what locals do during that season, and I make it. Only 20, almost 21* years old. Then we got married.

At the embassy in Congo they were very good to me, they gave me the visa in one day. The woman who worked there was called Ingrid. And ever since, my Norwegian name is Ingrid: Jessica Ingrid Mushosi Kiil.

¹³⁸ <http://www.lapetitejessica.com/>

¹³⁹ More on *Perle Noire* under the interview itself.

¹⁴⁰ She eventually went back to using Kiil as her last surname.

I was too young. When I first came to Norway, it was all idyllic and surreal. I loved the snow, the winter. Yet I was too young. However I was soon shocked by two things. One was student life at a student residence with my boyfriend. It was a poorer part of the city, and I could see there were beggars. Secondly it was shocking to see white beggars; you see, we see white men in Bukavu driving the best cars, living a better life, and having really good jobs. How could they be beggars? I was shocked because I did not know how to behave. I had a cultural shock, yes, and I did not know how to behave in this new society. I think that is when I started missing home. My dad had told me to be patient, and that my wings would come that I could fly home. Well, these wings have not arrived yet, you see, this is a constant search for them, for freedom... but I think that I go them somehow. My boyfriend and I had to get married. According to the bible. Being married is convenient, it frames the use of freedoms by the individual. So we got married. Besides, we were madly in love, and there could not be any other way to do things. We got married here in Norway, with the blessing of my parents.

On Africa/African-ness: I am always connected to Africa and my African-ness. That is my roots, it is something that I will never forget. I am still the little Jessy, I never forget home even after so many years here. I have a passion of helping kids in need. I say I am A-Free-can, as in saying African. I don't need to make a statement about it, I am very African, I am still polite, I want to stay a woman, I don't believe in gender equality, because I don't want to be (like) a man, because I want to stay a lady. (laughter) I want to be aware of what I wear, how I look like. But more than that, inside me I have got a lot of love to share, things that we really learn from Africa, helping those who can't make it by themselves; therefore I started this organization called "*Perle Noire*" which means "Black Pearl", after my parents died. This is an organization that supports education of disadvantaged children in Bukavu. This was a way for me to preserve those roots, and also for my kids to acknowledge their Congolese roots with pride.

I have lost several of my peers back home, many of them died during the war, and left many, many kids, and I always feel that I have to do something back home for them. *Perle Noire* comes from a story my dad told me. When a man wanted to marry a woman, her parents would ask him to gather 100 black pearls first. Congo is an inland country, we don't have a sea. So it was kind of an impossible mission for the man to get these pearls, unless he really valued his love for this woman. This tradition was a

proof of his interest on marrying this girl. He had to travel miles and miles. I found those kids nowhere, they became my pearls.

I grew up on a very, very poor street.

The beginning

I am born and grow up as a Christian, though some of them don't fit on my lifestyle. Then I will go to church and pray for forgiveness. There is a freedom in this religion. If I were not Christian, my culture would have not allowed me to come here with the one my heart chose, and marry him. It is only one god, but I criticize some attitudes within church as institutions. For example, only until my husband told me, I really thought that what was in the glass during communion was blood.

I come from a big family. I am from a rural environment. I missed the big family, the social network I had. On the other hand, the African people in Oslo were deceiving, they approached me and were nice, I guess they were curious, but it was not deep. I missed having a network badly during those first years. I like it in Norway, this winter saves us from dust, you don't see kids with no shoes, and kids are free here, are in touch with nature, even if they live in cities. I come from a province, the province of Bukavu, in the western part of Congo.

Fitting in Norway took time. I was staying indoors almost the whole day, as my husband was at school first, then at work. I had language barriers, and felt very lonely. That is when I tried to learn the language, I watched a lot of TV programs until I started at a Norwegian language school.

I remember how my first visit to Congo was important for me. Meeting my folks was such a huge thing, I had missed my father, my mother, my three sisters and my three brothers. So you see, we are 7 siblings, and then you come to Norway and suddenly they are no longer in your life. Even if you can speak with them on the phone, it is not the same thing. Well, now a days it is easier, there is skype, voiper, facebook and other programs and devices that facilitate communication. More than that, I had to go back to Congo and find my family and inform them that I had married, I took them a gift, a dowry, as it is tradition. They blessed me, and I came back. Leaving my dad was difficult, as I was daddy's girl; while my sisters were mummy's girls.

My father was a tailor and my mother was a sales woman. Those two loved each other so much. I remember how they used to play LP's and dance. They would play

Congolese music often. I would listen and watch as they danced. I guess that has marked me in a positive way, it is a memory I cherish!

Since childhood I developed interest for music, but it was only in Norway that I started for real. It actually started in church I sang in a church choir. However it was limited “controlled” as, for example, there was no space for dancing. I also have got influences from my grandparents’ roots and traditions. Traditional music in Congo is rich and free. That is where I got my freedom from. My grandfather was a local chief, and used to play the drum. I loved going there and spend vacations there, because there it was freedom of music, be it a wedding or other ceremony. They did not know the radio, but they used music for everything. I wanted to be there to be free, where I could dance, sing, instead of the choir seat. I also heard radio, especially from Kinshasa. The sound of Kinshasa, the music from Kinshasa, a city with significant Ethnic diversity... It all got into me. I started to learn traditional music and the language of my grand parents. In the evening time at my grandparent, they would sit there and sit and dance. Myself being from town, I was not ashamed, was not shy, I would just dance. That is when they taught me how and where to sing. And there/soon I learnt their language. After a while I started to be the soloist in this set. I started to get interested in music, and wanted to learn to play the instruments. My grand father told me it was in the heart, that I carried it inside myself. He also said that just like him, I was a natural leader, which was good. But people don’t listen to leaders anymore. So, find a text, put a melody to it, and you will see how everybody will listen to you, through your song. You know how grandparents, they know what they are talking about.

Saturday was like a community day, with weddings and so, and Sunday we used to go to church and sing! Oh, my god. After church we would meet in the mountains and sing for fun. I could improvise, and have fun with different sounds. Congolese music is known and recognized all over the world. Like in Africa you hear Congo music, Congo music. My hobby was to do street competition dancing and singing. I did not have a lot of friends, because I was always dancing, singing and winning competition after competition.

Even in school, where they used to have a session of saluting the president every day, and then sing, I would be the soloist, the one starting the song, and the rest of the school would take over, or sing the *answer*.

African female singers inspires me. Like Mbiliam Bel, Abeti Masikini and Miriam Makeba. That is when I started to grow interest in developing a career as a singer. In 1992 I started to compete in pop music in local bands with the youth of my town Bukavu. As you can see it went from hobby to profession.

Music in Norway

So when I came to Norway, I was carrying this information, these memories within me. I would long for our evening reunion where the whole family would sing. We would sing and it was so beautiful! Every, every day. My dad would improvise, and we would sing along. And my grandmother also sang a lot for and with us. I could not run away from it. When I came to Norway, learnt about instruments, electric, acoustics, and so.¹⁴¹ I did not tell people that I sang. I also hear for the first time the same singing, joiking¹⁴², and I was very surprised. I could not figure out how they made those sounds, and the context these songs have in terms of social and historical meaning. Was it me who did not know how to sing? Or? It did not sound good for me! So I did not talk about music at all. But every time my husband was away, at work or at school I was sad and lonely.

When I went to my Norwegian course, one of the evaluations was to say something in Norwegian. You could sing it instead, if you wanted. Then I started to think about my grandfathers advice “*say something, put a melody into it, and start to sing it*” So I bought this CD. I was actually looking for African music, so bought an album by Lillebjørn Nilsen. I came home and put the cd on. At school I asked if I could sing. They said yes, and so I sang in Norwegian, one of Lillebjørn Nilsen’s songs in the album. My teacher praised my voice saying “for en fantastisk stemme”¹⁴³; I got 10 points, and the whole school was talking about my singing in Norwegian. At the end of the course, the school administrators wanted me to sing. And that was the first time I stood on a stage in Norway. I sang “Malaika”, they paid me, and then my teacher asked me why could not I consider going for music more seriously. She encouraged me a lot. And other people too. But not everyone was so positive and encouraging. For instance, my singing teacher.

¹⁴¹ What Jessica means here is that she got to know the instruments, their names, their timbers. She started to learn how to play the piano, but did not go further.

¹⁴² Joiking is the typical singing feature of the Sami people.

¹⁴³ What a fantastic voice, in Norwegian.

As part of my quest of getting out of the loneliness and sense of being lost here in Norway I started taking singing lessons. My singing teacher said that I was not good enough, music was not for me. This was a big turn down, I froze and lost energies, I stopped believing in myself. I thought I did not fit in white man's music.

A guy showed me a piano for the first time. And I got some basics of music theory. I learnt about the f-key and the g-key or so. Only that. So don't ask me the keys, the b-key nor any like that. We don't have nothing like that in Africa. What we do, it is all about what you are singing about, and then it will come naturally. But I because I started to listen, to interiorize what that teacher had said, that I can't sing, and it really frustrated me, I got stiff. So I quit, and started to sing just for singing.

I did not like the piano, because it feels superficial, artificial. As I said, I went to Josefine's¹⁴⁴, where they used to have weekly jam sessions. I did this because I needed to get in contact with people who do music in Oslo. I met a guy who helped me out, he showed me a piano, and wanted me to sing what was came out of that instrument. Home it is magic, nobody tells you to sing this way or that way, it comes by itself. But here they wanted me to sing what the piano was playing, it does not make sense!

I wanted to talk to the world, I wanted to say something, it is not about the technique. It is about communication. You have something to say, maybe if you put a melody to it, it will sound better, and people will listen to you. In 1996, grandfather said we sing because it comforts us, music is always there when there is somebody, you can sing in your heart, when you are in pain music heals.

I joined a choir group at church, but it was not the same thing, not like choir back home. Then I started to do it myself.

You sing to communicate, to express, to share experiences, to be heard, to comfort yourself; you sing for healing purposes. That is why singing at that time was more than necessary.

On career

I recorded my first single in 2006, here in Oslo, that was fun. I sent it to Africa, and it became popular, especially in my own hometown. I had written the lyrics, composed the melodies, paid my own money to produce it.

¹⁴⁴ Josefine is a music club, known for holding regular jam sessions.

I went to Josefine, and I asked questions about recording. The process started at Josefines music house. A guy called Betto, from Peru had a home studio, and that is where I recorded my first single with four tracks. It was a good process because before I was lost, I had lost myself here in Norway. When I listened to my songs from the single, I was not happy, that was not me, I had gone colder here in Norway.

After this single, I got help from Sampeace Brown¹⁴⁵. who had created a recording company. I came to him through somebody else, a contact that I had gotten, I think from Betto. I asked him to listen to my single, he liked it, and said we could work together. Because they did not receive any financial support, the condition was that I paid the expenses myself. So, he was the first one who took my album, the one who believed in me. My CD is called “my home is in my heart”, about what I left home. I did start creating my own network at that time, because I started to get in contact with musicians in town. Sampeace Brown had just created an African record company in 2006.¹⁴⁶ We created this album, while I had been making babies, landing jobs, creating.

One day, someone told me about “IDOL”, I had just given birth when I went for the try. I am not used to sing to white people who judge me. I am used to sing to a friendly environment. I sang two songs, one in my language, and another one in English, telling people about feelings. The first judge in the jury said to me “what, you can’t sing. You do not have a voice to sing. The woman in the judge said “you have nice cloths, you look very exotic, you look beautiful” she says nothing about my voice, and my singing. She says that the way I looked can sell music. So I am here to be told that the way I look can sell! Judge number three told me that that melody I sang could become something, I rang a bell in his head, because something we don not have in Norway, it is exotic, with your natural voice...” So he suggested that with an arrangement with drums it would get very nice. I said “thank you”, and when judge

¹⁴⁵ Sampeace Brown is the artistic name of Sam George Udo. E. He is an African singer and music producer who has lived in Norway for more than 20 years. He has supported immigrant artists in different ways, including the creation of a label, where Jessica Kiil recorded, as we will see further.

¹⁴⁶ T-kay music as it was first called and as root of the company and one of the oldest indie labels initiated by landed immigrant Norway, was first established in as enterprise in 1987 and became incorporated in 1996 as T-Kay Group Plc AS by the founder and first artist of the label Sam George Udo.E. artistically known as Sampeace Brown, aimed to be used as a source to affect his releases as well as help other local artists in need, who hadn’t access of getting signed by the major record labels in a very secluded record branch then in Norway. The label’s format was solely focused on production, distribution, promotion, marketing and publishing and licensing of assorted types: POP, REGGAE, SOUL, R&B, HIP HOP & WORLD MUSIC IN GENERAL. The record label kept on growing and more productive upon all odds and was able to link itself widely both at home and abroad. And was able to co-operate as well as represent various foreign labels at same time licensed good number of international acts, which positively resulted to expansion of its catalogue. In www.streetsolidtkay.com. (indy = independent)

number four wanted to talk, I said “don’t talk. I will go with your advice“. And then I left, and that is when my fight started. They say I cannot sing?

My newest album, it had 12 songs, I was still paying for it, I had just gone separated from my husband, this was around 2007, “My home is in my heart”.¹⁴⁷ They said the CD was exotic, maybe Norway was not ready for, the song I presented in Idol was arranged and produced, it was one of the Summer hits, yet it was played only twice. When a song is a Summer hit, it is played all over, in all radio stations. I started to wonder why was this a summer hit if none of the radio journalists play it, they don’t like it.

