Tania G. Flores Rodriguez

COMMUNITY MUSIC AS TOOL FOR SOCIAL INTEGRATION OF IMMIGRANTS

How community music programs can enhance social integration of immigrants in Norway
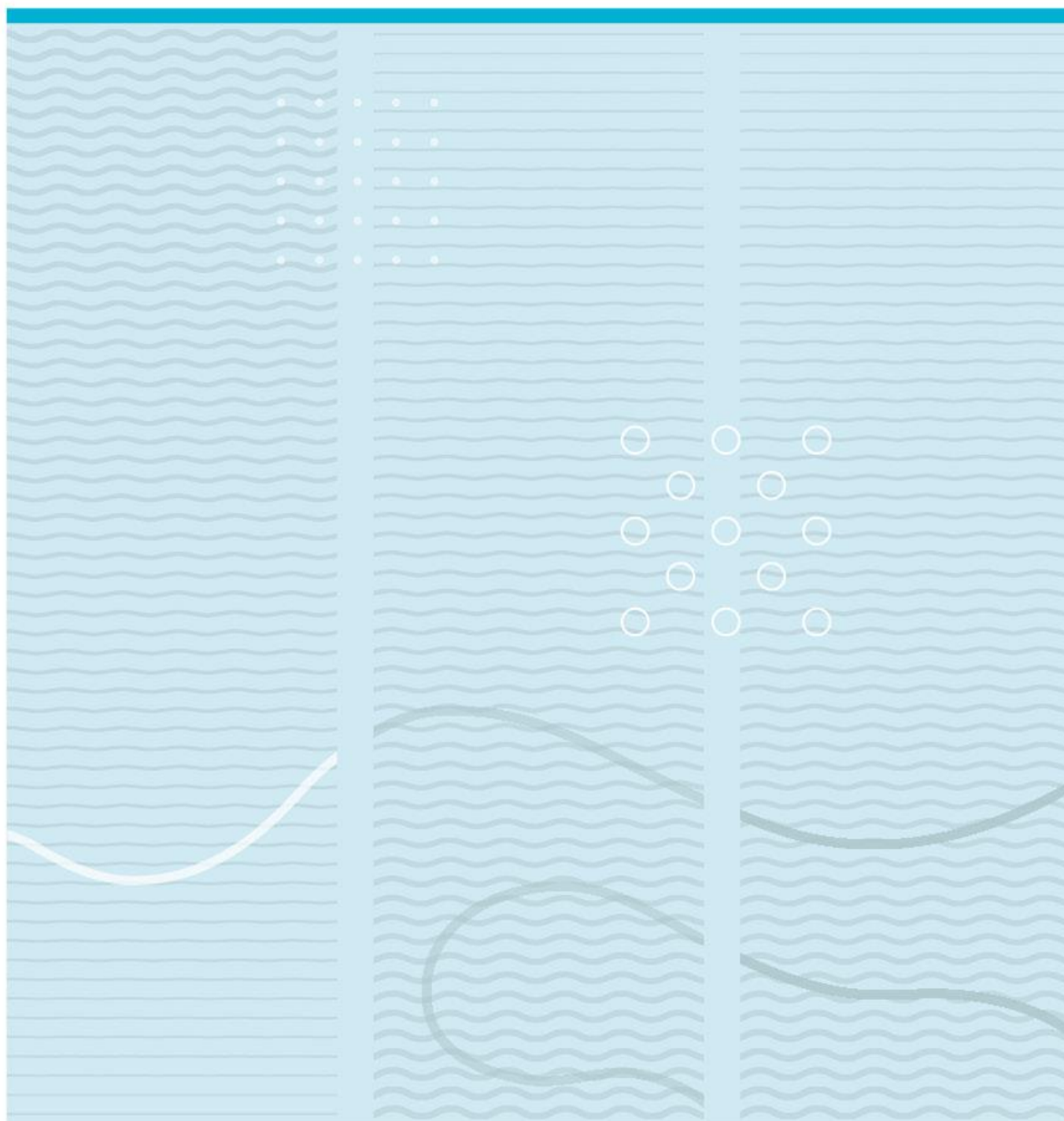
This thesis is worth 60 study points

Summary

Norway has received a great number of immigrants from different parts of the world during the last four decades. People that for diverse reasons have come to Norway in search of better life conditions, work, refuge, or family reunion. After 1970 and world political conflicts migration to Norway increased creating significant challenges for the Norwegian government. The challenge to succeed to integrate these immigrants into the Norwegian society can vary in degree. Some immigrants need more support and efforts to adjust than others depending on their cultural background. This thesis analyses Community Music projects that have been implemented as a measure to enhance the social integration process of immigrants. It will focus on some of the most significant challenges that immigrants face to successfully integrate to Norwegian society which are language and cultural identity. Language and cultural background are some of the most essential elements of an individual's identity and it can cause great conflict for both receiving and coming population. Therefore, this thesis explores the use of music as therapy applied through artistic projects as a tool to enhance communication and understanding in the new culturally diverse Norwegian society. Through the study of three cases where music performances and workshops are used as a measure for integration this thesis searches to set in light the theories of Even Ruud´s, Stuart Hall, and Gary Ansdell on music and identity, Pierre Bourdieu on habitus and field and Lee Higgins and Kari Veblen on community music practice. The selection of the cases feeds on the legitimation of concrete artistic and cultural measures at both local and national level. The main objective of this thesis is to find out how can community music practices and artistic expressions can be used as a tool to enhance social integration of immigrants when language represents a great barrier and the increasing attention to music as a bridge builder between cultures. The thesis consists of six parts. The first chapter presents introduction of the thesis. Second the background that led to the topic of research. The third chapter explains the theoretical framework where the analysis is funded. Fourth consists of the methodology approach followed in this thesis and fifth the presentation of the three cases to be analyzed. Sixth the analysis and discussion of the cases and seventh chapter addresses the conclusions and further suggestions of measures and research.

Keywords: Community Music, migration, immigrants, social integration.

Foreword

A master thesis written in difficult times. A master thesis written through the passage of sorrow in the world. A master thesis that contains my very essence, my very spirit. A master thesis that has marked my soul. A master thesis impregnated with the spirit of the times, between death, migration, the loss of the self, transformation, metamorphosis, racism, rejection, integration, love, warmth, solidarity, empathy, unlove, misunderstanding, uncertainty, hope, anger, isolation, frustration, sickness, health, support, patience, pandemic, and then harvest. In a country that has opened his wings to embrace me and protect me with its warm value for humanity, Norway. Thank you, Norway! because of you I found myself, because of you I am realized, because of you I became me.

First, I want to thank a wonderful man who is the reason why I am here my ex-husband Pål André. Thank you for your immeasurable patience, your support, thank you for bearing out all my frustrations and wiping away my tears. Thank you for your efforts, for taking care of our children, for your kindness. This master was possible because of you.

Second, I want to thank you my mom, my aunt Maria and my children Regine, Lars André and Eirik for your support and encouragement during all these difficult years. You are the best!

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And to my lovely classmates Tina, Marija, Caroline, and Gunn Maritt that made my life sweeter and always made me laugh when I was down. Age is just a number and I have benefited from your youthful bagatelle of life.

Tania G. Flores Rodríguez

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Contents

1 Introduction

In this introductory chapter, I will present the topic of the thesis, how it was selected, the methodology approach, the research questions, and the outline.

1.1 A MEETING WITH THE NORWEGIAN CULTURE

When I started this thesis, I became interested in this topic after my experience as an immigrant in the self-situation of social integration into the Norwegian society. I have observed that Norwegian society is peculiar, it is a small country, and its culture is not broadly known besides its good quality salmon, bacalao and the Vikings.

When I got married, move to Norway, and then became more acquainted with the culture, I found many surprises. I was invited to a food market where some of the most delicious seafood was served; I went with great expectations to be well surprised with an eccentric whale stew. I was also invited to a fantastic ski experience where I only rolled down the mountain like a snowball. I learned many different words for snow and how I shouldn't greet people with a kiss and handshake. I learned how women and men are expected to perform equally in all areas of society. I also discovered that I couldn't say to a Norwegian that I had called him a thousand times or eaten so much that I felt like a pig because he would take it at face value.

Those and more experiences received me in my first encounter with Norwegian culture. The language, population, lifestyle, nature, and food were bizarre and unknown to me because all these things are different in my country, Mexico. Everything was different except that we are all human beings with the same feelings and reasonings. Things seemed fun initially; however, after a while of living in Norway, the painful truth of social integration hit me.

When I started the course to learn the Norwegian language, many situations regarding social integration were revealed to me. I realized how many diverse cultures were represented in the Norwegian course and how many different religions, reasons for migration, language and education backgrounds, ages, and genders were found in such a relatively small community as the city of Larvik, where I lived. I also experienced racism and rejection, stigmatization of immigrants, segregation, and pressure from the Norwegian natives and even authorities. Finding a job became an impossible mission because I didn't speak the language yet and my education from my homeland wasn't valid here. I was hard-pressed by family and friends to talk only in Norwegian and

not English. I was followed around and mistreated in stores. The reality I was living was hard to understand because, in my country, we don't have any issues with immigrants; otherwise, my country Mexico is mainly a country that sends immigrants. Gradually I started to understand where all these attitudes were funded. For that reason, I began to formulate how I could contribute to finding measures and solving this conundrum of intercultural understanding.

I was invited to participate in a musical project directed at newly arrived immigrants during the Norwegian course to get to know Norwegian society rapidly. The project is called Fargespill and is one of the cases I will analyze in this thesis. In addition, as I am a believer of the Christian faith, I was invited to participate in the gospel choir of the church I was attending, which had no specific goals of integrating immigrants. Nevertheless, I became interested in investigating musical and artistic projects as a social integration measure by participating in these two projects and later the music studies I took.

Music is an element of an individual's cultural identity, and it's also highly related to feelings and psychological state of mind. However, the power of music as a healing tool and communication asset has been little explored as a social integration measure, therefore the purpose of this research. The music therapist Gary Ansdell made a statement about how social problems have typically been approached from either top to bottom or bottom to top angles (Ansdell,2016, p.193). The first approach is about imposing political solutions through initiatives and restructuring, whereas the second focuses on the root of the conflict and tries to open communication and get people to do things together. He explains that the bottom to top approaches are about re-building and creating new associations(ibid).

Stated that, in this thesis, I want to explore the bottom to top approach regarding measures to enhance the social integration of immigrants. The process of social integration can be long and complex because it involves many psychosocial factors and many dimensions. The psychological state can be a critical hindrance to this process. Therefore, I decided to explore integrative measures that focus on the individual's psychological well-being and communication.

Music is known to have therapeutic effects, and it has been used to help people with dementia or autism, for example. Moreover, in recent years a concept of community music emerged, and it's been developed by music therapists to be used as a measure for integrating vulnerable groups of people who are in danger of becoming outcasts of society. The music therapists advocate for an

extensive musical work with the mentioned vulnerable groups like immigrants, refugees, people with mental disorders, youth, and children under the children's welfare system (Ansdell et al., 2016,p. 193).

Hence, the topic of this thesis is the concept of community music used in projects to enhance the social integration of immigrants.

1.2 WHY STUDY COMMUNITY MUSIC PROJECTS.

The main reason for choosing community music projects is personal interest. During my years as an immigrant in Norway, I have observed many challenges in society regarding the successful integration of immigrants, and I found myself facing them. Therefore, I got interested in studying aspects of immigration and decided to write my bachelor's thesis about how the language situation in Norway and multilingualism have been a challenge in the social integration process of immigrants. As part of the results of my investigation, I found out that the achievement of a sufficient level of Norwegian to manage in society is a challenging goal to reach for a considerable percentage of the immigrants.

Consequently, I decided to take this master's in cultural studies because I realized the cultural dimensions of this phenomenon that I was very interested in investigating. In this thesis, I wish to explore social integration measures that can support, ease, and enhance the whole integration process of immigrants.

1.3 ARTISTIC PROJECTS AND SOCIAL INTEGRATION

The background for this thesis lies in investigating the situation of social integration that many countries of Europe face due to massive migration during the last years. The main issues to address in this research are integration policy, implementation of cultural measures, challenges of social integration, community music projects, and intercultural understanding. The meeting of diverse cultures produces multidimensional challenges to receiving societies. Thus, I will present details of this situation.

Every individual's identity is formed by the culture they were born and grew up. Bourdieu calls this cultural capital, and some of the essential elements are language and music (Bourdieu,1993). It is an individual's nature to protect their identity against "strangers," which can yield an " otherizing " phenomenon. When immigrants and the local population come into conflict because of protecting their identity or "otherizing," significant barriers to integration can rise. After this observation, I started to wonder if there could be other methods to reduce the barriers to communication between the local population and the immigrants.

Since I came to Norway, I spent two years learning the language where I was invited to participate in a musical called "Fargespill" (Color games), as mentioned earlier. The project is organized by the county of Larvik through the department of culture and integration. The project aims to bring people of different cultures together to participate in a concert where they can show music and dances from their homeland. One purpose is to raise awareness of the culturally diverse population of Norwegian society through artistic expressions.

 I studied a year of music theory and performance, which awoke in me the interest in investigating the effects of such structured artistic performances on individuals regarding diversity awareness and acceptance. In this matter, I would like to point out that music is one of the most central elements that form an individual's identity.

Therefrom, my investigation aims to find out how the implementation of measures as cultural activities, specifically those which use community music and music therapy to support the integration process of immigrants, are successful and could be legitimized for further economic support.

More of the background for my research lies in the origins of the social problem of acculturation. Many psychologists present one of the early definitions of acculturation being "the phenomenon which results when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original culture patterns of either or both groups" (Organista, P.B. et al. 2009. p.104). Thus, the process of acculturation involves adaptation from both groups of society.

The variations in the definition of acculturation between anthropologists, sociologists, and psychologists can hinder the understanding of this phenomenon and, therefore, the advancement in the implementation of measures to cope with it. Moreover, acculturation is described as a rather

complicated human activity(ibid). Therefore, my interest is in finding tools that may help our new culturally diverse society find common ground, see the "we," and build bridges for the mutual understanding and acceptance of the "other's" culture.

Moreover, there is low diversity awareness and acceptance of "strange" or the "other" in the local Norwegian population on one hand of the problem. During my research, I found interesting facts in the statistics of "Arenas where Norwegians want to get involved with foreigners." From 2002 to the year 2021 Norwegian population expressed their desire to mix with immigrants in their neighborhood and interest in having them as family. As much as 82% expressed negatively about it. Additionally, 54% answered negatively about immigrants as friends and acquaintances. The arena where the local Norwegian population showed more positive attitudes toward accepting immigrants was the work arena which was only 51% (SSB Statistics Norway, Attitudes towards immigrants and migration).

The negative attitudes towards immigrants and immigration can be founded on the scarce contact and coexistence with them, stereotypes, and the spreading of migration intolerance from right-wing populistic political parties (Rodjan, T.E. 2021).

Even though the attitudes towards immigrants are positively on the rise, the acceptance of immigrants in the near network of the local population has a condition: they must speak Norwegian (Carlsen, H.2018). In addition, there are also strict rules that demand immigrants to learn Norwegian to be granted social support from the government because the demands of employers to immigrants on their level of Norwegian language mastery are on the rise (Berge, J.2019).

However, many people do not understand the complicated process of language learning for many individuals. It is a process that involves many psychosocial factors. Research has shown that the status of people in the migration context represents a loss of power, network, familiar surroundings, and social roles; in addition, they face low social acceptance, social decline, racism, and discrimination in the new society. These facts are stressors that impact their language learning (Krumm, H-J; Plutzar, V.2008.p. 3).

Therefore, language learning issues may not be treated in isolation but concerning the interrelated dimensions and factors. Hence, the view that the knowledge of the language of the receiving society is the most crucial part of the process of integration might be correct, but as we have seen,

it is insufficient due to the complexity of the linguistic integration process, so there might be more measures to be taken to achieve social integration (ibid.p.2).

On the other hand, the psychological status of immigrants represents a challenge for the process of integration into society, so there might be the need to appeal to tools that can ease and support this process. For this reason, the purpose of this thesis is to analyze cases where the municipality or civil organizations offer structured musical activities. The structured activities are such as community music projects organized in choirs, bands, artistic performances, musicals, and music festivals that use music with a therapeutic effect to help not only immigrants but also people that have had challenges integrating into society for reasons of low self-esteem, identity conflicts, traumas, and other psychological disturbances.

Music is a language that everybody understands, music is a part of an individual's identity, and it has been used throughout the history of humankind with therapeutic effects as self-expression and to enhance physical, spiritual, and emotional well-being. For example, we use music to express hunger, dissatisfaction, cold, and pain since birth. In addition, research has demonstrated that almost all societies have traditionally used music as lullabies, games for children, ceremonies, dancing, or to promote an ethnic or group identity and as a language of communication and healing (Darnley-Smith, R; Patey, H.M. 2003.p.15-16).

In this thesis, I am exploring the implementation of Community Music programs as a measure to integrate immigrants into Norwegian society. The term community music will be explained in-depth in the theory chapter and some of the history of these projects in Norway. In addition, some of these community music projects use music therapy as a central tool to support immigrants with mental health issues.

The use of music therapy in Norway in the psychiatric health sector started around the year 1980 when the municipalities and district psychiatric centers offered locally based treatment. The purpose was to improve the treatment provided to people with mental disorders and help them normalize and integrate into society, reduce stigmatization, and increase power and autonomy. In addition, the municipalities include meaningful activities and promotion of social participation in district ordinary local offers, for example, sports, choirs, marching band (Ruud, E. 2009.p.16).

Viggo Krüger, a professional music therapist and researcher, states that the use of music therapy in Norway has grown steadily in the last years. However, he points out that the offer of music therapy

is uneven and unfair throughout the country and that it should be promoted to make it more accessible for users, patients, and other people who may benefit from it (Krüger, V.2018). He now leads a project called "Kom nærmere" (Come closer) that uses music therapy to help immigrants, youth, and children under the Child Welfare Services who have challenges integrating into society. I will analyze this project as one of the cases of this research (Andreasen, K.E. 2020).

The project "Kom næermere" and the other two projects, KIA's Multicultural choir and Fargespill (artistic program for youth and children), are the cases to be analyzed in light of the community music social integration theories.

1.4 RESEARCH QUESTIONS AND PROBLEM STATEMENT

The main question for this thesis is "How can implementation of community music projects be used as a tool to enhance the process of social integration of immigrants in Norway?"

The primary purpose of this thesis is to explore community music projects used as a tool to enhance social integration in Norway when diverse cultural backgrounds and languages are the utmost obstacles. The background for doing this study, is the migration of masses to European countries and the development of integration strategies in these countries to cope with the challenge. The focus is mainly on the challenge of these immigrants in building up a new identity and language learning and the Norwegian population to increase positive attitudes towards immigrants.

In order to answer the main research question presented above, I ask several sub-questions. These are:

1. How are the community music projects organized and managed to address the issue of social integration of immigrants?
2. How do these projects help immigrants overcome the barriers of the social integration process?
3. How do these projects help create a new collective identity for both the receiving population and immigrants?
4. How do these projects reach the goal of building bridges between cultures?

The object of my research is the study of three cases where music and art performances are used to support immigrants in their process of social integration and language learning.

1.5 CONDUCTING CULTURAL STUDIES

This thesis research has been conducted as a qualitative case study. Qualitative approach and case studies are methods often used in cultural studies. Cultural studies have adopted different strategies for research from diverse disciplines like textual analysis, historiography, historical analysis, and psychoanalysis which are used depending on the object of investigation. Grey explains that when the object of study is social practices of lived cultures, the methods are taken from those developed by sociology and anthropology (Grey,2002). In this thesis, the object of analysis is the phenomenon of social integration of immigrants in Norway and measures for integration portrayed as musical projects; therefore, a qualitative case study was proper for this investigation.

I decided to make a case study because case studies are suitable when the research question is about how and why a contemporary phenomenon occurs and seeks to sort out operational links followed over time (Yin, 2009). Case studies are an in-depth study of one or several units of analysis or "cases." The cases to be investigated in this thesis are three projects carried out as community music practices or workshops offered in different municipalities in Norway. The cases are the following projects:

1. "FARGESPILL": This artistic project is carried out in different cities of Norway, but in this thesis, I'm using those in Trondheim and Bergen. The project is about gathering children and youth of the different nationalities represented in Norway to dig out all these children's artistic resources. The children and youth are encouraged to perform songs, dances, and other art forms from their countries of origin. Together with professionals, the project aims to present a big concert to make visible the possibilities of diversity(https://fargespill.no/).

1. KIA's Multicultural Choir: The multicultural choir is driven by KIA (Christian Intercultural Work), a Christian organization that works in the integration field in Norway. The multicultural choir is aimed at asylum seekers, refugees, au pairs, workers, Norwegians with minority background, and Norwegians of the majority population in a good mix from ages 18 and up over. They offer teaching, experience dissemination, and counseling to help these immigrants to incorporate into Norwegian local societies and church meetings. The multicultural choir is one of the projects KIA is working on to offer a place with a warm and musical inspiring environment where immigrants and local society can meet and encourage fellowship. The choir started in Kristiansand and expanded to other cities even though the project had been discontinued (https://www.kianorge.no/).

1. "KOM NÆRMERE": This project is a theater/music group organized by youth and addressed to youth that are or have been under the children's welfare system and that have been followed up in mental health. They offer cultural activities like music-making workshops and concerts to youth between 14 to 23, and some of the participants have an immigrant background. This project is a measure that seeks to contribute to the integration of immigrant youth because they are in contact with ethnic Norwegian ones. The project was started and managed by the music therapist Viggo Krüger in the city of Bergen, even though it has expanded to Oslo and Trondheim (https://www.xn--komnrmere-j3a.no/om).

