

# Norway as Guest of Honour at the Frankfurt Book Fair 2019

Bid Book Norway

Candidate for Guest of Honour — Frankfurt Book Fair 2019

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## Summary

Norway applies to be Guest of Honour at the Frankfurt Book Fair in 2019.

The project will be organized by NORLA (Norwegian Literature Abroad), in cooperation with other organizations and public bodies.

Objectives of the project are to renew Norwegian literature's foothold in Germany and create new successes in the German book market; create new international interest in Norwegian literature and provide penetration for many Norwegian authors internationally within a long-term perspective; establish a strong awareness in Germany and internationally of Norway as a modern-day cultural nation; and use Guest of Honour Frankfurt as an occasion to update and revitalize the contact between Norway and Germany through collaborative literary and cultural projects.

The project aims to introduce new voices of Norwegian literature, alongside with established ones. The high quality and diversity of contemporary Norwegian literature in all genres arises out of the country's literary system of standard agreements and the strong public support of literature; and has roots in the country's diversity of language and expression. In the project, lines will be drawn from the classical literary heritage to today's storytelling in a time of change.

NORLA will build on and develop its large network in the German and international book industry and translators in the work leading up to 2019. Extensive visitor programs for Norwegian authors to Germany, and German publishers, agents and journalists to Norway before and during 2019 will be developed. Translation subsidies will be increased, and a program for PR and information will be developed in cooperation with a German information company. We would like to make the most of the Book Fair as a global meeting place.

In the Guest of Honour program all aspects of Norwegian art and cultural life will be presented, in collaboration with Norwegian cultural institutions within all sectors of the arts.

The physical manifestation of Norway as Guest of Honour is the pavilion, which is to be both eye-catching and an oasis. A competition for Norwegian architecture and design agencies will be held to create the pavilion. In addition, all available arenas of the Book Fair and elsewhere will be used to present Norwegian literature and culture. The broader program will present topics like Norwegian cultural life today, Knowledge, Norwegian society, nature and urban environments, forms of energy.

NORLA will establish a project organization responsible for planning, management and implementation of the initiative, cooperate with Norwegian public authorities and appoint a reference group with representatives from the Norwegian Publishers Association and the writers' associations. Many other cultural institutions will also be drawn into the project.

The total budget of the project is NOK 52 million, approximately EUR 5,5 million. 30 million are granted from the Norwegian state, so far 13 million are secured from private sponsors.

## 1 Introduction

The Frankfurt Book Fair offers a unique possibility for a country to present its culture and literature to the world. With Norway as Guest of Honour, many Norwegian authors will begin their journey out into the world through the platform provided by the Book Fair, and the German and international public will have the pleasure of meeting them. Seeing new authors reach the world stage as a result of Norway being Guest of Honour in Frankfurt is our goal.

Translation and meetings with readers from other countries are of importance for an author's evolution. Literature's ability to move people knows no limits. Books, ideas and images cross the boundaries of languages and geography. That a writer, sometimes by an unexpected leap, with a single book, reaches out to readers all over the world with just his or her words, imagination and memories, connects us all.

As Guest of Honour in Frankfurt we wish to show the breadth and diversity of Norwegian literature and culture. Today there is a handful of well-known international names from Norway, but the golden age of Norwegian contemporary literature actually comprises an entire generation. These authors are now prepared to present themselves to the world.

We would like to highlight the literary system, the mixed market economy, which is unique to Norway in this field today, and that it is this particular economy that provides for this variety. If one wants to develop writers, a clear policy of public sector involvement is required.

It is our hope that not only Norwegian authors will be motivated to achieve new breakthroughs, but also that the meetings with Norwegian authors and the Norwegian culture and society of today will have an inspiring effect on authors and publishers from many countries. The well-organized Norwegian literary system is in a position to accomplish great things through a collaboration with the Frankfurt fair's leadership and staff that is characterized by mutual trust and efficiency. On the basis of the Norwegian Parliament's resolution regarding Frankfurt participation and the Governments' strong commitment to following up on the entire process, we have become even more convinced that the overall Norwegian investment will be one of strong motivation and extraordinary impact.

The Norway that wishes to present itself in Frankfurt in 2019 will be situated in the transition from a petroleum fuelled economy to a time based on alternative energy-related and value-generative parameters. All nations are striving to become greener and to reorganize society to accommodate digitalization and alternative energy forms; viewed in comparison with the European countries, however, Norway is in a position of particularly dramatic readjustment, because the country's own oil and gas production has been such a great source of enrichment for the entire society and a significant portion of high-level expertise in the labour market has been concentrated in this sector. This fundamental readjustment opens up new and powerful themes and life challenges in literature, with respect to both fiction and non-fiction.

The Norwegian coastline is more than 100,000 km long, extending far north of the Arctic Circle, positioning Norway on the outskirts of Europe, facing the ocean. Behind the coast, high mountains separate the valleys where people live. The important distinction between "to thyself be true" and "to thyself be enough" is a central theme in Henrik Ibsen's drama *Peer Gynt*. Today's large-scale resettlements are changing the world we live in, creating new insights and orientations. The modern multicultural Norway provides the basis for the road we will travel. We want to show that creativity can contribute to changing the world.

Ever since the Max Tau as a resident of Norway received the German publishers and booksellers peace price in Frankfurt in 1950, the Book Fair has been an event met with a consistently active interest in

Norway. The Book Fair in Frankfurt is a global meeting place in a world where so many collaborative bonds are in the process of being worn out. This makes the Book Fair more important than ever before, and this in itself constitutes the basis for a strong Norwegian investment. As Guest of Honour Norway will take part in new cultural dialogues; we will meet people with art and culture. We want to make contacts, establish new friendships and we want to be enriched.

Through culture in all of its forms and expressions we will tell stories about who we are. We want Norway to be present at as many different places at the Book Fair as possible, in conversations between people, in discussions on stages, in the sale of rights, in culinary experiences and as part of a cultural festival. We will create a lasting impression for all participants.

Norway hereby presents its candidacy for Guest of Honour at the Frankfurt Book Fair in 2019.



**Tumulus, Ulstein, Møre og Romsdal**

## 2 Objectives

- Renew Norwegian literature's foothold in Germany and create new successes in the German book market.
- Create new international interest in Norwegian literature and provide penetration for many Norwegian authors internationally within a long-term perspective.
- Establish a strong awareness in Germany and internationally of Norway as a modern-day cultural nation.
- Use Guest of Honour Frankfurt as an occasion to update and revitalize the contact between Norway and Germany through collaborative literary and cultural projects.

The Book Fair in Frankfurt offers a unique opportunity to make Norwegian literature known to an even larger audience. Simultaneously, the Guest of Honour project will have an impact on literary production in Norway and inspire young talents. Germany has long been the largest market for Norwegian literature in translation and has served as a gateway to the world for Norwegian literature and culture. Here the Book Fair in Frankfurt and its position as the world's largest book fair has played a crucial role. We would therefore like to make the most of the global Book Fair as an opportunity for a full-scale promotion of Norwegian literature during the programme of 2019 and in the preparatory phase.

