

Wandering words

Comparisons of the Position of Non-dominant Language Writers in
Nordic Organizations

Outi Korhonen & Rita Paqvalén

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Wandering words. Comparisons of the Position of Non-dominant Language Writers in Nordic Organizations.

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Foreword

During the past 15 years discussions and debates concerning canon, borders, migration and multilingualism have been frequent in the context of Nordic literary fields.¹ On the one hand the notion of national canons has been debated, on the other hand the use of labels such as “migrant literature” or “immigrant writer” has been questioned especially by writers with a migrant background or a parent of migrant background.²

In 2006 the Danish Minister of Culture Brian Mikkelsen launched a national “cultural canon”³ with 96 works of art, in order to raise awareness of the importance of Danish cultural heritage. The process of selecting and launching a national canon was widely criticized and it gave birth to a huge debate both in Denmark and in other Nordic countries. In the debate questions concerning preferential right of interpretation, power relations, artistic value and nationalism were discussed. But the canon also had its defenders in the other Nordic countries – e.g. in Sweden many literary scholars suggested a similar Swedish selection and in Norway a Norwegian literary canon⁴ was launched.

The launching of a national canon is problematic in many ways. On the one hand it contains a static understanding of arts, while on the other it ignores the intercultural and multilingual aspects of literature and literary history and freezes literature into groups of texts detached from each other by national and languages borders. The launching of a national canon not only means artificially defining what are to be seen as the most important works of the time and worth being taught about in school, but it also creates borders for what kind of artistic expression is to be representative of a country. By including some it excludes others.

The hybridization of Nordic literature and the position of the writer

The literary fields in the Nordic countries today are cross-cultural and marked by hybridism and artistic and language pluralism. They form in Homi Bhabhas terms a third space that “challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary Past, kept alive in the national tradition of

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¹ Paqvalén, Rita, “Språkliga samtidigheter i litteraturen”, *Lysmasken* 4.11.2013. <http://www.kiiltomato.net/sprakliga-samtidigheter-i-den-finlandska-litteraturen/>, cited 9.3.2016.

² The debate on labels such as “immigrant writer” has been especially vivid in Sweden. See e.g. Jankowska, Paulina, “Sverigeskildringar i samtida svenska romaner. Debatten om fenomen och begreppen ‘invandrarlitteratur’ och ‘invandrarförfattare’”, <https://depot.ceon.pl/bitstream/handle/123456789/1549/Sverigeskildringar%20i%20samtida%20svenska%20romaner.pdf?sequence=1>, cited 14 March 2016.

³ On more about the Danish cultural canon see e.g. <http://kum.dk/temaer/temaarkiv/kulturkanon/>, cited 14 March 2016.

⁴ The Norwegian literary canon: <http://www.litteraturfestival.no/lillehammer/norsk-litteraer-kanon/>. Cited 9 March. 2016.

the People”.⁵ Today’s Nordic literature is in close dialogue with past, present and future literatures and literary traditions around the world and it is fertilized linguistically and artistically through these intercultural encounters. The literatures of the Nordic countries are written and read – not only in the national language of the Nordic countries or old minority languages (like the Sámi languages) – but also in Russian, Kurdish, Somali, Arabic, English and many other languages.

Yet it seems as if the literary fields in the Nordic countries are still marked by national and linguistic borders, which define who can be included in “our literary canon” and who are eligible for national literary prizes, state grants, translation grants or memberships in national writers unions.

This report is an attempt to map the Nordic literary field in regards to the position of the writer who writes in non-dominant languages⁶. The aims of the report are to compare the situation in the different Nordic countries and to find out what possibilities and obstacles there are for writers who write in non-dominant languages, to highlight the problems involved and to also describe some of the best practices in the different Nordic countries. The report includes some suggestions for how the situation for these writers could be improved in the respective countries and how a Nordic cooperation in these questions could be an answer to some domestic difficulties in finding e.g. reviewers and editors.

The Finnish case

The report is a part of the cooperation project *Literature without borders*, which Culture for All Service has been involved in since 2013 and which aims to promote the rights of professional writers who are based in Finland but write in other languages than Finnish or Swedish. The project has been carried out in cooperation with the multilingual Sivunalo project, who initiated the project, The Finnish Reading Centre (Lukukeskus – Läscentrum) and International Cultural Centre Caisa. The project has also arranged various events and talks around the situation of non-dominant language writers in Finland in cooperation with different organizations within the field of literature and culture.

The project started out by arranging four hearings during 2013–2014 to which representatives of the literature and translation field, media, financing bodies and non-dominant language writers were invited. Around 75 people took part in these meetings. The aim of the meetings was to map the Finnish literary field – its possibilities and obstacles for the writers who write in non-dominant languages. Based on these

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⁵ Bhabha, Homi K. *The Location of Culture*. 1994. London: Routledge. p. 54.