1.6 TERMS AND DEFINITIONS

Here I present the definition of some concepts I am using in this thesis:

Immigrant: In this thesis, I will be using the definition of immigrant stated by Norway's Statistics Bureau: "immigrants are persons born abroad of two foreign-born parents and four foreign-born grandparents." The status of refugee or asylum-seeker is included in the definition of immigrant (SSB Norway).

Children Welfare system: The Norwegian Child welfare services' main goal is to ensure that children and adolescents living under conditions that represent a risk to their health and development

receive the help they need when they need it and contribute to children and adolescents growing up in safe, secure, and caring conditions (https://www.bufdir.no/en/English_start_page/The_Norwegian_Child_Welfare_Services/)

Ethnic Norwegian: refers to people born in Norway with many generations born in Norway and mainly of the Caucasian race.

Host/receiving population: Norwegian majority.

Social integration process: the process that immigrants go through from the time of arrival to the host country until they integrate into the most critical areas of society like work, education, and civic participation.

IMDi: The directorate of integration and diversity. IMDi implements the government's integration policies. In addition, the directorate is tasked with strengthening the competence of municipalities, sector authorities, and other collaborative partners in the field of integration and diversity (https://www.imdi.no/en/about-imdi/).

1.7 OUTLINE OF THE THESIS

This thesis is structured in seven chapters. In this introduction, I present the topic of the thesis, the background for the research, the methodology approach, the central question of research, issues to be addressed through the analysis, and clarification of concepts; in the background chapter I will present the main topics that gave ground to the research question. The theory framework chapter contains the leading theories to be analyzed against the data collected. The methodology chapter presents the methodology approach to follow in this research as method design, data collection, analysis approach, validity, and reliability, as well as challenges of the investigation.The fifth presents the cases of three projects to be investigated in this thesis; sixth the analysis and discussion of the cases present the data collected analyzed against the theory and comparison of the cases; and seventh the conclusions drawn from the analysis of the cases and theory.

Furthermore, in the next chapter I will present more on the background that led to this investigation and followed by methodology design and the research challenges.

2 Social integration, music field, and cultural policy

This chapter aims to lay the background for the research conducted in this thesis. The central topics of this thesis are social integrations of immigrants in Norway and measures to enhance that process based on structured music practices. Thus, I am laying the foundations of the problem of social integration and multicultural societies, the challenges, integration and cultural policy, music therapy and intercultural communication.

2.1 MIGRATION, GLOBALIZATION, AND SOCIAL INTEGRATION IN NORWAY.

In the latest decades, European countries have faced the challenge of migration and globalization. Globalization, a term very heard in our times, has its roots in world economy changes. This global trend started at the beginning of the 20th century after WW2 when nations opened their borders to free trade to be more globally competitive in the international market. This shift from international economy to world economy adheres to global problems of humanity such as food crisis and underdevelopment, huge military expenses, inflation, financial-monetary crises, energy and raw materials, rapid population growth, and environmental degradation (Tănăsescu, D.et al. 2012) (Hassi, A., & Storti, G. 2012).

The phenomenon of globalization is intertwined with the mass mobilization of people. Therefore, mass migration is a consequence of globalization, and migration causes globalization. Thus, the consequence of this international link between nations during the last part of the 20th century caused the flow of migrations this time from Asia, Africa, and Latin America to the now developed nations of Europe, America, and Oceania (Bryant, H.G. Chronicle UN).

Accordingly, Norway has been coping with the challenge of social integration since the massive movement of immigrants in 1970. Norway needed a workforce. Therefore, they opened the doors for many workers, especially nationals from Pakistan and India (Maagerø, E.; Simonsen, B. 2019. p.191). After that, Norway became a member of the European Economic Area (EEA), resulting in the coming of even more workers from nations of Europe. The challenges of integration of the newcomers to society started to become more visible to the authorities after these years(ibid.).

Consequently, in 1975 politicians decided for an immigration stop due to the fear that the number of immigrants establishing in Norway would be too significant and more social problems to cope with would arise. However, the immigrant numbers did not stop increasing, and the political problems with it(ibid.).

An even more significant challenge came after the revolutions of the Arab Spring in 2011; thousands of people fleeing from their countries in political catastrophe seeking asylum in European countries mobilized and sought asylum in Norway.

In cooperation and collaboration with the EU (European Union) in justice and home affairs, Norway has granted asylum to thousands of these refugees (White paper on Norwegian refugee and migration policy). There are 240,239 habitants with refugee backgrounds in Norway (SSB Statistic Bureau Norway) and 800,094 immigrants in Norway (SSB facts page).

The Norwegian government has developed an integration policy to cope with this problem. Norway has a welfare system that requires that "everyone who will live in Norway finds work and undertake studies, becomes a taxpayer, and contributing citizen" (Norwegian integration policy 2016-2017). This policy states that efforts from both parties, the individual and society, are expected to secure a long-term development and as mentioned, a sustainable welfare system. The immigrant is expected to contribute and participate in society and the receiving society to facilitate this participation in the labor market and community life (ibid.).

Henceforth, for implementing this policy (in the municipalities) for immigrants and their children, the Norwegian government counts with the Directorate of Integration and Diversity (IMDi webpage). It coordinates people with immigrant backgrounds to receive fair treatment while fulfilling their communities' demands of contribution and participation (ibid.).

By the same token, as part of the integration policy, the government has stated that good knowledge of the Norwegian language is the key to integrating successfully into the labor market and society. Moreover, communication skills are essential for an immigrant to develop in the receiving society that they would need to help their children with homework and participate in different recreational activities (Einarsen, K.J.2013). To achieve this knowledge of Norwegian, the government has implemented the offer of Norwegian language courses especially suited to immigrant adults. The courses are free and adjusted individually (ibid.).

Nonetheless, it is worth highlighting a relevant issue in the process of second language learning for individuals, which is the influence of the psychological state of the immigrants when experiencing the process of acculturation. This psychological state can be overseen many times by authorities that can focus more on the rapid integration of these immigrants into the labor force.

The acculturation process has been miss-conceptualized as an assimilative process where integration is defined as a unidirectional process. The larger population usually emphasizes the "civic incorporation" that facilitates citizens to vote and participate in political issues and working force. This point of view can be observed in the statements of the integration policy presented earlier. However, there is a factor that this kind of miss conception oversees, which is the psychological factor of the personal process that involves a change of beliefs, values, and behaviors (ibid. p. 103). This thesis emphasizes this psychological process that immigrants undergo during acculturation because it has been an essential issue in achieving successful social integration.

2.2 THE CONCEPT OF SOCIAL INTEGRATION

This headline will present the concept of social integration and the underpinning theories. In this thesis, I discuss the process that immigrants undergo when adapting to a new society. The process can be long and complicated because of the interrelated socio-psychological factors and dimensions.

In his article about the concept of social integration, Scheff asserts that it is a balance between solidarity and alienation as the base for social theory. He points out that they were the core of Marx's theory of capitalism (Scheff, 2007).

However, Marx never defined them correctly, and up to date, there is still no proper definition of them. Scheff presents that Durkheim's research on suicide resulted in what is the basis of social integration theory. Durkheim's analysis explains that the relationship between high suicide rates in different cultures is caused by either the loose or too tight bounding to the group(ibid).

In other words, what we as individuals think, believe, behave, and feel is influenced by the collective or society. Thus, he also came up with the term anomie, which is the phenomenon of a person who does not find his place in society, does not identify with the group, and is disconnected

from others and the community. Anomie decreases social integration, leading to conflict in Durkheim's definition (Crossman,2020).

Furthermore, social integration can be defined as including individuals from a minority group in a large group society or host society. That also involves people who are ought to live together with different cultural backgrounds and should agree on a shared system of meaning, language, and culture. (Social Integration: definition and theory,2017).

Moreover, social integration is a multidimensional process that can be long because of its factors. The Council of Europe states that integration aims to: "allow immigrants to take part in the political, social, economic, and cultural life of the new country" (Krumm & Plutzar,2008, p.2). Thus, to achieve such integration, both groups of the society should have the ability to adapt to the new social context. Therefore, individuals must go through a process that the sociologist Berry calls acculturation.

2.2.1 Acculturation

The definition of acculturation by Organista based on Berry's theories is stated as:

"a dynamic and multidimensional process of adaptation that occurs when distinct cultures come into sustained contact. It involves different degrees and instances of cultural learning and maintenance that are contingent upon the individual, group, and environmental factors. Acculturation is dynamic because it is a continuous and fluctuating process. It is multidimensional because it transpires across numerous indices of psychosocial functioning and can result in multiple adaptation outcomes" *(Organista, 2009, p, 105).*

Hence, social integration is a complex and multidimensional process as explained. Berry has studied and presented multiple ways an individual can respond to the acculturation process, which he calls strategies. According to Berry, individuals choose four different types of acculturation depending on their level of involvement with the different cultures and particular attitudes and behavior preferences (ibid.)

Acculturative strategies will depend on the individual's attitudes towards the culture of origin and the new culture, and two dimensions also outline these attitudes. The first dimension is about the

individual's positive or negative approach towards keeping his culture of origin. The second is the positive or negative approach of the individual toward the level of interaction with other cultures(ibid).

Organista presents the four types of Berry's acculturation strategies influenced by the attitudes to the mentioned dimensions. They are:

1. Assimilation: when an individual diminishes the significance of their own culture and adopts the new culture. That can happen when the individual comes from a minority group.
2. Separation: Whenever the individual holds on to the culture of origin and refuses to interact with other cultures.
3. Marginalization. Individuals do not involve either in maintaining their own culture or the new one.
4. Integration. The individual shows interest in maintaining his own culture but learning and participating in the new/another one.

(Organista,2009, p, 111).

Berry points out that individuals that show minor changes in their attitudes are the ones that choose the separation and the assimilation strategy. On the other hand, integration and marginalization require a selective maintenance process and rejection of behaviors. Berry highlights the stress factor that influences the strategies individuals choose. He mentions that the integration strategy denotes lower stress levels, whereas marginalization is associated with high-stress levels (ibid).

In the case of marginalization, Berry suggests that it can result from individuals being forced to assimilation and exposure to discrimination against their culture. Hence, he argues that the best strategy to follow would be integration. It requires societies orientated towards inclusiveness and openness to ethnic and cultural diversity, namely, giving high value to multiculturalism, low levels of ethnic prejudice and discrimination, and intergroup hatred. Individuals would have a facilitated process of identification with the new social context.

Henceforth, this thesis is searching to explore measures to enhance the process of social integration and, therefore, the definitions of how to achieve the best way both sides of the population can adapt to the new culturally diverse society with harmony and peace.

2.3 INTEGRATION POLICY AND CHALLENGES.

As a country with migration, Norway has developed a "Comprehensive Integration Policy" (regjeringen.no global assets 2012-2013) to deal with opportunities and challenges of social integration. The main goal of the government's integration policy is that "all people that live in Norway are able to utilize their resources and participate in the community." They also state in the integration policy the following points:

- All inhabitants in Norway have rights and obligations and should have the opportunity to participate in and contribute to working and social life.

- Everyone should contribute according to their abilities

- No person should be discriminated against or excluded because they have an immigrant background

- All public authorities have a responsibility to help meet the goals of the integration policy.

Henceforth, to achieve such goals, we most realistically put the challenges on the scope to move ahead to plan and structure measures to be implemented further. The challenges that are worth to stress and analyze further to find the type of integration measures are presented in the next headline.

2.3.1 Challenges to the social integration process

In a recent article (2019), Liebe Rieber-Mohn, the Director of the Integration and diversity Directorate (IMDi), stresses the urgency to take measures to enhance social integration and points out that: "for people that live together should not be any longer an "us" and a "them." It should just be a "we" (Rieber-Mohn, 2019). Liebe presents the three particular challenges that should be taken seriously in the integration field that are:

a) A shared land

Increasing segregation. Rieber-Mohn points out that even though attitudes towards immigrants have been evenly more positive, we can see in the debates that many think integration is not going the right way. The class separation is increasing, and there is competence for jobs with people who were already poorly paid. Many impute this to immigration, but it is not the immigrant's fault. However, this is something to reflect on. In addition, she says that segregation increases in our lives as well. Some of the factors that decide where we will establish are based on education, income, and background, which means that people are not mixed despite the class and background. As a result, we lose the opportunity to learn from each other, live with each other, and understand each other's problems and worries (Rieber-Mohn, 2019).

b) Knowledge society

This challenge is about work and education. Rieber-Mohn predicts that there will be fewer immigrants in the future. However, those coming traditionally belong to the group that struggles in the work market because of a lack of formal qualifications. Therefore, the requirements for higher education will increase, and the competition for jobs with lower education will be higher. She explains that it will be more challenging to succeed in Norway for people who have not fulfilled vocational or higher education (ibid).

She stresses that the most critical challenges are that those immigrants to come are from low productive economies and inadequate education systems to function in Norwegian society.

c) Collision of cultures

This point is about the colliding cultures. Along with the same line, religion, culture, and ethnicity should not decide one's possibility for a job or education or an individual's freedom.

Rieber-Mohn highlights that a requisite for all people that live in Norway should be to have the same rights and obligations despite their beliefs and that the law should not betray people. She mentions that integration does not seem to be failing because we can see that children with immigrant parents have higher education and succeed in work life more than their parents(ibid).

According to Rieber-Mohn, integration is as highly demanding for the receiving society as for immigrants. It requires policy, measures, and resources. Moreover, it demands that we realize that

we do not have another choice than living together, notwithstanding what some individuals think of the future migration(ibid).

To conclude, she stresses the significance of establishing a more inclusive fellowship to make integration successful. She says that it is not convenient to start out into destructive relationships if no one is ready to receive you when you come to Norway. Therefore, it is easy to find acceptance with your own kind if the majority never accepts you. She points out that this does not mean that Norwegians should renounce "Norwegianhood," but "Norwegianhood" is not defined by skin color or where your parents were born. "Norwegianhood" should be something better; it is equality, it is freedom of speech, and it is a democracy, and this should be shared with all people that live here," states Rieber-Mohn (ibid).

That being said, it is valuable to highlight that since social integration is a two-way process, there should be willingness and openness to diversity from both sides of the population. Therefore, after pointing out the challenges mentioned by the directorate of integration and diversity, I would like to draw attention to the issue of immigrant acceptance from the Norwegian population.

Statistics show that the Norwegian population has a low acceptance of people with immigrant backgrounds in diverse areas such as jobs, neighborhoods, near family, and friends. From the year 2016 to the year 2020, Norwegians expressed a low desire to mix with immigrants as much as 80% were against it (SSB Statistics Norway. Attitudes towards immigrants and immigration). These attitudes can be caused by a lack of knowledge, stereotypes, and misinformation from right-wing political parties against migration (Fangen & Vaage, 2018).

In addition, Marianne Gullestad sheds light on how the social integration debate is almost always about "them" and very seldom about the "us." The "them" would mean the immigrants and the "us" the local society (Gullestad,2002, p,17). Gullestad addresses this issue of "immigrant's debate" because the separation between "us and them" has been more evident with time, and we can see that the focus is on that "they" have to modify their customs and not "us." She also points out that in research and societal debates, there is often an emphasis on those discriminated and not on the mindset and world views of the majority.

Gullestad emphasizes that the intensity of the investigation of them has thrown the "us" into the shadows, not realizing that "we" are reflecting ourselves in the construction of "them" (ibid). She accentuates how the attitude of the Norwegian population has always had a moralizing overtone

and how "they" see themselves as with moral superiority by critiquing their culture and religious practices. Gullestad concludes that the antidote to this kind of racism and the fear of the "others" (that is not just in extremist groups)that is something far more complex because it implicates removing the traditional mindsets(ibid).

Thereupon, the need for measures to enhance social integration is a serious matter that needs immediate attention. Therefore, this thesis aims to explore and analyze new methods and measures to facilitate communication between both sides of the population and find arenas where these two sides can meet on a common ground to overcome barriers. In the following chapters, I will present more on barriers to social integration, intercultural communication, and music/artistic activity projects as measures for social integration.

2.4 CULTURAL POLICY AND COMMUNITY MUSIC IN NORWAY

The concept of community music (which will be explained in-depth in the theory chapter) from a Nordic perspective emphasizes that:

> *"Community music activities encompass a wide range of music and music-related activities and imply a focus on lifelong learning and an open-access attitude...community music activities and programs promote growth and enhanced confidence by nurturing participants identities and strengthening their agentic skills" (Veblen et al., 2013).*

Based on this description, there are many programs offered by municipal and national institutions in Norway that provide such support to what is considered community music projects. For this, the Norwegian national cultural policy has a central role in the support for the implementation of such programs.

The main objectives of the Norwegian national cultural policy are to support cultural arts and make them accessible to all citizens. Societal objectives, as stated in the White paper 2018-2019 are:

"A vibrant democracy where all citizens are free to express themselves, and where diversity, creative power, and creativity are highly valued. An inclusive society where art and culture of the highest

quality inspire, unite us, and teach us about ourselves and our surroundings." (White paper 2018-2019)

Veblen et al. point out that even though the view of culture within cultural policy has been more economical and business-oriented, the following five elements show a accessible policy. These elements play an essential role in shaping the ideology and political climate of the cultural activities (Veblen et al., 2013).

Some of the elements that are worth mentioning for this thesis are:

2. The egalitarian element: That all citizens should have the opportunity to participate in cultural activities and experiences, for example, music, dance, literature, films, theater, visual arts, and computer games.
3. The element of liberty is a free and independent cultural sector that provides meeting places, builds communities, has a global impact, and fosters intercultural understanding, among many other objectives.

(White Paper "the power of culture" Ministry of culture and equality p.31).

These primary objectives and the political and ideological climate can be the ground for supporting and legitimizing the community music activities.

2.5 MUSIC IN THE SOCIAL INTEGRATION PROCESS.

Under this title, I will explain how music therapy has been used as a tool for integration implemented in projects. Music has healing power, and it is embedded in our identities; thus, in recent decades, music as a therapeutic resource for people with psychological disorders or socially excluded people has been explored and developed. Recent research has found that music therapy and the community music practice are intertwined. Therefore, the application has been further explored to help immigrants, as mentioned earlier, through their integration process. Hence the in-depth explanation in this chapter.

2.5.1 Music therapy in community music projects

Music therapy is a profession that involves musical skills and psychological knowledge. As Darnley-Smith and Patey point out, it is a new profession concerned with using music to help people. The use of music as a healing element, as they point out, can have existed in the most primitive societies, and it is nowadays practiced around the world because of its effectiveness (Darnley-Smith & Patey,2003).

As many music therapists point out, the therapeutic relationship with music is because it works as a means for interaction and self-expression. However, as Darnley-Smith and Patey assert, this form of therapy can differ depending on the clients and the setting. The three ways are community music therapy, guided imagery, and music and improvisational music therapy. Community music therapy will be explained in the theory chapter of this thesis.

The psychologist Bruscia has also outlined a working definition of music therapy that states:

> *"Music therapy is a reflexive process wherein the therapist helps the client to optimize the client's health, using various facets of music experience and the relationship formed through them as the impetus for change. As defined here, music therapy is the professional practice component of the discipline, which informs and is informed by theory and research" (Bruscia, 2013)*

Research has shown that refugees with severe issues of mental disorders have displayed remarkable improvement in integrating into society. After conducting research with refugees in Berlin, Zharinova-Sanderson found out that "the music therapy space has evolved in community development and integration…in this way (one) could say that the community itself can be seen as a patient (Ansdell & Pavlicevic, 2004, p,245). Music therapy works effectively with immigrants with severe mental disorders or PTSD (post-traumatic stress dirsorder).

2.6 INTERCULTURAL UNDERSTANDING

The need for intercultural understanding and competence in our increasingly multicultural and globalized world has become imperative. To start with, Perry and Southwell (2011) saw the need to conceptualize these two terms and comprised main models and definitions from multiple scholars.

Firstly, they present the concept of cultural understanding as it encompass the cognitive and affective domains. The cognitive domain "comprises the knowledge about one's own and other cultures," as they pointed out. It should also involve "positive attitudes towards other cultures…such as empathy, curiosity, and respect". Secondly, in the affective domain, they present that the essential element is intercultural sensitivity which they point out as "a person's affective response to intercultural difference." They highlight that "increased intercultural sensitivity leads to intercultural competence" (Perry & Southwell, 2011).

Moreover, they define intercultural competence in what many scholars agree to acknowledge it involves "the ability to interact effectively and appropriately with people from other cultures." (ibid). Despite differences in the models and conceptions, they all refer to four dimensions of intercultural competence: knowledge, attitudes, skills, and behaviors. Thus, intercultural understanding and competence are central to enhance communication and overcoming barriers that arise in situations where people with different cultural backgrounds meet.

The main barriers to intercultural communication stated by Jandt (2016) are six: anxiety, assuming similarities instead of differences, ethnocentrism, stereotypes and prejudice, non-verbal misinterpretations, and language problems. He defines each of them as follows:

1. Anxiety: feeling nervous, focusing on your feeling that would distract the individual from paying attention. People who are speaking another language may feel the anxiousness about miscommunication.
2. Assuming similarities instead of differences: ignoring significant differences because of the lack of information about the other culture. Neither assuming everything is different would benefit the understanding of the other culture.
3. Ethnocentrism: is negatively judging the other culture by the standards of your own culture. Ethnocentric judgments mean believing that everything is better in your culture, which can often be experienced by people experiencing "cultural shock."
4. Stereotypes and prejudice.
5. Non-verbal misinterpretations.
6. Language problem.