The Norwegian book industry and NORLA view Norway being named Guest of Honour of the Book Fair in Frankfurt 2019 as an important cultural initiative for the future and a wise investment. The response of the cultural sector in Norway to the initiative has been one of great enthusiasm. There is broad political support on the part of the Norwegian Parliament and the Government in the form of funding for the project, with a clear objective of investment in cultural export. Combined these elements create an opportunity for Norway as Guest of Honour to achieve broad penetration and a successful outcome for all involved parties. With artistic ambition, knowledge and pluck, together we will present Norway through a variety of cultural expressions that can surprise, create unexpected connections and stories, and provide new insights.



Author Hilde K. Kvalvaag (right) and translator Maike Dörries (left) with audience, The Leipzig Book Fair 2015

### 3 Theme & Topic

The theme categories below provide a concise vision for Norway as Guest of Honour in Frankfurt and will be expanded upon and specified in further detail on the following pages.

#### New voices

The objective is to demonstrate contemporary Norwegian literature's rich variety and breadth as this influences and finds expression in the cultural and social life of Norway today. Literary quality, the willingness to experiment and a breadth of expression and themes are defining features of Norwegian fiction, non-fiction and literature for children and young people. The number of first-time authors remains high and the broad spectrum of authors holds the interest of the general public. We want to cultivate and develop this literary breadth and use the occasion to spotlight many new names for a new generation of German readers. A large number of authors from all genres will be invited to visit German venues during the years leading up to the culminating highlight of the Guest of Honour year.



Norwegian books in German translation

#### World class dissemination of literature

The breadth, quality and proliferation of Norwegian literature in Norway and internationally cannot be understood without including the literary system that provides the conditions for production, sale and distribution of literature throughout Norway, based on state participation and standard agreements.

#### Diversity of language and expression

The Norwegian population of five million administers a richness of languages that is unique in the Nordic region, representing a national legacy also comprising conflict. This creates a dynamic and contrast in the situation of today. The two written languages, *bokmål* and *nynorsk*, are today a part of a shared public domain. The Sami languages, both written and spoken, have ties with the northern regions of Norway and cross the borders of the neighbouring countries Sweden, Finland and Russia. A culture for linguistic diversity which also gives status to dialects provides for an ongoing renewal of the awareness of language in authors and readers, and this tradition is now undergoing further development in a multicultural Norway.

Language is a topic well-suited for inspiring discussion, awakening emotions and fascination. The orthography of the Norwegian language encompasses a wealth of elective forms, in both *bokmål* and *nynorsk*. This says something about how individual linguistic choices and stylistic features are cultivated as an ideal, which can be challenging for translators, but produces abundant forms of creative expression. We wish to investigate, discuss and present language as a part of Norway's Guest of Honour presentation.



Nikolai Astrup: Revebjeller (Foxgloves)

### A Norwegian golden age

For the young nation of Norway, authors were important voices in the nation building process. The end of the 19<sup>th</sup> century is considered a golden age in Norwegian literature. At that time — as now — Norwegian authors were interested in the quintessentially Norwegian, while they simultaneously viewed themselves as participants in a global culture. Henrik Ibsen, Edvard Munch, and later Knut Hamsun and Sigrid Undset have brought art of an international standard out into the world. The vision of Norway through the eyes of these artists is particularly salient in Germany. As a Guest of Honour nation Norway will draw lines of connection from our classical legacy to contemporary literature.

### Storytelling in times of change

Through the diversely abundant contents of literature all aspects of society find relevance. The main themes of the complete Norwegian information and activity programme will be compellingly presented through different media and based on collaboration with key art, cultural and knowledge institutions. We plan to announce a design competition for Norwegian architecture and design agencies on the visual expression of the Guest of Honour pavilion.

Genres and formats change, but stories will always exist — in meeting with readers. People's use of the arts, culture and entertainment takes place digitally to an ever increasing extent. Our collective memory is being digitalized — stories that leave a

mark on our lives are being transmitted in new ways. The presentation of Norwegian literature in Frankfurt in 2019 will explore the ways technological development changes how content can provide experiences for the reader.



Bjørn Rune Lie: Slapsefjell (Slush Mountains)

The diverse and multicultural Norway is one of the important developments of our recent history. Ideals of mutual trust, equality, and proximity to decision-making have a strong position in Norwegian society and must be continually renewed to adapt to a more changeable world. Our consumption of nature is one of the great challenges of our times. We want to create a composite impression of Norway as a universe where modernity, nature, the environment and human beings challenge each other in mutual interaction.



Rock carvings at Alta

## 4 The Book Market and Public Support of Literature

### The Norwegian literary system

The breadth, quality and proliferation of Norwegian literature in Norway and internationally cannot be understood without including the literary system that provides the conditions for production, sale and distribution of literature throughout Norway. This system is based on state participation which in turn stems from circumstances unique to Norway. Norwegian national literature played an important role in nation building after the dissolution of Norway's union with Denmark in 1814. The start-up and development of Norwegian publishing houses and Norwegian bookstores played a defining role, as did a strong awareness of the importance of the development of Norwegian language — New Norwegian and Bokmål. New Norwegian was established as a Norwegian language in its own right in the 1850s. The new written language was based on a selection of Norwegian dialects, while it also had a foundation in the Old Norse language. The man responsible for collecting words and expressions from dialects and for creating a system for this material in the form of a new grammar and separate dictionary was Ivar Aasen. Parallel to the development of New Norwegian, the *bokmål* language was formally established, with origins in the Danish language. The preservation and strengthening of the Norwegian language has since that time been a key argument for public funding for the book sector. Literature is considered to be the most important channel for the renewal and transmission of language. The idea of public education of the late 19th century also played a role in laying the foundation for the building of a nationwide Norwegian library system. Finally, there is cause to mention the democratic concept of equality that endeavoured to bring cultural assets to the entire population. Clear political resolutions ensured the distribution of books that could be purchased for the same price all around the country. The fixed book price became a cornerstone of both the distribution of literature and language policy.

If one views these historical conditions along with some unique characteristics, we can understand the solidity of the Norwegian system.

First of all, Norway is characterized by strong interest organizations for authors, translators, publishers, and booksellers. All these interest groups promote their own interests, but with a close interaction through agreements regulating the relations between them and regulating the market. The writers and translators organizations have standard agreements with the Norwegian Publishers Association that ensure equal conditions for all members of the organizations. Writers and translators who are members of the organizations, as the majority are, receive standard royalties and fees from all publishers that are members of the Publishers Association. Norway is the only country in the world to formally establish such agreements between writers and translators organizations and the national Publishers Association.

Norway has its own organizations for authors of fiction for adults — The Norwegian Authors' Union, for fiction authors of children and young people's books — Norwegian Writers for Children, for fiction translators — The Norwegian Association of Literary Translators, and for non-fiction writers and translators — The Norwegian Non-fiction Writers and Translators Association. There is also an organizations for playwrights — The Writers' Guild of Norway.