⁶ The term non-dominant languages refers to languages that are not the national languages of a country. By a writer who writes in non-dominant languages we, thus, refer to writers in the Nordic countries who e.g. write in languages other than the national ones. The terms are briefly discussed on p. 11–13.

discussions the project made a list of recommendations on how the situation of the writers living in Finland could be improved.⁷

Writers who write in non-dominant languages have, until now, been rather invisible within the Finnish literary field and in the Finnish media. The invisibility of the writers has also rendered the exclusive structures invisible, and therefore an important part of this work has been to make the literary field and the cultural field in general aware of the excluding practices. Apart from the hearings the project partners have arranged several public seminars and lectures on the topic and taken part in the Frankfurt and Helsinki 2014 book fairs with discussions. The project also cooperates with different researchers in the field, especially with the *Multilingualism in Contemporary Finland* project⁸ and exchanges information with them.

Toward a Nordic cooperation

During the process of mapping the situation of non-dominant language writers in Finland (2013–2014) and in the other Nordic countries (2015) we came to realize, that although some problems are linked to national traditions or norms, many of the obstacles concerning the inclusion of non-dominant language writers can best be overcome through Nordic cooperation.

Literary works in non-dominant languages in the Nordic countries are written in many different languages and for a very heterogeneous readership. Some works, like those written in Arabic, Russian, Spanish or English, may have a large readership both in individual Nordic countries and in the Nordic countries on the whole, while others are written in languages with only a few speakers in each Nordic country. Some writers write in languages without a homeland, others in languages that are spoken worldwide and entail many different publishing possibilities. And some literatures, like those written in Sámi languages, are by definition transnational.

Different languages therefore call for different kinds of approaches in the Nordic countries, but by creating a Nordic network in regards to these questions we can overcome some of the problems and find ways that makes it easier to have non-dominant language books published, evaluated and reach readers in different Nordic countries. In the following chapter we have listed suggestions in four areas for a Nordic co-operation in regards to the situation of non-dominant language writers and literatures.

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⁷ The recommendations (in Finnish), Appendix 2, p. 57–60.

⁸ <http://monikielisyy.fi/en/>, cited 9 March 2016.

Recommendations

1. The right of a writer to be evaluated in his or her own language

In order to ensure that every author in the Nordic countries, regardless of language, has the same right to be evaluated professionally, there is a need of a shared Nordic, multilingual network and a web portal of professional literary critics and reviewers who can review literature in different languages. It is crucial that the portal is established as part of an already existing Nordic literary network and/or institution to ensure that the network and portal is up to date and easy for publishers, media, writers' unions or financing bodies to find.

Recommendations: We recommend that such a portal and network is established on a Nordic level and financed by the Nordic Council in order to ensure that non-dominant language writers have a chance to be evaluated professionally.

2. The right to one's own language

The Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities adopted by the UN Commission on Human Rights in 1992 states that nations should enable persons belonging to minorities to express their characteristics and to develop their culture and language. Nation states should furthermore "take appropriate measures so that, wherever possible, persons belonging to minorities have adequate opportunities to learn their mother tongue".⁹ Literature is an important tool for strengthening collective identity and supporting people's rights to their own mother tongue, and it is therefore pivotal that literature written in non-dominant languages in the Nordic countries is easily available and visible in all the Nordic countries both in the literary field and in schools, libraries and book stores.

In order to promote in a best possible way and publish works by non-dominant language writers in their original languages, and for the works to reach their audience in the Nordic region, we need to address the field as a shared Nordic realm instead of as separate national fields.

Recommendations: There is a need for a mapping of non-dominant language writers and of potential publishing companies in different Nordic countries. There is also a need to establish a Nordic library network through which information on literature published in non-dominant languages can reach libraries in the different countries.

3. Intercultural dialogue

Non-dominant language literature, written in numerous languages, offers great – but mostly neglected – aesthetic possibilities for the development of Nordic literatures. The literature might also offer new modes of using language and of seeing and describing

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⁹ Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities: <http://www.unesco.org/most/Inlaw7.htm>. Cited 24 February 2016.

daily lives in the Nordic countries today. In order to enable intercultural dialogue and in order for Nordic literature to reflect the diversity of our societies we need to include non-dominant language literature and its writers. We need to find ways to enable translations into the dominant languages of the Nordic countries and to include non-dominant language writers (including Sámi writers) into the shared Nordic literary canon and to promote their visibility through visits to schools, libraries, book fairs and literary events within the Nordic countries.

Recommendations: Special translation grants for non-dominant language literature are needed – both on a national and a shared Nordic level. Non-dominant language literature must be included into Nordic literary canons and curriculums.

4. Transnational minorities in the Nordic countries

The literature written in Sámi languages has been almost invisible in the Nordic literary field and in the curriculums of schools and universities. Even if the rights of the Sámi people are acknowledged and protected by Nordic legislations, Sámi writers still face many similar problems and obstacles as other non-dominant language writers in the Nordic countries. The literature written in Sámi languages is transnational and a part of our shared Nordic heritage. It should thus be understood and treated as a transnational issue when it comes to grants, public lending right remunerations, translations, publishing, visibility and the formulation of canons. As the Sámi languages are small, threatened minority languages – many of them on the verge of extinction – literature has an important function in upholding the language and cultural community. For this purpose it may be necessary to create language specific support structures to guarantee the publishing and distribution of literature in all the different Sámi languages.

Recommendations: In order to strengthen the role of Sámi literature within the Nordic countries and to identify its special needs and obstacles, a mapping of the situation of Sámi writers and literatures is needed.

