The Dream We Carry

Frankfurter Buchmesse 2019
Norway Guest of Honour
The Dream We Carry

Press kit for the press conference at Frankfurter Buchmesse

11 October 2018

Press
Krystyna Swiatek and Catherine Knauf
C/o Literaturtest
Adalbertstr. 5
10999 Berlin, Germany

Phone: +49 (0)30 531 40 70–20
Fax: +49 (0)30 531 40 70–99
Email: press@norla.no

Guest of Honour Organisation
NORLA, Norwegian Literature Abroad
PB 1414 Vika, 0115 Oslo, Norway

Press
Sunniva Adam
sunniva.adam@norla.no
Phone: +47 23 08 41 00

Website: www.norway2019.com
Facebook: @norwegen2019
Instagram: @norwegianliterature

Books from Norway:
booksfromnorway.com
NORLA’s website: norla.no

#Norwegen2019
#Norway2019
#norwegianliteratureabroad
#thedreamwecarry

The digital press kit and images can be found in the press section of our website
## Contents

Norway — The Dream We Carry .......................... 5
Olav H. Hauge and the poem ........................................ 6
Press conference, 11 October 2018 — Programme .............. 7
  Speakers at the press conference .................................. 8
Statements .................................................................. 11
Frankfurter Buchmesse 2018 — NORLA's programme ........... 12
  Norwegian authors at FBM18 taking part in NORLA's programme ........................................ 13
  Musicians at the handover ceremony, 14 October .......... 14
The literary programme: The Dream We Carry ................. 15
Norwegian authors to be published in German translation in 2018–2019 ............................. 16
Cultural programme: The Dream We Carry .................... 18
About NORLA .......................................................... 19
Contact the team ...................................................... 20
Literature in Norway ............................................... 21
  Fiction .................................................................. 21
  Crime fiction .......................................................... 22
  Non-fiction ............................................................ 22
  Children and young adults ....................................... 23
  Sámi literature .......................................................... 25
Languages in Norway ............................................. 26
The Norwegian literary system ...................................... 28
Facts and figures for 2017 ........................................ 29
The Guest of Honour project .................................... 30
  Partners and collaborators ........................................ 30
Norway — The Dream We Carry

‘It is the dream we carry’

To be Guest of Honour at Frankfurter Buchmesse offers a unique opportunity for a country to present its culture and literature to the world. For years, NORLA, the centre for Norwegian literature abroad, has worked towards making this dream come true, and in 2016, all the main players in the Norwegian book industry and the Norwegian government joined forces in an application to Frankfurter Buchmesse. This led to the signing of a contract stating that Norway would become Guest of Honour at what is the world’s most important book fair.

‘that something wonderful will happen’

More than two decades earlier, the international book market began to show renewed interest in Nordic literature in the wake of Jostein Gaarder’s bestseller Sophie’s World. After a modest start, the growth has been impressive. In 2017, the number of titles receiving translation support from NORLA was five times higher than ten years earlier, 538 in total. There were approximately one thousand Norwegian titles published in translation around the world that year. The Guest of Honour programme will build on this international success, strengthening Norwegian literature’s foothold in Germany and opening up for new voices in the German book market. Collaboration with German publishers will be intensified. The programme will also renew international interest in Norwegian literature and create new opportunities for many Norwegian authors worldwide within a long-term perspective. The aim is to show the high quality and variety of contemporary Norwegian literature in all genres; how it emerges from the country’s literary system and strong public support of literature; and how this stems from the country’s diversity of language and expression. During the project, lines will be traced from our classical literary heritage to today’s storytelling in a time of change.

‘that our hearts may open’

Being Guest of Honour at the book fair is not only about presenting literature, it also includes the debates and discussions taking place in the name of the unequivocal principle of freedom of expression, and it is about mutual understanding. German and international publishers, as well as German booksellers and the press, are being invited to Norway. At the same time, German authors will be introduced to the Norwegian public, and programmes will be arranged not only to present Norwegian writers, but also to strengthen dialogue between writers from both nations. This will be clearly visible through the festival Towards Frankfurt which will be organized in April 2019. From its new beginning in 1948, the book fair in Frankfurt has been an important venue for free speech, and that will also be one of the cornerstones of the Norwegian Guest of Honour programme. Norway will take part in new cultural dialogues; we will meet people through art and culture. We want to make contacts, establish new friendships and be enriched by dialogue.

‘that doors shall open’

In the Guest of Honour programme many aspects of Norwegian art and cultural life will be presented, in collaboration with Norwegian and German cultural institutions across all sectors of the arts. There will be exhibitions of visual arts, concerts, theatre performances, seminars and readings all over Germany throughout 2019. The programme will focus particularly on cooperation with booksellers, in Norway and in Germany, as bookshops bring cultural diversity and the richness of literature to even the smallest places, connecting the global with the local.

The visual manifestation of Norway as Guest of Honour is the pavilion, which will be both eye-catching and an oasis. The broader programme will present topics such as Norwegian cultural life today, knowledge, Norwegian society, nature and urban environments, and forms of energy.

‘and that one morning we’ll glide into a cove we didn’t know.’

This is what good literature does to its readers: it opens their hearts and takes them somewhere they have not been before. Through culture in all its forms and expressions, we will tell stories about who we are. Norway sits on the outskirts of Europe, facing the ocean, with more than 100,000 km of coastline extending far north of the Arctic Circle, while inland, high mountains separate the valleys where people live. Today’s large-scale resettlements are changing our world, creating new insights and orientations. We want to show how modern multicultural Norway is providing the basis for the road we will travel, and how creativity can contribute to changing the world.

Quotes from Olav H. Hauge’s poem translated by Olav Grinde
Olav H. Hauge and the poem

Norway’s slogan as Guest of Honour at the Frankfurter Buchmesse 2019 is ‘The Dream We Carry’. The words derive from the poem ‘It Is That Dream’ by the much loved Norwegian poet Olav H. Hauge (1908–94). In 2016, the poem was voted by readers and viewers of the Norwegian Broadcasting Corporation (NRK) as the greatest Norwegian poem of all time.

Olav H. Hauge and the Dream

In 1982 a book by Olav H. Hauge was published with the sober title Dikt i umsetjing (Poetry in Translation), and it was here that it became clear that this Norwegian poet — who had himself published seven volumes of poetry between 1946 to 1980 — was one of the most active translators of poetry into Norwegian. A 1992 edition of the book contains the work of 27 poets, with Hauge translating from English, French and German. And it was not just anybody he had translated: it was romanticists and modernists writing in German such as Hölderlin, Heym, Trakl, Brecht and Celan; poets in English from Blake and Yeats to Lawrence and Bly; and French names such as Verlaine, Rimbaud, Michaux and Char. These were often demanding and enigmatic texts.

It might seem strange that Hauge, who was a trained gardener and lived as a fruit farmer, would bring this complicated poetry into a Norwegian linguistic form. One reason for this can be found in his Dagbok 1924–1994 (Journals 1924–94), which were published after his death. These almost 4,000 pages tell a strong and fascinating life story, dealing with both the external and internal. The external drama concerns Hauge’s psychotic outburst in his early twenties, when he lived in a psychiatric hospital for several years. He came home to the farm, but was hospitalised many times throughout his life. The internal story tells of how he used literature to understand and interpret these experiences. He was passionate about the romantics — both in Norwegian and other European literature — and their dialogue with ‘the other side’. The writer Hölderlin was of great importance; for him the inner world was so strong that he lost his foothold in the safety of the everyday.

But Hauge established dialogue with modernist and surrealistic poetry too. In one well-known poem (‘Everyday’) he juxtaposes the good, calm day-to-day life, with being ‘in the storm, in the fire’, and feels drawn towards both. In the first part of his authorship, he experienced this gap between the dream and the earthly as painful and referred to himself as a dreaming gardener. But eventually, the dream became interwoven with literature. The dream and the poem became the place where everyday experiences — and the experience of being ‘detached’ and on the other side — could meet. The experiences of sorrow and of living in a cave, or being proud and building beyond the stars (‘And I Was Sorrow’), balanced against living in the near-
est tree. It is this background of sickness and vision that makes intimacy and everyday life so important to Hauge. When he found his way back to everyday life, there was perhaps a connection in that the dream and the poem were the places where these opposite poles could meet. ‘It Is That Dream’ is one such meeting place:

It Is That Dream
It is the dream we carry
that something wonderful will happen,
that it must happen —
that time will open,
that our hearts may open,
that doors shall open,
and the mountain shall open
that springs will gush forth —
that our dream will open,
and that one morning we’ll glide
into a cove we didn’t know.

Translation of ‘It Is That Dream’ (‘Det er den draumen’ from Dropar i austavind, Noregs boklag 1966) by Olav Grinde

Press conference, 11 October 2018 — Programme

Date: 11 October 2018  
Time: 11:00–12:00  
Venue: Frankfurt Pavilion, Agora, Frankfurter Buchmesse

- Musical performance by Ferdigsnakka  
- Welcome by the President and CEO of Frankfurter Buchmesse, Juergen Boos  
- Speech by the Minister of Culture in Norway, Trine Skei Grande  
- Introduction to Norway as Guest of Honour by Project Manager, Halldór Guðmundsson, and Director of NORLA, Margit Walsø  
- Conversation between the Director of the National Library of Norway, Aslak Sira Myhre, and three Norwegian authors: Erling Kagge, Linn Ullmann, and Maja Lunde  
- Halldór Guðmundsson sums up  
- Musical performance to close by Ferdigsnakka
Juergen Boos is President and CEO of Frankfurter Buchmesse, a position he has held since 2005. Boos trained as a publisher at Herder Verlag in the 1980s and has degrees in both marketing and organisational theory. He has held management positions at Droemer Knaur, Carl Hanser Verlag, as well as at Springer Science+Business Media and John Wiley & Sons. Boos is also President of LITPROM (the Society for the Promotion of African, Asian and Latin American Literature) and Managing Director of LitCam (Frankfurter Buchmesse Literacy Campaign).