Hence, the issue of intercultural understanding and the barriers presented will be addressed and analyzed in the following chapter of this thesis.

3. Theoretical Framework

The process of social integration of immigrants into the Norwegian society as a complex and multidimensional phenomenon requires the implementation of specific measures to succeed. As stated in the background chapter cultural policy in Norway has explored the implementation of projects using the concept of community music to enhance the integration of immigrants who are more susceptible to fall out of society due to the greater challenges their cultural background and social capital represent.

The aim of this chapter is to present the theory framework used in this thesis to analyze the cases of projects where music is used as the central tool to help society cope with the challenge of social integration.

3.1. COMMUNITY MUSIC

In this chapter I will present the theory of community music practices. The concept is grounded in Lee Higgins assessments where he asserts that the term community music as a musical practice where there is an intermediation of a music leader and participants. The concept according to Higgins comes from the socio-political activism of the United Kingdom (Higgins, 2012, p.21).

Veblen has investigated the concept of community music in depth and has reflected on many meanings and models about it and states that the concept most be considered from diverse perspectives. The reason for this many perspectives is because the concept and its practice are emerging from different populations and evolving in different directions (Veblen,2007, p.1). She mentions that countries like the USA, Great Britain and Scandinavia have long stories with the practice of community music however the practice has started to appear in countries like South Africa and some Asian countries.

Nevertheless, as this practice is relatively new as a concept there still research been undertaken to come to a clear definition. Veblen offers an overview of the global perspectives to provide insights and interaction in the different community music programs based on what she and other scholars and practitioners have gathered(ibid).

Veblen has also been involved in what she asserts to be central strength of Community music, the Community Music Activity Commissions (CMAC) which is a group managed by the International Society of Music Education (ISME). The context, characteristics, perspectives, and definition of community music will be presented further in this chapter.

This concept is central in this thesis because I am analyzing projects that are employing structured musical practices with the purpose of creating a "community" to help integrate people or immigrants into Norwegian society. Therefore, I am explaining the concept of community music and how does it work as a measure to foster intercultural acceptance and understanding with the end goal of integrating people of diverse cultural background into society.

3.1.1 Definition and characteristics.

In a report from the ISME Community Music Activity Commission 2002 the following about how to define community music is stated:

"*Music in community centers, prisons, and retirement homes; extra-curriculum projects for school; children and youth; public music schools; community bands, orchestras, and choirs; musical projects with asylum seekers; marching bands for street children. All this -and more- comes under the heading of community music...but a single definition of community is yet to be found*" (McKay & Higham, n.d.p.4)

McKay & Higham clarify the reason of why there is not yet an articulated definition. As evidence from case studies of community music projects, mapping of national variations and international scope the definition of community music can be fluid and inclined to adjustment and be changed to the demands of external policy. Many have argued that community music's social awareness is based on a global understanding and the most essential aspect is multiculturalism (ibid. p.5).

Nevertheless, Higgins takes as departing point the etymological meaning of the word community to explain how it works on the concept of community music. He bases on Derrida's definition that the term community could be better perceived as hospitality. According to this Higgins the term

comprises "the characteristics of community music practice, broadly understood as people, participation, places, equality of opportunity and diversity" (Higgins,2012, p.133).

However, as mentioned earlier the term community music can have different definitions in different countries but Veblen and Olsson marked that what all definitions have in common is that it is a practice that involves people making music. They also point out that for educators it is about giving opportunities for participation and education through music and musical experiences (Veblen & Olsson, 2002,p.2).

The scenarios where community music activities can be implemented are choirs, bands, local orchestras, music programs for youth, youth bands, festivals, local music schools, music groups, culture schools, etc. Community music is about active participation in music making of a facilitator(leader) and a wide range of participants.

Veblen and Olsson also add that community music often implies organized networks and services matched with training programs (ibid. p.3).

There are many characteristics of community music activities stated by Veblen and Olsson, but I will concentrate in naming those that are central for the purpose of this research that are:

1. Emphasis on a variety and diversity of music that reflect and enrich the cultural life of the community and of the participants

2. Active participation in music making of all kinds (performing, improvising, and creating)

3. Multiple learner/teacher relationships and processes

4. Awareness of the need to include disenfranchised and disadvantaged individuals or groups

5. Recognition that participants social and personal growth are as important as their musical growth

6. Belief in the value and use of music to foster inter-cultural acceptance and understanding

7. Fostering of personal delight and confidence in individual creativity

8. Excellence/quality in both the processes and products of music-making relative to individual goals of participants

(Veblen & Olsson, 2002)

Furthermore, Community Music practice as Ansdell asserts stems from the last year´s development of the music therapy movement .The movement started when music therapists recognized that

music besides helping individuals can also respond to social problems by creating a musical community which would also result in personal well-being improvement (Ansdell et al., 2016).

3.1.2 Music therapy and community music

In this section I will present the difference between community music therapy and community music.

The use of music with therapeutic effect as many music therapists in the world have pointed out is "to pursue the goals of interaction and self-expression individually or in a collective, in communication and to enhance physical, spiritual and emotional well-being" (Darnley-Smith & Pattey. 2003. p.16). Darnley-Smith and Pattey present what defines music therapy with the statements given by the World Federation of Music (WFMT):

"Music therapy is the use of music and/or musical elements (sound, ruth, melody and harmony) by a
qualified music therapist, with a client or group, in a process designed to facilitate and promote
communication, relationships, learning, mobilization, expression, organization, and other relevant
therapeutic objectives, in order to meet physical, emotional, mental, social and cognitive needs.
Music therapy aims to develop potentials and/or restore functions of the individual so that he or she
can achieve better intra- and interpersonal integration and consequently a better quality of life
through, prevention, rehabilitation, and treatment" (ibid.p.17).

There is a difference between community music therapy and community music.As presented by Darnley-Smith and Pattey the practice of community music therapy has been currently described as the work done by a music therapist and individuals or a group outside the room of therapy sessions. The goal is to offer psychosocial treatment to members or groups within a specific community. The therapist would have the flexibility to adapt to the cultural and social needs of the community where they are set (2003. p.18).

Accordingly, Ansdell presents a working definition of community music therapy as the practice where community music and music therapy converge. He suggests the definition of community music therapy as:

  "An approach to working musically with people in musical context: acknowledging the social and
  cultural factors of their health, illness, relationships, and music. It reflects the essentially communal

reality of musicing and it´s a response both to overly individualized treatment models and to the isolation people often experience with society" (Ansdell 2002).

Thus, Ansdell clarifies that Community music therapy is always undertaken by a music therapist whereas community music is led by a community musician or music leader and focuses on projects, however both practices occur in a community (ibid).

Hence, music community therapy as it has been explained is based on the philosophies of empowerment, improve well-being and confidence of its participants through music making activities.

3.1.3 Acts of hospitality

Higgins explains that the term hospitality is the core of the practice of what community represents: musicians working to create a community music. He defines the practice of community music basically as an "act of hospitality". He states that the term community is complicated to describe the reason is the discourse of the concept that is based on how it is applied through history in the different anthropological, philosophical and sociology fields.

However, the term community essentially describes a "social phenomenon and a sense of belonging and identity, both of which are context bound and are always in state of fluidity" (Higgins, 2012, p. 135).The perspective of community in the 21st century embraces an understanding of community as a community without unity. Higgins explains that this perspective comes from the contradiction of the roots of the word that means "the common" or the one and the pluralistic perspective of community which states that is people who identify with is plural and organic (ibid. p. 135-136).

Hence, Higgins points out that community without unity recognizes the significance of diversity in communal relationship in our modern era (ibid. p.136). In this way, the concept of community music has seen the need of working with the inclusion of groups of people who are in a state of disadvantage in society.

Briefly said the term "hospitality" in Higgins words "suggest unconditionality, a welcome without reservation, without previous calculation, and, in the context of community music, an unlimited display of reception toward potential music participants" (ibid.p.139). Thus, the policy of community music lies on the welcoming of everyone who wants to participate as an open-doors policy. However, Higgins points out some of the challenges this open-door policy can bring where the leader or facilitator has the central role. These challenges will be discussed under the heading of participation in community music.

3.1.4 Facilitation in community music and the role of the leader.

Continuing with Higgins discussion on the approach to the act of hospitality in community music practices this headline will present the strategies to be followed regarding the welcoming and open-door policy of hospitality.

The act of hospitality according to Higgins can be practiced through workshops and facilitation which are its essential elements. Workshops as he describes it are educational settings where community musicians can execute music making with creativity, experimentation, and work group (Higgins 2012.p. 144). He points out a workshop can be a site where cultural subjects and objects are removed from a location calling it deterritorialization. This property of the workshop encourages the freedom to create new relationships because individuals would be free to form physical, spiritual, and mental relations (ibid).

Thus, the focus of making music in workshops is the creation of relationships between participants. Ansdell also points out that participation in community decreases isolation and consequently their well-being would increase (Ansdell et al., 2016) .

Further, Higgins highlights how the community processes in the workshop event have the unique characteristic of connecting pathways with multiple entryways, namely as a continuous crisscrossing practice (Higgins, 2012). However, this characteristic of openness and dislocation of the workshop event might imply challenges to the music facilitator. The concept of "community without unity" gives preference to gathering but also might mean "disorder". This kind of

"disorder" that he calls "dislocation" implicates a process where there are always in new situations that require a continued adjustment and new rules.

Nonetheless, the positive side of dislocation is that it opens for all kinds of music and participation. Higgins points out that with this open participation the musical leader has the opportunity to manage the group in a way that neither the individuals or the leader´s position of power is reduced (ibid).Hence, the facilitator or leader as Hogan cited by Higgins puts it is a "self-reflective", process person who has a variety of human, process, technical skills and knowledge, together with a variety to assist groups of people to journey together to reach their goals(ibid.p.147).

Accordingly, to what Higgins explains about the role of the community music facilitator Veblen presents the different names assigned to community music specialists around the world who are those that are leading the musical practice they can be called: community music workers, facilitator, community musician, educator, trainer, instructor, or traditional bearer. She points out that the role of this leader involves many duties and roles that can be flexible or adaptable such as "music expert, educator, entrepreneur, fundraiser, therapist, social worker, performer, composer, arranger, ethnomusicologist, dancer, poet, visual, storyteller, technology expert and more" (Veblen, 2007).

Higgins affirms that facilitation coming from the Latin "facilis" means "the encouraging of open dialog among different individuals with differing perspectives" thus facilitation is the main strategy to follow for a community music leader or "facilitator" (Higgins, 2012).

To summarize community music understood as an act of hospitality is performed through an event or workshop which is a concept that innovates the way of music making modus operandi and that it is facilitated by a music a musical leader or "facilitator" (ibid.p.153).

3.2 MUSIC AND THE FORMATION OF CULTURAL AND SOCIAL IDENTITY

Experiences with music are an essential element of the creation of our identities, new and positive experiences with music would impact our life and help individuals to create a new identity through

identification. This theory is based on the book "music and identity" from the music therapist and lector in music science Even Ruud who conducted research using his music therapy students to find out the relationship between our personal memories and reflections and our life's stories and how they form our identities.

Hence in this chapter I will present the rationale of how individuals can form a new cultural identity through musical experiences. Since music is embedded in our identities, I maintain that through community music projects positive musical experiences can be created so that when an individual has a first encounter with a new society (or a member of the host society). Those positive experiences will be there to create a life's story narrative exhorting group identification, sense of belonging and healing from past negative experiences.

3.2.1 Musical experiences and identity formation.

For the understanding of identity formation through music, the definition of identity is essential. Music, culture, and identity are tightly bounded to each other as presented in the background chapter. In this section I will just pinpoint Hall's conception of cultural identity as a common historical experience shared with other "selves" (individuals) and shared cultural codes that are stable unchanging frames of reference and meaning but in a second view this identity is not just what we are but what are becoming. On that way he explains that identities are "a matter of becoming, as well as of being. It belongs to the future as much as to the past" (Hall,1990).

A long side, Ruud explains that every human being has a musical biography created by all the impactful musical experiences, stories of experiences with music and the people and situations involved on them. We can describe the relationship between musical experiences and personal identity by analyzing one's own life story. Without regard to how good or bad our life story is or too banal, or tragic, it always contains our personal memories and reflections because our life's stories always house the essence of the categories of understanding and interpretation of other people's lives (Ruud, E.2012.p.18).

He states that the story of our selves builds up from the historical, geographic, and social class background because the place, time, and culture we are born and grow up in is central to this

forming. There is an emotional and symbolic power behind every musical experience, and this can be the most central binder in our memory process. Thus, in our identities is embedded that power that creates a whole, context, and meaning between our personal identity and our social identity. Therefore, it is important for a meaningful life's story to be open for new experiences and keep the good old ones (Ruud.2018. p.46-47).

In these times where all kinds of music are accessible through media, we can reach types of music that is far away from us and from other cultures. We can create a musical identity in affiliation to what we hear on the nett without necessarily have the physical social relations or geographic belonging. Thus, as Ruud point out we can deinstitutionalize music by searching for new experiences out of the typical concert rooms and venues. Music is now traveling, and we can experience it even in the streets, coffee shops, subway, and tunnels (ibid).

Musical experiences can clearly show the relationship between music and social use, the hearing and the musical experience is tightly bounded to the place and context where it occurred. As he clarifies "music is a tool for emotional stimulation but also, a rich, interesting, and compound expression of culture and behaviours, social attitudes and interpretation of values" (ibid).

Hence, he concludes that it takes friendship and fellowship to create that musical meaning and that it takes time for music to be bonded to our bodies and values and that musical meaning is then found in a place of that web that knits the body and music together. Musical identity can be expressed by identification with people, values and cultural positions that together create the foundation for the understanding of society and people around us. L (Ruud. 2018. P.48-49).

That said, I would like to highlight what Ruud states that the experimentation of music in different contexts, to be close to other worlds and cultural realities have given him the opportunity to map realities and set points for orientation that have enwidened his tolerance for others as well as his musical horizon.

Henceforth, identity consists of identifications with people, places, and values, and it is constructed on the foundation of what we recognize to have in common with origin and shared characteristics with persons, groups, or ideals. Subsequently, our identities are always under construction through

identification which means is a process that is continually in progress. Musical performances mobilize the subjective categories of our identity as gender, race, ethnicity, or social class by challenging the positions that were permanent when we are presented with new ones (ibid. 62)

3.2.2 Habitus, field, social capital, and music.

This section is about French sociologist Pierre Bourdieu´s theory of habitus and social capital and how it associates with musical experiences. The main objective is to present how through musical habitus an individual can easily develop new social and cultural affiliations and consequently enhance social integration.

To introduce Bourdieu´s habitus, capital, and field theory I will not present an in-depth analysis of it since is it not the focus of this thesis. Instead, I will give a general idea on how these three concepts act in the formation of an individual´s identity putting in the context of musical experiences and integration to society.

Primarily, Bourdieu´s formal definition of habitus is as

 "*The system of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and presentations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them*" (Bourdieu,1993, p.5).

Bourdieu uses the metaphor of "playing a game" to explain how habitus works. It is basically the way agents (or individuals) tend to act or react in specific given situations and that is not calculated or to consciously obey rules but a set of dispositions. The term habitus was developed in attempt to describe how the way individuals tend to act or react (dispositions) that is not fully conscious but was outlined by society from the early years of our lives. As Rimmer puts it "habitus is effectively a mediator between social relations-class, ethnicity, gender, education and so on- and what people do :their "practice"" (Rimmer, 2007).

Notwithstanding, because habitus is created by social processes and not individual, the dispositions created are durable -they last a lifetime-, transposable-they generate practices in multiple and

diverse fields of activity and structured structures- they incorporate the objective social conditions of their inculcation. That said, habitus is created and traced by past experiences and structures producing durable patterns that we transfer and carry through the course of our lives and in different contexts. However, even though habitus is durable it can adapt to new situations it can be converted, regenerated, and remodeled when individuals are put in a new social contexts or unexpected situations (Bourdieu, 1993; Rimmer,2007).

The ability an individual has to transform and adapt their habitus is central to the aim of musical activities as integrating measures. To set music in Bourdieu´s theoretical model it is fundamental to explain the concept of field. Field according to Bourdieu is social situations where "individuals (agents) do not act in a vacuum, but rather in concrete social situations governed by a set of objective social relations" (Bourdieu, 1993).

Fields as for example the economic field, education field, political field, cultural field, etc. are hierarchically organized and are the structure of social formations. Each field has its "defined structured space with its own laws of functioning and its own relations of force independent of those of politics and the economy (except those two)". Bourdieu also points out the many existing fields in society such as in the arts, literature, photography, industry, etc. and evidently the music field.

 As Rimmer maintains, the concept of field is to represent the structure of some part of society and thus an individual´s habitus will be influenced by the amount of exposure of activity they have on each of these spheres (Rimmer,2007). With this in mind, we can relate to what Ruud firmly emphasizes, the relevance of the connection between music, music practice and the social cultural fields. He points out the fact that the music arises from these two fields and experiences within them and therefore music is in dynamic with the social and cultural fields (Ruud, 2012).

 To that end, Ruud stresses that music is a central source for the understanding of the social fields where one is located. Music is not just a marker of borders between social classes and cultural worlds but also when these borders are crossed, and we take new forms and choice of music we are marking an experience of disruption and consolidate a new social and cultural affiliation (Ruud, 2012 p.19).

3.2.3 Empowerment, self-esteem, and sense of belonging through music

Ruud affirms that identity is connected in great extent with our self-esteem, to our performing abilities and our possibilities to influence our circumstances, briefly put: the skill to master our lives. He points out that individualism and self-affirmation are essential values in our society system. They are embedded in music and form our identity. Hence, music life can be a significant arena where we can develop our self-esteem and self-mastery (ibid.). For example, to stand on a stage creates a room for someone to show who they are and show one´s art. Hence, when the recognition and admiration of the audience in the venue is attained, the experience can strongly build up one´s self-esteem(ibid.)

The sense of belonging is another feature that can be created through music. Like Ruud tells that because of his different interest in music he started to visit places in Oslo to hear jazz with the people who had same interest. That created what can be called "pathways to society". He describes that this "trip" is not only to geographic places, but music transferred them as well to a new path to society like institutions, values, forms of organizations and art worlds (ibid.p.33).

Accordingly, he states that local identity and sense of belonging is not just formed by for example folklore music. He points out that our attachment to a place is formed through the symbolic raw materials we have at hand. The places where we develop our life (territory), the activities we have (for example being part of the school band) and the music icons of the time create an outline to form our identities (p.25).

3.2.4 Collective identification through music.

Ruud explains through his personal stories how through music we can also create new bonds and strong links to personal contacts. For example, when we gather with a group of friends to hear music, we create a good experience and thus the group will be welded together by those shared experiences. That can also create a community for remembrance that will keep this group together for many years (Ruud,2018).

Hence, Ruud points out that identity is not just formed by society or contemporary discourses but of a particular dimension that is central when identity is to be defined and that is the relationship with oneself not just as self-reflexion but of the physical experiences and feelings.

What is more, musical experiences are significant to recall memories and strengthen our identities experience. For example, strong musical experiences throughout our lives can also be created by friendship, values and memories of places and moments. Ruud explains that there comes a time in our lives where we take account of our values and then what we have experienced with music will set together the most important events. Music will be the connecting instrument between life's phases. It is as important to forget those things that are not that meaningful as to remember those that are(ibid).

Musical identity can be expressed by identification with people, values and cultural positions that together create the foundation for the understanding of society and people around us. (Ruud. 2018. P.48-49).

3.3 BUILDING CULTURAL BRIDGES THROUGH MUSIC.

This section is about the theory of building-bridges as the work to facilitate cultural understanding and how music can create those bridges. This theory is based on the description of Thor-André Skrefsrud of how the building-bridges metaphor can develop and integrate targeted knowledge, skills and attitudes and allow us to use our cultural and social experiences to facilitate an understanding of others. This metaphor can be applied to the relationship between music and cultural understanding. Music can be a bridge builder for intercultural understanding between people with diverse cultural backgrounds and thus enhance the social integration process of immigrants.

3.3.1 The building bridges metaphor

Skrefsrud has explored the bridge-building metaphor as a mean to develop intercultural understanding. He has observed the need to increase the understanding of different cultures in

schools which are facing the challenge of having people with cultural, linguistical, and religious diverse backgrounds. Schools are one of the main arenas with the need of integrating and enabling children and young people to live peacefully together. He points out that the teacher´s work is to bridge differences and build relationships across cultures (Skrefsrud, 2020).

Hence, he relates the metaphor of building bridges as the work of facilitating and establishing cultural understanding. His interpretation of what a bridge and a metaphor mean in this is that the ability to build intercultural bridges is the equivalent of developing specific knowledge, skills and attitudes and the use of our cultural and social experiences to facilitate an understanding of others (ibid).

Intercultural understanding is however not merely a matter of acquiring information about different cultures. As he advices, cultures are not delimited spheres of lifestyles and practices. Instead, we should understand that our modern society is distinguished by hybridization, cultural exchange, and transformation processes. Therefore, it is crucial to be aware of this variety of life experiences and that each person has a different history, life-experience, lifeworld and legacy and its complexity(ibid).

Finally, he asserts that having the skill to understand this cultural variety implies that leaders(teachers) should have the ability to incorporate the routines to affirm people´s background and make connections between diverse worlds. That should result in meaningful and academic and social encounters. Moreover, he presents methods to create such connections and one is based on the method of identity texts created by Cummins and Early presented in next headline.