My second album was when I lost my daughter. It was too much trouble with recording process. I was 2009, 2010. It tells how hard it is to be me, doing music, being a woman in Norway.

They¹⁴⁸ did not give it any review to the album. This is another point, record companies can fight for you, for selling, for exposing. However, they¹⁴⁹ only took 3, and then when this. Because you don’t have advertisement, no promotion, no marketing, you are not exposed, people don’t get to hear about you.

I even went to the USA to shoot two videos, 5 music videos there... because they were telling me that this is what I needed to do. We managed to send a copy to ZTV¹⁵⁰, and ZTV did show some of the videos.

“My heart is in your heart” appeared in a tv called Swish, where I think kids have to vote for your song. You ask yourself “with no reclame, no exposition, who is going to knows, who is going to vote on me?” so you start to see that it is just the way it is, you just go down like that.

¹⁴⁷ The track that gave the title to the album: <http://www.youtube.com/watch?v=9zhUUZLz4ZI>

¹⁴⁸ They = the critics

¹⁴⁹ Platekompaniet is a major distributor of music, film and games in Norway. It was established in 1992 in Oslo. It has 26 physical stores across the country, from Tromsø in the north to Kristiansand in the south, in addition to internet shop www.platekompaniet.no. Platekompaniet started with e-commerce in 2001, with a focus on quick delivery in addition to great prices, wide selection and staff with high expertise level. Platekompaniet.no has gradually established itself as one of the most popular online stores, starting in 2009 a separate department for sale of digital music in MP3 format. In 2010, the streaming service Wimp, where it is also possible to purchase and download MP3 files, launched in partnership with Aspiro and Telenor. In March of that year, unsigned bands and artists got the opportunity to sell their music through JUBA, a section of Platekompaniet store created specifically for unsigned musicians.

¹⁵⁰ ZTV Norway was a Norwegian ad-funded national TV station that existed from 1995 to 1996 and again from 2002 to 2007.

I am a TONO member, yes. I spent about 100 thousand crowns on the album, and I got money back from Tono,¹⁵¹ it was a little over 2000 (crowns)! You invest so much, and 2000 (crowns) is all you get!

The performances started being small, small. Because the network is not so huge. You don't have enough money to invest on studio hours, because it is very expensive, you use a week to record an album. It costs money.

If you see how for example Lene Marlin¹⁵² does it, because she is a woman like me, she comes from this really Viking society, they get support, I don't know how, and when you see yourself maybe you are even better than those others in voice, performing... but something they have that I don't have, is natural. They use maybe three making one single. While u use one week in one album, they use thee months in one single! Because you are the one who pays. The big companies are not interested. You send them samples and you never hear from them again.

Maybe because you are not interesting for the them; you look at yourself: physically you are not one of the symbols of a female singer in America. You don't look like that money maker sexy machine from America, nor do you look like the stereotypical Norwegian girl, physically you are different. You can't give much more than you have or you are. But such is the market. Music is supposed to be for everyone, no matter their genre. It hurt a lot to say to yourself "you can't sing". It is like telling yourself "you can't eat". This is something we were born in, we die with it, because I don't fit in a box, you really want me out, you tell me I cannot sing... You never give me a chance to show really. When I say give me a chance, I am not talking about a small stage for five minutes. I am talking about the same chance you give Norwegian women, use it as therapy, career, whatever. But (what I get is that) maybe the same day that I go in the studio is the same day I made that song. So I want to be given the chance to do it better.

Jobs

Many of the gigs for African musicians in Norway is for love. We get gigs at humanitarian work events, and even though what you really wish for is a stage job, you accept the invitation from the humanitarian institutions, you go there to show

¹⁵¹ I think that she refers to GRANMO, which represents the interests of recording artists, while TONO represents the interests of performing artists.

¹⁵² Lene Marlin is a Norwegian pop singer born in 1980, who has won 4 Spellemann prizes.

yourself. I remember once I was called to present my album to humanitarian event. Mine was the only music, but I was without musicians, musicians only come to play when they can get paid for the gig. So you don't have a live band, you are alone, and off course your music will not be presented as it is supposed to.

So, for example, at Music Day¹⁵³, I paid musicians to come play with me, I paid from my own pocket. This way I could have live music of good quality, and not having to go on play back. Play back reduces the quality of the show. You never know who is among the audience, it may be a producer who sees your potential, and decides to give you an opportunity to grow and to expose your music a little more, and make the best out of you. I remember going to a *danske boat*¹⁵⁴, and I met this Boney M who sings "Brown Girl in the ring".¹⁵⁵ I ended up being invited to share the stage with them. They were so impressed with my singing. So you ask yourself why this happens in *danske boat*. I had this opportunity, I could meet these opportunities out there, on an outdoors concert, and there could be photos.

On codes

It is difficult to learn and understand the codes, that can facilitate your complete insertion in society. I had a very supportive husband, but still it was very difficult for me to feel integrated. It still is, I live my own life, in Vestkant (Røa),¹⁵⁶ but I feel that I am not welcome, neighbors are always making trouble off my presence there! You keep trying and trying! I participated in the very first "IDOL" in Norway. That was two weeks after giving birth!

On exoticism

Visual exoticism is necessary for me. Baby, you gotta have looks that sell! Norwegians will come to your concert if you look "African" enough, that is why I

¹⁵³ Music Day is an international day for music. It is celebrated the first Saturday on June all over the world. In Oslo, it there are stages offering free music to everyone. These stages are organized according to musical genres. Each stage is under the responsibility of a producer who does get support for the event. In 2011 there were significant cuts on number of stages in Oslo, affecting African musicians, as the stage for African music was part of those removed from the program.

¹⁵⁴ "Danske boat" is how regular tours to Denmark by ship are known in the country. These are tours with entertainment and fun.

¹⁵⁵ Boney M. is a vocal group formed in 1975. Originally based in West Germany, the four original members of the group's official line-up were Jamaican-born British singers Liz Mitchell and Marcia Barrett both from Jamaica, Maizie Williams from Montserrat and Bobby Farrell from Aruba. It achieved popularity during the disco era of the late 1970s. It has sold more than 150 million albums and singles worldwide with most sales in the UK and Germany. "Brown girl in the ring track" at <http://www.youtube.com/watch?v=GiX2PbrBXCQ>

¹⁵⁶ Røa is a residencial area in the west side of Oslo, the traditionally conservative and high class side, as opposite to the east side.

have started wearing African textiles when going on stage. Besides, my music has become more African, and less pop itself.

So doing music was a challenge that I started, yes. I have always had to keep side jobs, in order to pay my bills. I have worked as a hotel attendant, a sales woman at a perfume shop, I have owned a massage shop. It went bankrupt. But yes, I do have studies in this area. I also have had a professional relationship with *Dagsavisen*¹⁵⁷, I write articles for them. From I was working in radio, and I was the first producer of the program *hit og dit med La Petite Jessica*,¹⁵⁸ aired by *Radio Orakel* every Friday.¹⁵⁹ This was from 2006 to 2010. This was a program promoting and exposing... for a better understanding by Norway and Norwegians. It eventually was taken out of air in year...

My first album came out in 2007. It got dice number 3¹⁶⁰ by the critic¹⁶¹ They said It was “exotic”. With it I experienced a radio world that was less than transparent. You have to have connections in Radio stations for them to play your music. At the same time, there is a power struggle among the radios. Blocking programs, or artists from being aired on these programs was constant. And you who is starting, is “exotic”, has no connections... your music will be placed somewhere and get forgotten. My second album came out in 2009. This was when I started to understand the industry. It was hard to do the music, to record and to produce. It did not go to the critics, which means that it did not get any opinion by them. I did manage, however, to put it in Platekompaniet.¹⁶² The sales agreement with Platekompaniet was far from ideal. They only accepted to sell 3 (three) copies of the album, and they could sell further copies only upon request by clients. Now, how come there could be requests when there was no promotional campaigns? No videos, no tv, no radio... I do feel that the system sends you down. It does not help you.

¹⁵⁷ A national newspaper

¹⁵⁸ Here and there with La petite Jessica

¹⁵⁹ RadiOrakel is an Oslo radio station by and for women. It was started in 1982 when the government allowed for local radio operations in Norway.

¹⁶⁰ Terningkast tre, in Norwegian.

¹⁶¹ Dice qualifications, a Norwegian system of classifying albums, concerts and cultural events, from 1 to 6, where 1 is bad, and 6 is very good).

¹⁶² Platekompaniet is a major distributor of music, film and games in Norway. It was established in 1992 in Oslo. It has 26 physical stores across the country, from Tromsø in the north to Kristiansand in the south, in addition to internet shop www.platekompaniet.no. Platekompaniet started with e-commerce in 2001, with a focus on quick delivery in addition to great prices, wide selection and staff with high expertise level. Platekompaniet.no has gradually established itself as one of the most popular online stores, starting in 2009 a separate department for sale of digital music in MP3 format. In 2010, the streaming service Wimp, where it is also possible to purchase and download MP3 files, launched in partnership with Aspiro and Telenor. In March of that year, unsigned bands and artists got the opportunity to sell their music through JUBA, a section of Platekompaniet store created specifically for unsigned musicians.

Yes, I am a member of both TONO and GRANMO.

Fitting

Difficult to be fitting. Bad English, difficult communication, alone, no social network, walking in the malls and streets expecting for contact, acknowledgement of existence... men took contact and flirted. Women did not have time to greet, were always in a hurry. I spent a lot of time in my window, watching the people. And watching some television, which was really boring.

Building up a network

I experience it to be difficult to build up a network. It is not easy to work as a musician, it is expensive, and I get no easy funding. But I look at Norwegian young artists like Lene Marlin¹⁶³. She gets the support, the financial support.

Visually you don't look Norwegian, and right there you are received differently. In addition, she is not like I am: a single mum with family obligations, moneyless. There is a genre problem. The way I sing as an African leads critiques to say that I can't sing. Well, that "African's can't sing". But you know it is not true. The great female African singers were told the same, at one or another stage of their lives. So you just have to be strong, and never care about negative critic, and move forward.

I perform an average of one gig every three months. Sometimes I get more gigs, especially recently, after I performed in Mella festival 2012. I perform for asylum seekers and others around the country. So, things have started to change a little bit. I have also been exposed on media the past months. It was last year that I was walking in the street, in the night. We were celebrating my birthday. Then a couple attacked us – because of being blacks, and beat me terrible, I passed out. They were shouting "go home, go home". It is terrible that you get this kind of attack in this time and country. Anyway, this episode got a significant coverage from the major newspapers, and I got exposed. It brought awareness about racism in Norway, but it got me even more committed with our social cause of equality in Norway. Some social organizations have contacted me and invited me to perform ever since.

I normally get job opportunities through a phone contact. People who have read about me, or have heard me perform...

I don't have any booking agent, nor a manager. I do everything by myself. It is not easy, you see, my type of music, managers say it does not sell here in the country. That is why I am now focusing international. I have recorded videos that I post on youtube, where people can watch, and maybe get interested, and contact me for jobs.

I don't have any prize yet (laughter). Prize winning in Norway, well, it seem to be for specific genres. For example Spellemann, who is there? Only Norwegians! Of course, Madcom, Noora Noor have been nominated. Madcon won, and we were all very proud. But if Jessica was to be nominated, what would the category be?

The music industry in Norway is a bit too exclusive. If you are not doing pop/rock, viser and folkemusikk, and now some hip hop, you are left outside. The industry does not believe in you, and the audience never gets to know about you. Luckily there is some alternative individuals, like the one I talked about before. I don't know what people think of Sampeace Brown, but he has helped a lot of us to record, and to fulfill our dreams. The best feeling is when you see that people are dancing to your music, yes, that is the best recognition I get as an artist.

Interpreting Jessica Kiil

Like Busi Ncube, Jessica was exposed to music at an early age, and is strongly influenced by these artists up to today.

She came to Norway as a young adult, to reunite with her Norwegian boyfriend, whom she later married and divorced. Coming from a socially different environment (a poor, humble, Christian family) to a more liberal, a bit selfish society, she experienced what I would call a cultural shock. For her preconceived ideas that white people could never be poor were challenged. Her assumptions that Norway was a "paradise", were not met. At the same time, her innocence has lead her to learn and let herself get fascinated by Norway, and to redefine her professional path as a singer in Oslo.

Compared to Busi Ncube, who had the opportunity to build up a network, both social and professional, Jessica was poorly prepared to a new country. Furthermore she seems to have tried to integrate an African network in Norway, which she did not manage. She did not get any support nor resources based on the existence of an African community in Oslo. This is not negative as such, but certainly not positive either. In addition, because her then boyfriend was not familiar with the music scene

in the country, since he worked with charity organizations she did not have the facility of network building Busi may have had, from her boyfriend.

Jessica expresses that it was difficult for her to cope with Norway the first years¹⁶⁴. It means that she had to go through a process of integration, which included learning Norwegian, learning winter sports and occupation, in a way that has allowed her to enjoy this season widely. This is part of learning the system, learning and adapting to the activities the locals do during winter. On the professional level, it seems like she had been developing music activities in Congo, at an amateur level. It is much later, in Norway, that she works with music at a professional level. That is when she got her first paid gig. It is in Norway that she becomes familiar with the electronic instruments, which, as she says, she did not learn how to play. Jessica does not read music, she sings by ear, which can be a hindering when it comes to performing with established freelance musicians in Norway. Free lance musicians are just gathered for a given gig or project, and normally receive the music sheet in advance, so that they can prepare themselves.