Halldór Guðmundsson is Project Manager for Norway as Guest of Honour at Frankfurter Buchmesse. Halldór led Iceland’s Guest of Honour project at Frankfurter Buchmesse in 2011. He has also worked as a publisher for Mál og menning for almost twenty years. Before starting at NORLA, he was the director of Harpa, a concert hall and conference centre in Reykjavík. Halldór has written six books, including The Islander: A Biography of Halldór Laxness.

Trine Skei Grande is the Norwegian Minister of Culture and leader of the Liberal Party. The Minister of Culture is responsible for cultural policy, religious and belief-related matters, media policy, sports policy, gaming and lottery regulation, and the coordination of government policy related to the voluntary sector.

Margit Walsø is Director of NORLA. She has been Director since 2011 and has initiated and lead the Norwegian Guest of Honour project from the beginning. Walsø is an experienced publisher and worked for the Norwegian publishing house Det Norske Samlaget for almost twenty years, where she also held the position of Publishing Director. Walsø is also an author and has written several novels.
Linn Ullmann is the author of six award-winning, critically acclaimed novels, and her work has been published in more than thirty languages. Her latest novel *Unquiet* has received multiple awards and nominations and has been hailed by Scandinavian critics as a ‘literary masterpiece’. In 2017, Ullmann was awarded the Dobloug Prize by the Swedish Academy for her entire body of work. *Unquiet* (in German: *Die Unruhigen*), was published by the Munich publishing house Luchterhand (Verlagsgruppe Random House) in 2018.

**Maja Lunde** is the author of the international bestseller *The History of Bees* (2015) sold to 34 languages and the most sold book in any genre in Germany in 2017. As an author and screenwriter, Lunde writes both for children and adults, and her young-adult book *Battle* was published in German translation by Urachhaus in 2018. Her new children’s title *The Snow Sister* (illustrated by Lisa Aisato), which is due in autumn 2018, is already sold to several territories, including to btb Verlag (Verlagsgruppe Random House). *The History of Bees* is the first book in Lunde’s planned Climate Quartet. The second book, *Blue* (2017), was published in German translation in March 2018 (*Die Geschichte des Wassers*, btb Verlag). The children’s book *Border Crossing* will be out in German in 2019, published by Urachhaus.

Aslak Sira Myhre is Director of the National Library of Norway and Chair of the Board at NORLA. His experience in the literary field in Norway is extensive. He once led Association Read! (Foreningen !les), a non-profit organisation in Norway with the aim of inspiring people of all ages to read. The House of Literature in Oslo was established in 2006, and Myhre was General Manager there from the beginning until he became Director of the National Library of Norway in 2014. He has published three books and has written for the *New York Times* and *Washington Post*.

**Erling Kagge** is a Norwegian explorer, author, publisher, mountaineer, lawyer, art collector, and father to three teenage girls. He was the first person ever to reach the ‘three poles’: the North Pole, South Pole, and the summit of Mount Everest. The *New York Times* has described Kagge as ‘a philosophical adventurer — or perhaps an adventurous philosopher’. Kagge has written books on exploration, philosophy, and art collecting, which have been translated to several languages. His international success *Silence in the Age of Noise* (in German: *Stille: Ein Wegweiser*) was published by Insel Verlag in 2017 and sold to 36 markets. In September 2018, Insel published his new book *Walking, One Step at a Time* (in German: *Gehen. Weiter gehen — Eine Anleitung*).
Musical performance by Ferdigsnakka

Fredrik Høyer is an artist, poet, and actor. He is a critically acclaimed, modern-age Norwegian jazz lyricist, collaborating with many of Norway’s top jazz musicians. Besides being a published author of novels and poetry, with a background in theatre as an actor and a playwright, Fredrik Høyer was also active in the spoken-word scene in Oslo and Scandinavia during the first decade of the new millennium. Not quite a rapper, nor a traditional author, Høyer is a new breed of poet, vocalist and MC, using the percussive aspect of spoken language and the melodic nature of wordplay, along with DJ equipment and electronic instruments.

Bendik Baksaa is a Norwegian composer, producer, DJ, and one of the foremost personalities in a new generation thriving in the space between club music and improvised music. His name has figured in a variety of places in the last couple of years, including the most credible club mixtapes and in a number of collaborations, either with the jazz group Mopti or the poet Fredrik Høyer, but also on the dance floor, where Baksaa has created unforgettable moments through his experimental style, combining minimal beats with ambient recordings of the city, people, birds, wind and waves.

Jo David Meyer Lysne is a Norwegian guitar player working on acoustic prepared guitar soundscaping. He is a strong voice on the Norwegian improvised music scene, and has performed and premiered music in countries such as Japan, Tanzania, Germany, Denmark, Sweden, and Norway. In 2017 he released his debut album Meander together with ECM bass player Mats Eilertsen.
Statements

‘Being Guest of Honour at Frankfurter Buchmesse is an outstanding opportunity for Norway. Our authors and artists are thereby taking part in the global discussion about the arts, freedom of speech and our joint future, for which the book fair has always been an outstanding platform.’
— Trine Skei Grande, Minister of Culture in Norway

‘Norway will be the Guest of Honour at the Frankfurter Buchmesse 2019, and we very much look forward to their presentation. The Guest of Honour committee has already begun to strengthen our existing literary bonds this year, in particular by sparking the curiosity of German booksellers about Norwegian literature. Some of the most distinguished Norwegian authors will be at the Book Fair this October, including Tomas Espedal, Maja Lunde, Matias Faldbakken, Åsne Seierstad, Linn Ullmann, Monica Isakstuen and Erling Kagge – and we look forward to discovering many more literary voices next year. Values such as freedom of speech and opinion are firmly embedded in Norwegian civil society – and these issues will be central to Norway’s presentation in 2019.’
— Juergen Boos, President and CEO of Frankfurter Buchmesse

‘Good literature opens our hearts and brings us to places where we have not been before. Through culture in all its forms and expressions, Norway will tell stories about who we are as Guest of Honour in 2019.’
— Halldór Guðmundsson, Project Manager for Norway as Guest of Honour at Frankfurter Buchmesse

‘Norway’s literary program as Guest of Honour in 2019 will build on our international success stories, renewing Norwegian literature’s foothold in Germany, while at the same time bringing new voices to the German-speaking book market.’
— Margit Walsø, Director of NORLA

Statements from authors

‘Look out: The Norwegians are coming! A small nation from the north that southerners always refer to as ‘the far north’, in spite of the fact that not only do cherries and strawberries grow there, but it is also the home of daring and crazy writers such as Ibsen and Hamsun who have found large audiences all over the world, and sometimes even found their first audiences abroad. Welcome to Frankfurt bookfair! Here’s hoping that the government in Oslo makes sure that no author has to put up with the shameless hotel prices.’
— Hans Magnus Enzensberger, author

‘As Guest of Honour, Norway will introduce new voices of Norwegian literature internationally. I am proud to be one of those and get the opportunity to share my stories with the world.’
— Monica Isakstuen, author

‘For Knut Hamsun, Georgia was a wonderland where anything could happen, where the mundane became magical. When a writer travels and meets a new reality and another world, great literature can emerge. May we continue to travel and visit each other, continue to write about each other and for each other, as it is the outsider’s view that brings us into being for the rest of the world.’
— Åsne Seierstad, author

‘I am deeply grateful for the tremendous support and interest from my German readers. For the last year and a half, I have been fortunate enough to travel extensively around the country to meet many readers and booksellers. Their enthusiasm and their very good (and at times challenging) questions is a big inspiration to me as an author.’
— Maja Lunde, author

Statement from the designers

‘We were given the phrase “The Dream We Carry” — a reference to Olav H. Hauge’s iconic poem — as a point of departure for our design. Hauge’s poetry has been described as miniaturist, pictorial, and ruminative. We set out to create a visual identity that could contain something of that, as well as references to literature in general and Norway in particular. The way we chose to set the logo and title opens up for different directions of reading and can hint towards concrete poetry.’
— Helge Hjorth Bentsen, Designer, NODE Berlin Oslo
Frankfurter Buchmesse 2018 — NORLA’s programme

**Press conference**

Date: 11 October
Time: 11:00–12:00
Venue: The Frankfurt Pavilion, Agora

Authors: Maja Lunde, Erling Kagge, Linn Ullmann
Musical performance by Ferdigsnakka (Fredrik Høyer (author/slampoet), Bendik Baksaas, Jo David Meyer Lysne)

**Reading: ‘The Dream of Norway’**

Date: 11 October
Time: 12:00–13:00
Venue: The Frankfurt Pavilion, Agora

Authors: Maja Lunde, Erling Kagge, Matias Faldbakken
Moderator: Thomas Böhm

Norway, Guest of Honour in 2019, is the home country of authors in all genres: fiction, non-fiction and children/YA. Three contemporary authors discuss their common Norwegian background encountering international audiences.