3.3.2 Music as a bridge builder for intercultural understanding.

The method mentioned in the former headline is about the link to use music and song writing as bridge-builder for intercultural communication. Described by the authors Cummins and Early the identity text method was aimed to help children and youth of socially marginalized and discriminated groups to construct and affirm their identity which had been devaluated over the years. They highlight the relationship between identity construction, societal power relations and patterns of achievement (Cummins et al., 2015).

In order to give the students this affirmation of identity this method entails students to produce creative texts where they invest their identities.They can be in multimodal forms as written, spoken, signed, visual, musical, dramatic, or combinations. Student´s identities are shown in a positive light and when they share it with multiple audiences, they are exposed to receive positive feedback which would affirm their identities (ibid).

The method can be compared with song writing. Music making, song writing, and singing are used as elements in this method for bridge building. In addition of identity affirmation individuals that use this method can also enhance their intercultural competence because music is also a form of cultural expression since culture stems from societies and is contained in them. As Hoffman stated an ethnomusicologist´s work is to show the relationship of music and culture. Music and culture are impossible to isolate therefore musical knowledge is cultural knowledge (Hoffman, 1978).

In the same line, Ilari et al. portray the relationship between music and culture and how teaching music from different cultures can develop cultural understanding. They explain that songs contain the history and myths. They also contain beliefs and practice systems of people from different races, ethnic groups, ages, social classes, gender, religion, lifestyles, and more elements of their culture. Thus, learning or listening to music from different cultures help us understand them and understand ourselves. Accordingly, openness to different musical styles may also produce openness to and understanding of other cultures (Ilari et al., 2013).

To conclude, musical practices, workshops and education have shown to have an effective and beneficial outcome on individuals regarding understanding of cultures, openness to diversity, and the general well-being. These theories will be analyzed and discussed against the projects selected as cases in the analysis chapter.

4 Methodology

In this chapter I will describe the scientific methodology and research strategies that I have used in this thesis to answer the questions and draw conclusions, conducting specifically cultural studies research.

Firstly, I will explain the difference between daily life research and scientific research. It is human nature to ask questions about what we observe and experience. However, scientific-based knowledge is founded on a specific way of asking these questions and speculations. Even more significant is the way we will try to answer this question should follow a particular method. The way these questions are formulated should be researchable. Namely, that they allow us to collect empirical data or information that can give us answers. Reality should confront the questions, and like this we can prove if something is right or wrong (Jacobsen, Dag Ingvar., 2018. p.13).

4.1 CULTURAL STUDIES RESEARCH

This thesis is written as a master in cultural studies. "Cultural studies" is a contemporary interdisciplinary field that requires the researcher to understand their place in the study. As Ann Grey affirms, one as a researcher of cultural and social phenomena will find ourselves highly influenced by things we are investigating because we are embroiled in it. That has made us what we are and has shaped us. It is, therefore, crucial to define the terms reality and knowledge since they are in tight cohesion with the research method (Grey, Ann.2011. p. 62)

Even though I study the effects of music as therapy for immigrants on their mental health, this thesis does not conduct research in musicology, music science or music therapy. Instead, this thesis investigates a socio-cultural phenomenon and the integrative measures extended by the cultural policy. Crane points out that the study of cultures as an interdisciplinary field is "based on the existence of several paradigms and models that are shared by many disciplines and fields." Models of traditional disciplines as psychology, anthropology, sociology, and history and the fields of communication, music, arts, politics, and education (Crane, 2010).

Crane explains that the paradigms of cultural sciences are "consistent with the hypothesis concerning the cultural embedding of social phenomena, and the analyses of cultural practices that constitute a world view of cultural sciences" (Crane, 2010). Therefore, this thesis is about analyzing the situation of social integration when diverse cultures meet and are working to live together in harmony and overcome conflicts produced by the acceptance and adaptation to these other cultures.

4.2 ONTOLOGY, EPISTEMOLOGY, AND METHODOLOGY.

Grey presents three fundamental aspects we should consider structuring our research. Those are ontology, epistemology, and methodology. Jacobsen explains that "there are different perceptions of the correct understanding of reality -Ontology, the best way to acquire knowledge- Epistemology and the correct way to gather empirical data-Method" (Jacobsen, D.I. 2018.p.24).

Ontology: originally from the Greek, "how things are" means that ontology is the knowledge of how things look (Jacobsen, D.I. 2018.p. 22).

In cultural research, this question denotes the social reality to be studied and the assumptions we make of the nature of "reality" according to Grey. As researchers, we should define our position in the study and define our "knowable space." How we are going to explore it and investigate should be outlined by the theoretical approach of the elements enrolled in it: the social world, its actors, and texts (Grey, A. 2011.p. 62).

 Epistemology: the "learning of knowledge," and it is about to which degree is it possible to acquire a truthful knowledge of this world.

What is the relation of the knower to the known?

According to Jacobsen there are two approaches to perceiving reality that is subjective and objective. The subjective way is how reality appears to the researcher (subject) and how they perceive it, and the objective is the perception of reality through an object or a state that exists (Jacobsen, 2018. P.23).

For Grey, this epistemological question refers to our assumptions of how we know what we know depending on how we perceive reality. Still, it also involves how we locate ourselves as subjects in our research (Grey, A. 2011.p.62).

She highlights that the approaches of subjectivity and objectivity can generate a dilemma in cultural studies. This dilemma derives from the fact that the researcher is part of the world they study. We are not only part of that world, but we have been created and shaped by it. This can be a challenge when we are trying to be critical and analytical towards it, and to hold a subjective or objective/neutral position is almost impossible. She states that the way to deal with these dilemmas, as other researchers have claimed, is by being transparent and aware that our perceptions, categorizations, and language are not immune to the influence of how we relate to the subject (ibid.p.63-65). More on this on my position as a researcher section.

Methodology: The method is the technique to be applied to acquire knowledge of reality. This is the part where we think about what kind of data we need, how to collect it, and how we will be able to interpret and analyze it (Grey, A. 2018.p.63).

 How do we find things out?

Jacobsen adjoins two different approaches or grounds for the techniques to be applied. These are the inductive approach and the deductive approach:

Inductive: this approach is founded on the fact that all the theories must be grounded in reality. Thus, it goes from the empirical observation of reality to theory.

Deductive: this approach is when the researcher goes from theory to empiricism. The researcher would have to build solid theoretical assumptions and foundations before collecting data because inductive research searches for empirical evidence directed by the theoretical hypotheses (Jacobsen, D.I.2018.p.23).

Hence, this thesis applies a deductive approach going from the theory and assumptions that cultural activities offered publicly, specifically musical projects, benefit immigrants' social integration to find evidence by analyzing specific cases.

4.3 METHODOLOGY OVERVIEW

Furthermore, Jacobsen expounds that the information of reality we are to collect is empiricism. Therefore, it should follow a collection criterion to prove its validity and make our claims testable and discussable. Therefore, the researcher should follow a strategy to collect valid and credible data. These strategies and approaches to collecting and analyzing empirical information are called research methods (ibid).

Research methods, according to Jacobsen, go through a set of different phases. He points out that the different phases are intertwined, and they influence each other having consequences on the whole process. Accordingly, during the practice of the phases, we can experience that we must go back to one of the phases to adjust the research question or the formulation of the interviews.

Hence, he gives an overview of the phases to go through the research process (Jacobsen, D.I.2018.p.67). I have used this overview as a guideline for my research that is as follows: development of research question, election of methodology design, election of research method, quantitative or qualitative, qualitative method: a case study, collection of data, election of units of analysis, analysis of qualitative data, and conclusions.

4.4 DEVELOPMENT OF RESEARCH QUESTION.

The first step in developing a question for empirical research is to select a topic and the field we want to research. Shortly said, we formulate questions that are based on speculations/hypotheses on the topic and field of interest. These hypotheses are assertions that should be able to be proven, verified, or rejected by empirical research. One essential element in determining the research question is defining the research's focus and its delimitations (Jacobsen, D.I. 2018.p. 71-72).

Hence, the research question of this thesis focuses on the analysis of musical and artistic performances organized by projects as measures to enhance the social integration of immigrants. The fields to be researched are the cultural processes of social integration. To narrow the scope, I have selected the most significant projects concerning social integration of immigrants carried out in different cities of Norway like Bergen, Trondheim, and Kristiansand in the last decade.

4.5 ELECTION OF METHODOLOGICAL DESIGN.

After we have concretized the research question, we should define the methodological design best suited to our specific research question as Jacobsen presents it. The selection of methodological design will affect the research validity and reliability (Jacobsen, D.I.2018.p.89).

Therefore, Jacobsen highlights that the election of methodology design should be adjusted to our research question (ibid.p.123).

Accordingly, to conduct my research, I have selected the qualitative approach because, as Kvarv describes, qualitative methods are appointed to show the characteristics and properties of a phenomenon. He describes, "the use of qualitative techniques is appropriate when we attempt to fully understand a phenomenon and the relationships between this phenomenon and society" (Kvarv, Sture. 2010.p.137). My research question is appointed at understanding the phenomenon of social integration of immigrants in Norway.

Nevertheless, Jacobsen's advice is that we should consider two aspects or challenges when selecting our methodological design. First, the researcher should be explicit about whether the outcome of the research method gave satisfactory results or not. The challenges are causality and generalizing (Jacobsen, D.I. p.89 & 122).

Generalizing looks for examination of single and specific cases or events to find what is general. One way of generalizing is to state that what we have found in a few observations applies to all those we have not observed; it is called statistical generalizing. The other form of generalizing is called theoretical, and it goes with the logic that "this is the way things are connected" then we know it will have "certain consequences." It goes from observing a few cases to creating a general theory.

Thus, some designs are robust in theoretical generalizing, namely, to generate general theories on how events are correlated. At the same time, other methods are robust in generalizing from the few to all, which is statistical (Jacobsen.2018.p.90).

Causality, the definition of causality, is different in natural sciences and social sciences. In natural science, causality will always be a law: if A (cause), then always B (effect), whereas in social sciences, this does not apply. Moreover, it is not always the exact cause in social systems that

produces the same effect as Jacobsen explains. Therefore, in social sciences, we instead use probability than law (Jacobsen, D.I. 2018.p.93).

That being explained, this thesis focuses on theoretical generalization because the aim is to find if music is an essential element in an individual's (immigrants) cultural identity formation would their participation in organized community music projects facilitate the process of integration. In addition, if creating a new cultural identity and sense of belonging would enhance intercultural understanding. To answer these questions, I will analyze three cases of community music projects. Regarding the causality approach, I will lean more on a process approach to observe a chain of events that produces specific effects.

4.6 QUALITATIVE METHOD

The method is the technique to be applied to acquire knowledge of reality. There are different approaches to acquiring this knowledge and what kind of data should be gathered. There are two methodological approaches: Qualitative and Quantitative. (Jacobsen, D.I.2018.p.23).

As mentioned earlier, to conduct my research, I have selected the qualitative approach because, as Kvarv describes, qualitative methods are appointed to look at the characteristics and properties of a phenomenon. Therefore, my research question is about the study of how community music projects can help immigrants and the receiving population with the process of social integration.

4.7 QUALITATIVE CASE STUDY.

The research design I use for this investigation is a qualitative case study. As Robert K. Yin explains, case studies as a research method as Robert K. Yin explains has been used to acquire knowledge about individuals, groups, organizations, society, politics, and social phenomena. It has been widely used by social science and Humaniores. It focuses on understanding complex social phenomena such as life cycles, group behaviors, neighborhoods, school performances, and other real-life events (Yin, Robert K. 2009.p.4).

This method is the most appropriate for this research because the questions "how" and "why" are more explanatory and lead to studying cases or histories. In addition, these questions are trying to sort out operational links to be followed over time instead of the frequency of an event, as Yin points out (ibid. p.9).

Case studies emphasize an in-depth study of one or several units of analysis. Therefore, it is necessary to define what is a case or unit of analysis. Jacobsen defines it as the specific unit we are interested in investigating. The units can be of different types and are defined by time and space (Jacobsen. 2018. p. 97). I will explain my units of analysis later in this chapter.

Moreover, Yin asserts that a case study is preferred when we want to analyze contemporary events and when we have little control and access to actual behavioral events. The sources of evidence to report the events are primary and secondary documents, cultural and physical artifacts, direct observation of the events, and interviews (Yin, R.K. 2009. p.11). This thesis analyzes the contemporary events of social integration of immigrants and its challenges and measures to cope with these events. The sources of the data collected will be addressed in the next section.

4.8 DATA COLLECTION

Case studies collect data from real-life events that we do not have previous knowledge and context of the phenomenon to be studied. This research aims to collect data on events and human behavior from multiple sources of evidence. The events that I am collecting data from are the presentations in videos of the musical projects that I selected as the unit of analysis and the experiences that participants have had.

Yin presents that an advantage of case studies is to use data collected from several sources of evidence because it permits the development of "converging inquiries" by triangulation. The point of triangulation is to corroborate facts or phenomena repeated in the multiple sources of evidence. The more cases analyzed more converging lines of inquiries to be found (Yin,2009. 115-116).

Therefore, I have selected three different cases for my case study. All three include several sources of data about what is at stake in the projects. As part of the analysis, I will compare the data I collected from the three projects to see where they converge or differ as a form of triangulation. More specifically, I use data such as texts, videos, articles, web information, previous research and reportages on the news and digital magazines, to get the broader picture as possible of the cases.

According to Yin, there are six main data sources: documentation, archival records, interviews, direct observation, participant observation, and physical artifacts (Yin, R.K.2009.p.99). However, Yin underlines that using several sources of evidence may involve gathering outstanding amounts of data, for which the researcher should have good techniques for data gathering. That means that the researcher should not rely on only one source of data but several (ibid. p.118).

4.8.1 Challenges in the data gathering

During my research, I faced a big challenge concerning data collection. In 2020 an outbreak of a virus called COVID 19 corona derived in an international pandemic. The virus was highly contagious; it was straightforward to be infected by it, even just by touching surfaces, where people infected had been. For that reason, thousands of people got infected rapidly, and it was also very deadly. Many segments of the population, like the elderly and people with other sicknesses, would die three days after being infected.

The hospitals could not afford to treat this amount of infected people and health personnel would get infected as well. This grave situation led to a lockdown of society, including that no one could go out of their homes, visit, or gather with relatives and friends, stores and public centers had to be closed. Even schools were closed and offices so people could not go to work. Everyone ought to be locked in their homes and work and follow school through the internet.

The measures to control the pandemic also include the cancellation of public events. The cultural field suffered a large stroke because a significant number of cultural events are for the public and at venues that gather many people. Therefore, concerts, expositions, exhibitions, art galleries, rehearsals, and artistic presentations involving people's gatherings were canceled.

Since my unit of analysis is musical projects that involves social gatherings and performances like concerts, I found a significant barrier to implementing my data gathering plans, including direct observation and interviews. Moreover, no one could have imagined at the beginning of the year 2020 what we were going about to live. So these unexpected events made me have to change the course of the plans of my research which included interviews with immigrants and the local population.

Notwithstanding, we live in an era where digitalization makes possible the streaming and broadcasting of these events through the internet. Therefore, even if I had thought to take interviews and observe the presentations of Fargespill physically, I found out that there were many videos of the big presentations on YouTube and interviews of participants.

These projects are based on the organization of concerts to spread the message of visions and goals to the population; therefore, there are many videos on the net of project presentations, interviews, and even reportages, tv news, magazines, and digital newspapers.

Another challenge I met when collecting data was the issue of language. My mother tongue is Spanish, my second language is English, and I have a high level of Norwegian. However, when I was trying to have conversations with immigrants, I realized that almost no one had enough level of English or Norwegian to be able to intercommunicate with me.

Consequently, I realized that I was not going to be able to retrieve the information I needed for my research because they did not understand me and they could not express themselves in any of the languages mentioned. Therefore, I decided to rely on the interviews that the projects had taken and published because I could translate them from Norwegian to English. It is worth to mention that I made all the translations of the interviews, texts and books that are in Norwegian.

Moreover, I am writing this thesis in English to facilitate communication between me and my readers because most the population in Norway are proficient in it. Hence, the data I collected are previous research, articles, reportages, interviews, and observations through videos; all downloaded from social media and internet platforms.

4.9 ELECTION OF CASES (UNITS OF ANALYSIS)

The type of case study I selected is an exploratory multiple case study where the units of analysis are entities that implemented programs aimed to creating community and music therapy applied to support immigrants through their integration process into the Norwegian society.

The first case is the "Fargespill" project because its philosophy is to dig for the individual's resources and competence through the artistic process based on music and dance. Many researchers have found that music and dance are aesthetic and artistic processes that can help the individual assure

his sense of mastery, belonging, and self-esteem, facilitating their integration process (Runsjø, P.2018; Ruud, E.2013).

The second case is KIA's Multicultural choir in Kristiansand. KIA is a Christian organization that focuses on the social integration of immigrants, refugees, and asylum seekers in Norway. I selected their Multicultural Choir project because they aim to support the immigrants and refugees through the integration process into the Norwegian society using community music practices.

Scholars have pointed out that community music promotes the creation of a community to socialize, affirm self-esteem, and learn the Norwegian language (Higgins, L. 2012; Haugland Balsnes, A. 2016). The studies of Anne Balsnes on hospitality (a term used by the theorist Higgins about community music projects) in this multicultural choir were the inspiration for my research topic and this case. I have also participated in gospel choirs, and I am familiar with the KIA organization. In addition, I have had some conversations before this investigation with one of the leaders , Eduardo Flores, since he is Christian and of Latin American background, same as me.

The third and last project is "KOM NÆRMERE," organized by the Grieg Academy, the University of Bergen, led by Viggo Krüeger. The project's basis is to use music therapy to develop the individual's sense of security and psychological health, create relationships, and support the language learning process for immigrants, youth, and children. I chose this project because I am investigating how music therapy can be used to enhance the social integration of immigrants.

As some scholars state, participation in structured musical activities driven by music therapists can support the well-being, emotional connection, learning, develop identity, and the sense of belonging to a community (Darnley-Smith, R., & Patey, H. M.2003; Ruud, E. 2003; Krüeger, V. et al.2017; Bruscia, K.2014). Even though this project is not aimed at immigrants, those who participated were greatly benefited.

I chose this project because I have read about music therapy and how it helps individuals form their identity and as a healing tool for mental health through the music studies I took. In addition, I participated in many musical projects during my life and studies and have had many experiences with the healing power of music. I have experienced the magical effect on empathy when people sing and make music together. Therefore, when I read about this project, I realized it contained the data I was looking to gather for my research.

Moreover, I found many videos about Fargespill from many different cities, and there were many interviews with participants. This project seems to have had much support to be spread on social media like YouTube, Facebook, and internet web pages. There is plenty of information on their web pages and from all the cities where this project is carried out.

KIA's multicultural choir and "Kom Nærmere" also have many videos, even though less than Fargespill. There is also a good amount of information on the web pages, Spotify (music platform), and videos on Facebook. However, these projects do not seem to focus on spreading the project on social media and internet platforms. On the other hand, I found many academic documents, articles, and research about these two projects on the internet.

I am using around three webpages, an interview on Spotify, a reportage on the news, four videos from Facebook, two texts of previous research, and six videos of presentations and interviews from YouTube.

Hence, after I gathered data, chose the methodology strategies, and selected theories, I went forward to the analysis phase. Therefore, the next section is about how I proceeded with the data analysis.

4.10 DATA ANALYSIS.

Data analysis in the Qualitative approach is about finding patterns, regularity, exceptional deviations, or underlying causes through the compilation of interviews, observations, or documents. According to Jacobsen, the focus is on dragging out the details that can give an insight into the situation of the phenomenon. Therefore, the Qualitative analysis will often go from the details back to the whole insight (hermeneutic) (Jacobsen, D.I. 2018. P.197)

These two approaches for data analysis are the most used in Qualitative research: the content analysis and the process analysis (ibid p.100). The best approach for this research is the process analysis. Process analysis consists in breaking the texts (reality) into sequences of events (people acting in a unique context) that happens one after the other in a timespan and that end in a result (ibid.217).

Hence, in this thesis, my analysis started thus by finding patterns, regularities, and underlying causes from reading previous research on community music projects and watching videos of

presentations and interviews where participants shared their experiences by participating in these projects. I also gathered information about how and why these projects are run on web pages and heard diverse testimonies of people who have seen the presentations in videos.

After going through the data collected, I draw categories of the topics to be analyzed, like how the projects are organized, what are their goals and visions, how have they worked with the social integration issue of the immigrants, and how is music used as a tool to help immigrants with their language acquisition, communication with people who speak other languages and how does it influence the mental health and well-being, and if they use music and songs with cultural content to achieve intercultural understanding.

After that, I formulated the research questions and draw conclusions with this information. I also redefined my research question because, in the beginning, I had not found exciting topics about community music, and I had only thought about analyzing one case. Then again, when deciding on the methodology approach, I found out that analyzing several cases would benefit the purpose of my research.

The analysis focuses more on causal mechanisms in the happening of an event. An event can be defined as a happening delimited to a place and time and involves several participants(actors) (ibid). This approach looks for the significant events that can explain the result. In this thesis, the events selected as unit of analysis are musical projects that are aimed and organized to offer immigrants an arena where they can meet and create fellowship with other immigrants and the local population to help them through their process of integration into society. The participants of these projects are segments of the population like the Norwegian host society, immigrants with diverse cultural backgrounds, private organizations, foundations, and public organizations.

The process approach is also called the logic model as presented by Yin. He points out that this logic model is recommended when we want to trace events of a public program implementation intended to produce a particular outcome or outcomes. The logic model to follow is the Program-level logic which is a linear (reading from left to right sequence of events) (Yin, R.K.2009.p.149-156)

In addition, there are two approaches to the process analysis: the explorative and the testing approach. This research's process analysis (sequence of events-result) with a testing approach. Testing approach suits when the researcher has an idea of how the outcome was produced and how the cause mechanism worked (Jacobsen, D.I. 2018.p.221). Hence, I observed the sequence of

events during the rehearsals, tours, and other activities during the implementation of the projects, and I had a preconception of the results of the events by reading testimonies and interviews with the participants.