About the report

This report was realized by the Culture for All Service, in close dialogue with the Sivunalo project. It is part of the mentioned *Literature without borders* project, which aims to promote the rights of professional writers who are based in Finland but write in other languages than Finnish or Swedish. Many representatives of organizations operating in the Nordic literature field generously dedicated their time and expertise to offer the information needed and to check the draft of the report.

The aim of this report is to provide a comparative overview of the structural position of writers who write in non-dominant languages in the Nordic countries. More precisely, the themes that are treated are:

- access to the professional networks
- possibilities to get support for translations and international promotion
- language related limitations and practices concerning state grants for writers and literature

The focus is on the organizations that support literature and professional writers. Hopefully the information also serves other purposes in the field of supporting literature and the related Nordic collaboration.

How the information was collected

A rather general questionnaire¹⁰ was created by Rita Paqvalén, Roxana Crisólogo and Outi Korhonen based on questions raised in previous discussions with writers who write in non-dominant languages and representatives of organizations operating in the Nordic literary field in Finland. The questions dealt with the language-related criteria in the three areas mentioned above (professional networks, translation and promotion support and state support for writers). The timeframe of collecting and completing the information was between the end of March and beginning of August 2015.

The sources of information included the answers to the questionnaire and the following questions, the websites of the organizations, other published documents mainly in digital format, recorded discussions and telephone interviews with representatives of the consulted organizations. The oral information, even when recorded, was used mainly as a path to find the information we were looking for, with the intention to use easily verifiable sources when possible.

The questionnaire was sent to three types of organizations in Sweden, Norway, Finland, Denmark, and Iceland and to respective organizations for Sámi literature, when possible.¹¹ Autonomous territories, like the Faroe Islands and Greenland, were included when relevant information was available. The amount of information received from the different countries varied. The case of Sámi literature is treated more briefly than intended. This is due to the scarcity of the information received from the respective organizations.

The types of organizations were (1) writers' unions, (2) organizations that administer state support for writers and literature and (3) organizations that administer translation support and international promotion of literature. We received an answer from most of the contacted organizations. The representatives of the organizations provided basic information as a response to the questions as well as links to more detailed information

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¹⁰ See Appendix 1, p. 54–56.

¹¹ A list of the organizations and people that received and responded to the questionnaire is included in the Sources, p. 62–63.

and checked the final draft of the report. In most cases the first answers were followed by longer descriptions with specifications of the support forms.

Apart from the official organizations, individual writers contributed with their experiences and helped us to find information. The point of view of the individual writer's experiences is not however in the focus of this report. The conversations with them helped us to understand the writers' point of view in relation to the structural possibilities.

The organizations included in this report share tasks in different ways in different countries. There are similar structures for handling each one of the focal areas in all the Nordic countries, even though there are differences both in the organizational structures and in e.g. the scale of the budgets of the relevant institutions and individual support forms. In some cases, like in Sweden and Denmark, the same organization takes care of both state grants for literature and literature promotion abroad. On the other hand, the administration of state support for writers and literature is often divided between several organizations, especially when the Public Lending Right scheme, also financed by the states, is included. The structural variations are explained briefly in each chapter.

Private foundations, despite of their strong weight as supporters of literature, could not be included in the scope of this study.

The structure of the report

The structure of this report follows the logic of the mentioned three focal areas; (1) professional networks, (2) support for translations and international promotion of literature and (3) state support for writers. Each of them is discussed in a separate section in the report. To gain a complete picture of the position of the non-dominant language writers it would be necessary to also perform some numeric comparisons, which was not possible within the timeframe of this survey. Here we have gathered information about the language-related structural limitations on the one hand and, on the other, initiatives to improve accessibility in this context. The question was whether the support forms of each of the surveyed organization depend on the writing language, and how, in terms of inclusion of non-dominant language writers, the questions concerning concrete practices related to handling works in different languages have been resolved.

About the terms and languages

Speaking about different languages is not simple. The group of writers who write in languages other than the official and dominant national language of the studied countries includes several different sub-groups; immigrant minorities, indigenous

peoples and national minorities.¹² The terms that are used change according to the context and language-political positions.

Regional and minority languages in Nordic countries

In Nordic countries, the position of specific minority languages varies a lot. Swedish in Finland is the only minority language (minority in the sense of the size of language population) that is also an official language of the country. The languages covered by the European Charter for Regional or Minority Languages¹³ in Nordic countries are numerous. These languages include in Sweden three indigenous languages, which are Lule Sami, North Sámi and South Sámi, and four other regional or minority languages: Finnish, Meänkieli (Tornedal Finnish), Romani and Yiddish. In Finland the indigenous languages are Inari Sámi, North Sámi and Skolt Sámi, and the other regional or minority languages are Fennoromani, Russian, Karelian, Tatar, Swedish and Yiddish. In Norway the indigenous languages are North Sami, South Sámi, Lule Sámi and Eastern / Skolt Sami, and other regional or minority languages are Kven and Romani. In Denmark the only regional or minority language is German, specifically in Southern Jutland, and in Iceland there are no regional or minority languages.¹⁴ The consequences of the recognition of a minority position vary a lot in the art promotion policies of each country and organization. In this report 'Regional or/and Minority Languages' refer specifically to the languages included in the European Charter of Regional and Minority Languages. These languages may be territorial (e.g. Tornedal Finnish) or non-territorial (e.g. Romani and Yiddish). Sámi languages are the only European indigenous languages, and their special protection concentrates in a specific area.