The discussion will be held in English with summing up in German.

**Reading: ‘A Norwegian Hour’**

Date: 12 October
Time: 19:00–20:00
Venue: The Frankfurt Pavilion, Agora

Authors: Monica Isakstuen, Matias Faldbakken, Tomas Espedal, Linn Ullmann
Moderator: Thomas Böhm

In the beginning...
Every book has a beginning. In this session, Thomas Böhm will lead a discussion about the importance of the first sentence or the first paragraph in a book. Where does it come from, and where will the author lead us from there on? How much does the rest of the book depend on the very start of a novel?

The discussion will be held in English with summing up in German.

**Handover ceremony**

Date: 14 October
Time: 15:30–16:30
Venue: The Georgian Pavilion, Forum

Author: Åsne Seierstad in conversation with Georgian author Zurab Karumidze
Musical performance by Herborg Kråkevik, Mathias Eick, and Kjetil Bjerkestrand
Norwegian authors at FBM18 taking part in NORLA’s programme

The following authors are also part of the programme at Frankfurter Buchmesse 2018. For Linn Ullmann, Maja Lunde and Erling Kagge, see above, Speakers at the press conference. Their participation has been arranged by NORLA, organisers of the Norwegian Guest of Honour project.

Åsne Seierstad was born in 1970 and studied Russian, Spanish, and the History of Philosophy at Oslo University. She has worked as a correspondent since 1993, in Russia, China, Kosovo, Afghanistan, and Iraq and has received numerous awards for her journalism. She has written six books from Iraq, Afghanistan, Serbia, Chechnya, and Norway. The Bookseller of Kabul was translated into over 40 languages. One of Us, about Anders Breivik and the massacre in Norway 2011, was selected as one of the ten best books of 2015 by The New York Times. Additionally, she was awarded the Leipzig Book Award for European Understanding in 2018 for this title. Two sisters was awarded the prestigious Brage Prize in Norway.

Åsne Seierstad will take part in the handover ceremony in the Georgian Pavilion at Forum on 14 October at 15:30.

Tomas Espedal (1961) is a Norwegian author who lives in Bergen. He made his literary debut in 1988 and has since written novels and collections of short prose, drawing on a number of different genres, such as the essay, letter, diary, autobiography, and travelogue. The art and act of writing — as labour, as necessity — is one of the recurring themes in his work; as are love, loss, art, and family. Espedal won the Norwegian book award Brage Prize in 2011 and the Critics’ Prize in 2009. He was nominated for The International IMPAC Dublin Literary Award in 2013, and has been nominated three times for the Nordic Council Literature Prize.

Tomas Espedal will take part in a reading at the Frankfurt Pavilion on 12 October at 19:00.

Matias Faldbakken (1973) is one of Norway's most critically acclaimed visual artists and writers. He is represented at some of the best contemporary art galleries in the world, including the Paula Cooper Gallery (New York), Simon Lee Gallery (London), Galerie Eva Presenhuber (Zürich), Galerie Neu (Berlin), and Standard (Oslo). Faldbakken is the author of the highly successful Scandinavian Misanthropy trilogy, written under the pen name Abo Rasul and hailed as one of the most exciting and original literary projects in contemporary Scandinavian fiction. The Hills is Faldbakken’s first novel in nine years and the very first he has written under his own name.

Matias Faldbakken will take part in a reading at the Frankfurt Pavilion on 11 October at 12:00.

Monica Isakstuen (1976) won the Norwegian book award Brage Prize in 2016 for her highly original, raw and acute novel Be Kind to the Animals, about being in the ruins of a marriage. The novel has been translated into several languages and has also been highly recommended by numerous marriage counsellors in Norway. It was published in German translation by Eichborn in March 2018. The German title is Elternteile. Her new novel, Rage, was edited by Karl Ove Knausgård and came out with his publishing house Pelikanen in September 2018.

Monica Isakstuen will take part in a reading at the Frankfurt Pavilion on 12 October at 19:00.
Musicians at the handover ceremony, 14 October

Herborg Kråkevik is a Norwegian actress and singer who enjoys great popularity at home in Norway. She is especially well known for her interpretations of traditional folk songs and many major roles on TV and the stage. Kråkevik’s repertoire ranges from hilarious parodies in award-winning shows to self-composed performances based on Arne Garborg’s poetry and Edith Piaf’s life and music. Literature has always been important to her, and for four years now, she has been editor of Juleroser, a Christmas literary magazine with an extensive print run.

Kjetil Bjerkestrand is a Norwegian musician, composer, arranger, and record producer. He has worked with world famous artists such as Ray Charles, Dee Dee Bridgewater, a-ha and Arve Tellefsen. He has released seven albums and has composed music for several films. For his work he has been honoured with both the Gammleng Prize and the Edvard Prize (together with Magne Furuholmen, keyboardist in a-ha).

Mathias Eick is a Norwegian trumpeter and composer, whose music is released on the jazz label ECM Records. He has for some time been named among the world’s major jazz talents. Eick has been awarded several prestigious prizes, such as the International Jazz Festivals Organization’s ‘International Jazz Talent’ prize, the Equinor scholarship, and the DNB Prize. Having finished his education on the Norwegian University of Science and Technology’s jazz studies programme in Trondheim, he soon achieved success working with artists such as Trondheim Jazz Orchestra and Chick Corea, Jaga Jazzist, Iro Haarla, Manu Katché, Elvira Nikolaisen, and Jacob Young.
The literary programme: The Dream We Carry

The literary programme is the beating heart of the Norwegian Guest of Honour project. Over 200 titles by authors from Norway will be translated into German over the course of 2018 and 2019. The literary programme will bring these authors and their titles to a German-speaking audience. The dream we carry is that books from Norway will open hearts and bring readers to places they have not been before: ‘into a cove we didn’t know’, as Olav H. Hauge’s poem says.

We have reached an important milestone: at the time of writing, there are 210 Norwegian titles that will be translated into German in 2018 and 2019. We are incredibly proud of the authors, their agents, the translators, and the German-language publishing houses. The literary programme will evolve around these authors and their works, but other important writers will also be included. Many Norwegian authors have experienced great international success. Maja Lunde is one example: The History of Bees is an international bestseller and was the bestselling novel in Germany in 2017. The literary programme will build on our international success stories, renewing Norwegian literature’s foothold in Germany, while at the same time bringing new voices to the German-speaking book market.

New Voices: ‘That time will open’

Our designated project for cultivating new literary voices internationally is NORLA’s talent development programme, ‘New Voices’, established in collaboration with Talent Norway (Talent Norge) and the Norwegian Publishers Association. The programme started in 2017, and by 2019 a number of writers will have had the opportunity to develop as part of a scheme focusing on the international dimensions of the writing profession. Several of these ‘New Voices’ are already available for German readers — including Nina Lykke, Monica Isakstuen, and Andreas Tjernshaugen — with more coming soon to a bookshop near you.

Dialogue: ‘That doors shall open’

Literature is a unique starting point for dialogue, and for the exchange of ideas and knowledge. So we value the literary programme as a platform to raise questions and discuss topics important to Norway. Our extensive coastline and our relationship to and knowledge of the sea, our positioning on the outskirts of Europe, our mountains separating the valleys we live in, as well as the growing cities and our need for green energy are all topics we want to address. As our writers travel and take part in events, they become part of an international dialogue concerning the arts, our future and freedom of speech, for which the book fair has always been an important platform.

Experience: ‘That something wonderful will happen’

Literary festivals, houses of literature, bookshops, and book fairs. In 2019, Norwegian literature will be widely available. Audiences will have unique artistic experiences and stimulating encounters with our authors through novels, poetry, Sami-language, literary expression, drama, classics, documentary books, educational literature, and literature for children and young adults.

Authors from Norway, both well-known and unknown, look forward to meeting, sharing moments and having fruitful discussions with readers. The Norwegian Guest of Honour project will bring both authors and readers ‘into a cove we didn’t know’.

norway2019.com
Norwegian authors to be published in German translation in 2018–2019

The list is not final

**AUSTRIA**
- Folio Verlag
  - Gert Nygårdshaug
- Literaturverlag Droschl
  - Tor Ulven
  - Thure Erik Lund
- Luftschacht e.U.
  - Bjarte Breiteig
  - Eivind Hofstad Evjemo
- Residenz Verlag
  - Ida Hegazi Høyer
  - Bergsveinn Birgisson
- Septime Verlag
  - Jan Kjærstad
- Zsolnay Verlag
  - Wencke Mühleisen

**SWITZERLAND**
- Birkhäuser Verlag
  - Nils Georg Brekke,
  - Per Jonas Nordhagen
  - Siri Skjold Lexau
- Verlag die brotsuppe
  - Gunstein Bakke
- Dörlemann Verlag
  - Dag Solstad
- Kommode Verlag
  - Dag O. Hessen
- Verlag Nagel & Kimche
  - Nina Lykke
  - Erling Sandmo
- Urs Engeler / roughbooks
  - Svein Jarvoll

