

# APPLICATION FOR SELF-EMPLOYED VISA WITH A COMPANY IN NORWAY

Applicant: [REDACTED]  
Fødselnr. [REDACTED]  
Organisation number: [REDACTED]

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**1.**  
**BUSINESS DETAILS**

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Name of the visa applicant: Prerna Bishnoi

Fødselnr. [REDACTED]

Contact: [REDACTED]

Name of the business: Prerna Bishnoi

Organisation number: [REDACTED] (confirmation of registration, attached)

Address: [REDACTED]

Contact: [REDACTED]

## 2. BUSINESS DESCRIPTION

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PRERNA BISHNOI is a personal company, a sole proprietorship, operating in the Creative and Cultural Industry. The Norwegian Standard Occupational Classification lists ‘Visual Artist’ as number 2651<sup>1</sup>. According to a report by Kunnskapverket, 15% of the total employees in the Creative and Cultural Industry (employed or self-employed) are visual artists, actors, musicians or performing artists.

The company offers multiple services that rely on the skills that I have procured through education, practice and work experience as a visual artist and cultural worker in both India and Norway, combined with the current need/demand for such specialised abilities that I have acquired in the art and culture sector in Norway and select European countries.

### **Skills acquired through education:**

**Filmmaking:** My Bachelor’s specialization is in digital video production. I have also worked for a media production company in Delhi, editing corporate films. My own practice involves the skills of filmmaking. Specific skills include:

- Camera operation (professional video cameras, DSLR, mirrorless cameras)
- Editing (software: Final Cut Pro 7, Adobe Premier Pro, Adobe After Effects)
- Sound recording and editing (software: Adobe Audition and Audacity)

**Design:** I did my Bachelors in a school ( [REDACTED] ) where graphic design and the foundations of art and technology were mandatory. I have education and work experience in print publication design. I can consequently skillfully operate the required software – Adobe Indesign, Photoshop, and Illustrator. I have worked with publication design in my own artistic practice, as part of my work as a teaching and research assistant at [REDACTED] and my work with [REDACTED] – a respected artist group [REDACTED]. It was founded by artists [REDACTED]

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<sup>1</sup> “Dynamic Mapping of Norway’s Cultural and Creative Economy”, Report number 10-2017, ISBN 978-82-93482-23-9 (PDF)

██████████ They have also been guest artists at Kunstakademiet i Trondheim and exhibited at Trøndelag Senter for Samtidskunst in 2011.

**Contemporary art (Samtidskunst):** A degree in Master of Fine Arts ██████████ and my experience as a practicing artist and artistic researcher in the international art world equips me with knowledge of contemporary art practice and theory, with a specialization in video (experimental cinema, documentary cinema and contemporary video art) and public art practice.

**Skills acquired through practice:**

**Creative Consultancy & Research** (Konsulent innen kulturell og kreativ næring): Research is an important process in creativity and cultural work as much as it is in the Sciences, as both disciplines produce knowledge. Whether it is creating art projects, films, writing books, theatre productions or even teaching courses, researching the subject matter, the historical context and the theoretical (philosophy, sociology, psychology) fields that the art project may align with is a crucial part of the process of creation. The role of research and its development in the field of art and cultural work has been similar to the Sciences. Today, it is possible for both scientific and cultural research to be conducted independent of universities. They could be attached to private think tanks or specialized research companies, and more so could branch into entrepreneurial ventures where individual researchers offer consultancy or research services to clients. More and more art exhibitions and cultural institutions have researchers as part of their curatorial team. For example:

- My job title at ██████████ includes “researcher” (forskende kunstner). ██████████ ██████████ where I have been a 100% employee from September 1<sup>st</sup> 2017 to August 31<sup>st</sup> 2018.
- I have worked for curators ██████████ ██████████ ██████████ for Lofoten International Art Festival (Norland Kunstsenter), 2017.
- I have also been a research assistant to a Ph.D. candidate, ██████████, in the field of botanical art and public pedagogy at ██████████ ██████████

**Writing:** The degree of Master of Fine Arts prepares you for a writing practice. I also have written extensively as part of my own art practice, in my role as researcher for

the Ph.D. candidate, and most recently I am co-editing an online publication [REDACTED]  
[REDACTED]. I have also edited and proofread texts in English for independent artists and for the publication house [REDACTED]  
[REDACTED].