All the organizations in the book industry have invested a great deal of effort in maintaining the fixed book price. The fixed book price is formally established by an agreement between the Norwegian Booksellers Association and the Norwegian Publishers Association. The agreement contributes to upholding an important structure in the book industry, specifically a nationwide booksellers network. Norway has found good arguments for upholding the fixed book price in the systems of culture nations such as Germany and France, both of whom have introduced book-related laws in which a fixed book price is a central policy instrument.

Norway is alone in the way it organizes state purchase of books for its public libraries. The purchasing scheme for Norwegian literature was initiated in 1965, and was the direct cause of the establishment of Arts Council Norway, which administrates the scheme. It began with a purchasing scheme for fiction for adults. The Norwegian government purchased 1000 copies of Norwegian fiction for distribution to Norwegian public libraries. The scheme was a huge success and following several meagre years for Norwegian literature, production quickly increased towards the end of the 1960s. At the end of the 1970s a separate purchasing scheme for children and young people's literature was introduced, which also included Norway's school libraries. In addition to ensuring the important dissemination of literature through the libraries, authors and translators whose books are purchased by the scheme also receive higher fees, and publication entails no risk for publishers. Since then the scheme has been expanded to include fiction and non-fiction in translation and graphic novels. The positive impact of the purchasing schemes is indisputable and the support for the scheme virtually unanimous, also in political circles.

Norway has a solid library remuneration scheme, which gives rightsholders remuneration for books made available for borrowing from Norway's libraries. This applies to public, school, technical, and research libraries and prison libraries. The rights on secondary use of authors' and translators' works is administrated by a separate collective organization that collects payment for copying of works. Good agreements with the education sector ensure that the administrative organization Kopinor can remit considerable sums to authors, translators and Norwegian publishers. On the basis of these two remuneration schemes, authors and translators can apply for annual grants which enables them to write new books. There are also state grants available for deserving artists for three-year periods, and fiction writers and translators in particular benefit considerably from these grants.

In addition, books in Norway benefit from VAT exemption, Norway has a well-developed system that supports writers, translators, publishers and booksellers, and the combination of these factors constitutes an important instrument in Norwegian language and literature policy. As a measure to make this literature known beyond Norway's borders, the state has since 1978 financed a separate body for the promotion of Norwegian literature. NORLA has since then contributed to the translation of 3700 Norwegian books into 60 languages.

## A nation of readers

An entire 93% of the Norwegian population reads books other than school books and syllabus literature. The average Norwegian reads 17 books a year. 6 out of 10 Norwegians read up to 10 books a year, while 4 out of 10 read more than 10 books a year.

Reading is stimulated through a range of reading promotion measures for children and young people, such as through the organizations *Leser søker bok* (Books for Everyone), a state funded initiative for people who for various reasons have reading difficulties and *Foreningen Les* (Association Read). Libraries, literature festivals and houses of literature offer a variety of programmes for children of all age groups.



Leisure Reading

## The publishers

In 2015 approximately 9650 titles were published by more than 400 different publishers. Many of the publishers are small presses. It is estimated that the four or five largest stakeholders have a market share of between 50% and 60% of the total market. The Norwegian Publishers Association has approximately 90 members and the member publishers represent almost 80% of the total book sales in Norway. The Norwegian book market is stable. Preliminary figures show a small increase in sales volume for the general book market between 2014 and 2015. Literature for children and young people has experienced significant growth.

### *The digital book market*

E-books constituted in 2015 1.9% of the publishers' sales volume in the general book market<sup>i</sup> and this is an increase of 1.3% since December 2012. For fiction the sales volume share for e-books is 3% (2014).<sup>ii</sup> E-books represent a small part of the Norwegian book market but are a growth sector. From 2014 to 2015 the sales volume of e-books increased by 31%.

Most traditional e-books are available through a specific database which collects the reader's e-books on a single book shelf. There is international interest in the Norwegian solution, particularly with respect to data protection features and flexibility for the buyer.

In addition to being available for purchase, individually or with streaming options, it is also possible to borrow e-books at the libraries.

### *Booksellers and distributors*

There are 633 active booksellers in Norway (members of the Norwegian Booksellers Association). There are 6-7 large chains but around 150 of the booksellers are independent. Sales through booksellers are estimated at approximately 53% of the overall sales volume. The mass market, book clubs and library sales each represent approximately 10% of the sales volume.<sup>iii</sup>

### *Publishers and booksellers*

Since 2000 Norwegian publishers have been buying into the large bookseller chains. The vertical integration has been strengthened during the past 15 years and is a feature of the Norwegian book market today. All of the large publishers in Norway now own a large, dominant bookseller chain and the common perception is that through these structural changes the Norwegian book market has become more commercial than previously.

## **The literature**

Norwegian literature is characterized by a great diversity and strong voices within all genres.

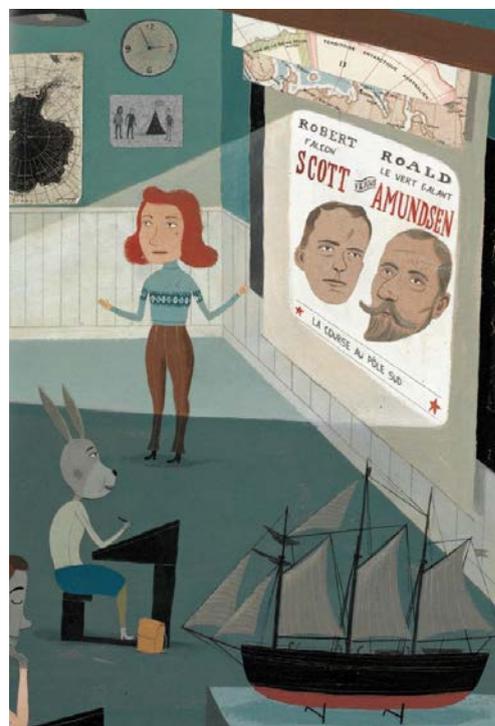
### **Non-fiction**

*For several centuries, the non-fiction genres have been an expression of identity and mindsets in Norway.*

The first Norwegian non-fiction authors to become well-known outside of Norway were explorers and adventurers, with names such as **Fridtjof Nansen** (1861-1930), **Roald Amundsen** (1872-1928) and **Thor Heyerdahl**. Heyerdahl's story of the Kon-Tiki expedition (1948) was one of the great international bestsellers of the 20th century and has been translated into more than 70 languages.

Today a new generation of adventurous authors has taken over and can be seen in the emergence of strong literary voices in journalistic and documentary books. In more recent times it is **Åsne Seierstad** who has reached the most readers in Norway and internationally. Her documentary book *The Bookseller of Kabul* (2003) was on the New York Times' bestseller list for 40 weeks and has been sold to all of 38 languages. Her most recent book, *One of Us*, was named one of the Best Books of the Year by prestigious newspapers and magazines in the UK and the US.

Social anthropologist and journalist **Erika Fatland** is another Norwegian author who has travelled the world. She is now making headlines with the book "Sovjetistan. A Journey through Turkmenistan, Kazakhstan, Kyrgyzstan, Tadjikistan and Uzbekistan" (*Sovjetistan: En reise gjennom Turkmenistan, Kasakhstan, Tadsjikistan, Kirgisistan og Usbekistan* (2014)). Here she takes the reader along on a journey to



**Bjørn Rune Lie: Slapsefjell (Slush Mountains)**

countries that are unknown to even the most experienced globetrotter – but of greater current interest than ever before.