4.11 VALIDITY, GENERALIZABILITY, AND RELIABILITY.

Different methods of research have different weaknesses and strengths. One of the central challenges every research method face is the evaluative criteria. According to Gray, the evaluative terms are reliability, validity, and representativeness in social research. These three terms are designed to question social research claims using statistical surveys and quantifiable interviews. However, qualitative research methods often receive criticism for not being representative or generalizable. Nevertheless, she points out the importance of evaluating qualitative studies for what she examines how to use the evaluative criteria in this study (Gray, Ann.2011. p.71).

Reliability

This evaluative criterion is concerned with techniques of research that produce reliable consistency. Through standardization of research techniques, researchers can obtain consistent data that will afterward expose the measurements to produce verifiable findings. Ann points out that it can be obtained through observation and conversational or life story interviews and the development of topics throughout interviews (ibid).

Thus, the methodological design of my research carefully considers the standard techniques to conduct case studies. In this way I followed the mentioned techniques to gather reliable data from testimonies of participants (interviews), and observation of the concerts and presentations in videos.

Validity and generalizability

The validity, as Grey defines it refers to the accuracy of how we portray the subject and context of the study. One of the critiques the method receives is that it allows the researcher to be close to the actor involved in the research. Also, in what people are doing, the sense of self, their lives, or passions. These methods have a considerable number of biases created by the interaction of the researcher and the subject of research.

Moreover, validation techniques, as Grey points out, assume a stable research context and environment. However, in cultural and social research, practices and processes constantly change something that the researcher should describe directly. Thus, the reflection of validity for this dynamic nature of the research is by aiming to a kind of process of internal validity elaborated by the process of developing the theoretical framework through the process of data collection and analysis, which will feedback the analysis of data and the material of discussion (Grey, A. 2011.p.72).

Qualitative studies are also known not to be strong on generalization. Generalization and even representativeness compel that "the results or "findings" of the study can be applied to similar phenomena in different contexts," as Grey indicates. Thus, she explains that two different researchers have elaborate on this issue that even though generalizing is complicated in quantitative research, it might be done more theoretical than statistical. Through a comparative method and other innovative methods, concepts of differences and other valuable perceptions can be transferable and applied to other phenomena (Grey., 2018. p.73).

Therefore, in my research I am comparing different cases of the same occurrence and analyzing the data drawn in light of the theory framework. I have also read four cases of previous research on the topic of community music and music-making to prove if my perceptions and concepts can be generalizable.

Grey explains that the evaluative criteria of representativeness are that cultural studies that are contextual and textual are seeking the opposite of what representativeness seeks. She refers to Johnson's argument that these small studies are not about a single or individual occurrence but instead about shared or not shared patterns.

The criteria recommended and explained in this section are the base I use in my research to reflect and state my conclusions. I could in the end be sure that my procedures and methodologic design have found patterns shared and not shared to give my investigation validity, representativeness and are generalizable.

4.12 MY POSITION AS AN IMMIGRANT RESEARCHING SOCIAL INTEGRATION

Being aware of all the biases and strengths that can emerge in social research as the critique of validity states how the relationship between the context of the study and the researcher; I realized that my position as an immigrant in Norway (host society) could be a strength and a disadvantage due to my relationships and experiences when meeting the Norwegian culture.

There is no doubt that the perspectives and preconceptions of cultures we have are defined by the cultures we were born in and grew up in. Our set of values and beliefs of what is wrong and right, communication, power distance, gender roles, and many other factors are involved in forming our identities and can mean that we are biased in understanding other cultures. Bourdieu explains this well with his theory of habitus and field, which I am using in analyzing this thesis and trying to put myself in the correct position as an objective researcher.

According to Hermes, cited by Gray, these biases can be eliminated by acknowledging that the researcher is part of the world he/she is researching. It could be that being an immigrant in Norway was a strength for my research because I could see the side of being "the other" for the local Norwegian population. I found out that most of the research conducted on social integration in Norway was always about the "immigrants" changing their attitudes towards Norwegian culture, having little focus on the mental state and challenges these immigrants go through.

Nevertheless, I was careful to try to be neutral and see all sides of the phenomenon from both the local population and immigrants' perspectives and experiences. Even though I have had bad experiences like racism, marginalization, and segregation, I tried to be objective. I put myself in the shoes of "the other" since my research aims to find ways and solutions for a better intercultural understanding and an integrated multicultural society.

Finally, I became aware of this position after Grey's recommendation that the researcher should consider how the nature of social knowledge is constructed and its range of determinations. The researcher's degree of awareness of these processes and his role as a researcher should be a point for validity criteria (Grey., 2018. p.74).

5 Presentation of the cases

This chapter will present the different musical projects taking place in different commonalities in Norway. The three projects have characteristics of Community Music practice; even though they have different organizational schemes and goals, they all have in common the aim of performing arts, especially music, as a measure to integrate immigrants into Norwegian society. The projects are:

1. "KIAs Multicultural Choir" Kristiansand
2. "Fargespill" (Color Games) Trondheim and Bergen
3. "Kom Nærmere" Bergen

These projects are managed and run by different organizations and foundations in some of the most important cities in Norway. Following, I will present details on these three projects' organization, philosophies, and aims/goals.

5.1 CASE 1: "FARGESPILL" COLOR GAMES

The foundation «Fargespill» (Color games) is an artistic organization with two leading companies, one in Oslo and the other in Bergen. They are dedicated mainly to producing scene performances with children and youth from all over the world of ages between 7-25 years. The foundation also works with projects targeting schools. The concept has been spread to the whole country, and since 2004 over 400 000 people have seen the "Fargespill" performances nationwide (All information about this project is downloaded from https://fargespill.no/).

The first «Fargespill» (Colors Games) presentation was called "Mosaikk," and it started just as a presentation to show the diversity of the Culture school under the Cultural Festival of Bergen. The organizer Ole Hamre got this task assigned and had in mind to create a contrast between the Culture School's students, and he included children that had come alone to Norway as refugees. He allowed them to unfold themselves on a stage to show that they had something more than a problematic background.

The presentations with the young refugees were very successful, and Hamre was invited to create a whole new play with the same bases for the festival in 2004. In 2007 the play was performed to celebrate King Harald and Queen Sonia's birthday in Oslo's Townhall. The play "Fargespill" (Color games) was a four yearlong communal project with Kjersti Berge (who is a famous comedian and actress) as a leader. After that, it was established as a foundation and launched an album called "Fargespill" in 2011.

In 2014 the "Fargespill" play celebrated its 10th Anniversary, and Norway celebrated its 200th Anniversary. The occasion was celebrated with a presentation in the main sale of "The Norwegian Opera & Ballet" hall on the 17th of May, Norway's National day. The presentation included 150 children and youth from the whole country, all of them of different nationalities; they were part of the official program for the celebration of the Constitution 1814-2014.

Prior to the presentation in the Opera House, the foundation launched a music video of the song "Oromiyaa," which is a declaration of love to Oromia in Ethiopia and the Norwegian folksong "Kråkevisa." Moreover, in January 2015, in collaboration with Fargespill, the University of Vestlandet introduced a new subject called "Intercultural pedagogic, culture and communication in Fargespill" as part of teacher studies. The same year "Fargespill" received the title of "Year's Hordaledning" from Hordaland's County for "creating a bridge between different cultures and Norwegian traditions" and a prize from Bergen's County for "Price for equality, including and diversity."

Further, in 2017 "Fargespill" foundation opened a new ensemble in Oslo and offices in Oslo's center. They produced their second album, and one year after, they had their first big presentation in "Oslo Teater." In 2018 they were nominated for the Nobel Prize and performed at the Nobel prize celebration for the prize winner Denis Mukwege and Nadia Murad in Oslo's Town Hall. The same year the "Fargespill" performed for the TV2 first time broadcasting the UEFA Champions League with a special arrangement of the known hymn. Finally, in 2019 Fargespill had a special presentation to celebrate its 15th Anniversary.

Nowadays, the Fargespill organization counts many employees and volunteers. The focus of the performances is to gather children and young people from different parts of the world with

different backgrounds and identities. The performance's core is to show the performer's cultural treasure through music and dance. Sometimes this music is mixed using global music styles like hip-hop.

The foundation presents as their foremost ideal to achieve with their performances a strong communication on stage that rests on conveying the resilient stories of the performers with a high professional level. They use highly competent composers, musicians, choreographers, light and sound engineers, and scenographers to provide a professional background to the youth and children to present their life, culture, and history effectively. The outcome would be a close encounter with them, the public, and the performer's history and identity unveiled through the music and dance of their respective diverse cultures.

Fargespill explains that their philosophy emphasizes the individual's resources and competence and not what they are lacking. They believe their method, besides the artistic, is a method that can be conveyed to other fields such as teaching. Their focus is on finding what everyone can contribute, with can be a lullaby, folksongs, melodies even just a verse of a song that brings forward good memories. They put the spotlight on giving everyone a voice, and that is the most substantial aspect of the "Color games," the summation of voices and tones of these children that were not found in Norway before they came. The philosophy of digging out the treasures they were unaware of through an artistic process gives life to a performance that efficiently extracts undeclared ideas and designs of difference.

5.2 CASE 2: KIA MULTICULTURAL CHOIR

KIA Kristent Interkulturelt Arbeid (Christian Inter-Cultural Work) is an organization of the Christian religious faith. Nowadays, it is the largest volunteer organization in Norway's integration field. Their vision is to create a multicultural fellowship in church and society. They are organized in 6 regions and three welfare initiatives around the country.

They offer education, experience obtainment, and counseling to help immigrants, refugees, and asylum seekers to incorporate into the local society. In addition, they work to create good-qualified workplaces and arenas for learning and transmitting the Norwegian culture, language, and society

built on documented competence in different subjects and relevant life experience (KIA Norge webpage https://www.kianorge.no/).

They offer different projects targeted mainly to the most vulnerable groups of immigrants like women. All these projects are driven mostly by volunteers and organized employees. Their focus is to support these immigrants with sufficient knowledge of the culture, language, and society to be active participants in the Norwegian labor life and society and help break out social control, exclusion, and radicalizing(ibid).

The projects include language courses, recreational activities, and the multicultural choir in the case of the city of Kristiansand. These activities give immigrants a smoother encounter with the Norwegian culture, way of life, and mindset(ibid).

As a case for this thesis, I selected the project of the Multicultural choir in KIA Kristiansand. The Multicultural choir project has been running since 2005 in the city of Kristiansand. Eduardo Flores, one of the leaders of this choir, states that groups of refugees and asylum seekers have a particular load of traumatic stories, fleeing, missing, loneliness, and stress caused by the encounter with a new life in a foreign country. Nevertheless, these people have enjoyed the welcoming and warm environment of the choir (Flores, E. 2008).

The choir's target group is refugees, asylum seekers, workers, au pairs, and Norwegians with minority and majority backgrounds from 18 and up. Everyone comfortable with singing gospel and Christian songs is welcome and is appreciated to be members of the choir despite their religious background. The second target group is the public and members of other choirs. Their attitudes towards immigrants can be positively changed and will open ways for a society that is more open to immigrants (ibid.).

Thus, the multicultural choir project aims to offer a warm, including, and musically inspired environment where refugees, asylum seekers, other immigrants, and the Norwegian majority will socialize. Through a therapeutic fellowship- create networks, footholds, and experiences that enhance self-esteem and a desire to use oneself (ibid.).

The choir arranges their songs, and the repertoire is primarily religious songs and favorite songs of people from their home countries. In addition, they organize rehearsals, dinners, tours, and concerts that contribute to building a warm environment of fellowship(ibid.)

Eduardo Flores says that this choir has given the members a network, a warm environment, a place to be themselves, find their resources, and contribute as a resource.

Hence, this musical project is one of the selected cases because they use music as a therapeutic tool to smooth the process of social integration for both groups of the society involving the immigrants and the local society by creating community music.

5.3 CASE 3: "KOM NÆREMERE" (COME CLOSER) MUSIC THERAPY FOR INTEGRATION.

"Kom nærmere" (come closer) is a project focused on applying music therapy to help youth who struggle to integrate into society. Although this project is intended to help all kinds of youth, it has been employed to support immigrants with integration. "Kom nærmere" is a theater/ music group made of and for youth that has been under the children/youth welfare program or psychological treatment (www.komnærmere.no).

The project is led by the music therapist Viggo Krüger who started the project in 2003. In 2014 the project was established in Oslo, and from 2015 to 2017 in Trondheim, there is also the intention to start it in Skien. For about 16 years, "Kom nærmere" has facilitated this cultural offer with high participation of almost 250 youth. They have also toured around Norway, arranged concerts, and recorded an album. The project offers different activities to youth between 14 to 23 years old who have lived or live at child protection institutions and foster homes, are under psychological treatment, or need leisure activities. Many of the participants are also immigrants(ibid).

Krüger explains that this artistic activity contributes to integrating immigrant youth because they get the opportunity to be in contact with ethnic Norwegian youth. In addition, Norwegian individuals learn to understand the immigrant youth. The project addresses children and youth already part of the existing cultural and leisure activities offered by the child welfare system(ibid). One of the relevant features of this project for this research is their focus on the work for promoting the integration of these youth that are in danger of falling out of social networks and community. Music groups and plays are used in this case to give young people with different backgrounds a tool to strengthen their sense of belonging and define an identity.

The main goals for this project are:

1. To enhance the feeling of mastering, motivation, and increase self-esteem using music, dance, and theater.
2. To contribute to positive experiences and group belonging as well as social relationships.
3. To give the youth a voice in the process of decision-making.

As named above, the project focuses on participation and inclusion; the purpose is to allow these youth to experience belonging and mastery through the activities they offer. These activities are offered at home and cultural arenas like cultural schools and concert venues. The activities offered are adjusted to each individual. They occur in transitions between the young's daily life at the institutions or foster homes and with already established cultural services. Krüger explains further that this project promotes integration because participation in cultural activities ensures participation in society.

He asserts that playing instruments, playing in a band, or singing gives these youth access to resources they can use in other contexts like jobs or school. Music is a valuable resource in society and mastering musical tools and expression can give these youth valuable advantages in their lives. To ensure that the youth are seen and heard, they organize a concert at the end of the course where relatives, friends, and local press are invited. Krüger points out how the youth get the possibility to show a side of them that they could not get in other situations. This fact is essential for a project focused on a perspective of integration because the youth need arenas where they can feel like a resource(ibid).

Further, in this project, the youth also get an opportunity to influence the decision-making because they can decide with the leaders about the organization, plans, and activities. They are also considered in the evaluation of the project to ensure their participation in decisions. They also allow older youth who have been part of the project to take a role as youth workers who help with environmental work, cooking, and musical activities. That gives the youth experience for a job and the opportunity to be a role models for younger participants(ibid).

A 19-year-old called Shervan Khalil, an immigrant originally from Syria who has participated in the project, said in a recent interview that music had helped him to learn Norwegian, finish his studies, and to adapt faster to the Norwegian society. He participated in singing his songs for the attendants of the "Migrasjonkonferansen 2020" (Migration conference) organized by the University of Bergen.

Shervan comments how he arrived in Norway as a lonely refugee from Syria when he was 14 years old and could not understand a word of Norwegian and did not know anything about the country. Nowadays, he can speak Norwegian fluidly and is about to be launched as a popstar. He is already a good role model for many youths (Andreassen, Kim E.2020).

However, many young immigrants do not count on the same measure for help. Most of them arrive at an asylum for refugees without any measures like this for the youth. Khalil says that he also arrived in a city in the North where it was dark, cold, and wit, not a minimal prospect to integrate into Norwegian society. It was until he moved to the city of Bergen that he coincidentally could participate in the project "Kom nærmere" and received all its advantages (ibid).

Moreover, Khalil says that he found a place where they could use him as a resource through music and singing when he started this project. He was put on stage from the first day; he pointed out. He sang a Kurdish song in his mother tongue because he did not speak Norwegian(ibid).

As mentioned earlier, the project "Kom nærmere" is not targeted solely at children and youth but also immigrants. It gives them the foundations to work with self-confidence through music and cultural activities. All participants get the opportunity to hear or speak about music, make their music, sing, and play instruments(ibid).

Viggo Krüger is a music therapist, and besides the project "Kom nærmere," he started the Grieg academy and research center on music therapy. He has been a music therapist for 20 years and emphasized how music can develop relationships and security as good learning conditions. Likewise, Krüger points out how research has shown that insecure children do not learn as fast as the others. In addition, he states that children that are traumatized, anxious and insecure will have difficulty learning a language to concentrate at school, and it will be more challenging for them to adapt or find their place in a group of friends. Consequently, these children can eventually end up on the wrong paths and as criminals and drug addicts in the worst cases (ibid).

To a large extent, music therapy is about being together and being social, says Krüger. Music is an essential part of everyone's lives, and it is always present; music has the unique gift of bringing people together while developing their abilities. However, when someone gets hospitalized, in a mental institution, or is coming to a new land as a refugee, it can be easily forgotten that music is a resource, and that is a reason to keep this possibility present, as Krüger has expressed. Khalil identifies with Krüger when he states that he has used music as a resource to go through his

teenage years in high school. To be able to play music with his friends and have a place to practice at school gave him motivation. Khalil says that the joy music brought to his life made him forget the bad memories and thoughts of being a refugee, and it gave him the motivation to handle everyday life(ibid).

Khalil was able to bring his family to Norway, and in 2017, were they as public in one of Khalil's concerts, this would have never been possible without music therapy and the project "Kom nærmere."

6 Analysis and discussion of the cases

In this chapter, I will analyze the data collected from all the cases and compare the cases to find patterns and regularities, and differences between them to answer the different research questions stated in this thesis. The chapter is divided into four categories divided into subcategories based on the theoretical framework and topics that came from the data collected from previous research, observations, and interviews of the participants of the projects.

6.1. PROJECT ORGANIZATION AND MANAGEMENT.

The three projects analyzed in this thesis have a common goal to create a community music to enable and help groups of people who have had trouble integrating into Norwegian society. The organization of such musical practices involves many efforts in the administrative, economic, and human areas. Hence, I state the question: how are these projects organized and managed to address the issue of social integration of immigrants?

6.1.1 Goals and visions toward social integration.

Community music, as presented in theory, is about creating a community where people with different backgrounds and from disadvantaged groups join to make music together, meeting on a ground where everyone has the same value. Under this topic, I will bring forward how to do these projects as a community music practice to integrate immigrants into Norwegian society.

The "Fargespill" project is managed by the different municipalities and funded by the Fargespill National foundation. Students that arrive at the asylum reception class for foreign language speakers get the offer of "Fargespill" hours with singing, dance, and circus at the Culture school of each municipality.

Their main philosophy is to allow every child and youth to contribute with the resources they can use to organize a big performance where they all work hard with a high level of artistic ambition. Their idea is that "powerful stage communication depends on strong stories and a high professional level"; thus, they use top qualified musicians, composers, choreographers, lighting, scenographers, instructors, and lightning and sound designers to create the professional framework where they children and youth can present themselves, their culture, and their stories.

This project does not seem to be a typical community music practice because it does not show the main characteristics of the open-door policy since this is only offered to children and youth that arrived at the refugee reception and Norwegian language schools. Furthermore, it does not seem that the leaders function as typical community music leaders because they are more focused on fulfilling the programs established for the organization of the big presentations and concerts, which include measures to enhance the empowerment and language skills of the participants. However, it functions to create a community where immigrants can feel they belong and create relationships with other immigrants and members of the host society, in this case, Norwegian natives.

The project "Kom Nærmere" is organized by the Grieg Academy of the University of Bergen. This project aims primarily at children and youth under the Children's Welfare system who suffer from mental disorders. Nevertheless, the project has also been directed to integrate young immigrants interested in music. The goal of the project is to offer cultural activities such as music-making workshops where the youth can drop by and learn to sing and play instruments and write their songs. They also organize tours, concerts where the youth can present their performances, and music recordings.

The project contributes to the integration of youth with immigrant backgrounds because they get in contact with ethnic Norwegian youth. These last ones also learn to know youth with immigrant backgrounds.

The leader of this project, Viggo Krüger, explains the central focus of this project: "some people think that what we are doing is "healing"...but our job is a lot more down to earth than that...we try to give children and youth a frame, a feeling of belonging and new tools to express themselves" (Barn i Byen Nr 54 by Lasse Totland - Issuu, n.d.).

This project reflects some of the characteristics of community music practices because they perform an open-door policy. The leader works to establish a relationship with the participants, focusing on mental health and empowerment. Nevertheless, this project has a policy that it should be conducted by a professional music therapist, which highlights the focus on mental health and specifically on youth, not on adults. Thus, this project can be seen as a community music therapy practice, not just as community music. As I marked in the theory chapter, these two have some slight differences. For them, the social integration of immigrants is a side effect, not a focus.

The organization KIA (Christian Intercultural Work) runs "multicultural choirs" in different cities of Norway as a measure to support immigrants (mainly refugees) to integrate into Norwegian society. Many people from different cultures have participated in these choirs, an example of community music practices. Some of the countries represented in the choir are Uganda, Chile, Bolivia, Peru, The Philippines, Germany, and Norway. They are from au pairs to students, refugees, asylum seekers, and foreign workers.