**GERMANY**
- Arctis Verlag
  - Siri Pettersen
- Alfred Kröner Verlag
  - Alexander L. Kielland
- Anaconda Verlag
  - Olav Schewe
- Aufbau Verlag
  - Ellen Vahr
  - Eystein Hanssen
  - Trude Teige
  - Unni Lindell
- avant-verlag
  - Bendik Kaltenborn
  - Lars Fiske
  - Martin Ernstsen
  - Steffen Kverneland
- BasisDruck Verlag
  - Finn Junker
- Bastei Lübbe
  - Kjell Ola Dahl
  - Pil Cappelen Smith
- Berlin Verlag
  - Ylva Østby
- Brueiterich Press
  - Terje Dragseth
- Buchkunst Kleinheinrich
  - Jon Fosse
  - Tarjei Vesaaas
- Böhlau Verlag
  - Dag Øistein Endsjø
- Verlag C.H. Beck
  - Roy Jacobsen
- Carl Hanser Verlag
  - Anna Fiske
  - Håkon Øvreås
  - Iben Akerlie
  - Jostein Gaarder
  - Per Petterson
- Carlsen Verlag
  - Bobbie Peers
- Deutsche Bibelgesellschaft
  - Hans Johan Sagrussen
- Dressler Verlag
  - Maria Parr
- Droemersche Verlagsanstalt
  - Bente Helene Schei
  - Thomas Svardal
  - Torkil Damhaug
  - Agnes Lovise Matre
  - Hans-Olav Thyvold
  - Silje Elin Matnisdal
  - and Leiv Magnus Grøtte
  - Øistein Borge
- dtv Verlagsgesellschaft
  - Bjørn Berge
  - Bjørn Ousland
  - Bjørn Vassnes
  - Helene Nagelhus
  - Ingvar Ambjørnsen
  - Thomas Reinertsen Berg
- DuMont Buchverlag
  - Stig Sæterbakken
- DuMont Reiseverlag
  - Are Kalvø
- Edition Fototapeta
  - Stig Sæterbakken
- Edition fünf
  - Mona Havring
- Edition Narrenflug
  - Ragnhild Jelsen
- Edition Nautilus
  - Ingvar Ambjørnsen
  - Moddi
- Edition Rugerup
  - Kjartan Hatløy
  - Ruth Lillegren
  - Ulrik Farestad
- Eichborn Verlag
  - Monica Isakstuen
  - Simon Stranger
- Elisabeth Sandmann Verlag
  - Marta Breen and Jenny Jordahl
- FinanzBuch Verlag
  - Sveinung Mikkelsen
- Gerstenberg Verlag
  - Christian Wiik Gjerde
  - Linde Hagerup
  - Torun Lian
  - Øyvind Torseter
- Guggolz Verlag
  - Aksel Sandemose
  - Tarjei Veesaas
- Hoffmann und Campe Verlag
  - Kjersti Skomsvold
  - Sigrid Undset
- Insel Verlag / Anton Kippenberg
  - Gøhril Gabrielsen
- Karl Rauch Verlag
  - Hanne Ørstavik
- Klett Kinderbuch
  - Bjørn F. Rørvik
  - and Gry Moursund
- LIT Verlag
  - Egil Morland
- Magellan Verlag
  - Marianne Kaurin
- Matthaes Verlag
  - Esben Holmboe Bang
- Matthes & Seitz
  - Merethe Lindstrøm
  - Tomas Espedal
- Mixtvision Verlag / Mediengesellschaft
  - Alice Lima de Faria

norway2019.com
Riva Verlag
Fedon Lindberg
Kristin Granum Rosebø
Ørjan Nilsson
and Pål Waaktaar-Savoy

NIMBUS
Anthology: Recollections
of Edvard Munch

Nord Verlag
Ingvid Lothe
Kirstine Reffstrup

NordSüd Verlag
Gro Dahle

Novalis Verlag
Øistein Parrmann

Osburg Verlag
Ketil Bjørnstad

Parasitenpresse
(Verlag Adrian Kasnitz)
Audun Mortensen

Penguin Deutschland
Bjørn Andreas Bull-Hansen

Piper Verlag
Anne Holt
Jørn Lier Horst
Karín Fossum
Torbjørn Ekelund

Polar Verlag
Gunnar Staalesen

Rowohlt
Johan Harstad
Jon Fosse

S. Fischer Verlag
Nina Brochmann
and Ellen Støkken Dahl

Samica, Freiburg
Sámi poetry

Suhrkamp Verlag
Erika Fatland
Erling Kagge
Knut Hoem
Lars Mytting
Per Egil Hegge

Thienemann-Esslinger Verlag
Amina Bile, Sofía Nesrine
Srour and Nancy Herz
Ingrid Ovedie Volden

Thomas Kettler Verlag
Kristin Folsland Olsen

Ullstein Buchverlage
Agnar Mykle
Gard Sveen
Jo Nesbø
Knut Hamsun

Vandenhoeck & Ruprecht
Bjarte Brueland

Verlag Ferdinand Schöningh
Sigurd Serlie

Verlag Freies Geistesleben & Urachhaus
Alf Prøysen
Cora Sandel
Maja Lunde

Verlag Friedrich Oetinger
Nicolai Houm

Verlag Kiepenheuer & Witsch
Erik Fosnes Hansen
Lotta Elstad

btb Verlag
Agnes Ravatn
Anne B. Ragde
Carl Frode Tiller
Geir Gulliksen
Karl Ove Knausgård
Kjell Askielsen
Lajla Rolstad
Lars Saabye Christensen
Levi Henriksen
Linn Ullmann
Long Litt Woon
Maja Lunde
Monica Kristensen

Goldmann Verlag
Anne Christine Østby
Anne Sverdrup-Thygeson
Geir Tangen
Samuel Bjørk

Limes / Blanvalet Verlag
Lars Lenth
Ingvar Johnsrud

Heyne Encore
Jan Ove Ekeberg
Matias Faldbakken
Tore Renberg

Verlagshaus Jacoby & Stuart
Eivor Våndenes et al.

Weidle Verlag
Dagny Juel
Helga Flatland

WooW books
Ingunn Thon
Klaus Hagerup and Lisa Aisato
Agnes Bjrvand and Lisa Aisato
Cultural programme: The Dream We Carry

2019 marks an important year for Norwegian arts in Germany.

Norway’s participation as Guest of Honour at Frankfurter Buchmesse is the high point of a year of Norwegian culture in Germany throughout 2019. This integrated cultural programme will be carried out in collaboration with partner organisations in Norwegian Arts Abroad and other Norwegian cultural institutions, together with German institutions.

In addition to being Guest of Honour at the book fair, Norway will also be the ‘Country in Focus’ at the 2019 European Film Market (EFM) at the Berlin International Film Festival (the Berlinale), and the partner country at jazzahead! 2019 in Bremen.

Norway in focus at the European Film Market at the Berlin International Film Festival

Norway will officially begin its cultural presence in Germany in February 2019, when Norway will be the ‘Country in Focus’ at the European Film Market of the Berlinale. The spotlight will be on Norway’s filmmakers and productions. The idea is to intensify exchanges between Norway and Germany in the culture, business, science, and technology sectors.

Norway in focus at jazzahead! in Bremen

In April 2019, the Norwegian focus will continue when Norway will be the partner country at the world’s largest jazz trade fair and showcase arena in Bremen. Norwegian jazz artists have had a big influence on the international jazz scene for over fifty years. Being partner country at jazzahead! gives us a unique chance to strengthen the standing of Norwegian jazz even further in Germany and internationally.

Norway as Guest of Honour at Frankfurter Buchmesse 2019

As Guest of Honour, Norway will have an extensive cultural programme, presenting a wide range of its arts and culture throughout Frankfurt during the weeks before and during the book fair in October 2019. Visitors can look forward to a rich and diverse programme that includes visual arts, applied arts, performing arts, music, design, crafts, archaeology, architecture, photography, concerts, and film.

One of the highlights will be on show at the Museum Angewandte Kunst (MAK). For 3-4 months, the Museum will be converted into the ‘House of Norway’! The exhibition curator and museum director, Matthias Wagner K, is very excited about showcasing Norway, and what it has to offer, in a surprising way for German and international audiences.

Some events will also take place in connection with the Guest of Honour appearance in other German cities such as Hamburg, Berlin, Bremen, Cologne, and Düsseldorf.

The details of the cultural programme will be announced in Frankfurt in June 2019.

Leading up to the Berlinale, jazzahead! and Frankfurter Buchmesse, Norway will demonstrate the breadth of Norwegian culture, in which film, music, dance, theatre, literature, and art overlap.

Through an integrated programme consisting of wide-ranging and multidisciplinary cultural events and activities, Norwegian art will have a strong presence in Germany in 2019, which we believe will open more doors for Norwegian artists in Germany, revitalise the contact between Norway and Germany, and lead to mutual collaboration and success stories far beyond 2019.
About NORLA

NORLA, Norwegian Literature Abroad, is the organisation that initiated and is now organising Norway’s Guest of Honour project on behalf of the Norwegian Government.

NORLA is an organisation that promotes the export of Norwegian literature through active promotional work and translation subsidies. The organisation disseminates knowledge about Norwegian books and authors abroad, and is financed by the Norwegian Ministry of Culture and supported by the Norwegian Ministry of Foreign Affairs. NORLA was founded in 1978, and since 2004 has contributed to translations of close to 5,200 Norwegian books into no fewer than 65 languages.

NORLA offers a range of funding schemes, all of which are aimed at promoting the translation of Norwegian books. Please visit NORLA’s website for more information about NORLA and its work: www.norla.no
Contact the team

Everyone in NORLA is working on the Guest of Honour project and some of the employees in NORLA are working exclusively on the project:

HallóGuðmundsson
Project Manager
halldor.gudmundsson@norla.no
Contact Halló if you have questions about the Guest of Honour year.