The reaction to her singing gets two opposite reactions. Her singing teacher discourages her from pursuing it as a profession. In a context where the person does not have an extensive network or support, this sort of message can be very discouraging. At the same time, as Jessica explores, her teacher may have based her advice on her own tastes as a music consumer. Due to cultural tastes and musical traditions, there may be different appreciation of music in different countries. And thus, African music may fall outside the taste and understanding scoop of some people, including her singing teacher. For instance African musicians who appeal to African masses may not be appreciated in non African countries. At the same time, however, there are artists as Miriam Makeba¹⁶⁵ who appealed to masses all around the world. According to her, the music is relatively reduced in Norway. This may be so regarding the music industry as such, but we can see how Rikskonsertene takes world music into the schools, through their program “school concerts”.

Compared to Busi, who produced her first album in Norway after two years in the country, it took Jessica 14 years since she arrived in Norway until she produced and published hers. This can be a result of her own professional road towards the music,

¹⁶⁴ Interesting that Jessica, more than the other three informants, used the word “they”, when referring to ethnic Norwegians, or to the system in Norway.

¹⁶⁵ Miriam Makeba: <http://www.youtube.com/watch?v=mvGTKs5d1jw>

but it can also be reflect of her lack of relevant network within the industry, or of her not knowing the rules, of the circuits and procedures for recording and publishing an album.

The looks in the music industry seem to be important. In one hand, the artists may dress according to their own identity, and sometimes it is part of their concept, their show. Jessica, for example, wears colorful outfits to the stage, which are part of the show as she dances and moves through the performance; but on the other, there are expectations on how they dress themselves. Being very pretty on stage got the attention of one of the judges at Idol, instead of Jessica's music performance.

From her affirmation on the topic it seems as if she has yet not understood the regulations by which institutions for funding of artists work, as in what criteria they request from applicants. This may bring frustration as an artist.

On the other hand, as a performer, she got requests of performances from humanitarian organizations, which do not pay high fees. This can raise a question on whether charity organizations may take advantage of the artists need to be exposed. We have seen that Jessica has had side jobs, probably to cover the expenses of her living and of her three kids.

Jessica compares herself to a relatively famous Norwegian singer, Lene Marlin. While she may be right regarding the lack of opportunities she has been faced with, it is relevant to notice two aspects:

- Lene Marlin, being Norwegian had probably a knowledge of the industry, the music expressions that appealed to the audience¹⁶⁶, and possibilities of creating a career that Jessica did not have at her starting point. The fact that Jessica was a single mother, for example, meant that at given periods of her starting career, she may have not been able to be fully dedicated to the music as Lene Marlin was.
- Although Lene Marlin is Norwegian, we cannot take for granted her success as an artist. There are hundreds of young women who aspire to be singers in Norway. Of these, only very few make it, even in the Norwegian standards, and even considering all forms of support systems that exist for artists in Norway. In other words, for each Lene Marlin, there are hundreds of other women who do not make it. It may be difficult for an African woman to make it in the music industry, but not all Norwegian women who want to be singers become successful.

¹⁶⁶ Lene Marlin's video "Unforgivable sinner", with over 2 million hits on youtube: http://www.youtube.com/watch?v=g47HSVt_ykc

As a female artist, Jessica experienced that her male colleagues did not take her seriously. This has not to do with her being African, but more with her gender. Male colleagues would send her flirting looks, or make inappropriate comments on her body and clothes. The music industry seems to carry traces of masculine dominance. The fact that she was young and in addition she did not play any instrument nor read the music can have contributed to her male colleagues not see her as an artist. These attitudes towards female artists are also described by other interviewees. These attitudes can have added to a series of challenges within the industry.

It seems to me that Jessica had a hard time learning the codes. As she says, she kept trying and trying to be accepted and to fit, but it was difficult. It seemed like there were “secrets” that Jessica had been missing, both at a professional and at a private level, that make her career harder. For instance when she talked about her song being a summer hit, but not getting promotion, the process is the other way around. Sigbjørn Nedland, one of two music producers of the radio and television program “*Jungeltelegrafen*”¹⁶⁷, which is a leading Norwegian program in promoting music from around the world, explains that there is a significant amount of work leading to a track to be considered a summer hit. According to him, decision lies on the hands of a small committee that sets up playlists for NRK P1, and similarly for P4.¹⁶⁸ Should something become a summer hit it must be on the A list of these two channels, which gives more airings a day. At the same time, it is very important to promote the song and the artist on TV, preferably at Skavlan – which is very difficult, Lindmo or Senkveld TV programs¹⁶⁹. Here you see, this powerful committee is the one deciding whether a track is or not a summer hit, and at the same time, the team backing the artist (or in some cases, the artist herself) pushes the song through major TV programs. For this to happen, the artist would have to know the right people at these channels, probably having a network in these programs may facilitate the access to them, but at the end of the day, it is a small group of people deciding where the song is placed that summer. Because dropping a copy of a track at the radio, and expecting it to break through would hardly result, as these people receive several tracks in this way, and can hardly give them deserved attention.¹⁷⁰

¹⁶⁷ A leading Radio program on music of the world. It is aired radio channel under NRK P2.

¹⁶⁸ The Norwegian Broadcasting company, NRK has several radio channels, known as P1 (program 1), P2 (program 2) and so on. NRK P1 is the major is at district level. P4 is the major commercial radio channel in Norway. *Jungeltelegrafen* is one of the programs of channel NRK P2, and it is about music from the world.

¹⁶⁹ These are major television programs.

¹⁷⁰ Nedland, S, email communication, 05.05.2013

For a foreigner to break through, he or she needed a strong network, and a strong product that creates impact. We will see more about this below. Learning the codes and acting according to them when it comes to work could be challenging for those with an immigrant background, especially those who moved to the country as adults. This could be the situation of any female woman with immigrant background, not necessarily within music, who as foreigner, struggled to grasp the codes that will open doors. An example was the process of application for funds. Jessica expressed that she did not apply for funds, as she had applied before and had not received any support. However, as Hanna Kvam said, the key was to apply from diverse funds. Prior to this, there was training on application writing. This training was made accessible through courses and seminars by members organizations and funding institutions.

Jessica seemed to not have benefited from these training opportunities by members organizations available. Reasons for this may vary, it can be due to her not being aware of these courses or advice sessions or even to her not being interested, perhaps. She felt that the system was not embracing everybody, including those who do a specific type of music, that is different from the mainstream. She suggested a program where by newcomers could have their albums promoted, in order to expose new talents.

A successful musician?

As presented in chapter 1, 7 criteria of success will help us read the professional situation of these four women at a given moment.

1. Frequency of performances is of five to ten gigs a year. This gives us an average of one to two gigs quarterly. This was not enough to cover her living expenses, and therefore Jessica had side jobs. She had worked as a sales woman and took a certificate as a manicure and masseur, upon what she opened a beauty saloon. At the time of the interview, she had just been accepted in school, for formal training. Jessica had not been in a tour yet, but she traveled to different parts of the country to perform especially for humanitarian organizations.

2. Jessica performed most in events for humanitarian organizations. However she had also performed in popular open events, as big as Mela festival and Music Day concerts.

3. Jessica did have a group of musicians she performed with. Between 2007 and 2009 she did have regular rehearsals at a permanent local. In 2009 some band

members left the band and ever since regular rehearsals stopped. For gigs, Jessica gathered preferably the same people, and rehearsed one to two times prior to the event. Lack of frequent rehearsals could make it difficult for the band to get tight and deliver a good product.

4. Jessica has two albums published.

5. Both her albums were self-funded. This means that Jessica had to save money to fund them, which may explain partially the reason why it took her so long to produce her first album.

6. Jessica was mentioned at least 40 times in the Norwegian national newspapers; This includes reviews, and articles about her, as well as articles by her. For one she is a columnist and writes regularly on issues relevant to immigrant women in Norway. Secondly, she has been on the spotlight due to episodes of racism she has been a victim of.

7. Jessica is a member of Tono.

Jessica had a tough process of developing as an artist. What gave her strength been was being a fighter who never gave up, she was outspoken and persistent. Her difficulties were learning the codes and opening doors as a woman with an immigrant background.

Hannah Kvam

Interview Hannah Wozene Kvam

Hannah Kvam grew up in Norway, to a Norwegian family. She was born in Ethiopia.

This interview was taken in three sessions, in Oslo, at the author's apartment. We ensured that there was enough time, and that the surroundings were peaceful. Because we know each other, we took sometime to put our own conversations up to date, so that once we started work it would just be work.

Hannah has presence on stage, that I dare consider is a constructed representation of who she is, both as a musician and as a comedian; Both as a member of a collective (Queendom)¹⁷¹ and as an independent performer. Hannah is always very present on stage. Her voice leaves no doubts about her strength, and where other passionate “ethnic” people struggle to communicate, due to lacking control over the Norwegian language, Hannah communicates very clearly, with a very specific language. She

¹⁷¹ Queendom is a all female collective established by five young women with African background. It has worked with comedy, music, literature, mainly focusing on them a Africans in Norway.

seems to know the codes of the language and of the society.

Conversation flew, as Hannah is a very easy communicator. The questions were in English, and the answers in Norwegian.

Origin

I am African, I am Norwegian; I feel that I am Ethiopian, no matter what others may say: it has to do with *feeling* African. I don't say I am 100% African, but I am 100% Ethiopian, as I'd equally never call myself a 100% European, but a 100% Norwegian. I consider (and call) myself "Norwegian-Ethiopian"¹⁷². This is my identity, this is what I feel I am.

My connection with Norway started as a young child, as I was raised here in the country. It started rather naturally, once I was in Norway. It started through the way of adoption, and I grew up with my Norwegian family.

Yes, I have experienced racism in form of an extreme stigma attached to being original from the African continent, and especially from Ethiopia, since the media portrayed an image on hunger and suffering.

I often had to defend myself just because I was black, and therefore I did everything I could to fit, so that no one would see me as anything. I was called "*negern, glad negern, sjokolade, negerball*"¹⁷³ and was part of the clichés about the black woman¹⁷⁴. I also grew up in a very white neighborhood, which also had an impact on me.

Hence being black in Norway was challenging for me yes, I wanted to be as Norwegian as possible, and didn't refer to myself as African. When I met other people of color or of African descent I turned the other way round. It was embarrassing to be black. Thanks to Michael Jackson, Leroy in Fame (the sitcom) it eventually became cool to be black.

Together with other young Africans in Oslo, we started AYIN, Afrikan Youth in Norway. Actually the leader of the organization Brother Buntu was the one who opened my eyes to the continent and the richness in culture and history. We had many

¹⁷² Norsk-etiopere, in Norwegian

¹⁷³ The negro, the happy negro, chocolate, the negro ball.

¹⁷⁴ The use of the word "neger" (from negro ie black in Portuguese and Spanish) in Norway has been widely debated in Norway. While the Language Council of Norway (språkrådet) defended that the word it was neutral in the Norwegian context, the organization Afrikan Youth in Norway (AYIN) meaning was that the word negro could not be separated from its historical background and political content. Social anthropologist Marianne Gullestad discussed this debate in "Det norske nye sett med nye øyne", 2002.

discussions on being a black woman and it had a great impact on me. I wanted to give other young people the possibility I didn't have growing up, this is, to meet each other and to be proud of being whom they are as Africans, as black people.

Music

Queendom and hence I, have worked with music at a more seriously and focused basis since 2005. We planned a journey, which included giving music more space in our concept, planning to record an album, as a consequence of the performance “integreert som faen”¹⁷⁵.

Queendom has always used music as part of our work, but from that time on we made a conscious choice to invest in music.

I do not work 100% time as musician. I work 100% as a performer, a communicator, and for that, I use different forms of art; yet everything I do is part of my identity journey. It helps me to explain *to myself* who I am, and by doing this I also explain to others who I am, which tell or explain others about me, but ultimately it helps them to understand who *they* are.

I think all this journey started when I started my studies at Nordic Black Theatre (NBT) 1993-1995¹⁷⁶, where I met others who had, not the same background- but the same kind of life experiences; people I could talk with, because they knew what I was talking about, without being judged or criticized. These were people who faced racism, identity questions/confusion: who am I, where am I going; comments like “you are so easily offended”¹⁷⁷, “you are not Norwegian” and so on; I was lucky for having the possibility to learn more about all these questions, for there we had the possibility of being exposed to and learning about theatre from all over the world, which opened my own mind. It was theatre from Africa, Asia, Latin America etc.

I also am a theatre instructor, yes. My main goal as a theatre instructor with minorities is to help them develop and tell their own stories. Not only because they are minorities, but because they often have different stories to tell that is needed in Norway. I think of it as a serious democratic process that people from the minority groups should be visible and heard, and it doesn't happen on its own. The cultural institutions in Norway are mostly white.

¹⁷⁵ Integreert som faen is a performance by Queendom, in 2005, which was about the integration experience. It was equally acclaimed by critics, wide masses and immigrant audiences.