Nature has experienced a renaissance in Norwegian film, literature, visual art and journalism, something which finds expression in a wave of books about nature and life in the great outdoors. These books encompass a number of genres and approaches to the relationship between human beings and nature. One book combining a personal voice with a "do it yourself" approach and a deep feeling for nature is *Norwegian Wood* by **Lars Mytting**. This is a book about wood chopping and more than 200,000 copies of the book have been sold internationally after it was translated into several different languages. Another of last year's great literary sensations in Norway is another example from this trend, **Morten Strøksnes'** *Shark Drunk: The Art of Catching a Large Shark from a Tiny Rubber Dinghy in a Big Ocean through Four Seasons*. This is not just a book about nature and the sea, but a depiction of a journey from one of the most beautiful island groups in the world – Lofoten, Norway. Moreover, the unique signature of its personal and poetic narrative voice makes the book international non-fiction at its best.



**Kåre Kivijärvi: "Solon med torsk" in Kristin Aasbø: *Kåre Kivijärvi. Fotografier 1956-1991***

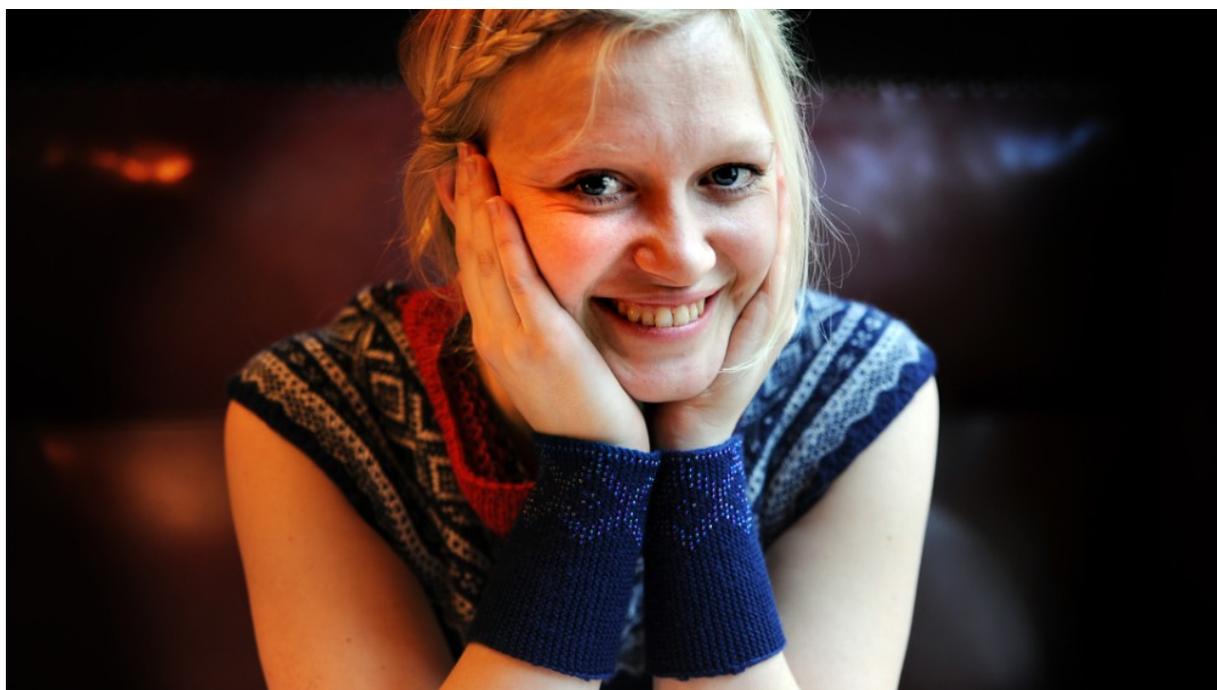
Today Norwegian non-fiction is first and foremost characterized by breadth and variation in terms of genres and theme. The books that are sold abroad can be about everything from philosophy and psychology to knitting and handicrafts. There is also a strong tradition for the transmission of complicated information to a general public in clear, easy to understand language. One author from this tradition is the philosopher **Lars Fredrik H. Svendsen**. He is a professor at the University of Bergen and has published a number of books about philosophy, all of which are characterized by a brilliant communicative ability. His breakthrough work was *A Philosophy of Boredom* (2005), which was a bestseller and has been sold to 25 languages. His books have been translated into a total of 26 languages.

## Childrens' literature

*Norwegian children's literature is diverse, and characterized by imagination, independence and autonomy.*

Norwegian children's literature has a solid basis in the Nordic tradition and the Norwegian classics from the period after the Second World War, such as the works of Thorbjørn Egner, Anne Cath. Vestly and Alf Prøysen and play an important part in the childhoods of Norwegians.

During recent decades Norwegian children's literature has flourished as never before, and more authors are being translated into different languages than ever. Best-known among internationally renowned Norwegian authors of books for children and young adults is **Jostein Gaarder**. His novel *Sophie's World* (1992) was the most sold fiction title in the world in 1995. The novel has been translated into 60 different languages, and has sold over 40 million copies worldwide. With the success of *Sophie's World*, Norwegian literature experienced its international breakthrough.



**Maria Parr.** Photo: Siri Juell Rasmussen

Since the turn of the new millennium, **Maria Parr** has taken both Norway and the world by storm with her two books *Waffle Hearts* (2005) and *Tonje Glimmerdal* (2009). What these books have in common is a large portion of humour, main characters who are children with gumption, serious themes and not least, stable adult characters. Parr is often compared to Sweden's Astrid Lindgren.

Another Norwegian author who has had great success with novels for children is the world-famous crime fiction author **Jo Nesbø**, with his books about Doctor Proctor, Lise and Bulle.

With the recently established prize for children and young people's literature, the Nordic Council aspires to promote literature for children and young people in the Nordic region. In 2014 the prize went to the

duo **Håkon Øvreås** and **Øyvind Torseter**, for *Brown* (2013). By day, Rune is an ordinary boy, but by night Rune becomes a super hero who is not afraid of anything. Armed with a brush and brown paint, he sneaks out and paints the bicycles of the older boys who have been bullying him.

**Øyvind Torseter**, who has illustrated *Brown*, is an important figure in the field of Norwegian picture books. The picture book genre is undergoing continuous development and Torseter is responsible for a number of prize-winning picture book publications. The most recent release was *The Hole* (2012). For the book *Detours* (2007) in 2008 he was awarded the prestigious Bologna Ragazzi prize in the category for fiction.

The previous year another significant Norwegian picture book artist won this prize, none other than **Stian Hole**, for his book *Garmann's Summer* (2006). A patent feature of Hole's books is a gripping poetic lightness that communicates life's big questions with a profound creativity. Among young and recently established picture book artists one can also highlight successes abroad such as **Åshild Kanstad Johnsen's** series about the character Block. Kanstad Johnsen succeeds through her good-natured and detailed drawings in making Norwegian pine forests and school marching bands seem universal.