Margit Walsø
Director of NORLA
margit.walso@norla.no
Contact Margit if you have questions about the Guest of Honour year and NORLA.

Andrine Pollen
Coordinator, Literary Programme
andrine.pollen@norla.no
Contact Andrine for questions regarding the Literary Programme.

Marit Ingvill Sande
Coordinator, Cultural Programme
marit.sande@norla.no
Contact Marit for questions regarding the Cultural Programme.

Ellen Trautmann Olerud
Project Coordinator
ellen.olerud@norla.no
Ellen is coordinating many of the sub-projects under the Guest of Honour project, including the visits to Oslo by German booksellers.

Sunniva Adam
PR Officer
sunniva.adam@norla.no
Sunniva is coordinating and leading PR and communications for the project in close collaboration with our designers (NODE) and our PR agency (Litertur-test).

Janicken von der Fehr
Project Coordinator
janicken.vonderfahr@norla.no
Janicken is coordinating several sub-projects under the Guest of Honour project, including the development programme for Norwegian literary agents.

Thomas Böhm
Project Coordinator
thomas.bohm@norla.no
Thomas coordinates the cooperation with the German booksellers.

From left: Margit Walsø, Marit Ingvill Sande, Ellen Trautmann Olerud, Halló Guðmundsson, Sunniva Adam, Andrine Pollen and Janicken von der Fehr. Photo © Fartein Rudjord
Norwegian literature is travelling more than ever before. Between 2004 and 2018, NORLA has contributed funding towards the translation of close to 5,200 books, into no fewer than 65 languages, making Norwegian one of the 17 most translated languages.

Fiction

Jostein Gaarder? Is he Norwegian?
Yes indeed, and he is not alone. Norwegian authors have now stepped out onto the world literature stage.

Norway is famous for its writers, especially when it comes to drama. Henrik Ibsen (1828–1906) is often referred to as the father of modern drama, and his works revolutionised the development of dramatic techniques in Europe and the USA. His plays remain popular today, and he is said to be the second most performed playwright in the world, after Shakespeare. Ibsen’s dramas offer social analysis and critiques, as well as the masterful portrayal of existential and psychological conflict.

Henrik Ibsen, and he has achieved great international recognition for his dramas, which are characterised by literature and the masterful portrayal of existential and psychological conflict.

Norway has three Nobel laureates in Literature. Bjørnstjerne Bjørnson was awarded the Nobel Prize in 1903 as ‘a tribute to his magnificent and versatile poetry’. Knut Hamsun received the Nobel Prize in 1920 for *Growth of the Soil*, and his earlier breakthrough novel *Hunger* remains one of the most important classics in Norwegian literature to date. Sigrid Undset was awarded the prize in 1928 for her compelling description of life in the Middle Ages. Her trilogy *Kristin Lavransdatter* has become an international classic, and her books have been translated into a great number of languages.

Modern Norwegian literature continues to receive a lot of attention abroad. Jon Fosse is the most frequently performed and most hotly debated Norwegian dramatist since Henrik Ibsen, and he has achieved great international recognition for his dramas, which are characterised by literary minimalism. In recent years, he has returned to writing prose, with great success. His beautiful novel *Trilogy* has now been sold to more than twenty countries.

Norwegian contemporary literature has in the last few decades entered a new golden age, and a number of fiction authors are making their mark internationally.

Erik Fosnes Hansen was one of the first Norwegian authors to make an international breakthrough. His novel *Psalm at Journey’s End* (1990), which tells the story of several fictitious musicians working on board the RMS *Titanic*, was an enormous success and has been on a victory lap around the world.

Per Petterson has been translated into 50 languages. *Out Stealing Horses* has received a number of prizes in Norway and abroad, and it was for this novel that Petterson became the first Norwegian author ever to be awarded the Independent Foreign Fiction Prize and The International IMPAC Dublin Literary Award.

Two other writers well known for their narrative talents are Lars Saaby Christensen and Roy Jacobsen. Saabye Christensen became internationally renowned for books like *Beetles and The Half Brother*; his current book *Echoes of the City*, in what is to become a trilogy, is an atmospheric story set in post-war Oslo. Roy Jacobsen writes about a completely different environment in his trilogy of books set on a small island in northern Norway, where one family live all alone. His first novel in the trilogy, *The Unseen*, led to Jacobsen becoming the first non-English-language writer to be nominated for the Man Booker Prize. He was also shortlisted for the International Dublin Literary Award.

Hanne Ørstavik is one of Norway’s most acclaimed and award-winning contemporary authors. In her early novels she investigates close family relationships. *Love*, from 1997, about the relationship between a mother and son, has been translated into 22 languages with new translations being created to this day.

Norway’s brightest star in the fiction heavens is probably Karl Ove Knausgård. The publication of his six-volume series *My Struggle* has really made waves. Knausgård’s project is highly representative of one of the strongest trends in modern Norwegian literature: the blurring of the lines between fantasy and reality, between fiction and non-fiction. Paul Binding wrote in the *Times Literary Supplement* that ‘Knausgård belongs to an identifiable Norwegian tradition — Ibsen, Knut Hamsun, Edvard Munch, Tarjei Vesaas, Per Petterson — in his ability to achieve the frank, unfeathered concentration on naked personal experience’. With Knausgård’s success, Norwegian literature has secured its position as a visible and prominent force in the literary landscape, and Norwegian authors are considered an important part of world literature.
Crime fiction

The world’s first crime-fiction novel was probably the Norwegian book *The Murder of Engine Maker Roolfsen* by Mauritz Hansen, published in 1839–40, one year before Edgar Allan Poe’s short story ‘The Murders in the Rue Morgue’. Now, some 175 years later, Norwegian crime fiction is conquering the world!

Norwegian crime fiction has a long tradition of high quality. Among Norway’s foremost crime classics, the psychoanalytical crime novel *The Lake of the Dead* (1942), written by André Bjerke (under the pseudonym Bernhard Borge), is one that stands out, as does Gerd Nyquist’s *The Deceased Did Not Want Flowers* (1960).

Modern Norwegian crime fiction is to a large extent inspired by the Swedish writing duo Maj Sjöwall and Per Wahlöö, who wrote ten novels from 1965 to 1975 featuring the detective Martin Beck. Typical for this type of crime literature is a socially critical perspective. In Norway there are a number of strong contemporary authors writing within this genre.

Gunnar Staalesen has achieved great international recognition for his crime-fiction novels featuring the private investigator Varg Veum, a Raymond Chandler-inspired hero with a social democratic heart. Another internationally recognised crime-fiction author is Karin Fossum, who writes literary, psychological crime fiction, with detective Konrad Sejer as the protagonist. Fourteen books have been published in the series so far, and her work has been translated into a number of languages. Anne Holt has achieved huge international success with her series, one of them being a realistic police novel series about the dysfunctional, lesbian police officer Hanne Wilhelmsen, and the other about the happy couple Vik and Stubø. Holt’s books have sold more than seven million copies worldwide.

Norway’s hands-down bestselling author globally is Jo Nesbø, who has become world-famous for his crime-fiction novels about the anti-hero police detective Harry Hole. His novels have been translated into no fewer than 50 languages. He has been praised for having expanded the genre with his strong literary qualities, his psychological insight and his depictions of life in a modern, globalised world. Other authors who have had great success with police crime fiction are Jørn Lier Horst and Unni Lindell. Horst’s books excel through the extreme realism of the plots and with his descriptions of police work; unsurprisingly so, since he has a background as a policeman. Lindell also puts a strong emphasis on realism in her successful books about the policeman Cato Isachsen.

Norwegian crime fiction is characterised by its great breadth. Author and journalist Tom Egeland is best known for his books about the archaeologist Bjørn Berte, the main character in a series of action- and adventure-oriented books with stories often connected to mysteries from the past. Egeland is frequently compared to the American author Dan Brown.

Non-fiction

Non-fiction genres have for centuries been an expression of Norway’s identity and mindset.

The first Norwegian non-fiction authors who gradually became well-known abroad were explorers and adventurers. Fridtjof Nansen (1861–1930) and Roald Amundsen (1872–1928) are still remembered for their incredible polar expeditions, and the written accounts of their adventures and expeditions remain popular to this day. Thor Heyerdahl followed in the footsteps of this tradition, becoming world-famous when he led a daring and revolutionary expedition across the Pacific Ocean in 1947 on the raft named *Kon-Tiki*. The fantastic story of this journey, *The Kon-Tiki Expedition: By Raft Across the South Seas* (1948) became one of the twentieth century’s great international bestsellers and has been translated into over seventy languages. Today, another generation of adventure-loving authors have taken the helm, among them Cecilie Skog, Børge Ousland, Erling Kagge, and Liv Arnesen.

However, not all Norwegian non-fiction authors are explorers and adventurers. Philosopher and author Arne Næss is known as the founder of the philosophical school of deep ecology. He was one of the important minds of the environmental movement from the 1970s onward. Another Norwegian author whose work has been translated into many languages is the criminologist Nils Christie, who wrote about prisons, conflict, and crime control. Christie was part of a long-standing Norwegian tradition of communicating complex subject matter to a popular audience in comprehensible language. Another author in this tradition is the social anthropologist Thomas Hylland Eriksen. His books have been translated into more than twenty languages and include both academic textbooks and books for a general audience. One of the younger non-fiction authors with a solid position in 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 characterised by an outstanding narrative voice. His breakthrough work was *A Philosophy of Boredom* (1999), which was a bestseller and has been sold for translation into 25 different languages.