¹⁷⁶ Nordic Black Theatre, Oslo, is a theatre school in Oslo, focusing on minorities.

¹⁷⁷ “Du er så hårsår”

I, Woman

I am just myself. I am listened to (by the audiences) because I want to be listened to. I don't choose the commercial (Music or "art"), I do what I believe in, and people can choose it or leave it. I use my identity as a Ethiopian-Norwegian female in all my art: in song, in poetry, in Theatre, and in writing both with my group Queendom and alone. It helps me express my feelings on being 100% who I want to be, able to define my own path as an artist and a communicator.

I feel, as a black woman, that I have to make myself visible and present all the time and make my male colleagues understand who's in charge. Especially the music industry is male dominated and it is easy to drown as a female musician. I am so happy that we have a very talented (Norwegian) female bassist in our band, but through her a can see, hear and feel all the prejudices she has to face all the time among her audience and her working colleagues.

The exotic element

I don't wear a personality, out of fear of not being heard. I am myself. In Queendom we have been told to adjust a bit our outfit, so that we do not appear or show ourselves as Africans (through the outfit); if we do this, we will automatically be putting ourselves in one more box. We are trying avoid getting placed into boxes. We don't want to be "exoticized", but I got the feedback that my clothes are seen as exotic when I am on stage. I am challenged to let this part of myself out, if I want to sell. When we, some months ago had our release, we had clothes that were a bit more African inspired, with a "kante" textile¹⁷⁸. The feedback we got was that "it was good looking, but if we don't want to be put into a box, we should not put ourselves into the box" and hence, we should try to dress less African.

Queendom: Production of an album

Genre and market

It was complicated to release our album, because in Norway there is a fixation on genre, especially for rock and pop¹⁷⁹. Our music was placed into a box called "world

¹⁷⁸ A fabric typical from the Ghana.

¹⁷⁹ Still raising, released in March 2012. See video of track with the same name: <http://www.youtube.com/watch?v=ZAnKwRnv4j4>

music”, and then and there several doors closed for us. We got public funds to produce the album. We were lucky, got funds from Fond For Lyd og Bilde¹⁸⁰. Kulturråd liked our sound, but we were not authentic enough, because we did not play “tradition music”. This was very interesting for me, because for the Arts Fund we are not authentic enough, but for the world, outside, that’s exactly what we are, we are not rock, not pop. It was intriguing and interesting to belong and not belong at the same time! What is tradition music? For them it is pop, but for the rest of the world, we are world music.

Having an album

We expected it to open doors. Yes, as a musician, you are taken more seriously by the industry, festivals, once you have got an album. It gives you a certain status. But I don’t feel that it has opened us more doors.

But in Zimbabwe, they loved our music. They could identity themselves with it. While the Norwegians feel us as more exotic.

Does Norway need to “exoticize” music in order to fill in quotas? Well, not necessarily.

Our music is unreachable for Norwegians, it is beyond their grasp as a concept. It is unreachable for Norwegians. However our shows are always full, for we have worked this public up, we created something throughout the years. We have built up this audience and followers from the times of theatre productions. We started there and then gave out a book and now music. Doing so many things confuses people here in Norway. While in Africa it is an added value, to be able to do a lot of things at the same time. On the other hand I am not against it.

Funding

We depend a lot on public fund for production. I am not sure I like it. But I believe that as long as you don’t sell completely, you are dependent on these funds. Does this compromise the quality?

I think there should be more funds for starting artists, not just for those who are established. There lacks a grass roots work in arts. There should be programs and projects of captivating and supporting upcoming artists earlier. Oslo world Music

¹⁸⁰ Norwegian Fund for Sound and Image

Festival is, for example, presenting Nosizwe Baqwa as the local upcoming artist this year (2012), this is very positive. There should be more programs like this, because they support local artists, and in this case, a local female and young artist with a background from another country than Norway.

I perform around 12 times a month: theater, music performances, on open stages and on private events for organizations. Private organizations do pay.

The industry

Da works is the recording company that was interested in us. They are the only ones that accepted us. The others were not interested. There was “Etnisk Musikklubb” but we were the ones not interested. This is because in our opinion, if you accept to get into the box you’ll be judged by the cover. Working with this company could reduce even more our possibilities in the market, as an “ethnic producer”. We want to get out of this box.

As Queendom I don’t think recognition is the worst problem, but the music we choose to play, our sound. The industry places us under the genre of world music, and this makes us vulnerable.

Touring and performance

With the band they have toured all Østlandet, Møre og Romsdal. School touring... it is a vicious cycle, you get used to school touring, and you get the money, get to perform, but after a while you are a bit lost because you miss the stage.

After some years you loose the touring program, and on the other hand they have not built up a stage career. It can be frustrating.

Booking agent? We do the booking ourselves, and have not found someone who understands what we do, who has references to what we do.

Oslo World Music Festival is one of the biggest world music festivals in the world, in terms of funds and capacity to hire the biggest world musicians yet it has not been good at promoting local world musicians. I think it is about priorities. Up and coming Norsk artist “Nosizwe”. This is a good program. They have used men, like Bugge Wesseltoft, and not Malika¹⁸¹, for example, she hasn’t been invited yet. Bugge is a Norwegian male musician. He gets the status of a Norwegian man who has

¹⁸¹ Malika Rasmussen, is an acclaimed bass player, who has developed a solid career both in Norway and abroad. Her father was a French-Algerian, and her mother, Norwegian. More at: <http://www.malikamakoufrasmussen.com>

known the world music. Because he is a man, Norwegian who makes things happen. He's an acknowledged jazz musician, not a world musician. He helps a lot, but he also gets a lot in return. We could think again, over and over on whether world music needs Bugge. I was a board member at Horisont¹⁸², and tried to stop this, but I was not allowed; now I am no longer in the board.

We have received Oslo city's culture award¹⁸³ in 2006. Is a prize that Queendom got as a recognition of our work on stage. It meant a lot, it meant acknowledgement for what we have done, and it was real. It opened doors, and meant a lot to us and to Norwegians with foreign background.

On network

We got known in several places. But for the first 5 years it was female organizations who knew about us. But now we have got fans across social groups, who stop us in the street and say something nice to us. On a personal level as well, I have built in an important network, which comes back in form of gigs and other work requests.

Spellemannpris is not for me. I feel that I am doing something completely different. It represents something that is not me. It was fun when Madcom got one. Noora Noor has finally received one. Haddy N'jie has not received any yet...

Queendom is all about network, and I use that network in my own art. The network consist of organizations dealing with issues regarding some of the central issues of our own interest as women, namely social causes related to women's rights, racism, the relationship Africa-Norway, the building up of a multicultural Norway...

Market and quota programs

You must have a product to sell. It is difficult for everyone, but it is even harder for us. This is because of the type of music, life experiences, what the Norwegian ear is used to. If we played hip hop or commercial *habba habba*¹⁸⁴, it would sell. It is good it works for her, but not for us.

On quotas: I have nothing against quotes or percentage reserved to foreign or disadvantaged artists. As long as these places are filled in with competent artists, in

¹⁸² Horizon Foundation was established in 2000 and promotes cultural exchange and skills development. In addition it produces the multi-cultural festival Mela.

¹⁸³ Oslo Bys kulturpris, in Norwegian.

¹⁸⁴ Referring to the song by Stella Mwangi, which won the Norwegian Melodi Grand Prix in 2011.

my point of view quotas will help to expose those talented people who otherwise would never have the opportunity to show their talent.

On acting in a production at Nationaltheatret¹⁸⁵

About being the first black woman to act on the Nationaltheatret... Out of almost 500 people working at NT, and it is almost just white skinned. There is one person working there, who has another background than Norwegian. She works backstage, in sewing. She is from Trinidad.

It is not so important to be part of it if after the production that is it there is no more black actresses, not a more multicultural picture of NT. This is the heart of the Norwegian National Art Scene, together with the Opera – and these two institutions are almost all whites only! I don't believe a change will happen will happen. Not because I am negative, but because I see how it is developing. I have received very good critiques on my performance, while some of my colleagues are doing a quite poor job. However, they have already received a lot of proposals to coming projects, while I have not. For them being at the Nationaltheatret has opened doors for their careers, while for me, it seems like I just fill in the quote, and that is it. The objective is to produce a good report with reference to integration. I am not talking about work as such, cause I have plenty of work outside this project, but about how selective it can be. There is nothing happening for me from here, and this is because of my skin color. It is not fun to experience what I am experiencing.

If I am going to fight this fight, I will have to do it on my own, and on my own terms. I think I am going to write an article¹⁸⁶, and then take it from there. I prefer to do the fight alone, by my own.

However, there is another female artist who knows what I am talking about. Because when she was on a given theatre production, and it became a sales flop, the director of the production came to her and said that it was a flop because of her participation, as a darker person. We stop the production. And then we accuse the darker participants for the responsibility for the flop.

And this makes you sick, and you even have to go to a psychologist. And the colleagues, they invite you to smaller things as if they are doing you a favor by telling

¹⁸⁵ Disputten (original by French Pierre Marivaux) was presented at Nationaltheater in Outomn 2012. Hannah and Issaka Sawadogo got the roles as the black servants.

¹⁸⁶ As we said before, Hanna is an article writer at Aftenposten and Dagsavisen. (confirm)

you about these “opportunities”, when you have a clearly lower quality as professionals, yet get a career. You say to them “what *** are you talking about, look at you, look at me.”

“20 years later”, people have started to think about this situation, they have started to understand and to react. One day (you are) an anonymous person, and the next (you are) together with the royalties and other important people, saying that “you are a queen”, and confronting society.

The fact that you are a writer, you can start a debate, as in “Aftenposten”¹⁸⁷, on how you are received on these institutions, because you are white and rich... tendencies of accepting this how it is. The monies that come from the state to the Nationaltheatret are too many. Why could we as tax payers accept these premises...

What kind of capital do you need to have to be accepted to be at the Nationaltheatret, if it opens doors only if you are white?

I suggested that they could market the performances of Nationaltheatret to social groups that are not the mainstream normal Nationaltheatret’s public. They said yes, but nothing was done. Performances have to be reduced. A few had to be cancelled, due to bad sales! Where is the connection between policies and implementation? Is it like some old institutions are liberated from following the laws of integration?

On outfit and exoticism

When we did the tour in 2005¹⁸⁸, it was all black outfit, so, clothes were never an issue.

...so I’d rather show with high heels and a grey outfit and then get jobs, get to be listened to, but without showing myself on my own clothes that I have a relationship to. Ok... you wonder... you have to wear something that does not represent, in order to attract, and then tell them who I am... it is sad. (It is)very sad.

People want to see and to buy something they can identify with - not necessarily something new. The strategy seems to lock the up with something they know, so that they buy it, and then, when you get the opportunity, you can serve them your message in words, a language they know, and are very familiar with. It makes sense, but it is sad. For example, in 2005 we were challenged to play totally with our Norwegian

¹⁸⁷ A national daily newspaper.

¹⁸⁸ With the humor show “Integrert som faen!”

references, rather than playing the bi-name African-Norwegian, black *versus* white, woman *versus* man, dark skin *versus* light skin.

We were advised by our producer to dare to go and just work on our Norwegian references. And it became an exit, because people could relate to it. We included mountains, snow, fjords and so on in our imagery. These are elements of a language that the Norwegians could relate. By doing this, we appealed to what they are familiar with, and it became a success. We sold full houses all over. And people could relate completely. We had to take much more from the Norwegian side. You play with your Norwegian-ness so that you can create room to get your message across.

Finances

I have worked for money. We were very idealistic and sweet, nice, and volunteering. We moved to being a business company. Since 2005. We had to set a standard, a tariff, a accountant. This makes you more professional. We took it as an entrepreneurship, not just art, we had to go through the administrative part as well.

Reading Hannah Kvam

Hannah was born outside Norway, and raised in Norway by a Norwegian family. She *feels* Ethiopian *and* Norwegian, she values both aspects of her identity. She *feels* more Ethiopian than African, as a concept. Although she has been to African countries as South Africa, Zimbabwe, Morocco, it was in Ethiopia her roots were, it is there she felt she belongs.

Hannah did not undergo a major process of adapting to Norway, as she moved here at the age of three. What she did experience was the process of going back to Ethiopia as a grown up, and to find her roots, her Ethiopian relatives, and certainly strengthen her connection and her Ethiopian identity.

Music and music forms and genres are ought to come forth and gain space in a democratic society. Hannah notes how the cultural scene in Norway is dominated by “that which is Norwegian”, in a democratic culturally diverse society there are to exist several voices, representing the different components of this cultural diversity. This means that many and different voices are heard.

Through the interview Hanna talked as a singular artist and performer, as well as a member of collective Queendom, which was established in 1999, and as an all black, all female performing arts collective, it is still unique in Norway. The members

are professional singers, songwriters, actors and writers. Queendom draws on the talent and experience of three performing artists with backgrounds from Ethiopia, Nigeria and Uganda.

Queendom aims to create both socially aware and entertaining performances. Presenting original material, they touch on themes relevant to their everyday lives, such as racism, identity, women issues - as well as universal issues of friendship and love. Queendom came to the attention of the Norwegian public in 1999 after the premiere of the cabaret '*Queendom On The Rocks- the world seen through the eyes of five Black women*'. Since then Queendom has produced another two comedy shows, a satirical book, a TV mini-series and released an album. Queendom has performed in big festivals in Norway, and also in smaller, private events¹⁸⁹.