**Skills acquired through work experience:**

**Teaching:** The degree of Master of Fine Arts across the world qualifies artists to teach at the university level.

- I have worked as a teaching assistant at [REDACTED]  
[REDACTED]. I was a teaching assistant in the field of public art and botanical art to [REDACTED] – an artist and former director of [REDACTED]  
[REDACTED]
- I have also taught experimental cinema to Bachelor students [REDACTED]  
[REDACTED]
- As part of my MFA education, I have lead classes in ethnographic films and related film scholars and their writings, as this is part of the educational structure [REDACTED]

**Project management (Prosjekt koordinator):** For the past one year I have been a project coordinator at [REDACTED] for the public art project [REDACTED] I held a 100% position with financial support from [Aspirantordninga](#) granted by Kulturrådet (Arts Council of Norway). Project management in the arts makes me capable of running the practical and financial aspects of cultural projects (applying for grants, keeping accounts) as well as the creative and conceptual aspects.

### **Products and Services Offered by the Company, 'PRERNA BISHNOI':**

1. **Creative consultancy, research & project management:** The company will offer services in:
  - project management for art and film projects, festivals or exhibitions hosted by individual curators or cultural institutions
  - theoretical and conceptual research and development for art projects, exhibitions and festivals
  - research assistance to individual artists and Ph.D. scholars in the field of art and film studies.
2. **Education:** teaching courses in video making and editing, theoretical classes in the field of film, art in public and common space, art and society.
3. **Media Communication:**
  - Offering skills of video documentation, editing, sound recording to individuals as well as public and private institutions
  - Renting out video equipment (camera, sound recorders, tripod) to individual artists or small-scale cultural spaces
  - Writing texts related to art and film
  - Proof reading texts in English

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### 3.

## MARKET ASSESSMENT

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### **Artists and Cultural Workers as Entrepreneurs**

In Norway the increased focus towards entrepreneurship in cultural policy is related to an economic reevaluation of the sphere of arts and culture that has been going on for the past two decades. Politicians and policymakers from different ministries, especially those from ministries of culture, have emphasized the significance of culture for the national economy. The creative industries are an important and growing industry in Norway. Entrepreneurship –the establishment and development of new businesses, is an important driving force behind innovation, growth and wealth creation in the economy.

The wide definition of entrepreneurship relates closely to traditional features of artistic and creative work. Artists have acted like entrepreneurs in many ways due to their lack of steady income and because the field is based on creativity, which, according to many entrepreneurial discourses, is the fundamental part of all entrepreneurship<sup>2</sup>. Andrea Ellmeier<sup>3</sup> characterizes creative workers and cultural entrepreneurs as “young, multi-skilled, flexible, psychologically resilient, and independent...”

Cultural entrepreneurship is crucial for three interrelated reasons:

- (1) it is beneficial for innovations from and the reform of the fields of cultural production;
- (2) it increases economic practices in culture and creates new markets; and,
- (3) it increases general well being through the creation of new jobs.