Today’s Norwegian non-fiction is characterised first and foremost by a breadth and variation in genres and themes.
Books sold abroad can be about anything from philosophy and psychology to knitting and handicrafts. Of particular interest is the emergence of strong literary voices in journalistic and documentary books. In recent years, it is Åsne Seierstad who has reached the greatest number of readers in Norway and worldwide. Her documentary book *The Bookseller of Kabul* (2002) remained on the *New York Times* bestseller list for 40 weeks, and has been sold for translation into 40 languages. Her latest book, *Two Sisters*, has been heralded as one of the ten best Scandinavian non-fiction books since 2000.

The social anthropologist Erika Fatland is another Norwegian author who has travelled out into the world. Her first non-fiction publication was the book *City of Angels*, a gripping documentary account of the Beslan school hostage crisis in 2004. In 2012, her book *The Year without Summer* was published, about Norway’s tragedy of 22 July 2011. In her recent book *Sovietistan: A Journey through Turkmenistan, Kazakhstan, Tajikistan, Kyrgyzstan and Uzbekistan* (2014), she takes the reader on a journey to countries that are unfamiliar even to the most experienced globetrotter, but of greater current relevance than ever before. In her latest book, *The Border* (2017), she travels along the world’s longest border, more than 60,000 km encircling the vast Russian Federation. It is a fairytale-like journey lasting 259 days and passing through 14 countries.

This urge to explore subjects from a personal point of view is often combined with another strong tradition in Norwegian non-fiction: nature. An example of this is *Shark Drunk: The Art of Catching a Large Shark from a Tiny Rubber Dinghy in a Big Ocean* by Morten Strøksnes. This is a brilliant book about nature and the sea, but also a journey to one of the most beautiful archipelagos in the world: Lofoten, in northern Norway. Moreover, the unique signature of its personal and poetic narrative voice makes the book international non-fiction at its best.

The books of author, publisher, and adventurer Erling Kagge also feature a personal approach to nature. Kagge is the first man to have completed the Three Poles Challenge on foot, reaching the North Pole, the South Pole, and the summit of Mount Everest. In his books, he explores phenomena such as silence, or walking, based on his own experiences. According to the *New York Times*, he is ‘a philosophical adventurer — or perhaps an adventurous philosopher’.

Nature has experienced a renaissance in Norwegian film, literature, visual arts, and journalism, which has also been expressed in a wave of books about nature and life in the outdoors. These books encompass a range of genres and perspectives on the relationship between human beings and nature. Some write in an extension of the Norwegian adventurer tradition, such as Lars Monsen, famous for his explorations and expeditions into the harsh wilderness. Others write about the cultural history of nature, such as Henrik Svensen. He writes about the history of mountains and our fascination with great heights in his book *In High Places: A Personal, Historical and Scientific Approach to the World’s Greatest Mountain Ranges* (2011).

But it is not only nature that captivates us. Many wish to return to the roots of a simpler time and learn how to make things by hand, such as by knitting and crocheting. Norwegian hobby books are a large export category, some of them selling by the tens of thousands, both in Norway and abroad. Among the most well-known authors are Arne & Carlos, who knits everything from clothing to toys to Christmas tree decorations. A book that combines the ‘do-it-yourself’ approach with a strong sense for nature is *Norwegian Wood: Chopping, Stacking, and Drying Wood the Scandinavian Way* by Lars Mytting. The book was a huge bestseller in Norway, Germany, and the UK, and has also been translated into a number of other languages. It was awarded the 2016 British Book Industry Award for Non-Fiction Book of the Year.

A more scientific approach to nature can be found in another strong trend within Norwegian non-fiction: popular science books, such as *The Wonder Down Under: A User’s Guide to the Vagina* by Nina Brochmann and Ellen Ståkken Dahl. This book also became an international success and has now been translated into 35 languages. *Your Superstar Brain: Unlocking the Secrets of the Human Mind* (2016), by Kaja Nordengen, and *Adventures in Memory: The Science and Secrets of Remembering and Forgetting* (2016), by Hilde and Ylva Østby, are examples of other books combining objective narrative, humour, and relevance. It is not only themes relating to our own bodies that are doing well, but also themes concerning the plant and animal kingdoms, such as *The Secret Life of Small Birds* by Andreas Tjernshaugen, which is all about the small birds found in most European gardens.

Although Norwegian non-fiction is incredibly diverse and varied, there is one common thread: the study of reality. This is precisely the strength of non-fiction. When the best Scandinavian non-fiction books were to be announced in 2018, the Norwegian newspaper *Morgenbladet* wrote: ‘The task of non-fiction is to lift up the unknown, the hidden, and the new. It is to promote and convey knowledge and, at its best, offer us new ways to see the world.’

**Children and young adults**

Norwegian children’s literature is diverse and characterised by imagination, independence, and autonomy.

The first Norwegian books for children were written in the late eighteenth century. At the end of the nineteenth century, Norwegian children's literature entered a golden age, and in the post-war period, Thorbjørn Egner, Anne-Cath. Vestly, and Alf Prøysen wrote books for children that have monolithic status in Norwegian children’s literature to this day. The books *When the Robbers Came to Carda-
During the last few decades, Norwegian children’s literature has flourished like never before. In 2017, 391 new Norwegian books for children and young people were published, and more authors are being translated into different languages than ever before. 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 bestselling fiction title in the world for the year of 1995. This novel has been translated into 60 different languages, selling over 40 million copies worldwide. With the success of *Sophie’s World*, Norwegian literature made its international breakthrough.

Since the turn of the new millennium, Maria Parr has taken both Norway and the world by storm with her three books *Waffle Hearts: Lena and Me in Mathildewick Cove* (2005), *Astrid the Unstoppable* (2009) and *The Goalie and the Sea* (2017). What these books share is a large dose of humour, resourceful children as main characters, 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, Lisa and Nilly.

In 2013, the Nordic Council established a prize for children and young people’s literature, aspiring to promote literature for children and young adults in the Nordic region. In 2014, the prize went to the duo Håkon Øvreås and Øyvind Torseter, for *Brown* (2013). The book has received great international praise and other awards such as the German Luchs des Jahres and the Dutch Zilveren Giffel, as well as being included in the Top 10 Teachers’ Choice in China. By day, *Brown’s* protagonist Rusty is ‘Rusty’, but by night Rusty becomes ‘Brown’: the superhero who fears nothing. Armed with a brush and brown paint, Brown sneaks out and paints the bicycles of the older boys who have been bullying him. *Brown* is a book about friendship, courage, and standing up for oneself. *Brown* is the first title in a trilogy, followed by *Black* (2015) and *Blue* (2018).

Øyvind Torseter, who illustrated *Brown*, is an important figure in the field of Norwegian picture books. The picture-book genre is continuously developing and Torseter is responsible for a number of award-winning picture-book publications. His trademark character Mule Boy features as the main character in several of the releases. For the book *Detours* (2007) he won the fiction category of the prestigious Bologna Ragazzi Award in 2008.

The previous year, another significant Norwegian picture-book artist had 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 profound creativity. He is responsible for critically acclaimed publications such as *The Old Man and the Whale* (2005), the series about Garmann (2006–10), *Anna’s Heaven* (2013), and *Morkel’s Alphabet* (2015).

Another important picture-book artist is Lisa Aisato. Her magical and unique style has made her one of the most beloved artists in Norway, and in 2015 she was named one of the best Norwegian artists under the age of 35 by the esteemed Norwegian newspaper *Morgenbladet*. Her major breakthrough abroad was as illustrator of the book *The Girl Who Wanted to Save the Books* (2017), from the pen of Klaus Hagerup. This book has so far been sold for translation into 22 languages.

The young-adult novel genre is attracting increased interest from abroad, particularly after Jostein Gaarder’s success with *Sophie’s World*. Another book for slightly older readers that has been sold for translation into many languages is Johan Harstad’s horror tale *172 Hours on the Moon* (2008). This is a chilling sci-fi tale about three ordinary teenagers who win the chance to spend 172 hours on the moon. The question soon turns out to be whether they will make it back alive. In 2014, *172 Hours on the Moon* was declared the best Norwegian book for young adults of all time by a professional jury of experts, in one of Norway’s largest newspapers.

Fantasy is an important genre for young adults, and Siri Pettersen has attracted significant international recognition in this area. Her trilogy *The Raven Rings* is partly set in our world and partly in a mythical Nordic medieval universe. The Odin’s child Hirka, the main character in *The Raven Rings*, has followers all over the world.

Crime fiction and thrillers for children are also a popular genre, and Bjørn Sortland and Jørn Lier Horst have had success with their series of crime books for children and young adults.

As for non-fiction, Marta Breen and illustrator Jenny Jordahl have recently had a big international breakthrough with *Women in Battle* (2018), which has now sold to 17 countries. It is an account in cartoon form of the history of feminism over the last 150 years, and has been a hit with both young and more grown-up readers.

Literature for children and young adults has a high status in Norway and many established novelists also write for children. This has led to a broad range of books of a high literary quality, and ensures that young readers have access to many forms of expression across different genres. This is a reflection of the huge breadth found in Norwegian literature, for readers both young and old.
Sámi literature

Sámi literature is both new and old at the same time. 2019 marks the four-hundredth anniversary of the first book in Sámi, which was published in Piteå, in Sweden. It was an alphabet book in a mixture of Pite Sámi and Ume Sámi, two of the lesser-used Sámi languages, of which there are ten in total. Northern Sámi has the largest number of speakers, and approximately three quarters of Sámi literary publications are in that language.