The young adult novel is a genre attracting increased interest from abroad, particularly after Gaarder's success with *Sophie's World*. The author **Nina E. Grøntvedt** has written bestsellers such as *Hey, it's me!* (2010) and *Absolutely Unkissed* (2012). These are memoirs written and illustrated by 11 year old Oda.

Another young people's book for readers who are a bit older and that has been sold to many languages is **Johan Harstad's** horror tale *Darlab: 172 Hours on the Moon* (2008). *Darlab* was in the autumn of 2014 named the best Norwegian book for young people of all time by a professional jury of experts. Another popular genre is crime fiction and thrillers for children and **Bjørn Sortland's** books in this genre are translated into many languages.

Literature for children and young people has a high status in Norway and many established authors who write novels, also write for children. This has led to a broad range of books of a high literary quality, and ensures young readers access to many forms of expression in different genres.

## Fiction

*Norwegian authors have long since stepped onto the world literature stage – whether they write drama, fiction, non-fiction, criminal fiction or poetry.*

**Henrik Ibsen** (1828-1906) is often called the father of the modern drama. Today, **Jon Fosse** receives great international recognition for his dramas. **Per Petterson** has been translated into more than 50 languages, and was awarded the Independent Foreign Fiction Prize and The International IMPAC Dublin Literary Award for his novel *Out Stealing Horses*. **Linn Ullmann**'s novel "The Register of Disquiet" (*De urolige*) from 2015 has received immense praise from both the critics and the reading public. Daughter of film director Ingmar Bergman and actress Liv Ullman, in this book she reflects on her relation to her father as he is about to pass away. Despite being a novel, it can be viewed within the tradition of the past decade which has been heavily influenced by **Karl Ove Knausgård**'s series *My Struggle I-VI*. Knausgård's project is representative of one of the strongest trends in contemporary Norwegian literature: The dividing line between fiction and memoir is erased. American critic James Wood in *The New Yorker* summed up the phenomenon behind the success: "There is something ceaselessly compelling about Knausgaard's book: even when I was bored, I was interested."

Thomas Espedal is well known among German readers, and yet another exponent of this autobiographical trend.

The Norwegian contribution to Nordic Noir is first and foremost represented by **Jo Nesbø**'s books on Harry Hole. Nesbø has been praised for having expanded the genre through his strong, literary qualities, his psychological insight and his depictions of life in a modern, globalized world. Other successful authors of the same genre are **Gunnar Staalesen** and **Anne Holt**, among many others. Norwegian crime fiction literature often focuses on social and political issues, and like the fiction it is derived from, the result is of an essentially high literary quality. The queen of crime fiction, **Karin Fossum**, also writes novels, short stories and poetry. Norwegian poetry is alive and thriving, but often finds its way to the world through different channels — a large number of poets are invited to festivals and are often translated in select magazines, journals and smaller publications.



Linn Ullmann. Photo: Agnete Brun

## 5 Norwegian Literature in Translation

The export of literature from Norway is undergoing strong development as a consequence of a solid increase in authors, a long term investment in literature and culture on the part of the government, and a professional book industry. Norwegian contemporary literature has long had a good reputation in Germany. The breakthrough of Jostein Gaarder's *Sophie's World* in German translation also marked a strong increase in Norwegian literature in other languages in general. German has been the largest language for Norwegian literature ever since and the number of translations from recent years is at a stable level. Germany is often the first stop on the way out into the world for Norwegian literature and success in Germany often leads to success in other countries.

In short, Norwegian literature in translation encompasses a wide range of books from all genres and by authors whose literary production has enjoyed both literary and financial success internationally. Nordic Noir has become an internationally known trademark but more than crime fiction is being translated. Foreign publishers and festivals highlight as a stamp of quality in its own right the great diversity within each genre of literature from Norway. Breadth, variation and quality have constituted the vision of Norwegian publishers and NORLA in their work with literature.

### Promotion, market knowledge and network

NORLA, the export body for Norwegian literature, has over the course of many years built up a large network of contacts in the German and international book industry and with translators, and administrates an extensive public policy system. Funding for translations has proven to yield good results in the publication of Norwegian literature in other languages. The translation funding is today at around EUR 600,000. Annually NORLA grants subsidies for more than 400 translations — into about 50 languages.



Norwegian children's books at a book fair

In the past few years translation into English has increased, following the increased penetration of Norwegian literature in the English-language markets. There is also considerable translation of Norwegian literature into Russian, Danish, French and Dutch.

NORLA was founded in 1978 following an initiative from the book industry for the increased internationalization of Norwegian literature. The foundation's board has representatives from the book industry and operations are financed by the Norwegian Ministry of Culture, but NORLA also manages subsidy schemes from the Ministry of Foreign Affairs and collaborates with foreign service missions. Norway has been represented at the Frankfurt Book Fair with its own stand for many years, in the form of a collaboration between NORLA, the embassy in Berlin and the Norwegian Publishers Association.

NORLA works in a targeted and long-term manner to fulfil the foundation's mandate — the promotion of Norwegian literature abroad. The organization is in contact with translators from all over the world and a

broad-reaching, international industry network. In Norway NORLA collaborates closely with the book industry: publishers, agencies, authors, organizations and literature festivals, such as the Norwegian Festival of Literature in Lillehammer. NORLA is also developing a cross-sectoral cultural network to create synergies and contribute to strengthening the export of the creative industries in Norway.

NORLA also collaborates with European literature offices, and particularly within the Nordic region, through NordLit, in an exchange of best practice at annual network meetings. Specific collaborations on projects such as joint stands at book fairs in London and Beijing, Nordic Cool in Washington 2013, and the upcoming Nordic culture exposition at Southbank Centre in London 2017 provide knowledge and good results.

### The importance of translators

NORLA works to bolster and develop translators, and offers guidance and support along with subsidies for their work, a fundamental platform for making translation from Norwegian possible. One of NORLA's first programmes after start-up in 1978 was a translators' seminar for German translators in Rendsburg. This marked the start of a long-term and fruitful collaboration with German translators. In 2009 and 2014 NORLA organized translators' conferences, attended by 100 and 140 participating translators, respectively, from 40 countries. The conference programme was extensive and addressed Norwegian literature, genres and translation-related subjects. This gave the organization constructive knowledge about planning and implementing large-scale events. On a more modest scale, NORLA organizes several translators' seminars a year, in addition to a number of meeting places for seminars and presentations for the Norwegian and international publishing industries. We frequently invite experts to Norway, often in collaboration with foreign service missions, and create visitors programmes to meet different needs for knowledge about Norwegian literature.

The German translators are important ambassadors for Norwegian literature and specific events and initiatives will be dedicated to them, in Norway and Germany, as a part of the Guest of Honour project. The expertise of translators is an important resource and key individuals will be invited to contribute. Selected, large-scale translator projects dedicated to both fiction and classics will be established and made a priority. Two-way seminars that also involve translators from German into Norwegian are of interest, such as in collaboration with the Norwegian Association of Literary Translators.