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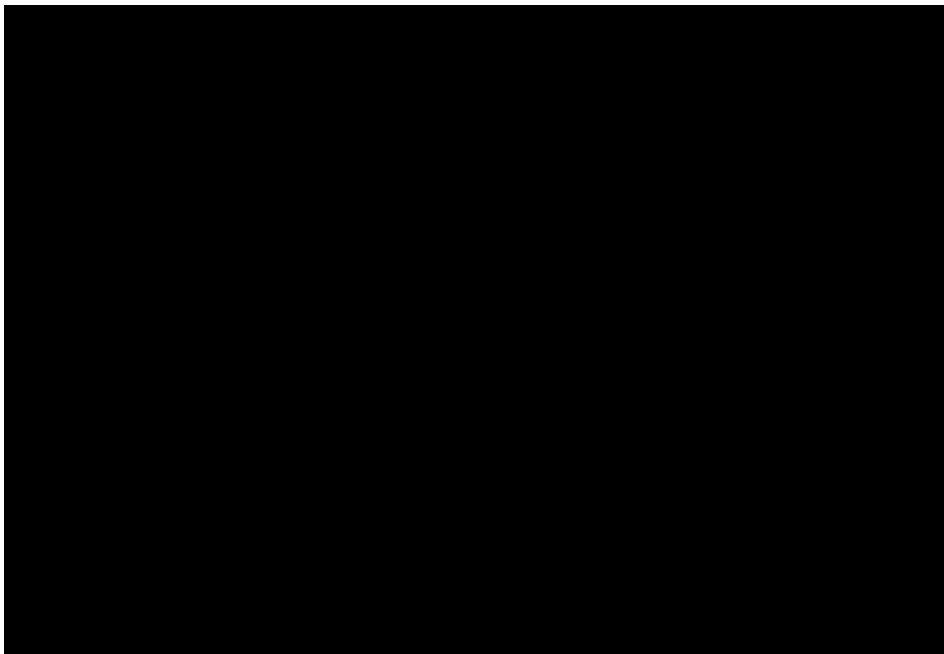
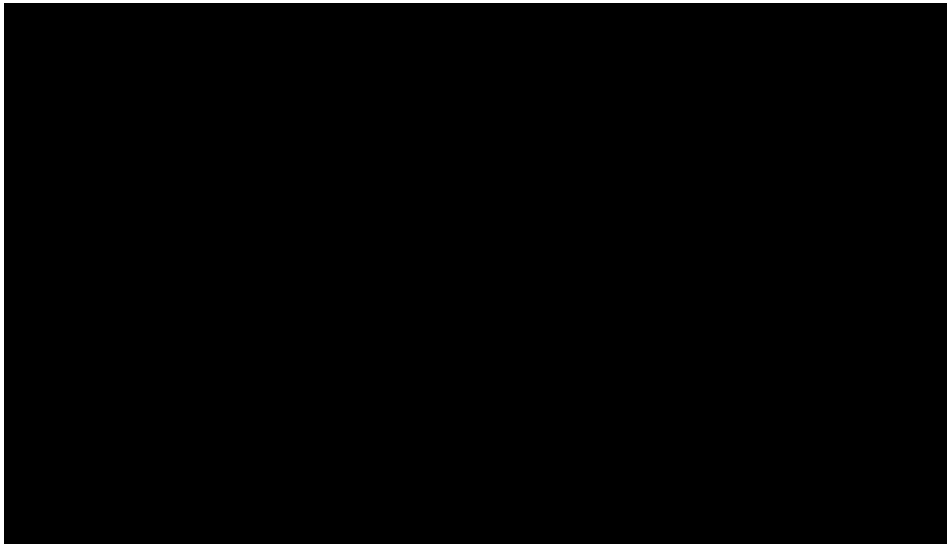
<sup>2</sup> Miikka Pyykkönen & Heidi Stavrum (2018) Enterprising Culture: Discourses on Entrepreneurship in Nordic Cultural Policy, *The Journal of Arts Management, Law, and Society*, 48:2, 108-121, DOI:

10.1080/10632921.2017.1391726

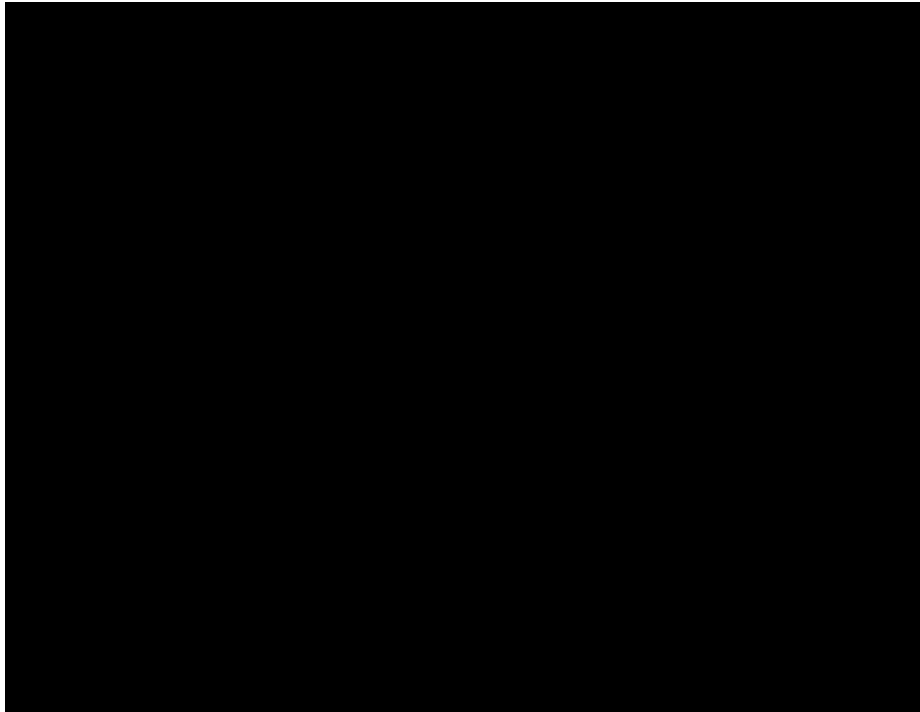
<sup>3</sup> She is a writer who has written extensively about cultural policy and cultural entrepreneurship in Europe.

### Why Trondheim?

- Trondheim is home to a small, compact but vibrant cultural scene. Having studied here I am very familiar with and have even worked with all the relevant actors in the art and cultural sector in Trondheim: Trondheim Kunstmuseet, Trondheim Kunstforening, Trondheim Kunsthall, Trøndelag Senter for Samtidskunst, Nordenfjeldske Kunstindustrimuseum, Babel, Rake Visningsrom, Lademoen Kunstner Verksted and of course the Kunstakademiet i Trondheim.







- Regarding media communication and film production, Trondheim also has an office for Midnorsk Filmsenter. Being the technological hub of Norway there are always new projects that hire artists' specific skills, especially in creating video and photos or publications as well as specific creative consultancy in relation to creating installation-art projects.
- Trondheim also hosts numerous cultural festivals that become a source of employment for artists and cultural workers with competence in this field. For example: Meta.Morph (that I have been a part of in 2016), Kosmorama Film Festival, Trondheim Documentary Film Festival, Bastard Performance Festival (Avant Garden) etc.
- Most importantly, in 2017 Kulturrådet started [Kreativ næring](#) and set up their office in Trondheim in a historical commitment to cultural and creative industries in mid Norway. Their goal has been to contribute to growth, value creation and generate more workplaces through increased investment in art and cultural production. They want to help individual artists increase their market potential and gain access to a strong and competent support system.

*"We want to strengthen the artist's ability to earn extra income, and facilitate smaller workshops and support structure for artists."*

— Minister of Culture, Linda Hofstad Helleland.

Næringsutvikling	7,4 mill. kr
Regional bransjeutvikling (fordeles likt mellom Nord-Norge, Midt-Norge, Vestlandet, Sørlandet og Østlandet)	10,1 mill. kr
Kompetanseprogram, kunnskap og møteplasser og tiltak rettet mot både mindre kulturbedrifter og etablerte kunstinstitusjoner og kulturarv	12 mill. kr

Kulturrådet – Kreativ næring

Trondheim is a fertile arena for the growth and development of my company. It is a hot bed for technological innovation, creativity and cultural entrepreneurship.

### **Customers Intended (in 1st Year)**

“Cultural entrepreneurs are, most often, sole entrepreneurs and freelancers, whose work consists of projects on temporary contracts (cf. McRobbie 2016)”.