Sámi literature is national, Nordic, and international in its nature, since the borders between Norway, Sweden, and Finland are no major obstacles to cross-border Sámi co-operation. As a result, it is not uncommon for Sámi publishing houses based in Norway to publish books written by Sámi in other countries. In fact, until Russia cut down on the opportunities for collaboration between Russia and other states, a number of children’s books written by Russian Sámi authors were also published in Norway. Since the Sámi are an indigenous people, there is also a natural global interest in their literature as part of the world’s indigenous literatures, which underlines the importance of translating Sámi literature into a variety of world languages. At present there are relatively few translations of Sámi literature, and only a couple of anthologies. By the time of the Frankfurter Buchmesse in 2019, new anthologies of Sámi prose and poetry will be available in both English and German.

The three most important books by Niils-Aslak Valkeapää (1943–2001), winner of the Nordic Council Literature Prize for 1991, can be found in English translation: Trekways of the Wind, followed by The Sun, My Father, and The Earth, My Mother. Of these, Trekways has also been published in French, while German translations have been prepared of both Trekways and The Sun, but have not yet been published. The first book written by a Sámi author, Johan Turi’s Muitalus sámiid birra (1910), has recently been translated and published in English under the title An Account of the Sámi (2011). Both Valkeapää and Turi were interested in Sámi traditions, and they used Sámi forms of expression in new and innovative ways: Valkeapää did this with poetry inspired by joik (the traditional music of the Sámi, a vocal genre), modernism, and indigenous aesthetics, while Turi wrote folkloristic essays at the boundaries between oral storytelling and literary presentation.

Beyond these texts, very little Sámi literature has been translated to other languages, which makes it more difficult to reach out to the world, compared to the success that Sámi music and art have both experienced in recent decades. Máret Anne Sara (1983–) is one of the new multimedia voices from Sápmi (the region inhabited by the Sámi). Her debut book, the young-adult novel İlmimìid gas-kkas (2013) (In Between Worlds, 2014), was nominated for the Nordic Council Children and Young People’s Literature Prize in 2014. This book is the first of a planned trilogy in which Sámi reindeer herding and traditional Sámi views come into conflict with the wider society’s growing need for land, including traditional pastures, for various kinds of development. Máret Anne Sara is also an established visual artist and has been represented at several international exhibitions, including at documenta 14, with her sculpture Pile o’ Sápmi.

Another Sámi trilogy worth mentioning — albeit one that has not yet been translated in its entirety to any other language — is Jovnna-Ánde Vest’s Årbbolaccat (1996–2005) (The Heirs). It portrays the arrival of a new era in a small Sámi settlement by the Tana River, in northern Finland, from the aftermath of the Second World War to the 1970s. The reality depicted is local, but the themes of the books are global, not least those dealing with changes in conversational forms and social interaction. Vest’s use of dialogue to convey his message is masterful. Kirsti Paltto (1947–) has also written a trilogy of novels, the first of which was nominated for the Finlandia Prize in 1986. That book, Guhtoset dearvan min bohhcon (Let Our Reindeer Graze Free), is another depiction of the beginning of a new era in Sápmi and has been translated into German as Mögen meine Rentiere gesund werden. Paltto’s literary output is the most rounded of any Sámi writer, and most Sámi authors write across several genres.

Among the most prolific Sámi lyric poets are Rauni Magga Lukkari (1943–), Synnøve Persen (1950–), Rose-Marie Huvva (1943–), Inger-Mari Aikio (1961–), Niillas Holmberg (1990–), and Sigbjørn Skåden (1976–). Skåden has also written a novel in Norwegian, Våke over dem som sover (2014) (Watch Over Those Who Sleep), which deals with power and injustice on many levels, from historic times to the present. Niillas Holmberg’s collection of poems The Way Back (2016) is inspired by his studies at the Tibetan Institute of Performing Arts, in northern India. In this collection, he explores the connection between the Buddhist faith and traditional ideas of the Sámi.

Musicians such as Mari Boine (1956–), Niko Valkeapää (1968–), and Sofía Jannok (1982–) have used Sámi poetry in their musical production. Sámi hip-hop, rap, and slam poetry performed by artists such as Áilu Valle (1985–) and Amoc (Mikkäl Antti Morottaja, 1984–), Timimie Márak (1991–), and Anni Kaisa Partapuoli (1995–) represent new opportunities for Sámi poetry to reach out to new users. These new forms of expression are entirely in keeping with the Sámi traditions of joik and storytelling, both of which have always depended on listeners, so these are natural steps in the development of Sámi literature today and into the future.

Text about Sámi literature by Harald Gaski, translated by Guy Puzey.
Languages in Norway

Norwegian is part of the northern branch of the Germanic languages, which also includes Danish, Faroese, Icelandic, and Swedish. In its written form, the Norwegian language has two official standards: Bokmål and Nynorsk. There are a number of Sámi languages, but there are three main dialects used by the Sámi population in and close to Norway: Northern, Lule and Southern Sámi.

Diversity of language and expression

The richness of languages in Norway is unique to the Nordic region and represents a national legacy that also encompasses conflict. The two written standards of Norwegian, Bokmål and Nynorsk, are today part of a shared public domain. The Sámi languages, both written and spoken, have ties with the northern regions of Norway and cross the borders with the neighbouring countries Sweden, Finland, and Russia. A culture of linguistic diversity, which also accords status to dialects, provides for the ongoing renewal of language awareness among authors and readers, and this tradition is now undergoing further development in a multicultural Norway.

The 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 the country. 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 establishment and development of Norwegian publishing houses and Norwegian booksellers played a defining role, as did a strong awareness of the importance of the development of the Norwegian language: Nynorsk and Bokmål.

Nynorsk and Bokmål

Nynorsk was established as a written standard of Norwegian in its own right in the 1850s. The new written language was based on a selection of Norwegian dialects, while also having 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 new grammar and a separate dictionary was Ivar Aasen (1813–96). Parallel to the development of Nynorsk, the Bokmål standard was formally established, which had its origins in Danish. Knud Knudsen (1812–95), a school teacher, was instrumental in Norwegianising this Danish starting point and can be seen as the father of Bokmål. In Norway, Nynorsk and Bokmål are co-official variants of Norwegian, as these two written languages have been since 1885.

Since that time, the preservation and strengthening of the Norwegian language has 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 ideals of public education in the late nineteenth century also played a role in laying the foundation for 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. Fixed book prices became a cornerstone of both the distribution of literature and language policy.

Language is a topic well-suited for inspiring discussion, awakening emotions and fascination. The orthography of the Norwegian language encompasses a wealth of option- al 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 a challenge for translators, but produces abundant forms of creative expression.

Sámi languages

There are ten different Sámi languages in Norway, Sweden, Finland, and Russia, and the differences between them can be great. For example, the linguistic distance between Northern and Southern Sámi is about the same as that between Norwegian and Icelandic, but those with neighbouring dialects will more or less understand each other. These linguistic distinctions also reflect other cultural variations, such as the different types of joik (the traditional form of Sámi music, one of the oldest continuous musical forms in Europe), and dress which can be seen in the traditional Sámi patterns. The dialect boundaries stretch from east to west across Norway and Sweden, and do not follow national borders. Because of the long-term assimilation policies followed by state authorities, less than half of the Sámi speak their own language. As a result, Sámi readers are also dependent on Sámi literature being translated, either to the national language or to an international one.

Three main dialects

In Norway and Sweden there are three main Sámi languages: Northern, Lule and Southern Sámi, with the sub-groups Pite and Ume Sámi. Skolt Sámi (an eastern Sámi language) was previously spoken in Norway, but now most of those speaking Skolt Sámi live in Finland, where Northern and Inari Sámi are also spoken. In Russia, Kildin Sámi is still partially used, while Ter and Akkala Sámi have virtually become extinct. Of all these groups, Northern Sámi is undeniably the largest. It is estimated that approximately three quarters of the Sámi-speaking population speak Northern Sámi, which also accounts for about the same proportion of all academic and literary publications.
Politically, however, there are many who choose to define Sámi as one language with several different dialects, just as one talks about a common Sámi culture and history. It depends on what is viewed as most important: the factors unifying them, or those distinguishing them from each other.

A rich language
Sámi language is very rich when it comes to nature, animals, fishing, and hunting. There are several hundred different terms for snow and ice conditions, and even more for reindeer, based on their appearance, age, gender, and the colour of the animal's coat. In ancient times the Sámi also used many metaphorical names for predators such as wolves, bears, and wolverines, as they were perceived to be wise animals that could understand direct speech, but not metaphors. So it was important not to use the term wolf — because otherwise the wolf would know it was being hunted — and instead use a circumlocution of the name. Sámi language is also rich in regard to topographical expressions and family relations.

Sámi verbs are more important than nouns. They also often contain an aesthetic dimension, so where in Norwegian and English an adjective would be necessary to describe the aesthetic content of a movement, in Sámi this can be expressed through the verb itself.

Agglutinative languages
The Sámi languages are derivative languages, where a word from the same stem can create many different new words and concepts. This is a strength when it comes to adjusting a traditional language to new social conditions. Because of external influences, new forms of living and social interaction, Sámi languages are experiencing rapid change, with traditional forms of expression losing out to direct translations from Norwegian and English. Sentence structure and the aesthetic use of verbs are changing rapidly. Sámi language is an invaluable source for understanding the traditional Sámi worldview. This perspective represents a growing subject area now that this indigenous culture’s own forms of understanding have come more into the light, and are now being recognised.

Text about Sámi languages in Norway by Harald Gaski, translated by Matt Bagguley.
The Norwegian literary system

The Norwegian literary system is unique. Its foundations are fixed book prices, a scheme for the purchase of new books, VAT exemption on printed books, and collective agreements between rightsholders.

Purchase scheme
The Norwegian book purchase scheme is a state-funded programme administered by Arts Council Norway. Every year, between 550 and 1,500 copies of approximately 600 new titles are purchased and distributed to public libraries throughout the country. The scheme’s main purpose is to safeguard the publication of new Norwegian books, to secure public access to these works and to ensure better revenues for authors.

The scheme was established in the 1960s as a purchasing arrangement for Norwegian adult fiction, and was expanded to include literature for children and young adults, with distribution covering Norway’s school libraries. The scheme was a huge success and production quickly increased. Since then, it has been expanded with separate purchase schemes for fiction and non-fiction in translation, Norwegian non-fiction for adults, Norwegian non-fiction for children and young adults, and graphic novels. The positive impact of these purchase schemes is indisputable and a key factor in Norway’s exceptionally rich literary ecology.

Fixed book price
The fixed book price agreement allows publishers to set the price of a new book on publication. The booksellers and other retailers can then discount up to a maximum of 12.5% until 1 May in the following year. This makes it possible for readers to obtain books at a similar price all over the country, and ensures predictability for both writers and publishers.

VAT exemption
Having no VAT on books is important for keeping book prices at an affordable level, and makes them more accessible to readers.

Collective agreements
Collective agreements between the Norwegian Publishers Association and the organisations for authors, illustrators, and translators ensure fair deals for rightsholders.

Other funding schemes by Arts Council Norway
Grants are offered to talented authors, based on artistic quality and activity, and granted by representatives from the writers’ organisations. The Arts Council also offers several opportunities to apply for support for projects and productions.

Literary exports
NORLA – Norwegian Literature Abroad promotes the export of Norwegian literature through active promotional work and translation subsidies. The organisation also offers a range of funding schemes, all of which are aimed at promoting the translation of Norwegian books. Its operations are financed by the Norwegian Ministry of Culture. NORLA was founded in 1978, and has since 2004 contributed to translations of close to 5,200 Norwegian books into no fewer than 65 languages.
Facts and figures for 2017

<table>
<thead>
<tr>
<th>Norway</th>
<th>Norge (Bokmål), Noreg (Nynorsk), Norga (Northern Sámi)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>5,258,317</td>
</tr>
<tr>
<td>Total area</td>
<td>385,180 km², of which the mainland makes up 323,781 km²</td>
</tr>
<tr>
<td>Population density</td>
<td>14 inhabitants per km²</td>
</tr>
<tr>
<td>Official languages</td>
<td>Norwegian (Bokmål and Nynorsk) and Sámi</td>
</tr>
<tr>
<td>Gross domestic product per capita</td>
<td>USD 70,868 (UN, 2016)</td>
</tr>
</tbody>
</table>

The book market in Norway

| Total number of titles/editions in print* | 55,797 |
| New titles published (excluding e-books, audiobooks, and pocket editions) | 3,700, including 2,600 trade market editions. 41 % published as e-books |
| Turnover per year based on sale prices (estimated gross turnover)** | NOK 5,500,000,000 (USD 675,385,276) |
| Number of books sold (excluding digital learning materials)* | 20,386,930 |
| People buying at least one book a year (including e-books and audiobooks) | 82 % |
| Average book price* | NOK 188 (USD 24) |
| Publishing houses with at least one edition published in 2017 | 438 |
| Biggest publishers in Norway | Cappelen Damm AS  
Gydendal Norsk Forlag AS  
H. Aschehoug & Co (W. Nygaard) AS  
Vigmostad & Bjørke AS |
| Number of bookshops | 550 |
| Translations 2004–18 | NORLA has contributed to translations of close to 5,200 Norwegian books into 65 languages |

Reading in Norway***

| People reading at least one book a year | 88 % |
| Average number of books read, per person per year | 15.5 |
| Proportion of readers who listen to audiobooks | 28 % |
| Proportion of readers who read e-books | 18 % |
| Proportion of the population who borrow library books | 34 %, with each of these borrowing an average of 14.4 books |
| Average number of library books borrowed per person | 4.9 |

* Figures from the Norwegian Publishers Association’s members, including the general market, schoolbooks, and academic publications. The member publishing houses account for approx. 77% of total sales in Norway.
The Guest of Honour project

NORLA is organizing the Guest of Honour project on behalf of the Norwegian government. The Norwegian government is contributing to the project through three ministries: The Ministry of Culture, the Ministry of Trade, Industry and Fisheries, and the Ministry of Foreign Affairs. Her Royal Highness Crown Princess Mette-Marit has undertaken the task of promoting Norwegian literature internationally. As ambassador for Norwegian literature abroad Her Royal Highness is an important supporter of the Guest of Honour project.

Main sponsors

Norway Health Tech, Oppland County Council, the City of Oslo, and Thon Hotels are the project’s main sponsors. They are contributing to the project as a whole and will be visible throughout the project period.

Norway Health Tech

Norway Health Tech is the largest health technology cluster in Norway, with more than 230 members representing the full value chain in healthcare. Our mission is to build a sustainable industry for Norwegian health technology at home and abroad providing world-class solutions to hospitals, institutions, and homes. We work across the full ecosystem of health to ensure better healthcare for all.

We are supporting Norway as Guest of Honour at Frankfurter Buchmesse 2019 to demonstrate that Norway is a strong knowledge and technology nation, by showcasing Norwegian health technology.

Oppland, the Literature County

Oppland, a region with rich literary traditions that holds a leading position nationally, is home to the Norwegian Festival of Literature, the largest of its kind in the Nordic region. Here, surrounded by outstanding natural beauty, you will find the homes of two of Norway’s Nobel laureates in Literature: Sigrid Undset and Bjørnstjerne Bjørnson.

Lillehammer, in the heart of Oppland, was recently designated a UNESCO City of Literature, the first UNESCO City of Literature in Scandinavia.

The City of Oslo

Surrounded by nature and growing fast, the City of Oslo is showcasing innovative solutions to become an even greener city throughout 2019. The aim is a compact and accessible urban environment for everyone, while reducing the carbon footprint. And in 2020 Oslo will add to its vibrant cultural life as the new Munch Museum, new public library, and new National Museum on the waterfront are opened.

The City of Oslo proudly supports Norway as Guest of Honour at Frankfurter Buchmesse 2019.

Thon Hotels

By offering a high level of service, good food, and colourful design, Thon Hotels welcome every guest with our knowledgeable employees. Staying with us will make a difference and guests have a positive hotel experience every time they stay with us. Thon Hotels has 70 hotels in Norway. Additionally, Thon Hotels has five hotels in Brussels and one in Rotterdam. Thon Hotels is a member of Global Hotel Alliance (GHA), and by joining our loyalty programme — Thon Discovery — guests will receive benefits for stays at all Thon hotels, as well as 450 other hotels worldwide.
Cultural programme sponsors

Visit Norway and Vestre are sponsors of the ‘House of Norway’ exhibition at Museum Angewandte Kunst.

Visit Norway
Visit Norway is the tourism branch of Innovation Norway. Visit Norway has been given a special mandate to promote and inform about Norway as a travel destination, including in the German-speaking market. We love to think of ourselves as a hub for all the great stories about Norway that need and should be told to potential visitors, so please visit our website, visitnorway.com for inspiration. We would love to tell you the story about why you should Visit Norway — and hope you to see you soon!

We are proud to support Norway as Guest of Honour at Frankfurter Buchmesse 2019.

Vestre
Vestre is a leading producer of furniture for public spaces. Over the past 70 years, we have helped to create social meeting places for millions of people.

From Scandinavia with Love
Towns are growing and urbanisation is on the increase. It is our ambition to develop innovative, aesthetic solutions which will make a difference for people. Places to sit down, meet friends, park your bike or throw away your rubbish. We believe that good design creates good spaces. That is why Vestre is collaborating with well-known designers from Scandinavia. It is equally important for our products to have both a beautiful, unique design and be functional for their users; have a long life and have a minimum impact on the environment.

Other partners and collaborators (the list is not final)

- Fritt Ord Foundation
- The Savings Bank Foundation DNB
- Norwegian Publishers Association
- Sálas — The Sámi Publishers’ and Newspaper Association
- Norwegian Non-Fiction Writers and Translators Association
- Norwegian Authors’ Union
- Norwegian Writers for Children
- Norwegian Association of Literary Translators
- Norwegian Crafts
- Office for Contemporary Art Norway (OCA)
- Design and Architecture Norway (DOGA)
- Performing Arts Hub Norway (PAHN)
- Music Norway
- Norwegian Film Institute (NFI)
- Munch Museum
- National Museum of Decorative Arts and Design
- Innovation Norway
- National Library of Norway
- Business and industry
- Arts and cultural institutions
- Universities in Norway
- Norwegian PEN/ICORN
- The Sámi Parliament of Norway