Most of the languages spoken in the Nordic Countries are not recognized as official minority languages due to their short historical presence in a given country. These local Nordic language populations formed by more recent migration are anyhow often larger than those of many of the traditional minorities. In this report the term that is used to refer to these languages is 'other non-dominant languages'. The term 'non-dominant' refers to the position of the language in a specific country. We could have possibly found one more term to distinguish from these languages the ones that are in a weak position due to lack of official language status in any country, but this was not done.

It is not simple to find a term that would capture all the speakers of these languages, making a difference with the speakers of the official national language(s) of a certain

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¹² Concepts used according to Multiculturalism Policies in Contemporary Democracies, Queens University <http://www.queensu.ca/mcp/national-minorities>, cited 14 August 2015.

¹³ European Charter for Regional and Minority Languages, http://www.coe.int/t/dg4/education/minlang/aboutcharter/default_en.asp, cited on 21 June 2015.

¹⁴ List of languages covered by the European Charter for Regional or Minority Languages <http://www.coe.int/t/dg4/education/minlang/AboutCharter/LanguagesCovered.pdf>, cited 21 June 2015.

country. In this report we chose not to use the term 'minority language' when referring to all the other languages, because it could be understood as a reference to the officially recognized minorities, which does not include the newly arrived languages. Instead we speak about 'writers who write in non-dominant languages'. The non-dominant languages are all the other languages than Swedish in Sweden, Danish in Denmark, Norwegian in Norway, Icelandic in Iceland and Finnish in Finland, so the dominance is understood locally, country by country. Finland-Swedish is a special case due to its position as an official national language. Since in terms of language population size it is not dominant, its case is treated separately when the situation in Finland is presented.

In the Nordic countries we also have two small languages that are easily forgotten; Faroese and Greenlandic. They are both official languages in the respective autonomous areas that belong to Denmark, the Faroe Islands and Greenland. Thus they are not considered minority languages. The position of these languages in Nordic literature structures is mentioned when it has been relevant.

We hope that sharing practices may help the people who want to work for wider inclusion to see alternative solutions for the existing practical problems. We wish to warmly thank all the organizations and people who have provided information and collaborated with the work.

Part One: Inclusion in professional networks

Admission in writers' unions

Writers' unions play an important role in the literary field both as defenders of the rights of writers (e.g. freedom of speech and issues concerning copyright, social security issues and agreements) and as connecting links between their members, between writers globally and between writers and the different literary establishments. Membership in a writers' union is therefore crucial for any individual published writer who aims at a professional career as a writer. It is one of the key questions when it comes to the inclusion of writers who write in non-dominant languages.

Writers who write in non-dominant languages can be members of the main writers unions in Sweden, Norway, Denmark and Iceland. The unions each have different admission criteria and practices. In Finland admission to the writers' unions is based on the original language of the works of the writers; there is a separate union for writers who write in Finnish and another one for writers who write in Swedish. Neither of the two unions accepts writers whose texts are not originally written in the respective language. The writers who write in Sámi languages can become members of the Sámi Writers' Association (Sámi Girječálliid Searvi, SGS), which operates transnationally in

Norway, Sweden, Finland and Russia. Writing in Sámi language is not always a necessary requirement for membership in the association. In Sweden and Norway Sámi-speaking authors can also become members of the Norwegian and Swedish authors' unions / societies. The writers, based in Finland, who write in other languages than Finnish, Swedish or the Sámi languages have on the other hand no access to any local authors' unions. This is also the case with writers of children's literature in Sámi, as the Sámi writers' association excludes authors of children's literature.

Admission practices of the Norwegian Authors' Union

The Norwegian Authors' Union, Den Norske Forfatterforeningen (DnF), organizes and represents authors of literature except for non-fiction and children's literature. Writers of non-fiction literature and children's literature have their separate organizations.

The bylaws of the union define the eligibility criteria as the following:

An author who resides in Norway or is a Norwegian national residing abroad and who has written and published works of literary value is eligible for membership of the Norwegian Authors' Union.¹⁵

The Literary Council of the Norwegian Authors' Union takes the membership decisions and the Board of Directors approves them officially. The admission process of the authors that write in a language that the Literary Council does not feel competent to evaluate is explained in detail in the bylaws of the union. The selection of these applicants is resolved with help of consultants appointed by the Board of Directors to evaluate the applicant's works. The Board takes the decision of approval based on the consultant's evaluation. If the Literary Council does not approve the decision of the Board in these cases, the decisions can be taken to the annual general meeting of the union.¹⁶ So far it has never been necessary to take the question of approving a new member to the AGM.¹⁷

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¹⁵ Bylaws of Norwegian Authors' Union, <http://forfatterforeningen.no/english>, cited 17 April 2015.