Capital

Growing up in Norway gives forms of capital. Being an immigrant who grows up in the country allowed Hannah to learn and dominate the codes early. These were social, political and why not, financial codes. Being part of population with immigrant background, Hanna has experienced that the majority dominates the cultural and artistic scene, and therefore experienced a need of an “immigrant network”, which she seems to have developed. Here we see that she develops two sorts of network that are connected, yet not homogeneous. One is the “immigrant network”, and the other is the “majority network”, which allows her a mobility across these two realities.

Hannah is a learnt woman, who expressed herself very well in the mother tongue, Norwegian. She wrote articles to the main newspaper of the country “Aftenposten”. This was a result of having a capital in form of knowledge.

Nordic Black theater Express (NBX)’s aim was to develop actors that reflected the diversity Norway. It is mainly funded by Arts Council Norway, and was established in 1992, this school has been a reference where several artists with foreign background have studied¹⁹⁰. In this way, also represented capital as part of the network focusing on young people with immigrant background.

Hannah’s work itself gave her social capital in form of network. Performing in a

¹⁸⁹ In <http://www.queendom.no>, 28.02.2012

¹⁹⁰ Examples: Asta Busigye.

given event, made her visible for other potential employers. This works most especially in the private arena, which, as Hannah says, paid the bills.

The prize they received from the municipality of Oslo was another form of capital, as it represented recognition for their work, and opened doors and. It gave Queendom pride for their work and for the results achieved at that point.

Exoticism

Did a world music musician, or a world musician or simply a “different” musician have to present herself as exotic to be listened to?

Hannah and Queendom were challenged to tone down the colorfulness on their outfit, as this was too much, and could place them into a box, which would make it difficult for them to be seen as a just a band, not as an African band.

At the same time, when they applied for funds for their album, the Arts Council Norway meant that their music was closer to pop than to world music¹⁹¹, and therefore not entitled to receive a financial support for the album.

It is interesting to see this element of the exotic, which was likely to be played according to who was looking at the product and with what objectives. Hanna said that for Norwegians to access to Queendom’s music, Queendom had to wrap it in a conventional box, that was recognizable to the Norwegians. Only then, they could show themselves as they are, and communicate their message as they wish.

A successful musician?

1. Hannah performed as often as 12 times a month on average. This showed a high frequency of performance, which contributed to making her a successful artist.
2. As part of Queendom Collective, Hannah performed in big and renowned stages in Norway and abroad. She performed at Oslo World Music Festival (2007), Mella Festival (2011), Førde Folkemusikk Festival (2010) among other. Individually she also performed at established music venues like Cosmopolite (2009), Cafeteateret and others. Hannah also hosted private events by humanitarian and or governmental organizations at a frequent rate.

¹⁹¹ although they don’t call it world music, but “tradisjonsmusikk” ie music of tradition. I consider that there is a situation of blurry concepts or definitions of music, which makes it possible for some music not to fit anywhere.

3. Queendom had a band of their own. This feature allowed them to rehearse with a given continuity. Repertoire could be tightened, the band elements could develop a complicity that would benefit the performance level of Queendom as a unit.
4. In 2012, Queendom released their album nr 1, which was acclaimed by some critiques and the audience. This was a culmination of a long process from raising funds, to producing to being accepted by a recording company.
5. Both at a personal level, and at a band level, Hannah has received public funds for artists. This is a reflex of her having learnt the rules by which funding institutions and programs work.
6. Hannah was mentioned by critiques, and so was Queendom. Between 2000 and 2010, she was mentioned at least 108 times in Norwegian newspapers, in several articles.¹⁹²
7. Both Queendom and Hannah were members in TONO, GRANMO, Musikernesforbund, Samspill International Music Network. Additionally Hannah was a board member of a number of cultural initiatives like the Horisont Foundation, Film fra Sør and others.

Summarizing: Hanna was an African woman with a career in the rising. She learned the codes of the society, of the industry and arrived to a stage where through theater, she taught younger people about their full integration and participation in society, from their position of people with immigrant background.

The dilemmas Hannah had to face as a musician were related to exoticism, and categorization of music. As we saw through the interview, she poses several and challenging questions about the process of multiculturalism, both to society and to arts field in Norway.

HADDY N'JIE

Interview Haddy N'jie

This interview was done through the phone skype on one side, and the mobile on the other end. It was done between Haddy's work sessions at Norwegian Broadcast

¹⁹² Some were about her, or her and Queendom, while others were written by her, as a columnist; retriever could not do the distinction.

Company, NRK.¹⁹³

Haddy was a last moment participant in this master project, as her manager had said that she was not available, and not interested in being part of the study. Only after I managed to contact her directly she got included in the study.

Haddy was born in 1979, in Oslo, from a Norwegian mother and a Gambian father. She grew up in Norway, and as we will see, this has shaped her identity.

Haddy studied journalist, and worked in this field for many years. She has been a correspondent for magazines like KK¹⁹⁴ and Puls.¹⁹⁵ She has worked for newspapers like *Aftenposten* and *Dagbladet*.¹⁹⁶ She joined Queendom in 2003. In 2005 she debuted with album *White Lies*. In 2007 she presented her second album *Welcome home*. Her third album came out in 2010.

Identity

I was born from a Gambian father, and a Norwegian mother. However, I grew up in Oslo, and have had very little contact with Gambia. I was there some months ago. But my cultural baggage is Norwegian, I am much more Norwegian, culturally seen. I grew up with Norwegian culture and Norwegian codes.

I have never defined myself as Half Norwegian-half Gambian (African). Very early in my life I knew that I had to define myself as Haddy. I may have felt exclusion due to being a minority, different, not necessarily due to being an African. In that context I have worked on my identity.

Yes, there were episodes and situations of racism, based on ethnic background or my different physical look. I made a conscious decision of being or not being part of the community, I had to make this choice quite early in my life.

Music

It was in 2004 that I got my first paid gig. But I do much more than music, this is but a part of my professional world. I am a communicator. I communicate through texts in my songs, as well as a host of events. But I also communicate through my journalistic work.

¹⁹³ Norsk Rikskringkasting in Norwegian.

¹⁹⁴ KK, *kvinner og klær* (Women and fashion), the oldest female oriented magazine in Norway.

¹⁹⁵ A magazine about health issues

¹⁹⁶ Two national major daily newspapers.

I am inspired by the encounter with other people, people of my relationships, the literature I read, the unexpected situations of day to day life. I never think of a target group, just as I never connect my doing music to a financial gain. Music means very little as a source of income for me. So I never think of a target group when writing a song, I never think of radio projection, nor of hit lists, nor record companies. Financially I have got other sources of income, more concretely my profession as a journalist, which gives me the financial ground that I need. There is very little financial gain from music. I started as a journalist right after as finished my high school training. I then entered the Journalism School in Oslo, in 2002, I think.

Besides writing to a newspaper, I host events and work with television. At the moment I am working on the production of a 10 parts series about Norwegian history of the past 200 years. It is to be presented under the jubilee of the Norwegian constitution, next year (2014).

As a teenage I used to see Queendom as my idols. Therefore it was so important for me the fact that they existed. I had such a respect and admiration for them. They were a reflection of my reality. The first member I met was Asta, I had such a respect for her, it was incredible. One day I was called to be a substitute for one of them, that was unbelievable for me, suddenly I was part of a community, where the others had the same challenges as I had: the hair, the looks and much more. When I became part of the group, I realized that I had come into a family, a community where I had a place of my own, where I was seen and was listened to; I gained a lot of confidence, I was allowed to have humor, to have fun. Having our own show, which we wrote, produced and promoted, gave us a lot of experience and learning on profession and on the business. The showbiz is an industry that is not always generous and positive. Yet at Queendom I was always treated so well by the other ladies. We would encourage each other to give their best, we never fought for roles, on the contrary, encouraged each other to take the role that suited them best, we listened to each other, and wished each other the best. I received a lot from Queendom. Yet when time came, and I needed a break so that I could go solo, I asked for a leave, yes I am still on a leave; the others never accused me, or said any negative word to me for my decision. They were very supportive. Queendom was for me a very unique community. Really impressive.

Music industry: I have got three published albums. I have never worked based in any other country than Norway, but as I understand it, Norway has a good system for

financing albums when compared to other countries. You can get money for being an immigrant, for being a woman in a male dominated industry, or you may actually not get it, due to the very same reasons!

My albums were each produced under specific conditions. My first album was through a recording company, and was financed through a lot of different funds, including the Fund for Sound and Image¹⁹⁷ and others. It was recorded in three days. The second album was financed by a small company, and myself. We recorded in ten days, at my place. It was a learning process for me. The third album was produced under a contract with Universal. The whole band traveled to Sweden, where we recorded during 10 days. It was partially financed by Universal, a small part by myself, and also by public funds. I am now recording my fourth. But this one is in very different premises, as I am busy with television work. I just record when I get the time, mostly in the nights. So far I finance it myself. But the truth is that I have not applied for public funds for this one.

Quota system

I have written an article about this topic¹⁹⁸. But in a nutshell my reading is that it is not easy to define diversity in society. And hence people who moved to Norway as adults, who need to be visible, yet do not know the codes, can benefit from quotas. However, for someone like myself, who knows the codes, quotas can be a cheating process. For, since I know the rules, I can get the funds easier than that the one who does not know them so well (since they have just moved to the country. It is an easy way. Diversity is much more than the (external) looks. Personally I can represent the diversity since I have experienced and know the stigmatization and stigma. In the other hand, we can say that the white Norwegian man has become our “potatoe”, meaning that the whites are taken as the stereotype, but in the real life it is not that simple, they may also experience being different. Quotas can give us something extra, if we dare look beyond the (physical) looks.

Also, quality is fundamental. Lack of it can ruin for everybody. But on the same hand it is not so simple to demand a certain level of quality. As an example, there has not been black actors in the Norwegian scene. Suddenly, and through the quotas, theaters all over the country want to have black actors in their productions. And these

¹⁹⁷ Fond for Lyd og Bilde in Norwegian.

¹⁹⁸ N’jie, Haddy: Regnebuebarn og peanøtter, 28th February 2009. Haddy sent me this article via email.

black actors are demanded to have the same quality as their Norwegian (white) counterpart. It is not possible, for the black actors lack experience. Due to inexistence of a market for black actors in the country, young people would not dare invest in it.

On the other hand, it is really hard for an artist to make it. The music industry is not like a normal job, where you can send a job application to, and get to go to an interview. A lot of times it all happens through a network that the artists have. So if you do not have any network, for example because you are new in the country, it is very difficult for you to make it. In these cases, the quota can be a very good system.

Performances

I perform as a musician about twice a month. I do concerts seldom. It is a choice. As I said, music is just another side of Haddy, and it is not exactly a source of income. My last tour was about six months ago.

I did do school concerts for a while. I think it was from 2008 to 2010. I find it complicated yet productive and rich in terms of learning. I know other musicians have a different opinion, think that school concerts suck. For me it was a tough job, because this is a program that does not include a full production in terms of lights, sound, etc. It is just you and the audience, and you have got to deliver. You have to make a positive impression on the students, and we know that they are easily distracted, and can lose concentration really fast. And I do not see any problem in doing the two forms of concerts simultaneously. I mean, you can do school concerts, and still do a commercial concert without one interfering with the other.

School concerts give a secure income. I think it is easy to understand that some musicians choose to tour the schools (and get dependent on them) for they give a financial security that other concerts do not provide. In addition, school concerts income can ultimately finance art productions, recordings, concerts they are interested in doing.

I do work with a management company. They work mostly within the television industry, and book me for events, to be a host and to do musical requests (or both), however do book me concerts as well. Music is not their area, but they do book me to music events too. I am very happy with our collaboration.

I have not received any prize within music. I have not even been nominated (laughter). But I have won the Norwegian prize for television, Gullroten, in 2011.

Interpreting Haddy N'jie

Haddy defined herself as Haddy, not as Norwegian, nor African/Gambian, nor Norwegian-Gambian (being born from parents from Norway and Gambia). Haddy's strength has been precisely learning and mastering the codes, as a result of her need to define herself at an early age. Shaping her own identity as Haddy first and only from there to Norwegian or Gambian (or Norwegian-Gambian) can have been a strategy of protecting herself from having to define herself according to existing tags, like those of "Norwegian", "Gambian", "African", "Norwegian-Gambian" and so on. She created an identity of her own as escaping to the race question, the question here being "to what extent can you escape to the racial issue, when you are a minority?" It is not as if she never had the racial question, however it seems like Haddy has gone beyond the it, to define herself and her own world. As she says, she realized early that she was not part of a majority, she looked different (although not necessarily black), was bullied for being different; her quest was not to victimize herself, on the contrary, to learn the rules and define her world.