One of KIA's goals is to work with equality and good relationships between people of different cultural backgrounds, languages, and religions in Norway. They also offer different activities like homework help, women's groups, outdoor trips camps, and football training. The songs sung by the Multicultural Choir are songs with religious content, specifically Christian songs. Despite this, the choir's goal is to support the integration of the immigrants, so everyone is welcome to participate regardless of their religious background.

One of the leaders, Sigrun Saltbones, had in mind for a long time to start a choir as a measure to enhance social integration. Later a young musician from Bolivia called Jose Eduardo Flores, with many musical skills, joined the project and put Sigrun's ideas into practice (Balsnes,2016).

Flores, one of the leaders, states:

"Everyone who is comfortable with singing gospel and Christian songs is welcome and are appreciated to be members of the choir despite their religious background. The second target group is the public and members of other choirs, for their attitudes towards immigrants can be positively changed. They will open ways to a society that is more open to immigrants "(Flores,2008).

Thus, the Multicultural Choir is not just a gospel choir but a choir with the vision of bringing out the resources of every immigrant regardless of background. The focus is on digging out the skills of the immigrants and making them feel as valuable as other Norwegian citizen.

6.1.2 Comparison of the project's goals for social integration.

The project "Kom Nærmere" is organized by the Grieg Academy of the University of Bergen. This project aims primarily at children and youth under the Children's Welfare system who suffer from mental disorders. Nevertheless, the project has also been directed to integrate young immigrants interested in music. The goal of the project is to offer cultural activities such as music-making workshops where the youth can drop by and learn to sing and play instruments and write their songs. They also organize tours, concerts where the youth can present their performances, and music recordings.

The project contributes to the integration of youth with immigrant backgrounds because they get in contact with ethnic Norwegian youth. These last ones also learn to know youth with immigrant backgrounds.

Henceforth, the difference between the project is that the "Kom Nærmere" project is aimed at children and youth, both ethnic Norwegian and immigrants, Fargespill to children and youth as well as KIAs multicultural choir basically to adult immigrants and some ethnic Norwegians. In addition, "Kom Nærmere" focuses not only on immigrant integration but also on the integration of youth with mental problems who are falling out of society. On the contrary, the other two are focused on the social integration of immigrants.

Nevertheless, in my observation of the rehearsals of Kom Nærmere, very few immigrants participated in the project (video nr 2). I found only two testimonies of immigrants who have

benefited from this project. As stated in a reportage, it was not easy for Shervan Khalil (the most outstanding example); it was challenging to contact the project because he was placed in a city in northern Norway when he arrived as an asylum seeker. They point out that "It was cold, dark and with very few prospects to integrate into the Norwegian society. When he moved to Bergen, he first joined the project Kom Nærmere when things started to move to his advantage" (Musikkterapi som integrering, n.d.).

One more difference is that the project of the multicultural choir is focused on creating community, fellowship, and relationships between participants during coffee breaks, tours, rehearsals, and moderate presentations. The musical quality is not of great importance in this project since they emphasize the welcoming of everyone despite their background. They also run many other integration activities, which has resulted in conflict for the support of the choir. As Eduardo Flores said, the choir stopped due to a lack of economic support since the leaders did not prioritize it due to the high costs it generated. Other activities were prioritized (Yumpu.com, n.d.). Kia is an organization that depends on volunteer work and support from the government.

Kom Nærmere has much of the same philosophy of community creation, identification, relationships, and improvement of mental health, basically with music therapy applied during rehearsals and social gatherings. Conversely, Fargespill has projected the organization of a big performance (concert), which is the aim of the rehearsals.

Therefore, Fargespill invests many resources in professional musicians, choreographers, sound and light technicians, and music teachers to present their performances. All of this is provided by the Culture School. However, they also have the philosophy of creating good relationships between participants and empowering immigrants and awareness of cultural diversity. In contrast with Kia's multicultural choir, these two projects have had more financing from the government because cultural schools and Universities drive them.

The three projects show characteristics of Community Music practice, the only one with most characteristics was KIA's multicultural choir. On the other hand, Fargespill and Kom Nærmere, despite presenting many characteristics of community music, have a greater focus on professional performances (the first) and music therapy for youth with mental disorders (the second).

In the following sections, I will address some of the central features of Community Music projects and how these three projects execute them. Then, I will present two characteristics of community

music activities that are valuable to highlight under the topic of goals and organization. The two are:

1. Variety and diversity of music to enrich the cultural life.

2. Awareness of the need to include disenfranchised and disadvantaged individuals or groups.

6.1.3 Variety and diversity of community music projects to enrich the cultural life

Two projects have the policy to allow all the members with different cultural backgrounds to contribute with a song or dance from their cultures of origin to allow participants to show some of their cultural background: Fargespill and Kia's Multicultural choir. On the other hand, Kom Nærmere is not a project aimed at immigrants, so the participants write their songs in Norwegian.

The characteristics that KIAs multicultural choir emphasizes is in the content of the songs used as a repertoire like songs with Christian content since it is a gospel choir driven by a Christian organization. However, they focus also on allowing participants to bring some of the songs they know from their countries. For example, Eduardo Flores says that he felt good when they had the opportunity to sing songs in Spanish in the choir (Spotify interview nr 7. 12:08). An African immigrant also stated that he was looking forward to singing the song "Sing to the Lord" in his language because he loved it (video nr 6.1). In all Kia's gospel choir presentations, we can observe that they sing songs basically in three languages, but they are all religious songs. There were not typical songs from other cultures, but mostly "western" songs translated into Spanish and English (videos nr 6.1,6.2, 6.3, and 6.4).

In the Fargespill project the repertoire consists of songs that are own compositions based on stories of the same immigrants, folk songs from the participant's countries, and international popular songs. In addition, all the participants are allowed and encouraged to contribute with whatever song or dance they know from their country or that has a special meaning and value for them. In the videos of their concert, we can observe that their repertoire consists basically of songs from other cultures and in various languages mixed with Norwegian folk songs (videos 4.1, 4.2,4.3).

Shervan Khalil, a refugee from Syria and participant of Kom nærmere, was allowed to sing a song in Kurdish from the first day because he did not know any Norwegian. Although Kom Nærmere as it is

not a project aimed at immigrants, its repertoire consists of songs written by the participants, and they are all in Norwegian or English, as we can see in the video of the concert and their album (videos 3.1, 3.2, and 8). Khalil also said he had to learn Norwegian first to write his songs (video 1.2, 0:50). So, this project does not show this characteristic of community music practice.

I observe that projects that are merely aimed to integrate immigrants are those that have a focus on showing and singing songs from other cultures to bring forth awareness of other cultural diversity. In contrast, Kom Nærmere has not any aim for that. Hence, Kom nærmere shows no results in enriching cultural life or cultural diversity. Moreover, Kia's multicultural choir does not seem to use folk songs either, just some translations to some languages, at least in the performances available on the internet. Conversely, Fargespill shows the richest cultural diversity in their song repertoire, contributing to increasing cultural diversity awareness.

6.1.4 Awareness of the need to include disenfranchised and disadvantaged individuals or groups.

That is a characteristic of community music practices that is significant for this thesis investigates how these musical projects address the social integration of immigrants. This characteristic is the awareness of the need to include people of disenfranchised or disadvantaged groups. In this case, I will focus on the group of immigrants, the object of research in this thesis.

On the web pages of Kom Nærmere stands the explicit goal of this project: to offer musical activities for youth and children with mental health problems (some of them who are immigrants) so they can integrate into society (Olsson,2013). Viggo Krüger declares that the two essential words for his job are: including and fellowship feeling. He says that:

"The characteristics of the children and youth he works with are that they are often in a process where they of different reason are in danger to be excluded from the group of friends, school class groups and in the end society- we have to facilitate fellowship, opportunities, and places where children and youth can meet each other. When we set up a rock band, theatre, choir, or dance performance, at the same time, we create new social networks that are essential for life" (Olsson, 2013).

With this, I can conclude that this project's aims are in line with awareness of the inclusion of individuals and groups excluded from society.

Looking at the project Fargespill in this area, the statements made by several leaders confirm that the project has as a main goal to offer immigrant youth and children who newly arrived to participate and get included. In a presentation video, Fargespill marks the point of awareness of the experiences these immigrant youth and children go through. They state,

"Think that you have moved to a strange country. After some days you have to start school. The school is full of life and games. Everybody speaks a strange language. This here is your new life. No one knows you; no one understands what you want to say about yourself...where do you begin?" (Video nr 5 0:22).

After making awareness of the need these children have to be integrated into their new society, they present how their project works towards this aim. With this, we prove that the project Fargespill has a high awareness of the need to give these individuals the tools and arenas to make their way through their new life in a new country.

Likewise, Kia's Multicultural choir's aim is precisely the work with the integration of immigrants, especially refugees. They offer different activities for this aim, not only the choir but Norwegian language courses, counseling, and work practice to help refugees, immigrants, and asylum seekers incorporate into the local society (different cities). They state the following:

"KIA works with a series of projects aimed at exposed groups of immigrants. The focus is to give these groups of people sufficient culture, language-and civic knowledge to be active participants of the Norwegian workforce and society..." ('Multikulturelle gospelkor - varme miljø,' n.d.).

This Christian organization works specifically to integrate exposed groups of immigrants, as stated in their informative web pages.

Henceforth, Community music projects as a measure for integration of exposed, vulnerable, and excluded from society groups of individuals should show this specific characteristic. All three projects show a high interest in creating arenas and giving tools to these individuals through structured musical projects.

6.2. COMMUNITY MUSIC IN THE PROCESS OF SOCIAL INTEGRATION.

As Shown in the theory chapter, social integration for a large segment of immigrants can be a long and complicated process for several reasons. Many of them face challenges and barriers that should be overcome to integrate into society in the economic, social, and cultural areas. It is shown that the main barrier they face is language, disempowerment, and mental health. Thus, I state the question: how do these projects help immigrants overcome the social integration process challenges?

6.2.1 The creation of community through musical projects.

Community music projects are about creating a community where the individual from "excluded" groups of society can participate in musical activities like singing in a choir, writing songs, playing in a band, and learning to play instruments. In this section, I will focus on the issue of how these projects create a community where immigrants can feel they belong. When an immigrant comes to a new society, they face the loss of networks, family, friends, and social roles. Therefore, community music programs have created a way to offer a place where immigrants can meet with other immigrants and members of the majority society in a common ground.

Many of these immigrants come from collectivistic societies, which means they are used to having tight social relationships with friends and family. Differently than Norwegian society where society is individualistic (Balsnes, 2016). For that reason, participating in rehearsals, coffee breaks, tours, and spending time with other immigrants can be of high value for immigrants in these collectivistic societies.

In the promotional video of Fargespill, we can observe all the young participants and adults having lunch and coffee breaks together and sharing good fellowship. There they also state the following to mark the focus of "being together": "Norwegian and diverse language speaking students learn songs and dances from all the word and spend time together" (video nr five 3:03). In the same video, we can hear Soe Min, an immigrant from Myanmar, says:

"When I came to Norway there was like no one that wanted to seat beside me or tell me how things worked...but all the people that was in Fargespill were foreigners and we had the same feeling of

how it is to be new here…it was fun to be here because all my friends were there..." (Video nr 5 3:18).

A strong sense of community benefits society and individuals, and less isolation raises well-being (Ansdell et al., 2016). Likewise, the feeling of belonging and having shared experiences and emotional ties with others in a community plays an essential role in the same community and the individual's life quality.

KIA's multicultural choir focus on nurturing the participant's identities and inspiration by engaging in community music activities and expressing artistic, social, political, and cultural concerns. Participating in this project gives people a strong sense of belonging and a place where they can find refuge. Esperanza, a refugee woman that participated in the choir, says:

"I thought I was completely alone in this. However, I notice that the other people in the choir, even though they did not know what I was going through, came and hugged me and placed their hands on my shoulder… The choir has really eased my burden…The choir KIA is a major part of my life- they are my family…I do not think I could have survived without the choir."(Balsnes, 2016)

The project Kom Nærmere has equally focused on creating a community where youth and children can find secureness, a warm welcome, and care from an adult. The video reportage shows how these youth and adults are sharing meals and creating fellowship during the coffee breaks and rehearsals (Video nr 2 34:23). The leader Viggo Krüger also comments that this community is essential to create bonds and fellowship for these youth (Video nr 2 33:24). On this, the participant Victoria Dahl comments: "*They are a family for me. I like to be here. I know that if I have a bad time I can come here*" (video nr 2 35:27).

In this project, I did not see any immigrant commenting on this feeling of community. However, creating a community that welcomes people with different backgrounds is a central characteristic of the Kom Nærmere project.

The three projects in my observation follow the characteristic of community creation as stated in theory, which is the primary purpose of community music practices.

6.2.2 Empowerment and well-being

Another characteristic of community music is to give participants an arena where they can get back the power of feeling valuable and be seen that they may have lost when they came to the new country. They achieve this by allowing them to use their resources and not focusing on what they miss and being of influence on the projects.

Eduardo Flores, the leader of KIA, said, "it was fun to sing in my language, Spanish, and the others singing songs of their language made you feel proud of seeing the others singing in your language." (Flores, Spotify interview)

He also pointed out that:

"They come here, and they do not stand hat in hand because they have nothing to give-they sing. And it is not like they are recipients of our help- they will actually sing, they are "the alto," they are the one who makes the choir "…" Every individual that sings in the choir shall have a place to be integrated and have a place where they can be on equal footing and not stand wringing their hands and wondering what we are going to talk about. Here, you just come in, and then you have your place as alto, soprano, or tenor and then you give- you are not a recipient" (Balsnes, 2016p.17).

In Fargespill Soe Min said, "*I feel important; I feel like Fargespill needs me! I feel I am important; I feel like, wow! All these people (attendants to the presentation) paid to see me! So I can show off what I have! And that was amazing! I just felt important*."

Annet from the same project said: "*I think it is exciting to teach someone something. You have responsibility so you learn more, and you teach the others what you have learnt. So, I want to learn more and then teach it to another person*". A leader of the Fargespill Bergen also asserted: "*The performance is a big form for confirmation like when 400-500 persons are sitting in a room cheering for you it will be a powerful form of affirmation if we can say.*" In this way these participants have received acceptance and affirmation of their identities.

The project Kom Nærmere also supports empowering children and immigrants who feel excluded from society by allowing them to use their resources. Viggo Krüger points out that music therapy that is used as the primary tool for integration in this project is working to:

"Giving students (children and youth) that are in danger to fall out of society a feeling of mastery…we are dependent on creating an including environment that can work for everyone…a rock band is a good example of a common arena for this…they all show with a blank sheet and are all on the same level" (Barn i Byen Nr 54 by Lasse Totland - Issuu, n.d.)

Through participation in the project, Kom Nærmere participants develop a sense of belonging; they recognize themselves in the other's life stories that are alike.

One of community music's characteristics is to concentrate on the well-being of the participants, which is prioritized over musical instruction. This feature is not shown in the Fargespill projects as one of their priorities is to reach a high level of professionalism in all the production areas. For example, there is little focus on therapy but on language learning and understanding of cultures.

In contrast, the other two projects prioritize well-being, Kom Nærmere uses music therapy, and KIAs multicultural choir creates fellowship between leaders and participants. On this, I can specify that the project Kom Nærmere is more a community music therapy project than just community music. As explained in the theory chapter, the difference is that community music therapy is work done by a music therapist and an individual or a group outside the room of therapy sessions to offer psychosocial treatment to members of groups within a specific community (Darnley-Smith & Patey,2003).

6.2.3 Language learning through community music activities

Language learning is one of the most significant challenges for immigrants in Norway. There are many factors involved in language learning that are different for everyone. In addition, the Norwegian language may not be an easy language to learn for many. These factors can make the language learning process lengthy and complicated for many immigrants. However, singing and participating in music-making activities can give immigrants a tool to facilitate language learning, as presented in theory.

KIA's Multicultural choir for asylum seekers and refugees can promote healthy humanity, create a community to socialize and contribute to motivating daily life. The choir can also make the participants feel treated as adults and respected. In addition, they could practice the Norwegian

language, which supports the integration process. The language used by the leaders at the rehearsals was primarily Norwegian to help the immigrants practice and learn, and sometimes, when necessary, was English.

This project focus on social integration language training as a central feature. Marcel, a participant from Uganda, comments: "*Firstly, if you think of KIA when you say integration, it is the language that comes first. It would be best if you first learned the language and the community makes you learn it without being with a teacher*" (Balsnes, 2016). Immigrants get to learn Norwegian not only by singing songs in Norwegian but by spending time together with Norwegian natives. Thus, community music projects such as KIA's multicultural choir are a conducive arena for immigrants to learn Norwegian despite their education level or language capital.

Fargespill has in common that newcomers can join the project immediately as they arrive in the country. One of the focuses of their project is to make the immigrants participate with whatever resources they have, even if they do not understand and know the language. They can learn and practice Norwegian by being with Norwegian natives through this. Unfortunately, I did not find any interview where some participants addressed their language learning. However, I can observe from the interviewed participants that they came to Norway without speaking a word of Norwegian. Nowadays, they master the Norwegian language almost as natives (Videos nr 4.6, 5).

The project Kom Nærmere on the same line, does not address the issue of language learning. However, there is a statement from Shervan Khalil where he says that when he came to Norway, he did not speak a word of Norwegian. However, after some time in the project and school, we can see he mastered the language as a native (I have referred to this quote several times in this chapter) (Andreassen,2020).

Henceforth, community music projects benefit immigrants in their process of language learning first by creating a space where they can spend time with Norwegian natives and practice the language. Second, singing songs in Norwegian helps them learn and memorize words in a more effortless manner and without the need of a teacher. The project Kom Nærmere is the one with less focus on language learning since it is not a project aimed at immigrants. The other two projects focus on language learning because they are targeted at the social integration of immigrants, giving good results in that area.

6.2.4 The role of the leader as facilitator.

Community music workshops or projects are outlined by the involvement of a leader or facilitator that has a specific role. As presented in theory, the many duties of the leader can vary as a music expert, educator, composer, social worker, performer, arranger, fundraiser, therapist, composer, ethnomusicologist, dancer, poet, storyteller, technology expert, and more. This section will present how the leaders of these projects perform and if that concurs with the definition of community music facilitator.

Kia's multicultural choir leader Eduardo Flores said that the leader's priority on this project was to adhere to the choir's primary purpose: the social aspect and enhancing integration. "*The musical was not the priority; the priority was the mental health. If you had conflictive situations for being new in Norway, you would receive support here*" (Interview Spotify nr 7)

One of the multicultural choir project policies is that everyone can participate in the choir despite singing or musical qualifications. The role of the leader or facilitator in this project has also focused on the psychological well-being and inclusion of the participants. Balsnes, in her research, highlights how the leaders of the choir, Eduardo Flores and Sigrun Saltbones, are very concerned with hospitality, a warm environment, and inclusion. Louis from Rwanda comments about the leaders: "*I like Sigrun very much because she is very social, and also Jose Eduardo very welcoming, very nice, very friendly*" (Balsnes,2016, p,13). With this, we can corroborate that the leaders of KIA's choir are functioning as facilitators of community music.

On the same line, Viggo Krüger, the leader of the project Kom Nærmere, asserts that in this project, the goal is to give children and youth that are under the children welfare system: "*freedom of action…this we try to achieve by creating groups to play music together where they can support each other and create a fellowship between them*" in this the music therapist acts as the stable adult to be in contact(*Barn i Byen Nr 54 by Lasse Totland - Issuu*, n.d.).

Thus, his role as a leader of the project is not only as a musical expert but also as a kind of a father and emotional support for the children under the children's welfare institution. We can also observe in the videos where he works very closely with all the youth, teaching them to play instruments as accompaniment in their presentations and during the coffee breaks and meals. He also seems like a close relative to all these children (Videos nr 1.1,1.2).

The project leaders of Fargespill have a different role in the project. Their function is more focused on following a program where musical professionalism and the participation of children and youth contributing with their resources are the primary goals. They do not focus on supporting or giving the children psychological treatment as music therapists or the leader of the gospel choir do. Majken, the leader of the culture school and Fargespill project, comments:

"In Fargespill, we focus on taking responsibility because when you are new in Norway it can take very long before you experience that you got responsibilities because you are just learning new things.... So, we work consciently that with responsibility also comes a feeling of pride and commitment" (Video nr 5 min 9:19).

In my opinion, the role of leaders of Fargespill works to a great extent as musical instructors and organizers with a focus on bringing out the resources of the participants, and they do not seem to get involved as tutors or therapists.

Concludingly, as presented in the theory chapter, Higgins expounds that facilitation is the strategy to follow by the community music leader or facilitator. Facilitation means encouraging open dialog among the different individuals with differing perspectives. A community music facilitator can have many of the following roles music expert, educator, entrepreneur, fundraiser, therapist, social worker, ethnomusicologist, dancer, poet, visual, storyteller, technology expert, and more. Hereafter, the three projects present the leader's role with many of the characteristics of the community music leaders or facilitators.

Viggo Krüger from Kom Nærmere principally as a music therapist and social worker since this project is based on music therapy to support children and youth with mental problems. Kia's multicultural choir leaders present to be very focused on the warm welcoming and inclusion of the immigrants, music experts, friends, social workers, and even fundraisers. Fargespill, as the focus of the project, is on a high professional standard. The leader's role varies from entrepreneurs, instructors, music, visual experts, dancers, and technology experts, who are all some of the roles of the community facilitator.

However, the three types of leaders of these projects have, perform the primary strategy that Higgins points out facilitators follow, which is basically to be mediators between individuals with different perspectives or backgrounds.

6.2.5 Hospitality in Community Music projects.

The term "hospitality," which has a background in Higgins's theory, is the central characteristic of community music.