Norwegian books in German translation

## **6 The Authors: The Guest of Honour and its Preparatory Phase**

Norwegian authors have good contact with the German public and many Norwegian authors are well-known to German readers. Norwegian books have a visible presence in German bookstores. Many German publishers have a number of Norwegian authors on their lists of available titles. With a Norwegian Guest of Honour presentation we will strengthen and further cultivate this, so even more authors can reach German readers.

Many Norwegian authors have been invited to German houses of literature and literature festivals. As early as in 1998 Norway was represented by 16 authors throughout one year, which was concluded with readings at the festival Lit.Cologne. Norwegian authors have for a number of years participated in the European Festival of the First Novel festival in Kiel, and at the book fair in Leipzig, where for ten years the Nordic embassies have collaborated on a Nordic stand. NORLA awards travel grants for authors' trips to attend literature events in Germany and launch trips under the direction of German publishers. Universities in Germany offering Norwegian language instruction receive annual visits from Norwegian authors and lecturers with the help of funding from NORLA.

NORLA has long-term goals and a comprehensive perspective on Norwegian literature. It is important to call attention to the literary production of individual authors who have already been introduced in other languages, in order to provide them with even greater penetration. NORLA also consciously utilizes them to publicize other and new authors, in other words, to use the success stories to best advantage. We have seen that such flagships open doors for new authors. At the same time, NORLA always keeps an eye out for new voices. Recruitment from the breadth of Norwegian literature is important with an eye to spotlighting new talents of interest for publication in other languages. There is therefore a particular connection between an investment in both successful authors and literary breadth.

Dissemination at the book fair is to be strengthened through well-planned author visits to Germany throughout the entirety of the preparatory phase. Literary events, author visits and other cultural projects will not be scheduled in Frankfurt alone, but also in e.g. Berlin, Leipzig, Munich, Hamburg and Cologne. Norwegian authors will visit German houses of literature during the years leading up to the Guest of Honour year and during the year itself.

Hundreds of authors will take part in the book fair in 2019. All genres will be well represented and with authors from both the Norwegian and Sami languages. The programme at the book fair will cover many fields of interest. We will prepare composite reading programmes and create exciting thematic approaches that will awaken the interest of different audience groups. Through novels, poetry, Sami language literary expression, drama, classics, documentary books, educational literature and literature for children and young people, visitors at the book fair will have unique art experiences and interesting encounters with authors. But knowledge as well — about Norwegian society, language, nature and the environment — will be disseminated. From Norwegian history, topics about the Viking Era and Hanseatic Era, for example, could be of interest, along with programmes about the Arctic region, discoveries and polar expeditions. For children, stories and illustrations will have a central position, but also science and topics inspiring

sheer wonderment. The changes in society taking place in urban and rural areas in our times, and the management of the environment and nature will constitute a central part of Norway's overall presentation. The Norwegian presence at the fair site will not be limited to the pavilion or the stands of the many attending Norwegian publishers. As a Guest of Honour it will be natural to present a great variety of activities in several fields and different arenas, such as Agora and in the reading tent, other places in the fair designated for discussions and presentations and throughout the city of Frankfurt. Fiction authors, along with authors of books for children and young people will be well-represented, as will non-fiction authors of textbooks, books about current social issues, and art and nature books on different platforms.

The lecture and seminar series in different locations in Germany is being planned to illuminate and discuss various aspects of Norwegian and German literature and social development. 2018 in particular will be a year involving the intensification of these activities.

Many Norwegian authors write from and about a local setting, such as Frode Grytten and Odda, Jo Nesbø and Oslo, Lars Mytting and Elverum, Monica Kristensen and Svalbard, Olav H Hauge and Ulvik, and Gunnar Staalesen and Bergen — just to mention a few. In the preparatory phase we will organize tailor-designed expert visits and journalist trips to Norway, offering visitors the chance to become acquainted with Norwegian authors and meet Norwegian literature, society and history. Trips will be arranged not solely to Oslo, but also to other parts of the country. Both the Coastal Steamer and the Bergen Line can also be used for expanded literary journeys combining geography and culture.

Many new authors will be introduced to the German and international public through the Guest of Honour presentation. It is an objective to highlight many new names from all genres, so that more authors will have their work translated into German, and subsequently, into other languages. The literature world in Norway is abundant and diverse, with writing courses, a number of writer's education programmes and many publishers that invest in the recruitment of new voices. Innovation takes place in all genres, in non-fiction, poetry, literature for children and young people, in graphic novels and fiction. A sub-project of the Guest of Honour investment is a specific recruitment programme for new voices with an international potential which will be developed in collaboration with the foundation Talent Norge and the Norwegian Publishers Association. This particular scheme will combine international activities with a systematic professionalization of the promotional aspects of being a published author.

## 7 German Publishers: In the Preparatory Phase of the Guest of Honour Presentation

In order to ensure solid dissemination of Norwegian literature in Germany before, during and after the Guest of Honour presentation, it is crucial that the initiatives have a solid connection within the German book industry. NORLA's network with German publishers is good, and the same holds true between Norwegian and German publishers. We will use the occasion to strengthen and develop the network of contacts.

### Information system

Both the planning and implementation of the Guest of Honour project have great complexity, and this requires a studied and effective communication system. The information is to function both for the internal planning work and the collaboration with the Book Fair, for the external project collaboration as this takes shape, and for the general public. NORLA will contribute to ensuring that the Book Fair's overall media communication provides the most compelling presentation of the Guest of Honour nation Norway, its literature and the programme for Frankfurt 2019 throughout the period leading up to the fair.

### Network

Preparations are being made to facilitate an increase in the contact between the Norwegian and German book industries during the period before the Guest of Honour year. NORLA will visit German publishers to promote Norwegian literature. Norwegian publishers will meet German publishers in Germany, and German publishers will be invited to different literary venues and events in Norway. A number of visitors' programmes for German publishers, agents, and literature experts will be organized for 2017, 2018 and 2019. German booksellers will be invited to visit Norway for meetings with

Norwegian authors, publishers and others from the literary world.



Meetings at a book fair

The project will have increased funding for translation subsidies and for sample translations. The objective is a large-scale increase in the sale of German-language rights and to promote sales success for more books in the German book market.

We want to strengthen and utilize the infrastructure for cultural export through the Guest of Honour project. For a more sizeable forum for Norwegian and German publishers to be arranged in Norway, it will be of interest to also invite participants from other creative industries in Norway, in order to shed light on the future's cultural export opportunities from a larger perspective.

### Long-term impact

The long-term impact for Norway as Guest of Honour lies to a large degree in our ability to develop networks in the German and international book industry and to achieve increased sales of rights so that

the foundation is laid to enable more Norwegian authors to achieve international penetration. The good collaborative models that will be developed nationally will also hold the potential to produce positive results in the long term. We want to emphasize that Norwegian cultural export is to be elevated to a higher level and this is to be maintained above the current level also in 2020 and afterwards. This means that our goal is increased resources for a higher level of activity for Norwegian literature abroad in extension of the Guest of Honour project.