While at this point Haddy as an individual could choose what to be or not, at another level she does join specific group based on ethnic identity, such as Afrikan Youth in Norway and Queendom. Haddy says that she made a choice, very early in her life of being or not being part of the community. Whether she was talking about the Norwegian community (majority) or to the immigrant community (minority), at times this choice can be challenged. As Knut Kjeldstadli points out, at times, this choice is not as simple as it may seem. The individual can choose to be part or not of a given environment, as for example to participate or not into activities by a specific group (let us say the Gambian Week in Oslo), yet may have needs that make her seek the community¹⁹⁹. In her case, she expressed how being part of Queendom, a female collective of women with African heritage, was relevant for her; there she was allowed to be herself, and she learned a lot about herself too²⁰⁰ This strengthens Barth's theory of how ethnic groups are agglomerates of people who have common interests. Haddy joined Queendom and AYIN as they had something to offer that was of her interest as a young woman with African background.

While I am at it, I would like to stress the role that Queendom has in the careers of the group members. The possibility to write, produce and promote their own show,

¹⁹⁹ Kjeldstadli, K: 2008

²⁰⁰ Barth, F: 1969

even if with advice from external people²⁰¹, gave them the opportunity to learn and to grow up professionally; to expose themselves through a collective where each one influenced the others. This could be interpreted as the relevance of specific physical or imaginary spaces that are specific for certain groups. It is the case of Center for Afrikansk Kunst Formidling and Nordic Black Theatre, where people with African background can train, or work and develop for a while, among other people who share certain cultural traces. Hannah Kvam speaks of the later one as the place where she found her learning as a young woman with African background.

Haddy became a role model for young girls with a foreign background. She pointed out that it was important for her to be seen as a positive role model, where younger women can see, for example that a woman needs not to take off her clothes in order to get a spot light in music industry. Journalism and music became a silent (or not so silent) a platform from which the young girl and woman who was called names and bullied due to her looks, reaffirmed her strength, her potential, thus transforming the challenges into achievements.

Capital

Being a journalist, and working for the National Broadcasting Television may open doors to the individual. According to Sigbjørn Nedland, it is not enough to have a good product, it helps to have a social capital in form of the right, influent people (network), or have “something” attached to your name (that people can hear your name and remember something attached to it that can sell)²⁰². Now considering that there are not scandals attached to Haddy’s name, I would suggest that she has developed a relatively useful professional network within the industry. Additionally I would not undermine a possible effort that Haddy (or Haddy and her team) may have developed to promote her albums, which got the attention of the critics.²⁰³

Music and finances

When it comes to finances, music was not a relevant source of income. It was, actually, funded by the other professional activities she develops. It is interesting to perceive that music needed not to be attached to producing an income. In this case,

²⁰¹ See Hannah Kvam’s interview, she speaks of how she got advice on how to include their Norwegian heritage into the show “Integrert som faen”.

²⁰² Email correspondence, 06th May 2013.

²⁰³ All her three albums were commented by the critics.

the artist did not have to feel press attached to making money through music. Having another (good) sources of income could provide the artist of a freedom to do music at a personally comfortable path.

The industry

Haddy has released two albums under local recording companies, “White Lies” with Via Music (2005) and “Welcome Home” under Trust Me. Her third album, “A World of Free” was released under Universal Music Group and Trust Me.²⁰⁴ Haddy joining this company was possibly a professionally significant step, maybe a sign that her product (music), not only was good and commercial enough, but also it was approved in terms of musical taste of the Norwegian market.

Quota system and quality

When it comes to quality and professional training, for Haddy it was important no notice that while the new policies of quotas, by which plays and arts projects by the majority ought to have a participation by minority artists have a positive side to them, as they give space to the “invisible”, the question of quality was also important. The lack of a tradition of studying theatre by black youth, as normally there is no employment marked for them within this field, makes it difficult for the scene to find and employ good actors. In other words, there was a evil cycle. This challenge may not be visible in terms of popular music singers, for not always a singer has formal training. However, it could be the case when it comes to instrument players. If the National Symphonic Orchestra started to concede quotas to black instrumentalists, it may be faced with the lack of enough trained people. In other words, Haddy meant that it was relevant not just to open up for quota systems, but also to encourage the youth with immigrant background to enroll in training within arts, preparing them for the opening that quota system and other programs create for minorities.

Haddy did like the concept of school concerts by Rikskonsertene. It was an opportunity to inspire younger people, and to encourage them to be themselves.²⁰⁵ Also it was an opportunity for her as an artist to learn, to work hard and to deliver her best, because once she was in front of an audience, there was no place for mistakes.

²⁰⁴ Although Universal has a own branch in Norway, it is part of one of the major recording companies. It produces known artists like Mariah Carey, Aerosmith, Peter Gabril, Abba and Black Eyed Peas. In Norway, Universal has had agreements with A-ha, Espen Lind, Sissel Kirkjebjø and Nils Petter Molvær.

²⁰⁵ Interview at Ny Tid magazine, 30.05.2008, pg 33-35

Haddy did work with a multi-oriented management agency. It can be a relief for artists to let go of the part that is related to managing the career, and to be able to only focus on performances. However sometimes managers can seem to hold too much power over the artist. In this case, I experienced that the manager was not open for Haddy to participate in this study, but when I contacted her directly, she promptly accepted to be part of it.

A successful musician?

1. Haddy has had periods of several gigs, like Rikskonsertene's tour, or when promoting her albums. At periods she would be more involved with her work with television²⁰⁶, which is her main professional activity.
2. Haddy performed in venues like Herr Nilsen²⁰⁷, in big²⁰⁸ and small festivals around the country, and also toured schools under Rikskonsertene's program.
3. Haddy performs alone with her guitar. She also puts together a band that she travels with when touring. It depends on the concept. Being able to perform alone is strength, as opposite to being dependent on other musicians in order to deliver music. However, to great extent, this possibility depends of the type of music and the ability of the musician of arranging the tracks for bigger or smaller groups.
4. During the time span of this study, Haddy released three albums, which received good critiques. *White lies*, got 5 dices by VG critics Kurt Bakkemven and Nils Bjåland, *Welcome home*, got 4 dices by VG critic Kurt Bekkemoen and *A world of the free*²⁰⁹, got 4 dices by VG critic Stein Østbø.
5. Two of Haddy's three albums (from 2005 and 2010) were partially financed by public funds, which show that she is active not only as an applicant, but also producing. Her receiving the funds corroborate her point on how she has learn the rules, in this case, how to write and submit an application that follows the criteria. This application may have been written and submitted by her, or by producers or others working with her.

Sumarizing: Haddy had a characteristic that can be considered her strength, which is her understanding earlier in life that she had to define herself, and learn the rules in

²⁰⁶ Halstensen, L, (Haddy's Manager): Email communication, 13th November 2012.

²⁰⁷ A jazz club in Oslo.

²⁰⁸ For example, Nottøden Blues Festival

²⁰⁹ A track from this album can be listened to her: <http://www.youtube.com/watch?v=sKoEsSxr4fQ>

order to function in society and to achieve her goals. This lead her to create a platform from which she developed her music career, not as a main profession, but as a complement to the other activities she developed. Haddy created social and financial capital that made it possible to develop music with a certain freedom.

CHAPTER VI: Conclusion

When I started this study, I had a set of questions related to the presence or absence of female musicians with African background in Norwegian music scene. Through the study, I brought forth theoretical, statistical and qualitative information aiming at finding answers to those and more questions. As I reach the end of this study, my initial readings of immigration, integration and music in Norway have been challenged and in some cases – I admit – they were thwarted.

1. Were there female musicians with African background in Norway?

As numbers of the immigrant population raised between 2000 and 2010, among the immigrants from African countries there were female musicians, who had developed a career before moving into Norway. This is the case of Busisiwe Ncube, who had recorded over a dozen of albums, had achieved a level of popularity at her home country Zimbabwe and had an international career, having visited Norway several times before she established herself in the country.

- Close to this situation, but not entirely the same, there are those who, like Jessica Kill grew up abroad, and moved to Norway as adults,. Yet it is in Norway that they start their music career.

- On the other side, as the population with immigrant background grew, by the way of natural reproduction, and children born from foreign parents, or those born abroad but raised in Norway grew up, some of them chose and invested in arts careers, including music. Under this category we find Haddy N'jie who respectively are born from one parent with African background and one Norwegian, and Hannah Kvam, born in Ethiopia, but raised in Norway by her Norwegian adoptive parents. Note that these two combine music with other activities according to their professional interests; i.e. they combine work fields by a conscious choice, as opposite to, for example Jessica Kiil who keeps side jobs to make ends meet.

2. Where have these artists been in the sense of public visibility?

Considering that immigration is recent in Norway (immigrants have become more visible between the decades of 1970-2010), representatives of this new population composition became slowly visible too. This is a long term process, and for it to be as positive as possible, there politicians have created policies aimed at facilitating the inclusion of immigrants and their descent into the normal functional society. Whether

these policies are implemented or not, is another question. In chapter two I presented two indexes that measure the level of multicultural policies (MCP Index) and the integration of immigrants (MIPEx III). They both show that there during the decade of 2000 was an increase of political awareness regarding the immigration and integration issues, and relative political interest in a multicultural society, where people with immigrant background could be fully integrated. The increase of numbers of people with immigrant background, on the other side, also reflected on a growing visibility of musicians (and artists in general) with an immigrant background; Therefore, it is to expect that in coming years, Norway will see more female artists with African background.

3. How has the process of integration into the mainstream been?

This has been a process that was obviously influenced by personal life stories and experiences. Yet there were some general traits. It required that the artist got familiar with the informal and formal rules, most especially the rules that guide the music industry in Norway; from rehearsal practices (which are considered to be more expensive in Norway than in the countries of origin), the interaction with musicians, who tend to be free lancers, and would not bind themselves to a steady band, but rather receive the music sheets, practice individually, and meet a few times before the gig; the procedures and rules for funding of projects, as in deadlines, specific requirements from each funding program among other rules. Also they had to create and maintain a relevant network, for example that of humanitarian and gender based organizations, which provided them for work.

4. Were there specific social, economic, emotional, institutional and professional challenges that women had to face in their work, based on their condition of a) women and b) immigrant background?

a) Music is a male dominated environment in Norway. This has allowed men to create a platform from which they “rule” in the music field. A woman, independently of her ethnic background is challenged to prove that she deserves their respect. When women first started to work with Norwegian (male) musicians, they learnt that they had to impose themselves and gain the respect of their male colleagues. Both Haddy N’jie and Jessica Kiil spoke about how men were sexist towards them, calling them names, and giving them looks that had nothing to do with music. Not being able to

read or write music, sometime the women have also experienced being looked down at, as if their music or their skills as artists were “inferior” to those of their male colleagues. This was the experience of Queendom, but which they manage to overcome.

b) Economically seen, situations differ. For while Busi performed regularly and taught, Hannah and Haddy had other jobs that secure them a financial income, which in the case of the later, even was channeled towards financing her music activities.. However, finances were a constrain for Jessica, who has had to keep side jobs in order to make ends meet. Also, by learning the rules, as in how to articulate rehearsals, and how and where to apply for funding allowed the women who have learnt the rules to get some of their work supported by public funds. Institutional challenges are related to learning the rules, a point that I mentioned above; there were not absolute institutional hindrances for artists to develop their work, given that they learn how these institutions worked, and how they could benefit as users of the services of these institutions. Where the artist was not a member of the institution, she or he did not benefit from the services they provided for their members. On the other hand, some institutions lacked updated information, or diversified information in form of languages; some others were not so good at replying to emails; all these weaknesses could affect the understanding of information on the institutions work and advantages of membership. This was the case of Samspill (having an outdated website), Fond for lyd og bilde (having a website only in Norwegian), Princess Astrid music competition²¹⁰ and others.

Each one of the four women interviewed represented a specific trajectory and career, marked by her personal history and its encounter and process of merging into the Norwegian society. Busi Ncube took her time, and during ten years she had the opportunity to learn the rules, and to find a niche of herself, from which she could claim a space. For her, this niche was being a woman, and doing music that was exclusive in the country. Having a relevant network surely helped carry on this process, in order to get gigs and other music related jobs. For that, it was important that she had social relationships with people who are in the music and culture field in

²¹⁰ About the music competition (Queen Sonja and Princess Astrid) it is relevant to notice that being high level competition, they seemed to, by definition, mean a limitation for those with African background. This is due to what Haddy mentioned, the lack of a labor marked for people with immigrant (more specifically African) background. Exception may be found among those groups that had such a tradition in their countries, as Russia, China and Japan.

the country. This network was probably facilitated by being part in Women's Voice band, which she came to Norway the first time. There were interviews and articles that documented how much attention this initiative (Women's voice) received in Norway. Having a social capital allowed Busi to extend her experience and to get to know Norway and the Norwegians in general. She learnt the language, shared culture elements (as food) with her Norwegian friends.

For Busi, just like for the other women it was important to identify physical or virtual locals that responded to certain needs she had as a person of immigrant background.

Jessica on the other hand, took longer to find her space in music, and to learn how the system works. She struggled with breaking the barriers and felt that the system did not offer support for new coming artists, especially with a different experience within singing. It is possible that Jessica was met by individuals who had a different taste for music than she had or expected. The ear of her audience could be familiar with pop and rock music, yet not so familiar with the African sound she presented. This mirrored her feeling of distance when she first listened to Norwegian and Same music. In her case, just like with the other interviewees it was important to establish a professional relationship with someone with capital in forms of knowing how the industry worked (Sampeace Brown), who also had the resources and willingness to embrace Jessica's project. That is how her first album was produced and released. Both Hannah Kvam and Haddy grew up in Norway. They learnt the Norwegian social codes and after, they found a place to fill in on their identity as of African background. Hanna found it at Nordic Black Theatre, where she learned about multiculturalism, cultural diversity and her own identity. Haddy found it in Queendom, where she learned to be herself, to laugh, and to be respectful over her colleagues within the music industry. They probably got more from African organizations as Afrikan Youth in Norway and Afrikan History Week, where their African-ness was the focus, as Norwegian citizens.