An "act of hospitality," as Higgins calls it, involves welcoming participants with diverse backgrounds to make music together in a workshop or "event" led by a music leader or facilitator to create a community focused on people's well-being and integration into society.

The multicultural choir of KIA practices an "open door" policy, which means people who desire to participate do not require musical skills. Whatever nationality, age, status, or social background is accepted. Researchers of the project conducted by Anne Balsnes, who participated in observation, pointed out that "*the rehearsals were somehow unstructured because they had not established hours, there was no registration of participants, so there was flowing participation*" (Balsnes, 2016). The rehearsals were strategically planned after the Norwegian courses so people could drop by. The focus of this choir was the social aspect; they put special effort into the breaks where coffee and refreshments were offered.

One of the multicultural choir project policies is that everyone can participate in the choir despite singing or musical qualifications. However, this can also bring challenges due to the different musical levels of the participants, some of the very skilled ones left because it became too dull for them to deal with the ones with deficient levels. Moreover, many of the participants stay in Norway for a short period, which can bring instability to the choir. One of the participants said: "*I cannot say anything negative about the choir. The only thing I would like is that there were more that would come and participate more often and more consequent … Especially for the concerts*" (Engebretsen,2015). Hence, creating a stable community can be at stake when participants fluctuate, which can be a disadvantage of an open-door policy.

The Fargespill project does not have an open-door policy. However, they welcome youth and children from every nationality since it is the project's focus to gather people from every corner of the world to show how diverse Norwegian society is right now. They are offering participation, especially to newly arrived refugees. In this project, the "act of hospitality" is clear to observe. Majken, one of the leaders of Fargespill Trondheim, says: "*In Fargespill, everyone gets challenged. It*

*is not just those with an immigrant background who are challenged to be in a Norwegian project
and learn what we know, but everybody should go out of their comfort zone.*"(video nr 5)

The project Kom Nærmere practices an open-door policy, but this is only offered to youth and
children under the children's welfare system and not only to immigrants. Some of the participants
are of immigrant background; however, the focus is not to reach only immigrants but on the
mentioned youth group. The reportage made for the news highlights that the participant Victoria
Dahle was afraid of being rejected after moving from 16 different foster homes every time she
moved to a new foster home.

However, "*one door was never closed for her,*" and there we see the project leader, Viggo Krüger,
opening the culture school's door for her (Video nr 2 min 31:14). She also says that "*when I feel
terrible…. I can come here because there is always someone for me*" (Video nr2).

Henceforth, this project has an open-door policy in that participants do not need to have a musical
background or expertise, and nonspecial requisites are demanded to participate. The only
restriction is that the project is aimed merely at children and youth under the children's welfare.

The project KIA has practiced an open-door policy which is one of the characteristics of the
community practices. The welcoming of people from diverse cultural backgrounds and levels of
musical professionalism is what Higgins calls the core of community music practices, the "act of
hospitality."

The Fargespill and Kom Nærmere projects seem to have an open-door policy even though it is not
as "open" because it is aimed at children and youth, specifically those who come to the school for
refugees the children's welfare. KIA's project welcomes all the adults and youth, both immigrants
and hosts society members. However, this open-door policy had shown to have many
disadvantages for the choir's stability, possibly leading to little credibility as a successful measure
before the leaders, which led to its consequent end, as stated by the leader Eduardo Flores in 2018.

The other two projects are currently running, facts that can show that the whole open-doors policy
can be unfruitful in other areas of the projects despite being focused on well-being.

6.3. INFLUENCING CULTURAL IDENTITY THROUGH MUSICAL EXPERIENCES.

One of the barriers found in the process of social integration is the protection of individual identity, which results in negative attitudes towards cultures that are different from ours. As social integration involves efforts to accept cultural diversity from both parts of the population, the receiving and the immigrant's cultural openness is needed to achieve this adaptation to the "other" and diversity of cultures. The question I am formulating on this aspect is: How do these musical projects encourage the formation of a new cultural identity in both parts of the population?

6.3.1 Musical experiences and identity.

Musical experiences create memories, and memories are the kernel of our life's stories. An individual's identity is the life story they decide to create by selecting impactful events stored as memories. In the theoretical chapter of music and identity, we are presented with the theory that musical experiences are impactful events that can construct an individual's life story. Humans construct their identities by selecting the most meaningful experiences and events that marked their lives, and we decide which of those memories we keep or replace. Thus, in this section of the analysis, I will try to find out how the musical practice of these projects can create those musical experiences to help immigrants in their process of social integration.

Ruud explains that human beings imprint their musical memories in their bodies as life goes by. These musical memories' background is the culture, the history, the geographical places, and the social class we were born in and where we grew up. Concurrently, Stuart Hall and Bourdieu's theories, in short, tell us that an individual's identity is constantly in flux, always changing and adapting to new situations along with history and culture and personal experiences with music.

In an interview with Irene, a girl from Congo who participated in the project Fargespill Bergen, she mentions that in a concert that the Fargespill group had prepared to perform for the Nobel's price festival; she had the opportunity to sing one of the songs learned at school when she was a child. She said:

"The song is almost my story! The song is about Congo. After that we are going to sing a song that I learned when I was on the run (fleeing from her country)" she recalls how she learned this song: *"we*

had a "refugee day" (in a refugee camp) where we did different activities. Some women from

Rwanda and Burundi sang this song that I like very much" (Video 4.1)

She pointed out that this song had some harmful elements that made her skeptical about singing it. However, she changed her mind when she realized it was part of her story and she could present it to other children participating in Fargespill and to the audience. She said: "*my father was killed by people who speak that language, so I felt it was a song I could not like or sing out loud, but I came to the conclusion that I will just sing it" "it is a message to people out there about reconciliation, hope and dream about the future*" https://www.youtube.com/watch?v=GrmU6KEhpDM

With these statements, one can observe that one new positive musical experience replaced an old and bitter memory from her past and her new culture. As mentioned in the theory chapter, Hall and Ruud assert that individuals form their identity by integrating the past and the future.

Soe Min Do Aung, who also participated in the project Fargespill Trondheim, mentions:

"I had a moment when I stood back there with the other singers and we were going to sing a song, and everybody sang in Burmese, that was very cool!... Nevertheless, then, I suddenly looked around and thought : "wow…he there is white, this other is black…but we are all singing in Burmese".

Soe expresses how this moment of musical experience marked his life, and it stayed as a moment he will remember forever. Thus, he says that through participation in Fargespill, he could feel affirmed in his identity, get to know others, and realize they are all part of the same "culture," which means a new identity (Video nr 5).

To view musical experiences theory from KIA's multicultural choir, Louis, a participant from Uganda, states that the choir helped him learn Norwegian and, therefore, the culture:

"The choir is a starting point. You learn Norwegian and you learn the culture. From there you make friends. So many friends I have right now are the people I met in KIA. It is the beginning. Most people I know in Kristiansand have been to KIA. KIA is the entry point to the Norwegian society" (Balsnes, 2016, p. 18)

In Kom Nærmere: The musical experience Syrian Shervan participant of Kom Nærmere, had when he joined the project concurs with Ruud's theory of musical performances mobilize the subjective categories of gender, race, ethnicity, or social class. These categories challenge the permanent

positions when we are presented with new ones. He developed a new affiliation to the Norwegian culture and a new identity through his participation in this project and the contact with the musical leader Viggo Krüger that, as I observed in all the presentations, he has been very close to him giving support and self-affirmation.

He mentioned in an interview that "*it was the joy of music what made me overcome the painful thoughts I had as a refugee. Just to hear lots of music on my way forth and back to school gave me joy enough to confront the daily life…" (Andreassen, 2020)*. I interpret this affirmation as the experiences with music that changed his sad and bitter memories into better ones and formed a new identity in the new land, as Ruud has explained in theory.

Kom nærmere project uses music therapy to help immigrants with traumas to improve their experience of meeting a new and strange culture. However, all three projects have created arenas for these immigrants where they can change their bitter and sad memories of the journey leaving home and the confrontation with the Norwegian culture into positive memories and experiences. As a result, they identify with the new society.

6.3.2 Music, habitus, and social and cultural fields.

As stated in the theory chapter, Habitus and the music field are essential to the social integration process. Through music, individuals can better understand the social fields of the culture they are located. These projects targets individuals from both sides of the population to widen their understanding of cultural diversity. Under this topic, I will analyze how individuals with different cultural identities and capital can adapt their habitus to the new culture and consolidate new affiliations through participation in structured musical activities.

The project KIAs multicultural choir had a goal to offer newcomers a place to gather and make contacts to help them understand the Norwegian culture. Many participants from different nations have stated their impressions of the Norwegian culture. They mentioned that it has changed after some months of participating.

I did not find many stories of people from the data sources to point out a person's experiences with the participants. However, from Balsne's research, I found that she states the following in her

findings: "*several participants in the study described the KIA choir as an "ideal" Norway*." The warm atmosphere was referred to as "un-Norwegian"-in a positive sense- by both Norwegians and immigrants among the singers- I think many people think it is not quite Norway-said one of the leaders". The comment from the author is, "Such an understanding of community also resonates with the cultural background immigrants from Africa, Latin America, and Asia have."(Balsnes, 2016,p 25).

With these statements, I resonate with what Bourdieu explains. What outlines an individual's habitus is the social processes generated by multiple and diverse fields and structures that incorporate inculcated objective social conditions. That is to say, the perception the immigrants had of Norwegian society was shaped by the social conditions inculcated by their culture of origin, which has a different structure. For example, Norwegian society was perceived as "cold" by many immigrants from countries whose culture is perceived as "warmer". The reason for that is the way people relate to their families, friends, and colleagues is less "formal" and more prone to collectivism, as Balsnes pointed out.

To confirm what has been stated as the formation of habitus from the social and cultural structures and the dispositions individuals present, I refer to what Balsnes points out :

"the vast majority came from "somewhere" else or had an otherwise multicultural background and thus have had another way of living life than average Norwegians...the Norwegian was not automatically the given reference framework as it is elsewhere in most of Norwegian society" (ibid.).

However, after some months of participation, individuals were able to create a new situation. As Bourdieu asserts, habitus is constantly in flux. It can be regenerated and remodeled when individuals are put in new social contexts or unexpected situations. Balsnes sees the creation of community (the choir) as a new social context where the choir participants could adapt and remodel their habitus:

"the choir, with its musically low threshold and a flat power structure where everyone was given tasks, supported these tendencies towards power leveling. The opportunity to contribute and be a resource from a very early stage seemed to be something of what characterized the choir as "not quite Norway" (ibid.).

Therefore, in my observation, immigrants with diverse cultural backgrounds could invest their cultural capital into the social field and thus create a new social situation in what they perceive as "not Norwegian," which means a form of affiliation and disposition to Norwegian culture.

Moving on to the Fargespill project to find how habitus and music field relate to the transformation of an individual's habitus, I will refer to what a man leader of Fargespill Bergen comments: "*We will be what the outside world will define us. That is how we are made, and then when you tell people that they are a resource, they become a resource.*" (video nr 5)

In the same line with Kia's choir project, immigrants participating in Fargespill are encouraged to invest what they have of cultural capital, which is seen as a resource like their language, music they know, songs from their country, and dances. These immigrants would convert and regenerate their patterns or dispositions towards Norwegian culture by allowing them to use their resources.

For example, Annet, a participant from Congo, was given the responsibility to teach other participants the dances she knew from her country, which she thought was the only thing she had to offer; she said: "*when I came to Norway to asylum receiving school…they said we have the Fargespill we sing, and we dance, and as I am interested in dancing it was a perfect choice for me and I thought "ok, I will be part of Fargespill*" (Video nr 5 2:34).

After that, she recognized that she had something valuable to offer, which changed her disposition toward the new culture as she commented:

"*I think it is exciting to teach someone something. You have a responsibility to learn more and teach others what you have learned. So, I want to learn more and then teach it to another person*"
"*Sometimes we think that we are never going to get anything if you teach someone something and if you want to be perfect on something you should do it many times because you cannot just think you will learn a dance in a day…*" (Video nr 5 9:55).

With these I emphasize that during the process of this musical projects she "learned" that she is a resource. When she invested the resources of her cultural capital in the social and artistic field, she converted them into a new set of dispositions toward the new culture. She thus transformed her habitus and identity into a new one in her new social context and situation.

Now to analyze this theory of habitus and fields in the project "Kom Nærmere," I will begin by presenting the story of Shervan Khalil, an immigrant from Syria who participated in the project, and how he transformed his habitus into a new social context. Shervan recalls the sad memories and experiences he had in Syria. He was terrified that the war armies would capture him and make him a war soldier: "*they tell your parents that they will take you to a place where there is no war, but they are just lying… I do not want to die or kill anybody. That is why I thought, "Now is time to leave"* (Video nr 1.2 0:25).

Thereafter, he came to Norway, and while established in Bergen, he joined the "Kom nærmere" project, where he started to explore his musical interest and write his songs. After that, he would perform in a concert to sing his songs. His mom and sister traveled from Syria to assist in his concert. He was proud to show his family the "new" him:

"It is the first concert they will hear of me, and they will be with me! so, I have lots of emotions inside me. This time is my real family, so I get more energy to show them "yes, here is Shervan!"
"They were proud of me before, but now they will be even more proud of me" (Video nr 1.2)

Shervan also invested his cultural capital and transformed it into a new set of dispositions. He created a new identity or a new "habitus," as mentioned in the other projects. Immigrants who come to Norway with a set of dispositions defined by their past experiences and structures can remodel, convert, and generate when facing a new social context.

Stated in theory is what Rimmer asserts on habitus to be an: "effective mediator between social relations-class, ethnicity, gender, education - and what people their "practice" and that the fields represent the structure of some part of society and that individual's habitus would be influenced at the amount of exposure of activity they have on each sphere of the field." Ruud explained that music and practice are connected because music arises from these two fields. Thus, the influence that music practices have on the formation of habitus, identity, and understanding of new social and cultural structures is essential in the social integration process.

Henceforth, the reflections on how participation in these musical projects transforms the habitus of immigrants are that the three projects successfully influence the conversion, regeneration, and remodeling of the immigrant's habitus by exposure to the social and cultural field through artistic practices.

6.3.3 Music, self-esteem, and sense of belonging.

Music is an arena where we can develop our self-esteem and sense of belonging. For instance, when someone has the opportunity to stand on a stage and show who they are and their art, and then the public respond with admiration and recognition, an individual's self-esteem can flourish.

One of the leaders of Fargespill, Majken, states that one of the most important goals of Fargespill is not just the big presentation but what the participants achieve during the whole process of organization and rehearsals which is positive self-esteem and self-affirmation. She states, "The big presentation of Fargespill gives us something to work for and a thing we wish to achieve.

However, the big presentation is not the most important at all; what happens on the way to the presentation is the most important. Furthermore, our process, how we meet, how we get to know each other, and how we gradually realize "what are you made of? What can you do? What can you contribute with?" and how the students gradually change each time, we meet to rehearse. That is the most important" (Video nr 5).

Leader Bergen: "*I am sure that the kids participating in Fargespill get self-esteem and respect in the form they are received with respect concerning their own culture. Moreover, they can stand in front of the stage and be seen- I think it is something they will carry them the rest of their life.*" (video nr 5)

I did not find any testimonies where immigrants speak specifically about how they have increased their self-esteem from the projects Kom Nærmere and KIAs multicultural choir. Nevertheless, I think this is related to empowerment and acceptance from the other side of the population. Those topics have already been addressed and analyzed above.

6.4. UNDERSTANDING OF CULTURES THROUGH MUSIC.

Music activities where people from different cultural or social backgrounds gather create common ground where all meet at the same level. Despite the language or social background, one thing all

people have in common is music because it is an inherent element of our identities. Music is a language that we all understand and serves as a means of expression.

Communicating who we are and being able to express our thoughts, moods, and feelings. It is necessary to show others who we are and understand others. The lack of communication creates significant barriers between immigrants and the population of the receiving society. Therefore, the question I am trying to answer is: How do these projects use music to reach the goal of building bridges of intercultural understanding?

6.4.1 Communication through music.

The theory chapter states that building bridges between cultures metaphor is about developing knowledge, skills, and attitudes using our social and cultural experiences to enhance our understanding of other cultures. This chapter presents how the projects achieve this understanding by using music and songs as communication means when language is a barrier.

One of the first and most complex challenges immigrants face when arriving in Norway is the language. Even though most of the Norwegian population speaks English, sometimes immigrants do not, and then we are before a significant barrier to communication. Furthermore, language learning is also a highly complex process because it involves many individual factors, like age, sex, language capital, and education background, as presented in the background chapter. Therefore, music can be an excellent tool for immigrants to start learning the Norwegian language in a less complicated way, and through music, people can get understood as well.

For instance, the project, Fargespill, offers immediate participation to the youth who arrived at the school for refugees. Because they have seen the good results concerning language learning and start communicating who they are, their moods, and other facts we do when we speak.

The leader of Fargespill, Trondheim Majken confirms this by stating the following:

"I think if you do not speak the language, you will be like invisible. It is not easy to communicate, and you cannot tell who you are, and you cannot express your mood. However, when you are in a project like Fargespill, you will be visible even before learning the new country's language, and it is a great shortcut to fellowship".(video nr 5)

By this, I understand that participants do not need to know the Norwegian language to participate in the project and get to express themselves by singing songs in their language. Also, they learn Norwegian songs, which works as a more uncomplicated way to start learning Norwegian.

She also says they encourage every participant to contribute with their cultural resources, the immigrants and Norwegians:

"In Fargespill, everyone gets challenged. It is not just those with an immigrant background who are challenged to be in a Norwegian project and learn what we know, but everybody should go out of their comfort zone; everybody should provide. Also, the Norwegian students should feel how it is to suddenly be with someone who does not speak your language" (Video nr 5).

That is to enhance intercultural understanding as well.

Accordingly, the leader of Kom Nærmere Viggo Krüger says:

« Many people ask us why we do not do activities like football or mountain climbing things like that, and I just answer yes, it is because music is a stronger mean, through music, we can tell our stories and create fellowship…" (Video nr 2 33:05).

Despite not working only with immigrants, this project uses music as a means of self-expression.

However, Shervan Khalil says he had to learn Norwegian first to start writing his songs. In this aspect, this project does not seem to support the language learning of the immigrant since its focus is not on the social integration of immigrants. I did not find any statements of Shervan saying that it was easier for him to learn the language through this project. It instead seems that he had to wait until he had a good level of Norwegian. That can hinder this project from being more valuable as a social integration tool. Shervan stated, "*It was so different because first I had to learn Norwegian, then I started writing songs*" (Video 1:1 0:53).

KIA: Participants of the choir benefit from learning language through participation in the choir. Here they can learn to sing words they did not know in another language, so as Engebretsen says, diversity of languages can unite more than divide.

A choir participant stated: "*I have noticed that in the choir I can also say things in English, and I can sing in other languages…We sing in Norwegian, English, Swahili, Portuguese and other languages. It*

is a bit difficult for me with the pronunciation, but as I say, I cannot speak English, but I can sing in English…it is also a way to learn" (Engebretsen, 2015, p,74). Thus, the participant confirms that by learning songs, one can learn a language faster and use music to communicate and learn more about other cultures. Through music and language, one can get the skills for intercultural understanding. As stated in theory, it is crucial in our society characterized by hybridity and cultural exchange to understand this variety.

Eduardo Flores also states that when he came to Norway, he had the opportunity to get involved in the project even if he did not speak the language:

"It was difficult to come to Norway…However, there was someone who heard that I could play music, so I started to play in a choir at the local church without speaking Norwegian. It was fun—the whole rehearsal without knowing what was going on. I just got told to count 1,2,3,4…(counting). However, it was good for me; then I was a little integrated" (Engebretsen,2015).

Hence, music is an essential tool for newly arrived immigrants to overcome the barrier of communication.

In the same line as Eduardo, Marcel from Uganda states:

"Firstly, if you think of KIA when you say integration, it is the language which comes first. You must first learn the language. Moreover, the community makes you learn the language without being with a teacher. It is solemn; it is with friends- no one laughs at you if you said something strange- in this way, KIA is the perfect place" (Balsnes, 2016).

Another confirmation is that the multicultural choir benefits from a high degree of music use and songtext in different languages to allow immigrants to communicate and get a faster and more comfortable way to learn Norwegian and even English.

In summary, the projects KIA multicultural choir and Fargespill that are targeted to integrate immigrants into society have better systems to use music as a tool for communication and facilitate language learning. On the other hand, the project Kom Nærmere as it does not target the social integration of immigrants, does not seem to offer a system for these immigrants to learn the language more accessible. Moreover, even though music can work as a means of communication,

most participants are Norwegian; thus, many immigrants have to learn Norwegian through language courses.

6.4.2 Overcoming otherness through music.

In the theory chapter, I explain one of the methods proposed to be used to enhance the understanding of cultural diversity. The method is called "Identity texts," It involves participants of different projects to write texts of songs where they imprint their identities and tell about whom they are in texts using different forms like visual, written, and signed. In this thesis, I will concentrate on identity texts as songs containing life stories and how they can move the public and participants to empathize with people of a "strange" or "other" culture.

The project Fargespill does not work with identity texts as a method but with participants' comments and observation of the videos of the presentations. I can see that people who participate in the project and people who come as an audience experience are deeply touched by their feelings and high empathy when they hear and see people from other cultures telling about themselves and the things they have lived. For example, Solveig Bø Brøske teenager participant from Norway understood more about the situation immigrants have when they arrive at a place where they do not speak their language:

« *It is cool that I have never experienced that I do not understand the other's language. So it is strange for us that always understand what we say we understand them...so it is different to speak with people that are Norwegians or that speak Norwegian very good than to speak to someone who does not speak Norwegian well" (Video nr. 5 min 4:43-5:15).*

By this comment, I remark an understanding of her and other Norwegian participants about barriers to communication and acceptance from the host society.