Norwegian books in German translation

## 8 More than Books

### **Digitalization and creative industries**

As Guest of Honour we will present a rich portrait of Norwegian art and cultural life and communicate to an international audience how culture and art from Norway are being created at this time. The projects will take place throughout the course of the entire Guest of Honour year.

We will establish collaborations with Norwegian cultural institutions on projects within the broader culture programme. An important role for culture export bodies in Norway is envisioned and the collaboration will be carried out through the network Norwegian Arts Export, which includes Music Norway, Norwegian Crafts, OCA, Norwegian Centre for Design and Architecture, Norwegian Film Institute and Performing Arts Hub Norway. We will capitalize on creativity, ideas and possibilities in the creative industries. In this context expert and journalist visits from Germany covering several fields in the arts will be arranged. We will establish a collaboration with Frankfurt's art institutions for exhibitions of Norwegian visual art and handicrafts/design. Theatre productions, along with concerts and other projects combining literature and film are relevant here, as are projects transversing genre definitions.

Genres and formats change, but stories will always exist — in meeting with the reader. People's use of art, culture and entertainment takes place digitally to an ever increasing extent. Our common memory is being digitalized — the stories that make a mark on our lives are being told in new ways. The presentation of Norwegian literature in Frankfurt in 2019 will explore the ways technological development changes how the contents of literature create experiences for the reader.

Norway is in the forefront with respect to digitalization of services and ways of acquiring knowledge and information. How this occurs and evolves will be a theme of broad focus in the Norwegian presentation, through both form and content. Digitalization erases some of the established distinctions between the art forms and between artist and audience. We will take advantage of new possibilities for dissemination of many facets of Norwegian art, but through a perspective focusing on connections.

The National Library of Norway is working on a digitalization project that is unique in a global context, with the aim of digitisation of the whole collection. Everything published in different media is delivered to the National Library through legal deposit. The collection is further expanded through acquisitions and donations. The digital collection contains materials from the Middle Ages up to the present day. The material is digitalized for storage and some materials are made available to the public. The digitalization programme started in 2006, and it is anticipated that it will be 20–30 years before the entire collection is digitalized. Based on agreements between the authors' and publishers' organizations, large portions of Norwegian literature have therefore been digitalized and made available.

Through the site *Bokhylla.no* access is given to about 200 000 digitized titles. In 2009, Kopinor and the National Library entered into a time-limited agreement permitting access to a selection of literature published in Norway. By 2017 the project will have digitised about 250 000 titles, representing all copyrighted books published between 1659 and 2001.

### **Norwegian design and architecture in the pavilion**

The physical manifestation of Norway as Guest of Honour is the pavilion. It is to be both eye-catching, and an oasis in the Book Fair landscape, a place where visitors will want to stop by and where they can get their bearings. In and of itself it is to be a first class example of design and architecture from Norway and we plan to announce a competition for Norwegian architecture and design agencies, which entails a larger budgetary investment.

The German author Hans Magnus Enzensberger wrote in 1984: “Norway is today Europe’s largest open-air museum but at the same time a gigantic laboratory for the future” (*Norwegische Anachronismen*). We want to profile Norway as a modern nation with a future orientation in a stimulating and creative relation with nature. The Norwegian Guest of Honour pavilion will give the general public a powerful, surprising and long-lasting visual impression — and provide space for the types of both individual and collective activities that reading and the dissemination of literature entail.

There will be an emphasis on visualization and stories that create surprises and enthusiasm through different media in the presentation. Beyond the public service and activation functions of the pavilion itself, a series of themes will also be presented and discussed at different programme events in various locations at the Book Fair, such as the telling of folktales in the Sami summer tent at Agora and Norwegian culinary culture and cuisine at the Gourmet Gallery.

Through a broad analysis we will devise a thematic programme of distinction and with a compelling appeal. This will predominantly entail the following themes:



**Dan Graham: Uten tittel, Vågan, Skulpturlandskap Nordland**

**Norwegian cultural life today** — types of literature, genres, authors, library, architecture and design, photography, documentary film, feature film, visual art, handicrafts, music, the performing arts, museum, global indigenous population literature.

**Knowledge** — the Arctic region, the ocean, the forest, technology, industry, science and ethics.

**Norwegian society** — population, developmental trends, debates, freedom of expression, prognoses, democracy development, international role.

**Nature and urban environments** — landscape changes, lifestyles.

**Forms of energy** — green, renewable energy.



Lars Fiske: *Herr Merz*

## 9 Mutual Interest Norway – Germany

Even before Ibsen, Munch and Hamsun, the German market was a springboard to the world for Norwegian artists, as it has been for many authors and artists up to the present day. In today's world there are both cultural and political reasons for cultivating in greater depth the bilateral connections between Germany and Norway. Frankfurt 2019 is an event suitable for updating the contact between the two countries. First and foremost a number of well-prepared meetings, events and projects are important in preparation for the presentation in 2019, and to increase awareness of the Book Fair in Norway. Long-term relations will be created through exchange from Germany to Norway, such as German weeks at Norway's houses of literature in preparation for the Guest of Honour year and German authors in meeting with Norwegian authors at the Norwegian Festival of Literature in Lillehammer.

NORLA will therefore seek to form collaborations with the Goethe Institute, the German embassy in Oslo and the Norwegian embassy in Berlin to foster literary and other cultural initiatives related to our shared cultural history and today's exchange of impulses targeting a broader audience and specific specialist communities. Themes of common interest to Germany and Norway are to be put on the agenda, including topics relating to politics, energy, economy, literature and cultural history.

A proper implementation of such a systematic programme will entail a preliminary lead-in to 2019 that awakens and engenders interest.

Furthermore, Germany is not just an extremely important market for Norwegian culture abroad, but also Norway's most important partner in Europe. An investment in a cultural collaboration with Germany provides opportunities in the political sphere and for trade and industry. For example, meetings between the book industry and other industries can create synergies and new ideas. As such the Book Fair also represents a unique opportunity for Norwegian industry to take part, build cultural capital within its brand and create unique meeting places for important relations.

## 10 The Global Book Fair: Activities in Other Markets in the Preparatory Phase

The position as Guest of Honour nation in Frankfurt provides a unique platform for international dissemination of Norwegian authors and books. We want to employ the global nature and broad media orientation of the Book Fair to best advantage.

We will produce conscientiously designed side programmes to profile Norwegian literature in relation to other important markets besides the German, such the English-language and the Chinese markets. Authors will meet the general public, the media and literary communities of other markets. We will facilitate sample translations into English and will use the English and German languages side by side in all communication and information materials.

Publishers, critics and experts from the English language world will be invited to Norway in conjunction with Norway's Guest of Honour status. The same holds for a selection of journalists. Key persons of current interest will also be invited to programme events at the book fair in Frankfurt during the Guest of Honour year.



The Beijing International Book Fair

## 11 Structure of Organization of the Guest of Honour Presentation

### **Organization**

In the event that Norway is chosen as Guest of Honour, NORLA will establish a project administration which will be responsible for planning, management and implementation of the initiative and will serve as an effective liaison with collaborating institutions.