The importance of some kind of ethnic network is not peculiar to African female musicians in Norway; it is rather a general phenomenon in migration history, particularly in the first phase of the immigration process, new comers need information, connections, and simple places to have a social life, which they often find in this kind of ethnic communities. Later in the process networks, etc in the

majority society may play a bigger role, so the immigrants may profit from two sets of relations. This was the case of Norwegian immigrants in American cities.²¹¹

The four informants needed capital in order to develop their music career. As we have said before, capital has different forms, as it was said before. Institutions, projects, programs, funds and network are the forms of capital our interviewees have used the most. For those coming to Norway, it was relevant to have a social network that would facilitate their integration into the professional field. In the case of Busi, this was done through maintaining or reviving contacts made through successive visits to Norway during ten years. Also through being aware of the importance of delivering good performances every time she got a gig. In this way the word would spread, and she would get newer jobs. Jessica had to create this network from the bottom. Being married to someone not related to arts, moving to a completely unknown country, and taking time to learn the language and the social codes made her realize the need to connect with people who could affect her life in Norway positively. In one hand Jessica felt the need of support from an African network. On the other, she needed the support at a professional level. In addition, Jessica had to create a financial capital so that she could fund the production of her album.

Hannah and Haddy again have in common that having realized the importance of learning the rules, and having learnt them, they understood how and what to do in order to make it. They invested in professional training, not in music, but in arts and entertainment. Through *Queendom* they learned about their strengths and reaffirmed their identities. Developing other professional interests has given them the possibility of doing music just as part of what they do. In the case of Haddy, the other activities provided for funds for her to pursue music. At the same time that she had other primary interests professionally, she was serious enough with her music career that she managed to release three albums in ten years, and to achieve good reviews, as well as a contract with a major recording company.

The experiences of these women are different. While some could see the school concerts program by Rikskonsertene mostly as a source of income that can help fund for example an album, Haddy considered the program to be a valuable learning platform for her as an artist, one through which where she had the opportunity to be a role model, and to contribute to inspire younger people.

²¹¹ Kjeldstadli, K: 2008

Information

When it comes to policies implementation, in my opinion professional organizations can do more. They can dispose their information in an as clear way as possible, including in other languages than Norwegian. They can also stimulate certain groups to attend to their training programs, as a way of strengthening these artists on their rights and obligations, as well as know how of the music industry in the country.

Quota is another strategy that can be strengthened. I mean quota where quality is secured. In this way, chances of exposing minority artist while preserving the quality of the art production will increase.

Considering the fact that the percentage of the population with immigrant background has raised continuously during 2000-2010, and considering that immigrant population (those who moved do Norway from another country, and those who are born of two parents who moved to Norway) grew during the same period; considering the numbers of persons with African background applying for funds, it is my conclusion that this group, African Female musicians did existed during the time in study.

Challenges, capital, threshold and dilemmas

At the beginning of this study I posed as main question the following: *how did an African, especially a female musician, integrate into society as artists, and thus develop successful career?*

In order to answer this question, I have identified the main challenges and also main actions taken to overcome those, and thus develop a successful career in music, (and at different stages of their profession) the four women had to climb a ladder and to pass a threshold on the way into the music field in Norway; in other words, they all had to face dilemmas and choose the most adequate strategies to face these challenges, (which may or may not have been the same for all of them) in order to overcome the threshold and strengthen their careers. Challenges included lack of finances, cultural codes, discrimination - not least from their male colleagues, taste questions as well as doorkeepers. In order to overcome these challenges, they had to create or increase their capital in its different forms. Some used financial capital from other activities to finance music (Jessica and Haddy). Some identify and create relevant networks such as the women's organizations, the institutions with a special

focus on people with immigrant background like Queendom, Nordic Black theatre, Sampeace Brown, Afrikan History Week among others. There have been door guardians as referred above, which in some cases could be considered door openers. Developing a good product, that responds to the market, whether by being similar yet different (Haddy), or by being different and exclusive (Busi).

In other words the threshold to success could be overcome through a combination of choices of actions, as a strategy. Strategies were as a response to chosen dilemmas faced. The first dilemma (not necessarily in this order), lies in the definition and placing of music in a box. This definition could be decided by others than the artist herself, as experienced by Queendom. The artist had to negotiate this defining, for it could close her doors before the industry. On the other hand, a definition she thought suited her music was precisely a hindering for receiving funds for an album. On her side Busi has experienced that it is the difference of her music that makes it a product that attracted jobs. Another dilemma was the external looks. While there was not any pre-established dress code, there seemed to run a thin line between what was acceptable, and what was not. Looking “as normal as possible”, would appeal to audiences, for they would identify with (parts) of the product. On the other hand accepting this definition could open way to funding (KR) while a definition she thought was the right, was precisely a hindrance to receiving funds for the album.

Another hindrance was the looks could sell, as Jessica affirmed. And hence her colorful looks are a conscious choice, under the risk of being considered exotic and not being taken seriously as a musician. It could be this exoticism that in her case, contributes to selling the package. On another level, as Haddy mentioned, the sexualized look could also sell, to the extent of giving young girls the idea that in order to succeed, a woman had to show more skin than clothes. Choices were to be made, considering that there could be a thin line between using the sexualization of the body for selling music and being considered a bimbo.

The artists were also faced by the conscious decision of how African they felt they were. Artists who came to Norway as adults felt they were Africans, while those born or raised in Norway had both the Norwegian and the African identities, despite being different degrees. This was a result of a definition of their identity. While Hannah said that she was both Norwegian and Ethiopian, Haddy felt that she had more of the Norwegian culture than that of an African country.

The African identity, to what extent did it provide for jobs and for a marked? Well, the African community was a minority in Norway, and therefore it existed in a miniature compared to the majority. There were institutions that focused in Africans, in particular, and in people with immigrant background in general, and those could have functioned as stairs for reaching the majority audience. This is the case of Nordic Black Theatre, Queendom, African History Week festival and others. On the other side of these institutions we could find the main stream such as the national theatre, the Oslo World Music Festival, that while not focusing much in integrating minorities, were challenged to do so, both by the artists and as a result of policies approved during the decade of 2000. Another dilemma faced by female musicians with African background was the question of financing the art. Strategies varied from teaching (Busi), getting side jobs outside the field of music, arts and entertainment (Jessica) developing careers within arts and the entertainment industry such as columnist, event host and within radio and television (both Hannah and Haddy).

Women, African and musicians – they are there!

At the beginning of this work I had some assumptions that were challenged throughout the study.

For instance, I had assumed that there is not gender equality within the music business, and that was the reason why there were few women than men in the industry in general. I had assumed that for immigrants to Norway, it is difficult to fit, especially within the music field. There were musicians who had moved to Norway as adults, while others were born in Norway to immigrants, or at least to one parent with immigration background.

I had also assumed that Africans were underrepresented within the music scene, especially women, and that this could be due to integration limitations.

Regarding the dominance of male musicians, it is true that music is a male dominated field, one where women have to prove to be good, because they are women. All four interviewees had experienced being challenged to have an attitude, and to win their colleagues respect. the artists had to earn the respect of their colleagues, and only then they could work with them normally.

Regarding their condition of being women with immigrant background, the interviewees coincided on stating that the solution is to learn the rules and codes of the music world in Norway, making it is difficult, but not impossible; challenges met

can be overcome: To ask questions, insist and insist (Busi on getting a recording company to be interested in her work), to knocking new doors and never give up (Hannah on getting financial support for Quendom's album "Still Raising"), be persistent (Jessica on overcoming difficulties) and create a own world, so that nobody had to tell her who she was and what she should do (Haddy on being and African in Norway).

Bibliography

Interviews informants:

- Ncube, Sibusisiwe: Singer; email (30.08.2012) and interview 24.09.2012): Oslo
- Kvam, Hannah Wozene: Writer, columnist, actress, member of Queendom: 21. 09. 2012 and 01.11.2012: Oslo
- Jessica Kill: Beauty therapist trained, columnist, student and singer: 15.08. 2012, 21.11.2012 and 09.12.2012: Oslo
- Haddy N'jie: TV producer, columnist, host, member of Queendom and singer: 17. 04. 2013 and 19.04.2013: Oslo (via skype).

Interviews:

- Yacoub Cisse, Africans in Norway, Oslo: 14.09.2012
- Pirre Coron, Samspill International Music Network, Oslo: 20.02.2012
- Dominic Ruben, Café teatret, Oslo: 17.03.2012
- Barth Nyava, Center for Afrikansk Kunstformidling (CAK), Oslo: 29.04.2012
- Sibgjørn Nedland, NRK, Radio Orakel, P3.

Email communication:

- Sampeace Brown Udo, founder of T-Kay music company, 20.03.2013
- Annett Klem, Musikernes Forbund, 11.05.2012
- Sigbjørn Nerdland, *jungeltelegrafen* radio program, NRK P1, 07.05.2013
- Tomas Hylland Eriksen, 09.08.2012
- Thomas Ramstad, program officer of Trondheim Symphonic Orchestra, 08.05.2013
- Trond Brandal, Musikernes Forbund, 07.05.2013

Archive primary sources

- Archive data by Kulturråd: lists of applicants and receivers of funds for projects 2000-2010
- Archive material by Oslo Kommune: Lists of applications for funds 2010
- Archive material Rikskonsertene: Rikskonsertene's school tours 2000-2010

- Archive material from Statens Kunstnerstipend: lists of applicants and receivers of grants for musicians 2001-2010.

Articles:

- Bistandsaktuelt: Zimbabweisk artist med suksess i Norge, 15.02.2010
- Gueye, Mar: Kulturmangfoldet er glemt, in Aftenposten 03.11.2009
- Kiil, Jessica: Afrika som musikalsk skatt, in Aftenposten 01.11.2006
- Innvandring og innvandrere: Oppdatert tall 2001, published 1st of January 2001, 2001, SSB: Oslo
- Njie, Haddy: “regnebue og peanøtter med piss på”, 28.02.2009
- Olse, Inger Anne: Negerboller og andre mutanter, in Aftenposten, pg 33-34, 30.09.2010
- Rasten, Marit: Multiqueen: profil Haddy N’jie, in Ny Tid, 30.05.2008
- Utrop: Kulturløftet svikter flerkulturelle Norge, 29.10.2010
- Utrop: Norskhetsskoden?, 14.10.2010

Written sources

- Bjærtne, M.: Innvandring og innvandrere 2000, Statistikk Sentral Byrå, Oslo, 2000.
- Daugstad, G. (ed), Innvandring og innvandrere 2006, Statistikk Sentral Byrå, Oslo, 2006.
- Daugstad, G. (ed), Innvandring og innvandrere 2008, Statistikk Sentral Byrå, Oslo, 2008.
- Henriksen, K, L Østby & D. Ellingsen (ed.): Innvandring og innvandrere 2010, Statistikk Sentral Byrå, Oslo, 2010.
- Innstilling til Odelstinget fra kommunalkomiteen Innst. O. nr. 18 (2004-2005)
- Kultur- og Kirkedepartementet: Med forbehold om endringer: Anbefalinger og

rapport fra mangfoldsåret 2008: 2009.

- Lie, B: Innvandring og innvandrere 2002, Statistikk Sentral Byrå, Oslo: 2002
- Meld. St. 10 (2011–2012) Kultur, inkludering og deltaking (Inkluderingsmeldingen): Det Kongelige Kulturdepartement, Oslo: 2012
- NOU 2011:14: Bedre integrering: mal, strategier, tiltak., 2011Oslo
- Thorud, E et all: International Migration 2006-2007, SOPEMI – report, N/A: 2007
- Salimi, K: “Mosaikk: program for kunst og det flerkulturelle samfunnet: (st. meld. Nr47 – Om Kunstnarane); by Norsk Kulturråd, Oslo:1998
- Siyad, A, C, Bildsten, & Ch, Hellevang. (eds): Informasjon, Samarbeid, Dialog: Somaliere I Norge, noen erfaringer: rapport: Somalisk utviklingsforum: 2006
- Stortingets Melding nr 10, 2011-2012: Kultur, Integrering og deltaging, Kultur departementet, 2011, 2011, Fagbok forlaget: Oslo
- Stortingets Melding nr 49. (2003-2004): Mangfold gjennom inkludering og deltagelse, ansvar og frihet, Det kongelige- og kommunaldepartement, 2004: Oslo
- Trødstad, K. (ed): Innvandring og innvandrere 2004, Statistikk Sentral Byrå, Oslo, 2004.

Literature:

- Barth, F (ed): Ethnic groups and boundaries: the social organization of culture difference, 1969, Universitetsforlaget, Oslo
- Bente B. (ed) “Nasjonale Minoriteter I det flerkulturelle Norge”, 2010, Tapir Forlag: Trondheim

- Bourdieu, P: The forms of Capital. In Richardson, J (ed) Handbook of the Theory and Research for the Sociology of Education, Greenwood: NY

- Castles, S & Miller, M: The age of migration: International population movement in the modern world (3rd ed), 2003, The Guildford Press: NY

- Cisse, Y , A, Falahat (ed): 400 years of Black Norway, 2011, N/A: Oslo.