Dorthe a Norwegian participant of Fargespill in Bergen has also observed how these presentations can touch the deeper feelings of the audience. She states: "*what I like the most with Fargespill is to do it together with my friends and see the public's reaction when they start to cry...is very nice to see" (Video nr 4.6 0:45)*. Hence, I have observed that Fargespill's performances have achieved

something more significant than a pleasant musical experience but a meeting between humans despite ethnic backgrounds.

Another result I observed through the presentations of Fargespill is that it can transmit important messages concerning social problems that in our world of conflicts between races, ideologies, principles, and power are in great need to be solved, such as peace. In the concert "danser for fred," Bergen, the performer and now employee of Fargespill Bergen Irene Kinunda Afriyie, performed for the Congolese Nobel prize winner Denis Mukwege at the Nobel Prize festival in 2018.

She sang a song from Congo called "Benina Mahoro," which is in the language of the people who took all from her, which means "We dance for peace." The purpose of this concert was to transmit the message that we all have a story behind us. Through music, we can learn from each other and thus move people to empathize with people who are strangers and probably a threat to our own cultures.

I see in this performance how people in the audience were touched and moved to empathy. When we observe people crying, we can conclude that the goal of transmitting that we are all human beings and that we can live together in peace despite our cultural backgrounds was well achieved (Video 4.1 min 3:13-4:05)

Kom Nærmere: This project focuses on allowing the participants to write their songs. This method concurs with the identity texts mentioned in the introduction of this section. Youth participating in this project has benefited from writing texts about their lives and identities. Through these texts, participants can feel their identity affirmed because they get heard by people in the audience and receive recognition for that.

For example, a participant called Sabrina says: "*I was very frustrated, lonely and full of sorrow and I could not make it to express it, but coming here and write texts, work with music, and learned to master something and formulate myself helped me very much*" (Video nr 2). Regardless of not being an immigrant, Sabrina states how helpful it has been for her to express herself through text writing.

The leader Viggo Krüger says: « *many people ask us why we do not do activities like football or mountain climbing things like that, and I just answer yes, it is because music is a stronger mean, through music, we can tell our stories and create fellowship…*" (Video nr 2 33:05). He asserts how music is a reliable means for youth with mental problems to affirm and define their identity.

Viggo also comments about the Syrian young man Shervan and how he has benefited by writing texts about his past life in Syria and his new life in Norway helped him find his new identity in the new culture. He states: "*He has used music therapy to write his songs, and he writes texts about his life*" (Video 1.2 min 0:57-0:13). Shervan's songs are written in Norwegian, even though it is not his mother tongue. In his presentations, one can observe how comfortable and secure he is in presenting himself to the audience (Video 1.1 and 1.2 0:01- 0:16).

In the comments on the reportage about his presentation at the "Migration Conference 2020," he declares that he came to Norway alone as a refugee and did not speak Norwegian. Nevertheless, through his participation in this project, he: "now speaks fluently Norwegian and on the way to his breakthrough as a pop star. He is already an example for many young people". As a result, he has received society's acceptance and respect.

While Shervan was saying," *This has never happened without music therapy and the project "Kom Nærmere*," a person from the audience interrupted to ask for his autograph (Andreassen,2020). In conclusion, music has been the means both for Khalil and the Norwegian population that has seen him overcome the fear of the unknown when through his songs, people can get to know him and see that he is not a threat but a resource for society.

KIA's multicultural choir uses songs written by their participants and contain stories of their own life, some internationally known songs and some from the participants' countries of origin. Engebretsen comments in his choir research that many of the participants have had exceptional experiences with these texts that suddenly touch something inside them.

They take them home to read them and have them with them every morning (Engebretsen, 2015). I can see the importance of identity texts for people going through many psychological challenges as immigrants. As we can see, sharing these life stories with others can open up for empathy on other individuals when realizing that other people might have gone through tribulations and understand that they are the same human as we are despite their cultural background.

In addition, one of the choir participants stated:

"*I like to sing, and the way they worship God from the different cultures that I liked very much. We could also use our language, not only Norwegian, or English or Spanish but other languages. That*

impressed me, they said just come and sing and if you cannot sing we can teach you. Through the choir I learnt more Norwegian and English" (Engebretsen, 2015).

Singing songs in their tongues can give participants an assertion of identity and empathy. When people sing in other languages, you understand how difficult it can be to learn a new language. I think that it can help Norwegian participants more than anything not to press language issues on immigrants.

A Norwegian participant called Henry pointed out that not only do minority people learn from majority Norwegians, but mutual learning takes place. He states: "The choir brings together people from different cultures. There are so many resources so everyone can learn from each other" (Balsnes, 2016).

To conclude this section, as presented above, the projects KIA and Kom Nærmere uses the identity texts method in the form of songs. However, Kom Nærmere uses it as a therapy for the youth with mental problems and has a heavier focus on that. KIA encourages participants to write their texts and probably in their language but this with more focus on sharing their cultural identity through a text containing life stories.

Both projects succeed in touching the feelings of participants and the public and awakening empathy in them. For example, listening to a young refugee from Syria's life's story through his songs, you would understand the difficult path he has gone through at such an early age. However, when you see him lifted, glad, and with a much better life in this country, one would realize that immigrants are not a burden but a resource.

On the other hand, Fargespill does not use identity texts but songs with cultural content about life stories of impactful episodes of their past lives or their journeys as immigrants like the one Irene from Congo told. It has been proved that people are moved and empathize with other human beings by hearing their lifes stories and their cultures and journeys. That also moved the audience to tears. In this way, the great barrier of otherness can be overcome, and acceptance and tolerance of diversity enhanced.

6.4.3 Multicultural songs and cultural understanding.

Culture is embedded in music. The songs we learn at school when we are kids and the music that is part of life contain history, beliefs, myths, practice systems from different races, ethnicities, ages, social classes, gender, religion, lifestyle, and other elements of our cultures. As explained in the theory chapter listening to songs from other cultures can help us understand more about our own culture and identity and the other's cultures. In this section, I will present how these three projects use multicultural songs from the participants' countries to enhance the understanding of the cultures of both sides of the population.

The project KIA as a project conducted to offer measures to support immigrants to integrate into society, has focused on introducing multicultural songs. Many participants have stated that they are asked to bring a song from their countries. Louis, a participant from Africa, points out: "They ask if anybody could bring a song from their country, and I happened to volunteer, and people loved it- everywhere people would sing it" (Balsnes,2016). The choir encourages participants to bring songs from their country because they are interested in showing people that come to their countries the variety of cultures of the choir.

Pedro from Africa says this too: "I like the feeling it gives to say to the director: 'I like this song; can we sing it? 'And he answers: yes, of course! bring it! And if we translate it so the Norwegians also understand it-then great! It is something that means a lot- to give something to KIA" (Balsnes, 2016).

From these statements, I gather that it is central to understanding cultures to allow participants to feel that their cultures are as valued as the ones where they live. That Pedro expressed how he wished that Norwegians understood his songs denotes the understanding that every culture should be valued in the same way.

Henry from Norway said: "*The choir brings together people from different cultures. There are so many resources so everyone can learn from one another. If you are from different cultures, it is not just about the same things- there is a wide spectrum of colors*" (Balsnes, 2016, p. 20). Hence, this comment confirms what is stated in the theory chapter learning and listening to music from different cultures help us understand others and ourselves.

One of the main focuses of the project Fargespill is to present their big performance songs from different cultures. As written in the goals and philosophies of this project, they are aimed to show the culturally diverse society Norway has become. The leader Maijken from Fargespill Trondheim has stated how essential it is to these projects to concentrate on making participants sing songs in other languages and with cultural content.

"All should go out of the comfort zone because all of them have to learn a Polish song and everyone should learn an African song that comes maybe from one of the participants in Fargespill. Everyone should learn a song in Norwegian or a difficult Norwegian dance or a difficult dance from Afghanistan so that's how we work, that everybody should have the chance to contribute with what they have" (Video nr 5 12:51).

The point of doing this, as Majken points out, is to allow every participant to understand that every different culture has songs as well as your own culture. Therefore, everybody should understand that every culture is as valuable as the others and as crucial for each individual as it is for oneself.

As a prove of this, Solveig Bø states that she has understood more about Finnish culture with the following statement: "*We sang a Finnish song, and I remember I thought it was a bit cool, I remember that I thought it was cool, it was one of the first songs we learned. We learned the whole song, so I thought it was cool that I knew a whole song in Finnish" (Video nr 5 13:18)*

Teacher Åse has also realized that it is precious for immigrant children and youth to feel that their culture is appreciated and not diminished:

"Think that some of them (immigrants) that could not dare to do anything, and suddenly realized that we were interested in their countries and what they did there, how they speak, how was their school and all those things I think made them rise" (Video nr 5 17:45).

All this understanding happened through the exposure to songs of other cultures that otherwise people have never heard.

As stated earlier, the project Kom Nærmere as stated earlier does not aim or have goals of social integration of immigrants. However, immigrants have the opportunity to participate in the project. They have got many benefits from the music project as a therapeutical measure, which has, as a result, eased their process of social integration. As we see in their concerts, the project is not

presenting songs from other cultures but songs that the young participants wrote from various genres.

Nonetheless, social integration is a two-way process where both sides of the population should acquire the skills and knowledge about cultural diversity. Thus, in this section, I am highlighting that the use and presentation of songs from different cultures could be the means to inform both sides of the population about the different cultures and help increase the knowledge and the understanding. Hence, in my observation, this project may not present songs from other cultures as Fargespill and KIA's multicultural projects. On the other side, participating in this project and mingling with Norwegian individuals has helped Khalil understand Norwegian social and cultural structures.

As stated in an article about them, the project is about building security foundations for the youth using music therapy to treat their mental health by participating in cultural activities and music workshops (Andreassen,2020). The music therapist Viggo Krüger has followed Shervan Khalil through his healing process and adaptation to the Norwegian society factor that, in my observation, has given Khalil the possibility to understand Norwegian culture and learn to master the Norwegian language effectively. Shervan has also been exposed to a high degree of Norwegian culture. We see in the rehearsals how when the group gathers for lunch, coffee breaks, and other activities. For example, they are loaded with Norwegian cultural characteristics such as typical food and mountain hiking (Video nr 2). Thus, Shervan has achieved a degree of intercultural competence.

Hence, to wrap this section up, the projects Fargespill and KIA multicultural projects aim to integrate immigrants into society. They have a broader focus on presenting songs from the different countries of the participants to present them in their performances to facilitate the population to understand more about other's cultures and how diverse they are.

On the other hand, the project Kom Nærmere lacks this focus on intercultural understanding, and the reach of immigrants to participate seems to be short. I claim this since I only found two cases of immigrants reported on the internet media about their experiences on this project compared to the plenty of immigrant testimonies of the other two projects found on the internet (Videos nr 1.1, 1.2, 4, 4.1-2-3-4-5, 5,6).

7 Conclusions

This chapter presents the conclusions drawn after the data analysis.

7.1 GOALS AND MANAGEMENT OF THE PROJECTS.

The three projects analyzed showed many differences in how they are organized and their goals and visions. For example, two of the projects have a clear goal to help immigrants integrate into Norwegian society. However, the one that is not explicitly aimed at immigrants, the Kom Nærmere project, has otherwise received many of them and supported them.

The project KIA is driven mainly by volunteer workers. Therefore, they had to apply for support from foundations, and when this support ended, the project had to be discontinued. Many cities where the organization KIA works also wanted to start a choir, but because it is complicated to transport the number of members and, as commented, the costs to drive it were high.

The Fargespill project is a foundation driven by commonalities, and it has significant economic support. Therefore, this project has successfully reached its goal of recruiting participants and presenting a fantastic show. Moreover, the big presentation has been so successful and of high quality that it has been presented at the Nobel Price ceremony and on the Norwegian Queen's birthday. That is, for me, a sign that this project has the right goals and organizational schemes to succeed in integrating immigrants.

Moreover, the three projects show two of the most important features of community projects. These two are essential for immigrants' social integration: the awareness of variety and diversity and the need to include groups of disadvantaged individuals.

7.2. COMMUNITY MUSIC AND SOCIAL INTEGRATION

Musical activities in groups or communities can help dissolve the barriers of "otherizing." Community music projects have an open participation policy that welcomes everyone despite their musical or ethnic background. That results in a diverse community and not a homogenous one. This

type of community with a lack of "unity" and diverse-minded participants creates a genuine living together. Hospitality, the term used to define the welcoming of everyone, fosters fellowship and the acceptance of "others."

Through community music gatherings, there is no need to choose between unity and multiplicity because the community is "the overcoming of "otherness" in living unity, as Ansdell asserts (Ansdell, 2002).

However, one disadvantage of the open-doors policy is that it creates fluctuation because people who feel integrated or in Norway just for a short period leave the project. KIAs choir that practices a fully open-door policy has faced the consequences of this fluctuation because the number of participants varied widely. It can be discouraging for some when starting all over with every new person. So, unfortunately, the project was discontinued. On the other side, the leaders of the choir and participants affirmed that this project was very successful in integrating immigrants because they felt relieved of the stresses of acculturation.

The project Fargespill successfully integrated immigrant youth and children by participating in rehearsals. These children felt affirmed in their identities and accepted because the project supported them in finding their artistic gifts and resources. Furthermore, when the public gives them good feedback and applause, their self-esteem is affirmed. All these experiences help these children to integrate better into society.

The last project, Kom Nærmere, also successfully integrates youth into society. Even though the project helps youth with mental problems, the few cases of immigrant youth such as Shervan Khalil prove that community music projects help them integrate into society. The young boy's identity and self-esteem are affirmed when we observe his performances in the different concerts.

The community music projects also gave favorable results in the immigrant's language learning. All the interviewed immigrants showed to be fluent in Norwegian, and most of them commented that it was easier for them to learn Norwegian when they learned Norwegian songs and by spending time with Norwegian locals.

7.3. MUSIC AND IDENTITY

Through musical experiences, individuals can adapt their habitus and identity to new social and cultural situations. The musical experiences immigrants receive through participation in these projects showed to be positive and create an effect of identification with the group. As stated in the testimonies of the participants and leaders, the participants find that they are resourceful and valuable. Community music projects give these immigrants a sense of belonging when they meet with other immigrants and the local population and realize they are on common ground.

Music is also a marker of identity, and when these immigrants feel they belong to a group, this group becomes part of their identity. Bourdieu, Rimmer, Ruud, and Hall assert that every individual can adapt and transform their identity through exposure to cultural activities. Music is one of the most vital fields that an individual can use as an identity marker. Thus, a community music project is a perfect scenario for such an end.

I want to emphasize one of Marianne Gullestad's assertions that most of the measures for social integration focus on the immigrants adapting to Norwegian society and oversee that the attitude of the receiving society should also be adjusted. If the receiving population acknowledges that all these immigrants are a resource, they will feel accepted and affirmed their identities when you give them the arena to show it. In this way, the attitude of the immigrants toward the receiving society would also be positively influenced.

7.4. UNDERSTANDING OF CULTURES THROUGH MUSIC

We can use music to communicate who we are, where we come from, and understand others when we hear their life stories. Texts and songs that contain stories of our lives, even if they are in a language that we do not know, can have the power to transmit our culture, who we are, and where we come from. Hearing these songs can also help us know and understand the person who sings them. It can also make us feel empathy with the other and change our view of that person.

In my opinion, multicultural songs are an excellent tool for achieving intercultural understanding. In many of the concerts of the projects presented, especially the Fargespill, one can observe how everyone in the audience is moved to tears. When I saw the presentation of "Danser for Fred," I

especially had an understanding that despite our diverse cultural backgrounds, humans are equal. Many of us have gone through circumstances that may have damaged us. However, if we support each other instead of rejecting each other, we can create a society that lives in harmony and can use the best of our resources for the common good and progress.

I also recognize the importance of economic support to community music projects. For example, I found out that the project Fargespill is widely known because it has been broadcasted on national tv, recorded on CDs, and there are plenty of videos on social media. However, the other projects had very few or no presentations or information about the projects on the internet and social media.

I observe that for these presentations to reach the goal of building bridges between cultures, they should be widely broadcasted to reach all the Norwegian population. During my data collection, I found very little information about the effects Norwegian natives had when watching these performances. If social integration is a two-way process, the projects most seek to reach the Norwegian population, who, as shown by statistics, have a very low tolerance for immigrants.

The investment in professionals, video productions, and albums is also essential for the success of these projects to reach the masses. Wide broadcasting gives these projects the means to reach all populations. It shows that Norway is now a new society that integrates diverse cultures and that we are all equally valuable and resourceful despite our cultural backgrounds.

7.5 MUSIC THE KEY TO HARMONY

Conducting this investigation was an exciting journey. I have always been fascinated to learn about the world's different cultures and have traveled to many places. I have always been interested in observing the different behaviors, habits, food, beliefs, clothing, language, and music of different places. Moreover, I have always tried to figure out why we do what we do, who taught us how to behave or what is wrong or right. Therefore, taking cultural studies has been the most enriching experience of my life.

Through my life experience living in different countries and now as an immigrant in Norway, I have realized this issue of "otherizing." I observed how most people have a defensive position toward

their culture and think that what they do and what they are is the best. However, through this investigation, I found out that the problem with this closeness towards the "other" stems from the scarce information we have about that "other" and the little coexistence we have with other cultures. The fear of the "other" or the unknown is because we have no information about the "others "or the wrong information.

However, providing information and coexisting with all the cultures for everybody would be an impossible task. Therefore, I started to explore possible means to inform society about our cultural diversity. My answer was music. Once I sang a Mexican song as part of my exam for my music studies. People who had been together with me for a year commented that they had never seen me that way and saw a different side. Then, I understood that my classmate did not know anything about my culture or where I came from; therefore, they had a different perception of me.

The language was also an obstacle because I could not express myself as I wanted with them, but I could show them who I was when I sang in my language. Then, finally, all the pieces came together in my mind, and I discovered that music is the key to intercultural understanding.

I would assert after this research that community music projects are a powerful tool for social integration. Therefore, these projects should be supported in the future because it is necessary to spread these cultural presentations to the world. For example, after watching the presentation "Danser for Fred" from Fargespill, all my feelings were moved and confirmed that all those there experienced this as well. For that reason, these projects should be supported to be broadcasted, spread, and presented over all of Norway.

If I were going to design a community music project, I would do something very similar to Fargespill but include adults. I would involve all schools and would use the identity texts technique. I would design a shorter course to prepare community music facilitators, including music therapy learning. I could use music therapists, but in my opinion, the education for this profession is too long, and that would reduce the number of leaders to supply the demand.

I would not create a choir because, in my observation, gospel choirs tend to assimilate. As I observed, KIAs choir does not support the individual much and does not use cultural songs because they are primarily religious. In addition, very few people are comfortable with singing. In contrast, a project like Fargespill that uses many art forms like dance and circus might have a better chance of

including more people. From the "Kom Nærmere," I would take the elements of music therapy for immigrants and hospitality from KIA's multicultural choir.

To conclude, a perfectly crafted community music project might be the key to creating a multicultural society with a firm "we" identity and well-integrated citizens. Moreover, these projects should count on more public economic support because they are not only for entertaining and leisure but also for losing social conflicts between cultures.

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Links to videos and interviews:

1.«Kom nærmere» interview of Shervan Khalil:
1.https://www.facebook.com/watch/?v=419773412102165

2.https://www.facebook.com/watch/?v=1495824380494597

2.«Kom nærmere» interview to participants and the leader Viggo Krüger:
Nr 14

https://tv.nrk.no/serie/dagsrevyen/201211/NNFA02110312/avspiller

3.«Kom nærmere» concerts:
3.1.https://www.youtube.com/watch?v=VhTbbsqUh1Q

3.2.https://www.facebook.com/watch/live/?ref=watch_permalink&v=55827494888441

4.«Fargespill»
4.1. Concert «Danser for Fred» Bergen:
https://www.youtube.com/watch?v=GrmU6KEhpDM

4.2. Concert "Oromiyaa":
https://www.youtube.com/watch?v=6JEqFXQA7Q4

4.3. Music video Oslo:

https://www.youtube.com/watch?v=l3t3psemgIM

4.4 Concert Østfold:
https://www.youtube.com/watch?v=mTz7OMWQ674

4.5 Fargespill på gata:
https://www.youtube.com/watch?v=mD7B2mLHaBI

4.6 Bli kjent med Dorthe:
https://www.youtube.com/watch?v=SE5Don0zYaU

5. «Fargespill» reportage Trondheim:
https://www.youtube.com/watch?v=mOLOxT8FlWM

6.KIA gospel choir presentations and interviews:
6.1.https://www.youtube.com/watch?v=doBYEeuuFBg

6.2.https://www.youtube.com/watch?v=IwmtiSdvJ5s

6.3.https://www.youtube.com/watch?v=y7HayIGQLsY

6.4.https://www.youtube.com/watch?v=vQ91AalJiV4

7.Interview Jose Eduardo Flores KIA multicultural choir leader:
https://open.spotify.com/episode/48blDg4mDgGF0RHElg1SI6?si=mkL-5-qUTRabxW_GOX9eKw&fbclid=IwAR0kKfTsHWH7enukF2JRMhwVFm9Lksw0k0z0FvI0O86W__Rr-5PSJXMdnO4&nd=1

8. Kom nærmere CD på spotify:
https://open.spotify.com/artist/3ItjQ4Bzm3Akf03zdReS83?si=4tRS0QGKTHS-Y7eF74E6GQ