We will formalize the collaboration with the Norwegian public authorities in the establishment of a contact committee and appoint a reference group of representatives from the Norwegian Publishers Association and the writers' associations. A good cooperation with all players in the Norwegian book industry is vital. We will collaborate with the Norwegian embassy in Berlin. We will also establish a forum for the culture programme beyond that of literature, including a network for culture export (Norwegian Arts Export) and other institutions. A sponsor committee will assist with the specifications of agreements with industry for the portion of funding from the private sector.

### **Planning period**

For a small language society such as the Norwegian, first class planning will be of critical importance with an eye towards making a powerful impact — which entails good ideas and a systematic implementation. NORLA envisions an active four-year planning period starting in 2016, culminating in the high point of the Book Fair in 2019 with profiled follow-up throughout 2020.

We will hire a German PR and marketing agency to contribute strategic planning and carry out the marketing, PR and information work. The agency must have a strong and reputable foothold in Germany, be physically located in Germany and have an international network of contacts. The agency must work with all aspects of the Guest of Honour project and establish a foundation enabling Norway as Guest of Honours to create contemporary and fascinating stories about Norwegian art and culture, society and other themes included in the presentation. State-of-the-art and compelling presentation materials in different formats will be of key importance.

Important milestones are the press conferences at the Book Fair in Frankfurt announcing the Norwegian Guest of Honour programme, the year before the Guest of Honour presentation and in June 2019.

### **Other collaborating partners**

An important role is dedicated to collaboration with the houses of literature and literature festivals, the National Library, foundations and sponsors in the preparation work. The Freedom of Expression Foundation is a collaborating partner for Norway as Guest of Honour and the Guest of Honour project will have an emphasis on the Freedom of Expression Foundation's objectives through presentations related to freedom of speech and literary diversity. Sparebankstiftelsen (The Savings Bank Foundation)'s objectives are predominantly focused on art forms other than literature, and funding for the Guest of Honour project will be allocated to the development of projects of relevance within the scope of the expanded cultural programme.

Culture institutions from outside the field of books such as the Munch Museum, the Oslo School of Architecture and Design, the Norwegian Broadcasting Corporation, The National Museum, The Ibsen Museum, The National Theatre in Oslo, The Norwegian Theatre, The Bergen International Festival, and The Hamsun Centre in Hamarøy are also potential collaborating partners of interest.

A focus on the development of new talents and new voices with a potential for reaching an international audience will constitute a separate programme for younger authors as a part of the larger authors programme, funded by the foundation Talent Norge and the Norwegian Publishers Association.

We will establish a collaboration with Innovation Norway, which has branding of Norway and added-value in creative industries in Norway as new priority areas. We will invite stakeholders from trade and industry, such as from the travel industry, food export, resource management and others with activities in Germany to take part in a broad collaboration.

NORLA aims to establish solid collaborative relationships within the framework of a main concept in 2016 and as soon as possible establish specific, individual projects to take place before, during and after the book fair in 2019, in Frankfurt, other German cities and Norway.



Audience at The Leipzig Book Fair 2015

## 12 Budget

The Guest of Honour project has a budget of NOK 52 million (Approximately EUR 5 million) A parliamentary resolution (supervisory authority) of December 9<sup>th</sup> 2015 reads as follows:

“The Norwegian Parliament approves the Ministry of Culture’s pledge of state subsidies of up to NOK 30 million to NORLA to cover the costs of the project ‘Norway as Guest of Honour at the Frankfurt Book Fair in 2019.’ The pledge is contingent upon Norway being awarded Guest of Honour status for 2019.”

The financial basis for an application for Norwegian Guest of Honour status has been secured parliamentary resolution. The Ministry of Culture, the Ministry of Foreign Affairs and the Ministry of Trade and Industry can distribute the funding between the budget years of 2018 and 2019.

NORLA has thus far collected donations amounting to NOK 13 million from private sources with connections to the book industry and foundations and aims at involving further foundations and trade and industry to raise the remaining funding in the course of 2016.



*Bjørn Rune Lie: Slapsefjell (Slush Mountains)*

## BUDGET

### GUEST OF HONOUR FRANKFURT BOOK FAIR 2019

<b>INCOME (ALL FIGURES IN NOK 1000)</b>	<b>52 000</b>	<b>NOK</b>
Governmental support	30 000	
Book industry	7 500	
Other contributions (Commerce/foundations)	14 500	
<b>COSTS (ALL FIGURES IN NOK 1000)</b>	<b>52 000</b>	<b>NOK</b>
Preliminary programme (2016-19) and follow-up	9 500	
Activity programme during the fair (w/100 authors)	4 700	
Initiatives, other art forms	4 000	
Translation subsidies	6 000	
Guest of Honour pavilion	9 000	
Book Fair's marketing of Guest of Honour	2 800	
Information and marketing/German, per agent	4 000	
Project administration	7 600	
Representation	500	
Reserve, price and rate of exchange adjustments, auditor, etc.	3 900	

## Colophon



NORLA, Norwegian Literature Abroad  
Observatoriegaten 1B  
PO Box 1414 Vika  
NO-0115 Oslo, Norway  
Tel. +47 23 08 41 00  
[www.norla.no](http://www.norla.no)

Text by NORLA: Trond Andreassen (chairman of the board), Oliver Møystad, Andrine Pollen, Per Øystein Roland, Dina Roll-Hansen, Margit Walso.

## Illustrations

Page 5, 6, 22, 28, 30: Photos by Per Øystein Roland.

Page 7, 19, 23: <https://www.flickr.com/photos/norwegianliterature/tags/german>

Page 8: Nikolai Astrup: *Revebjeller*. <http://nikolai-astруп.no/kunstverk/revebjeller>

Page 8, 13, 31: Bjørn R. Lie: *Slapsefjell*, Magikon Forlag 2008. <http://www.magikon.no/wp/bildebok/slapsefjell/>

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Page 14: Photo by Per Øystein Roland of Kåre Kivijärvi: “Solon med torsk” in Kristin Aasbø: *Kåre Kivijärvi. Fotografier 1956-1991*, Forlaget Press 2011 <http://www.fpress.no/index.php?ID=Bok&counter=289>

Page 15: Maria Parr. Photo: Siri Juel Rasmussen

Page 17: Linn Ullmann. Photo: Agnete Brun

Page 25: Dan Graham: *Uten tittel*, 1996/Skulpturlandskap Nordland, Photo Presteid 2010.

<http://www.skulpturlandskap.no/kunstverkene/uten-tittel-dan-graham/>

Page 26: Lars Fiske: *Herr Merz*, No Comprendo Press 2013. <http://www.nocomprendopress.com/product/lars-fiske-herr-merz>

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<sup>i</sup> Norwegian Publishers Association’s monthly statistics for December 2015, accumulated figures. Calculation for the book groups 3, 4, 5, 8.1, 8.6-8.8, 8.5, 9.

<sup>ii</sup> Figures for members of Norwegian Publishers Association, from industry statistics for 2014, book groups 4, 5 and 9.

<sup>iii</sup> *Litteratur i Tall*, Arts Council Norway 2013, p. 7