- Eriksen, T: *Ethnicity and Nationalism. Anthropology, Culture, and Society*. 1993, Pluto Press: London

- Gullestad, M: det Norske sett med nye øyne, 2001, Universitetsforlag: Oslo

- Kjeldstadli, K (ed): Norsk Innvandringshistorie vol III: *I globaliseringstid 1940-2000*, Pax Forlag, Oslo 2003.

- Kjeldstadli, K. :“Fra innvandrere til minoriteter” in Lund, Anne B &B. Moen (ed). Nasjonale minoriteter I det flerkulturelle Norge. Tapir Akademisk Forlag, 2010. 15-29.

- Kjeldstadli, K: Sammensatte samfunn: Innvandring og inkludering, Pax Forlag, Oslo, 2008

- Knudsen, J. S.: What makes ethnicity matter? in *European Meetings in Ethnomusicology* 12/2008.

- Malmö, U: ”Skriver de? – Samfunnsmessige betingelser for innvandreres skjønnlitterære produksjon i Norge 1980-2002”, 2004, Universitet i Oslo, Oslo

- Manson, I (ed): African Diasporas – a musical perspective. ”Critical and cultural musicology Vol. III”, 2003, Routledge, New York/London (2nd ed)

- Middleton, R: Studying Popular Music 1990. McGraw-Hill Companies, Incorporated
- Pécoud, A & P. Guchteneire (ed): Migration Without Borders: Essays on the free Movement of People, 2007, Unesco Published Berghahn, Paris, New York,
- British Council: Migrant Integration Policy Index III, Brussel, 2011.

Online Sources:

- www.norskkulturad.no
- www.oslo.kommune.no/kulturtilskud
- www.cosmopolite.no
- www.rikskonsertene.no
- www.ffuk.no
- www.musikerorg.no
- www.afrikanhistoryweek.com
- <http://www.afrovoices.com/abrown.html>
- <http://www.blackhistorycanada.ca/profiles.php?themeid=20&id=19>
- www.cak.no
- <http://busincube.webs.com/about-me>
- <http://www.etniskmusikkclubb.no/subdet15.htm>
- <http://kulturradet.no/flb/om-fond-for-lyd-og-bilde>
- http://www.measha.com/?page_id=4
- www.mipexiii.eu
- www.owmf.no
- www.platekompaniet.no
- <http://www.popular-musicology-online.com/issues/04/warwick-moore.html>
- http://www.popular-musicology-online.com/issues/review%20articles/Laing_Hawkins.html
- <http://www.popular-musicology-online.com/issues/01/hawkins.html>
- http://www.popular-musicology-online.com/issues/review%20articles/Laing_Hawkins.html
- <http://www.ssb.no/innvandring/> 12.05.2012

- <http://www.queensu.ca/mcp/immigrant/evidence/Norway.html>
- <http://www.queensu.ca/mcp/immigrant.htm>
- <http://streetsolidtkay.no/2.html>

ANNEX A

Spelleman prize, gender and ethnic background, (1972-2010)

Year	Total categories	Male winner		Female ²¹² winner		Groups mixed gender		Immigrant background				Empty category
		NR	%	Nr	%	Nr	%	Male	Female	African	Non African	
1972	10	6	60	2	20	2	20	0	0	0	0	0
1973	10	7	70	1	10	2	20	0	0	0	0	0
1974	11	6	54	3	27	2	18	0	0	0	0	0
1975	10	6	60	1	10	3	30	0	0	0	0	0
1976*	9	6	66	1	11	2	22	0	0	0	0	0
1977	12	6	50	2	17	2	17	0	1	0	1	0
1978*	10	6	50	2	20	2	20	0	0	0	0	0
1979	12	6	50	1	8	4	33	0	0	0	0	0
1980	10	4	40	1	10	5	50	0	0	0	0	0
1981	12	7	58	0	0	5 ²¹³	42	0	0	0	0	0
1982	11	7	64	1	9	3	27	0	0	0	0	0
1983	11	4	36	1	9	6	55	0	0	0	0	0
1984	12	3	25	3	25	6	50	0* ²¹⁴	0	0	0	0
1985	12	4	33	1	8	5 ²¹⁵		0	0	0	0	0
1986	12	2	17	2	17	6 ²¹⁶	50	0	0	0	0	1 ²¹⁷
1987	11	5	45	1	10	5	45	0	0	0	0	0
1988	11	3	27	1	9	7	64	0	0	0	0	0
1989	11	4 ²¹⁸	37	1	9	6	55	0	0	0	0	0
1990	12	5	42	1 ²¹⁹	8	6 ²²⁰	50	0	0	0	0	0
1991	11	1	9	2	18	7	64	0	0	0	0	0
1992	13	6	46	1	8	6	46	0	0	0	0	0
1993	13	0	0	3	23	9	70	2 ²²¹	0	0	0	0
1994	12	5	42	1 ²²²	5	4	33	0	0	0	0	0
1995	16	5	31	1	6	9	56	0	0	0	0	0
1996	18	5	28	3 ²²³	17	9	50	0	0	0	0	0
1997	16	4	25	2	13	9	56	0	0	0	0	0
1998	18	3	17	3	17	11	61	0	0	0	0	0

²¹² Notice that the existence of a gender oriented (Best female/best male) category automatically includes women. However, years marked with * do not have these two categories.

²¹³ Here was actually a band with non-Norwegian element, the band is a polish-norwegian profile.

²¹⁴ Balkansensemble is one of winning band in 1984, that plays music from the Balkans. However all the elements in the band are Norwegian.

²¹⁵ The group A-Ha receives two prizes in this year, namely "pop" and "this years Spellemann".

²¹⁶ A-HA receives three prizes, for "pop", "this years music video" and "this year's Spellemann"

²¹⁷ The band Dalakopa has elements from Norway, Denmark, Sweden and the USA.

²¹⁸ Øystein Sunde receives two prizes, under "entertainment" and "this year's Spellemann"

²¹⁹ Shared "jury's prize" among Marie Foss and Torstein Grythe.

²²⁰ gitarkameratene receives two prizes.

²²¹ Radka Noteff, with a Bulgarian Mother, won the Jazz category; Celio de Carvalho (Brazil-Norway) and Katia Cardenal (Nicaragua-Norway), both members of band "Trio de Janeiro", who won under the category "Entertainment".

²²² The only female winner in 1994 is Anne Grete Praus, who receives three prizes, namely "female artist", this year's song" and this year's album".

²²³ Unni Wilhelmsen receives two prizes.

1999	19	4	21	1 ²²⁴	5	10	53	0	0	0	0	0
2000	20	6	30	2	10	8 ²²⁵	40	0	0	0	0	0
2001	20	7 ²²⁶	35	1	5	8	40	0	0	0	0	0
2002	19 ²²⁷	5	26	0	0	13	68	0	0	0	0	0
2003	21	8 ²²⁸	38	3	14	10	48	0	0	0	0	0
2004	19	6	32	6	32	6	32	1 ²²⁹	0	0	0	0
2005	25	11	44	2	8	10	40	0	0	1	0	0
2006	23	3	13	3	13	16	70	0	0	0	0	0
2007	23	3	13	4	17	14	61	1	0	2	0	0
2008	26	8	31	4	15	13	50	2	0	0	0	2
2009	27	10	37	5	19	10	37	1	0	0	0	0
2010	28	7	25	3	11	16	57	2	0	1	0	0

²²⁴ Lene Marlin receives 4 prizes in 1999.

²²⁵ Briskeby receives 4 prizes in 2000.

²²⁶ Morten Abel receives three prizes in 2001.

²²⁷ For the first time Hip Hop is introduced as a category. This is relevant for the music landscape, as hip hop has been discussed and questioned as a musical genre in one hand, and in the other as a genre which has a connection, at least historical, with urban minorities. Paperboys is very acclaimed in Norway.

²²⁸ Sami Artist, Niko-Mihkal Valkeapää, urfork.

²²⁹ Band Madcon.

ANNEX B

Applications to the grants for Artists

Applicants	TOTAL (NR/%)		Male		Female		Foreign names		Norwegian		Foreign female		Foreign male	
Year 2002														
Garantii	34	100 %	26	76,4%	8	23,6 %	1	3 %						
Stipend	397	100 %			125	31,5 %	11	2,8 %			6	1,5%	5	1,3%
Year 2003														
Stip	367	100 %	243	66,2%	124	33,8 %	19	5,2 %	348	94,8%	N/A	N/A	N/A	N/A
Year 2004														
ST	404	100 %	280	69,3%	124	30,7 %	21	5,2 %	383	94,8%	13	3,2%	8	2%
Year 2005														
St	355	100 %	235	66,2%	120	33,8 %	20	6,5 %	335	93,5%	12	3,9%	8	2,6%
Year 2007														
GI	37	100 %	25	67,6%	12	32,4 %	2	5,4 %	35	94,6%	2	5,4%	0	0
St	399	100 %	270	67,7%	129	32,3 %	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Year 2008														
GI	33	100 %	23	70%	10	30,3 %	3	9,1 %	30	90,9%	0	0	3	9,1%
STP	317	100 %	198	62,5	119	37,5 %	15	4,7%	302	95,3%	5	1,5%	10	3,2%
Year 2009														
STP	306	100 %	218	72,2%	88	27,8 %	16	5,2%	290	94,8%	8	2,6%	8	2,6%
Year 2010														
STP	305	100 %	199	65,3%	106	34,7	17	5,6		94,4%	7	2,3	10	3,3

Source: SKS archives

Annex C

Interview guide to informants

There was one model for the interviews, which was adapted to respond to the particularities of each of the informants. For instance, questions related to arrival to Norway were relevant to Busi and to Jessica, but not to Hannah and to Haddy. In addition, additional questions were sent whenever relevant.

Interview guide Nr 1

This is an interview in the context of a master degree thesis on the dynamics facing African female musicians in Norway. Bottom line, we wish to understand base don interviewee's experience, how her background has or has not had an impact on her career as a musician the last 10 years.

Personal background

- Female musicians with African background.
- Your name and age
- Where are you originally from?
- When did you move to Norway? Why?
- Or what is your connection with Norway, when and how did it start?
- What is your connection to Africa now a days? Do you feel that you are an African, and why and how?
- Do you feel (partially) Norwegian? Can you explain how/to what extent?

Music

- For how long have you been working with music?
- As a musician, your specificities? (instrument, genre)
- What is your music about?
- What are the sources of inspiration?

Music in Norway

- How what the transition process from doing music in your life before moving to Norway, and once you were established in Norway?
- How many albums do you have? Why? Can you tell us your experience about the recording process in Norway, and how it has affected or influenced your music career?
- How often do you perform in average? Why? How do you get job opportunities?
- Can you tell us about your experience, if any, regarding booking, management, representation in Norway?
- How many prizes do you have?
- What is your opinion about the prizes within music in Norway?
- have you had any kind of recognition from the audience (for example top lists, etc)?
- What is your understanding of the music industry in Norway?
- Did your music career change once you established yourself in Norway? If yes, in what way?
- Have you, in Norway, had experiences within recording, application for funding, concerts, tours, agencing that were determined by your condition of Woman/African/Foreign? Or by a combination of these aspects?
- How is your music career at the moment?

Integration

- What is your appreciation of the immigration policies, when it comes to African female musicians?
- Does the fact of being a foreign have any impact on your music in Norway? Are there experiences and/or challenges you have gone through because of your being foreign?
- Have you, in Norway, had experiences within recording, application for funding, concerts, tours, agencying that were determined by your condition of foreign? – (it can be in comparison to Norwegians)

Ethnicity

- Does the fact of being an African have any impact on your music in Norway?
Are there experiences and/or challenges you have gone through because of your being African?
- Have you, in Norway, had experiences within recording, application for funding, concerts, tours, agencying that were determined by your condition of African? (it can be in comparison to Norwegians, and/or other ethnicities/minority groups in Norway)

Gender

- Does the fact of being a woman have any impact on your musical work?
- Does the fact of being a woman have any impact on your career?
- In other words are there challenges or positive experiences that feel that you have gone through because of you being a woman?
- Have you, in Norway, had experiences within recording, application for funding, concerts, tours, agencying that were determined by your condition of Woman (compared to Norwegian female musicians)
- Anything you wish to add?

Annex D

Interview guide 2

People working at institutions that work with/for musicians

Date:

Interview to:

Position:

Objective: To get a picture of major and changes in the world music scene – 2000-2010.

Name of the institution, history and relevance.

Nordic Black Theatre in the arts scene in Norway. Relevance

Representatives of international artists, both male and female. Those who grow up in Norway, and those who moved in as adults.

Institutions representing world musicians. Names. Roles

Names of artists who can represent the community

Institutions that make a difference in world music scene. Recording industry for WM in Norway

Schooling – relevant? Artists trained there that have a recognition.

Norwegian world musicians more exposed in world music arenas in Norway, than non-Norwegian world musicians based in the country. Can you comment?

What can you say about world music and:

- Radios and TV
- Clubs
- Awards
- Prizes
- Funding to artists

- Function of world music in the world. Any special role? Any special need for it?
- National level
- Local level

Suggestions: