

Tuesday 30 October 2018
15:00–16:00

Fjordgata 1, 3rd floor
7010 Trondheim

Diversity, Ableism and Technology in Music

Why are we in need of diversity in the arts sector, and what forms of diversity are we referring to? How do music spaces like festivals function as inclusionary spaces, for minority groups such as people with disabilities? In my master's project, I am investigating how diversity and inclusion was implemented as cultural policy during the Norwegian Stoltenberg government period (2005–2013), leading to debates in present time concerning diversity in the cultural sector. A case study from Kongsberg Jazz festival 2015, where two individuals in wheelchairs were removed by security and police from the main festival area, illustrates a paradox within diversity discourse in Norway. On the

one hand, it was an excluding and thus discriminatory incident; on the other, it was supported by the Norwegian discrimination and accessibility act. Cyborg theory (Donna Haraway) can be useful for explaining how technology affects and interacts with the human body as well as music. In the light of cyborg theory, I will look at technology as a symbol of inclusion or exclusion between the actors in the case study, as well as a connector between disability studies and music sociology. Finally, I will open a discussion of how music festivals and other actors in music and culture can or should enact political and idealistic intentions of inclusion and diversity in Norway.



Miranda Moen is a master student of Equality and Diversity at the NTNU institute of interdisciplinary culture studies. Her thesis studies newer discourses of inclusion and diversity in the arts sector, and how the understanding of disability in the Norwegian society coincide with these discourses. Starting her music business career 2011 in Berlin, her professional interests soon developed into equality activism in music. From 2015–2018 she was a project manager at Ladyfest Oslo and is now a board member in the Balansekunst association, works at AKKS Trondheim and with the KOSO collective. Moen is educated in aesthetics (UiB) and arts management (Oslomet).

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