The services cater to the field of art and culture in Trøndelag specifically and due to the nature of the services the market is expandable to Norway and select European countries. The intended customers include:

1. **Cultural Institutions (public & private):** This includes art museums and exhibition spaces that can be public or private institutions, for example: Trondheim Kunstmuseum, Trondheim Kunsthall, Rake Visningsrom, Babel, LKV, as well as theatre spaces like Avant Garden and dance spaces like Dance SiT in Trondheim. This also includes art projects under the kommune like [REDACTED], where I have been a 100% employee for the past year and a freelance artist in 2015. Cultural Institutions would hire me for project management, video documentation, text editing or contribution as well as artistic production for exhibitions.
2. **Academic Institutions:** My primary client in the field of education and pedagogy would be [REDACTED]. Here I could be hired to give lectures, give workshops, provide creative consultation for art related events and be a jury member for awards and grants. Other academic institutions include Trondheim Kulturskole, art programs in international schools like [REDACTED]. Lectures and workshops in art pre-schools around Norway, [REDACTED] have also been spaces I have worked at and have contact with.
3. **Artists & Curators:** Individual artists, theatre producers, filmmakers, and musicians often require project managers, art consultants, researchers, and expertise in video production for projects. Many artists have their own company and hire studio assistants. There is an increase in the use of video amongst artists and in art institutions and a need to hire camera professionals or editing experts for this purpose. Curators working for public or private institutions or as freelancers, commission artists, like myself, to make work for specific exhibitions in galleries and art festivals.

### Contracts and Letters of Intent

Add list of the people, orgs, institutions that have given you contracts or Letters of Intent. Make sure you write 1 line about who the letter is from. For eg. xxx, Director of yyy (Institution name) or xxx, independent artist.

[REDACTED]

### Network of Clients

“According to Leadbeater and Oakley (1999), the cultural entrepreneurs are young and independent individuals who run their small companies in the creative industries, such as design, music, fashion, computer games, and film. They are creative, imaginative, and innovative people who develop their businesses in close relation to their personal but informal networks in the creative fields (Leadbeater and Oakley 1999).”

From 2015-17, I was a master’s student [REDACTED], during which I worked for numerous cultural institutions, individual artists and curators. I did not establish a company then. I worked under a Frikort. I travelled around Norway, to Germany and Finland, making contacts with artists, curators and other cultural producers. Below is a list of cultural institutions, individual artists and curators that I have worked for so far and the nature of work I did for each.

1. [REDACTED] **Kommune:**

In 2015 I worked as a freelance video documenter for the international seminar [REDACTED]

From 2017-18, I received the Aspirant grant from Art Council of Norway to work on a 100% position as a project coordinator and artist researcher for [REDACTED]

2. **Kunstakademiet** [REDACTED]  
In 2015-16 I worked in the student recruitment program.  
[REDACTED]  
[REDACTED]
3. [REDACTED] **Kunstforening:**  
In 2016, [REDACTED] I created a performance and drawings for an exhibition [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
In 2018, from November 17<sup>th</sup> to December 2<sup>nd</sup>, on invitation, I will be producing a solo exhibition [REDACTED]. Contract for this exhibition has been attached to the application.
4. [REDACTED]  
In 2018, as part of an artist group [REDACTED]  
[REDACTED] we were invited to create a workshop in [REDACTED]. All production costs were borne by [REDACTED]  
[REDACTED]
5. [REDACTED]  
In 2018, I was invited to present my new work [REDACTED] in a lecture and screening as part of [REDACTED]-funded art project,  
[REDACTED]
6. [REDACTED] **University** [REDACTED]  
In 2017, [REDACTED] we were commissioned to create a sound-based art project for the exhibition  
[REDACTED]
7. [REDACTED] **Kunstsenter,** [REDACTED]  
In 2016-17, I was a researcher for [REDACTED] for the curators [REDACTED]  
[REDACTED]
8. [REDACTED]  
In 2017, I was hired to edit a video for artist [REDACTED]-funded exhibition [REDACTED] exhibited at [REDACTED]

9. [REDACTED]  
In 2017, I was hired to proof read and edit texts for a publication for the exhibition [REDACTED] at [REDACTED]  
[REDACTED]
10. [REDACTED]  
In 2016, I was hired to document [REDACTED] performance titled [REDACTED]. A letter of intent has been attached from [REDACTED] for future work in video documentation of live performances.
11. **Kunstscolen** [REDACTED]  
In 2016, I gave a lecture about my work to the students of this pre-school [REDACTED]  
[REDACTED]
12. [REDACTED]  
In 2015, I was hired to make a video for him for his solo exhibition [REDACTED]  
[REDACTED]

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## 4. REVENUE POTENTIAL

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### Income Analysis

Telemark Research has reported that artists' earn an income from both grants and remuneration. For visual artists there is a remuneration of approx. 1.5 per cent of artistic income while scholarship accounts for 40 per cent of the artistic income<sup>4</sup>. Visual artists receive exhibition fees in conjunction with production money for exhibitions in state-supported cultural institutions.

Scholarships and grants are intended to raise the quality and enhance professionalism in the exhibition activities in municipalities and counties.

- In 2017-18, I received [REDACTED] from Kulturrådet under the Aspirantordninga scheme. Under this scheme I had a 100% position to work at [REDACTED]. [REDACTED] Kommune covered the additional payment to meet the pay scale for Master's graduates. My total salary was [REDACTED]
- In 2018, I received [REDACTED] as part of Diverstipend (2018-19) from Kulturrådet.

In order to increase remuneration, artists embark on cultural entrepreneurial activities, setting up their own companies and offering their competence to public and private cultural institutions, academic institutions and individual art projects. Cultural entrepreneurs contribute to the economy by also generating employment for other artists, those with specific expertise and competence in culture. A considerable percentage of the funds for a project is invested in assistants and artists with specialised competence in, for example, acting, lighting, printing, architecture to help set up an exhibition.

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<sup>4</sup> "Kunstens autonomi og kunstens økonomi" by Vigdis Moe Skarstein in October 2015. This report was presented at the request the Ministry of Culture (2014) to initiate an inquiry into the artist economy.

## **Budget**

As my contract with [REDACTED] ends on 31<sup>st</sup> August 2018, I wish to continue working on project-basis for different public and private institutions and individuals that I have a network with and past experience with (as shown in the above section). I would also, in this way, like to contribute to the cultural development of Trondheim city and Trøndelag region with my specific competence and on the way create opportunities for fellow cultural workers. Below is an estimated budget from 1 year:

### **■ Funds for 2018 (until 31<sup>st</sup> Aug. 2018)**

Bank balance end August*	[REDACTED]
Diverstipend (2018-19)	[REDACTED]
Total	[REDACTED]
*Estimated amount at the end of Aug. =	[REDACTED]

#### Expenses for setting up the business:

Cost of equipment	[REDACTED]
Office costs	[REDACTED]
Total:	[REDACTED]

Which still leaves me with, for 2018: [REDACTED]

### **■ Expected income Sept. 2018 to Aug. 2019**

#### Most likely income\*

[REDACTED] Kunstforening	[REDACTED]
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]
Total	[REDACTED]

\*Based on certain Letters of Intent

Business to be solicited based on prior networks and new networks is estimated to be **[provide a range]**

Total expected income (from above): **[provide a range]**

- I am also joining Norske Billedkunstnere.



**6.**  
**REQUEST FOR RESIDENCE PERMIT AND  
PERMISSION TO WORK WHILE THE VISA IS BEING  
PROCESSED**

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To,  
Utlendingsdirektoratet  
The Norwegian Directorate of Immigration  
Postboks 8108 Dep  
N-0032 Oslo

3<sup>rd</sup> July 2018

TO WHOMSOEVER IT MAY CONCERN

I, [REDACTED], would like to request for a residence permit in case the visa application process takes longer than August 31<sup>st</sup> 2018, the last date for my current visa. I would also like to request for permission to work as a self-employed cultural entrepreneur, under my organisation [REDACTED] while the visa application is being processed. This is primarily because I have ongoing projects at [REDACTED], working as a project coordinator, researcher and editor, that I had begun in August 2017 under the Aspirantorninga scheme. I am attaching letters of intent authorized by [REDACTED] the project leader [REDACTED], ascertaining that I will be required to start work from the 1<sup>st</sup> of September. Due to summer vacations, I could not procure a contract from the leader [REDACTED]. However it is very important that I continue and finish these projects.

Besides, as a professional artist it is important that I continue working in order to avoid any disruption to my practice and to build momentum for my entrepreneurial projects.

With this, I hope that you grant my request to grant me a residence permit and give me permission to work during the processing period of the visa application.

Thank you.

Sincerely,

[REDACTED]

[REDACTED]