¹⁶ Admission for non-Norwegian speakers: "Applications from authors who have written and published works in a language the Literary Council does not feel competent to evaluate, will be passed on to the Board. The Board will appoint consultants who will evaluate the applicant's works. The Board will make its final decision on the basis of the consultants' reports. Where there is disagreement between the Council and the Board, the Board may - and shall if the Council so requests - put the question before the Annual General Meeting, accompanied by information about the conclusions of the Board and Council. The question shall subsequently be decided without discussion, cf. § 25. Once an applicant has been approved for admission, the Board of Directors shall issue an invitation for him/her to become a member of the Union. Any unsuccessful applicant may request an explanation from the Literary Council." <http://forfatterforeningen.no/english>, cited 17 April 2015.

¹⁷ Bennett, Kerstin. Office Manager of the Norwegian Authors Union and Secretary of the Grants Committee, e-mail 26 May 2015.

Figure 1. The selection process of new members for the Norwegian Authors' Union, Den Norske Forfatterforeningen, based on the bylaws.

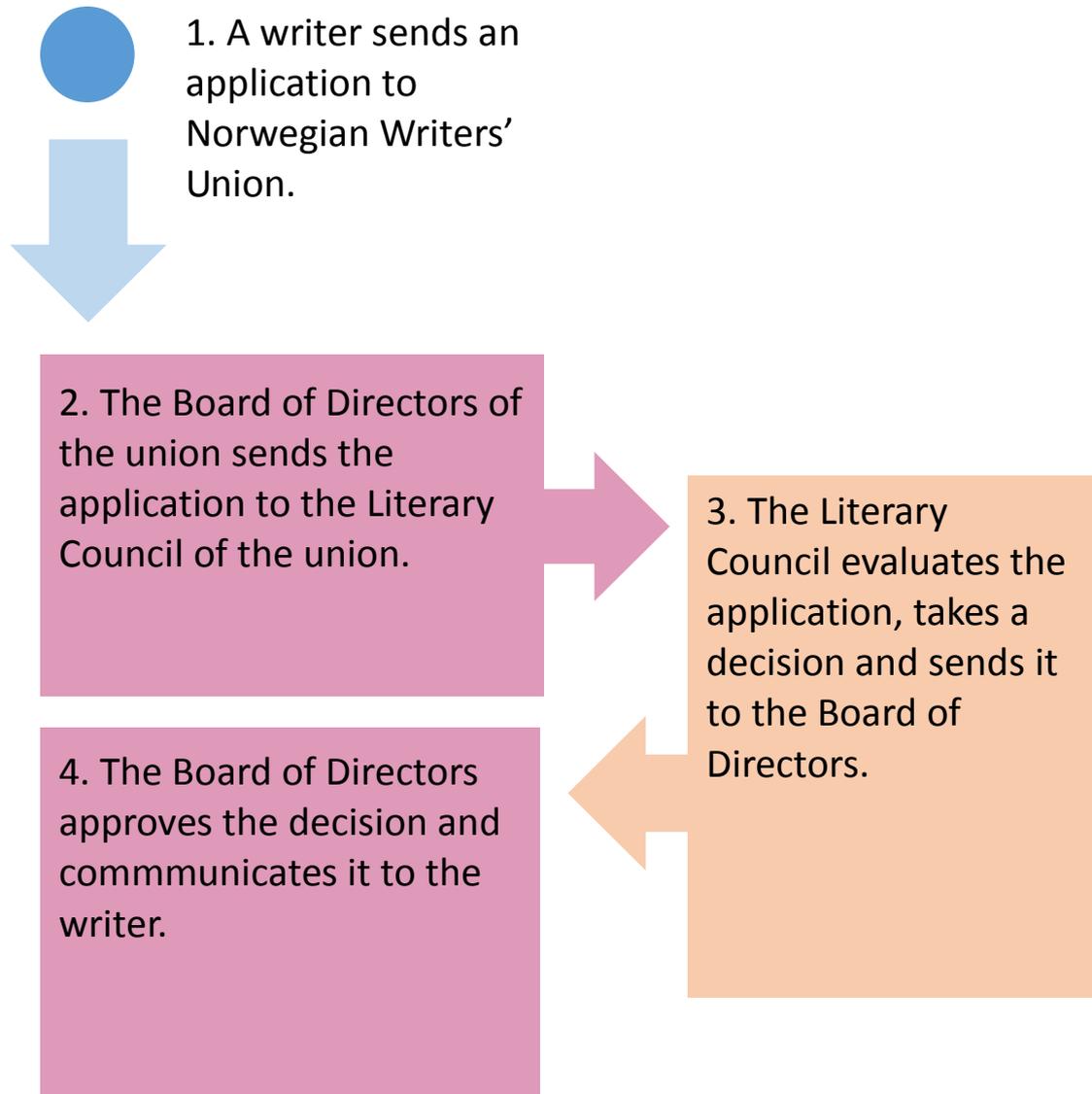
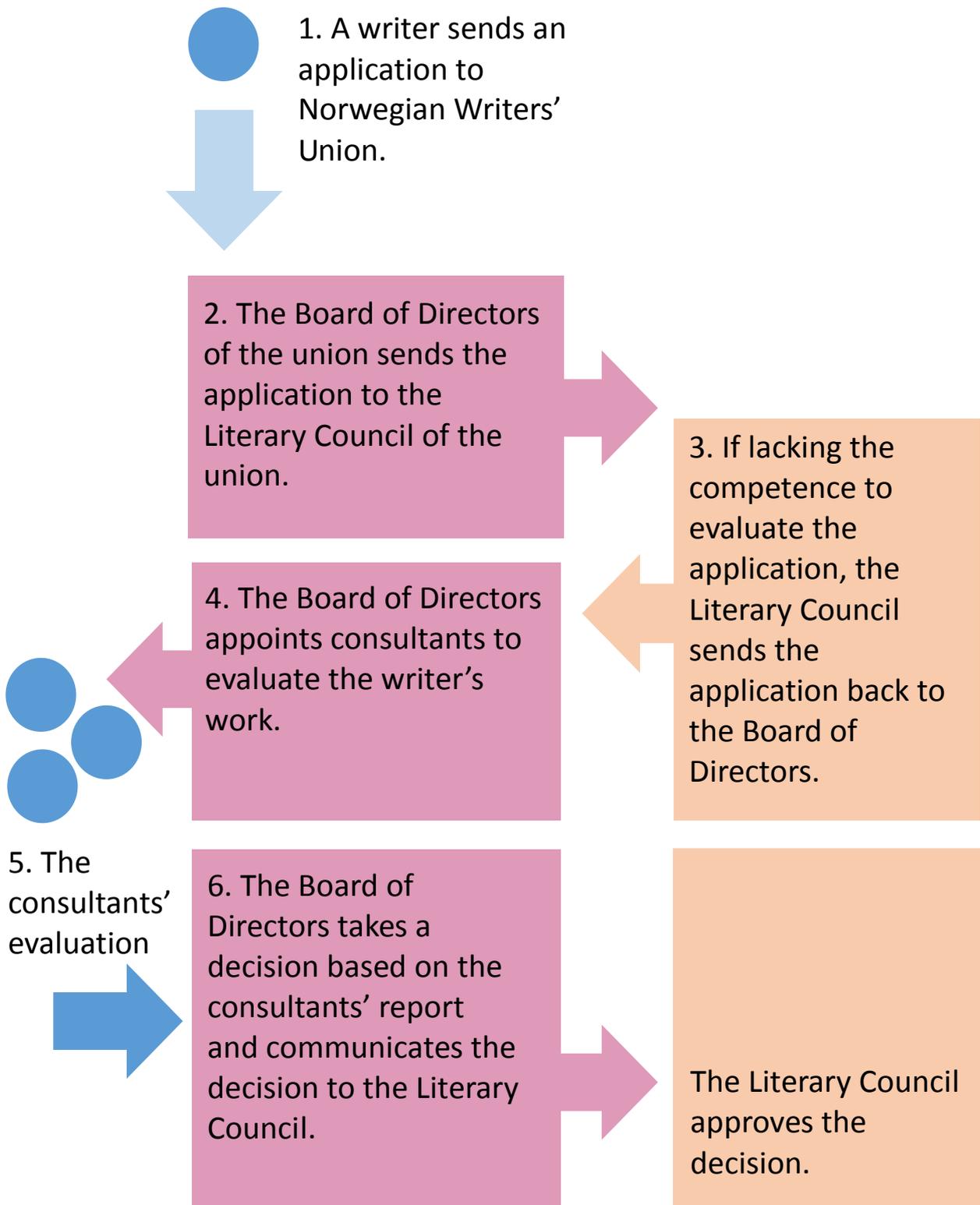


Figure 2:

The selection process of authors for the Norwegian Authors' Union, Den Norske Forfatterforeningen, for authors whose language is not among the ones that the members of the Literary Council have the competence to evaluate. In case of disagreement between the Literary Council and the Board of Directors the question will be resolved by the AGM of the union. This has never happened. The figure is based on the bylaws and checked and approved by Kerstin Bennett, Office Manager of the Norwegian Authors' Union and Secretary of the Grants Committee.



When using external consultants, the Norwegian Authors' Union pays a fee for the evaluation. In 2015 the fee was 5000 NOK (about 590 €) for one joint evaluation of two books.¹⁸

Regarding the evaluation process, the office manager of the union Kerstin Bennett comments that finding the consultants has been a challenging task:

It has proved difficult for us to find consultants in all necessary languages as we are looking for consultants that preferably have the language skills as well as the knowledge of the literature of the writer's country. We also stress that the consultant cannot be biased and should preferably not know the writer personally. To make sure the responses from the consultants are to the point, we send them a fairly precise set of questions to point out what we are looking for. To find consultants we have looked for well-known translators, university employees (in Norway and other Scandinavian countries), other authors, journalists, etc. The problem in finding consultants has sometimes made the process very slow, but we have chosen to not compromise on the quality and to rather spend the time needed.¹⁹

Currently approximately 20 non-Norwegian language authors have become members of the Norwegian Authors' Union, representing the following languages: Bosnian, Chinese, Finnish, Hindi, Turkish, Russian, Amharic, Persian, French and Spanish. However, a few of them are now writing and publishing in Norwegian. A few members of the union write in both Sámi and Norwegian. One of them is currently (2015) a member of the Board of Directors.

The Norwegian Authors' Union also cooperates closely with the Arts Council of Norway when it comes to the grants. The admission of non-Norwegian language writers in the Authors' Union thus influences also other possibilities and levels of inclusion. The union provides a grants committee for the Arts Council for the allocation of government grants for literature. The two organizations maintain a permanent dialogue and exchange of information. However, Norwegian Authors' Union is not involved in the decisions of public support allocated for published books.²⁰

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¹⁸ Bennett, Kerstin, Office Manager of the Norwegian Authors' Union and Secretary of the Grants Committee. E-mail 6 May 2015.

¹⁹ same source

²⁰ same source

In 2015 The Norwegian Authors' Union administered funds allocated by the Arts Council of Norway for sample translations of works written in Norway in minority languages. This support form²¹ will be explained later in the Grants and Awards section.

The Swedish Writers' Union

The Swedish Writers' Union (Sveriges Författarförbund) is the central professional organization for writers and literary translators in Sweden. Compared to its sister organizations it has a wider scope, as it also includes translators and scientific writers. It is a restructured version of the former Swedish Central Organization of Free Literary Professionals (FLYCO), which was composed of four former associations: the Swedish Association of Authors, the Association for Swedish Writers of Scientific Works and Works of Popular Science, the Swedish Association of Writers of Juvenile Literature and the Swedish Association of Literary Translators.²²

To be eligible for the union a writer or translator must have published at least two works of a certain quality. The eligibility criteria of the union mention Swedish citizenship as a criterion, but also that a foreigner who resides permanently in Sweden can become a member. Membership is open for writers who write in other languages as well; this is specifically mentioned in the application criteria. Information on the application process is however only published in Swedish on the union's website.²³

The Danish Authors' Society

In the Danish Authors' Society (Dansk forfatterforening) admission to membership is based on the authors' ownership of copyrights in published books. An author who owns the copyright to at least one book published by a publishing house recognized by the board of the society can apply for membership. In some cases partial ownership of copyrights is enough. The membership is also open for writers who live in Denmark but do not write in Danish, if their books are available in Danish bookshops. The original writing language of the books can be also some other language than Danish.²⁴

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²¹ The Norwegian Authors' Union: <http://www.forfatterforeningen.no/artikkel/manusmidler-til-minoritets-spraklige-forfattere-grants-minority-language-writers#.VuA9RsKe0y8>, cited 9 March 2016.

²² The Swedish Writers' Union <http://www.forfattarforbundet.se/in-english/about-us/>. Cited 29 May 2015.

²³The Swedish Writers' Union <http://www.forfattarforbundet.se/medlem/>, Application process information, cited 17 April 2015.

²⁴ Lynn, Cindy, chairperson of the international committee at the Danish Writers' Society. E-mail 23 April. See also bylaws of the society (in Danish) <http://www.danskforfatterforening.dk/media/89972/vedt%C3%A6gter%202013.pdf>, page 2–3. Cited 15 May 2015.

The Writers' Union of Iceland

The Writers' Union of Iceland (Rithöfundasamband Íslands) is open also for writers who write in other languages. The union supports them if they reside permanently in Iceland, though the number of these writers is still small.²⁵

The admission criteria of the Writers' Union of Iceland is defined as the following:

The right to membership have all Icelandic authors and foreign authors residing permanently in Iceland, having published two original or translated works of high quality.²⁶

With "all Icelandic authors" the Union refers in the bylaws to the writing language, meaning that all authors who write in Icelandic can become members, irrespective of their country of residence. Foreign authors can become members if they live permanently in Iceland.

The Union has included 2–3 members who do not write in Icelandic. As their works had been translated into a language that the board of the union could understand, the evaluation of the quality of their works did not cause any linguistic problems.²⁷

In some cases the Icelandic Writers' Union has even taken the initiative to approach foreign authors who reside in Iceland, inviting them to become members.²⁸

The Union of Finnish Writers and Society of Swedish Authors in Finland

In Finland Finnish or Swedish as the writing language is an unconditional criterion for membership in the main writers' unions. The Union of Finnish Writers (Suomen kirjailijaliitto) accepts as their members authors who have written at least two works of sufficient artistic and professional quality originally in Finnish.²⁹ The Society of Swedish Authors in Finland (Finlands svenska författareförening rf) accepts as their members Finland-Swedish authors who live in Finland and have published at least two works of literature in Swedish. A person who has significantly contributed to Finland-Swedish literature can also become a member of the society.³⁰

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²⁵ Tryggvadottir, Ragnheidur. Executive Director of the Writers' Union of Iceland. E-mail 27 March 2015.

²⁶ The Writers' Union of Iceland <http://rsi.is/english/>, cited 25 May 2015.

²⁷ Tryggvadottir, Ragnheidur Executive Director of The Writers' Union of Iceland, e-mail response to questionnaire, 28 May 2015.

²⁸ Maarouf, Mazen, an Icelandic-Palestinian writer, mentioned that he became member of the writers' union after having been invited by the Union. Interview conducted by the Sivuvälo project in Helsinki, 29 August 2015.

²⁹ The Union of Finnish Writers: <https://kirjailijaliitto-fi.directo.fi/liitto/jaseneksi/> cited 25 May 2015. Confirmed by Oinonen, Suvi, Executive Director of The Union of Finnish Writers. E-mail 30 April 2015.

³⁰The Society of Swedish Authors in Finland: <http://www.forfattarna.fi/verks/>, cited 25 May 2015: "Till ordinarie medlem i föreningen kan väljas finlandssvensk författare som offentliggjort minst två skönlitterära originalverk på

Neither of the two writers' unions accepts writers who do not write in the language of the union. The language criteria refers to the original writing language of the works, translations from other languages do not qualify.

The Sámi Writers' Association

The Sámi Writers' Association (Sámi Girječálliid Searvi, SGS) works transnationally and has members from Norway, Sweden, Finland and Russia. The association is open for Sámi authors irrespective of their writing language, and for other writers who write literature in Sámi languages. The publishing formats can be books or magazines, with a minimum of 50 pages of text. Electronic publications do not qualify. Surprisingly, authors of children's books do not have access to the association. Translators of literature to or from Sámi languages and traditional storytellers and yoik singers, with recordings published by a company, can become members as well. In the case of the storytellers and yoik singers a minimum amount of 20 minutes of published work is required. In some cases also authors whose books are waiting to be published can apply for membership.³¹

The impact and role of the Sámi Writers Association in the literary field of each country are much smaller than those of the main national authors' unions.

Greenland and the Faroe Islands

The Greenland Writers Association (Kalaallit Atuakkiortut, KA) was established officially in Greenland in 1976. According to the information published on the association's website, KA has worked to enhance relationships and cooperation with other Nordic writers, and to develop its members' rights and authorship. KA has also hosted seminars and gatherings with Nordic, Sámi and Faroese authors and played an active role in the releases of Greenlandic literature. The information on the association's website is published both in Danish and in Greenlandic. According to the website a person is eligible to apply for membership if he or she has written "one Greenlandic book" (en grønlandsk bog). The website does not define the language of the "Greenlandic book".³²

svenska. Till ordinarie medlem kan också upptas person som på annat sätt gjort en betydande insats för den finlandssvenska litteraturen."

³¹ The Sámi writers' association: <http://samiskkunstner.org/no/om-samisk-forfatterforening.html>: "samiske forfattere som har utgitt dikt, noveller eller annen skjønnlitteratur på samisk eller et annet språk, og andre forfattere som har skrevet skjønnlitteratur på samisk utgitt som bok på et forlag, tidsskrifter eller annen publisering. Teksten skal være på minst 50 sider. Dette gjelder ikke barnebøker, sangtekster, joiketekster og tekster som publiseres som elektronisk lydfil (...)". Cited 9 June 2015.

³²The Greenland Writers Association http://asp.atuakkiortut.gl/index_da.html. Cited 9 June 2015.

The Faroe Islands also have also their own writers' association, Rithøvundafelag Føroya. The information on the webpage of the association is only in Faroese. According to the webpage men or women who have written books in Faroese or who have, in other ways, worked as a writer can apply for membership. In unclear cases the board decides.³³

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³³ Rithøvundafelag Føroya <http://www.rit.fo/?id=421694>: "Rætt til at gerast limir í hesum felagi hevur hvør maður ella kvinna, ið skrivar bøkur á føroyskum máli ella á annan hátt starvast sum rithøvundur. Er ivi um upptøkurætt, verður málið avgjørt av stjórn felagsins. Noktar stjórnin nøkrum upptøku, ella heldur hon, at limur eigur at fara úr felagnum, skal hon leggja málið fyri ársaðalfund ella eykaaðalfund, ið avger málið endaliga við vanligum meiriluta av greiddum atkvøðum." Cited 9 March 2016.

	Norwegian Authors' Union	Swedish Writers' Union	Danish Authors' Society	The Writers' Union of Iceland	The Union of Finnish Writers	The Society of Swedish Authors in Finland	Sami writers' association
Admission open for non-nationals	Yes	yes	yes	yes	yes	Finland-Swedish*	Sámi authors or authors who write in Sámi**
Admission open for writers whose writing language is some other than the main language of the union	Yes	yes	yes	yes	no	no	yes, if the author is Sámi
Evaluation resources for the work of membership applicants who write in a different language	yes, standard fee, external evaluators	external evaluators, possibility for payments	(Adm. criteria based on ownership of copyrights)	Not needed yet	no	no	(not relevant)
Approx. number of non-dominant language authors / dominant language authors	20 / 600	X / 2 600	X / 1300	2-3 / 440	0 / 730	0 / 190	No information

** membership is open for Finland-Swedish authors + people who have significantly contributed to Finland-Swedish literature.*

*** translators, yoik singers and storytellers can also become members. Authors of children's books are excluded.*

Other networks for professional writers

The examples of the networks listed below do not give a full overall view to the field of the majority and minority language writers' associations and networks in the Nordic countries. This kind of mapping could not be included in this survey, as the focus was in the possibilities of inclusion in the main organizations operating in the literary field. The networks included in this chapter were referred to by the informants of this survey in their responses.

Networks of migrant or minority language writers

In many of the Nordic countries there are more or less organized monolingual and multilingual organizations and networks for writers, based on their background or writing languages. In Sweden there are, for example, organizations for writers writing in Somali, Kurdish, Finnish and Estonian.³⁴ In Finland a group of Russian writers has formed The Association of Russian writers in Finland.³⁵ Another example of a minority writers' network is the PEN Centre for Chechen writers' in Norway.³⁶

Even though these networks fill an important role in strengthening the professional identity of the writers and offering them collegial support, they cannot substitute membership in the main writers' unions. According to the coordinators of the non-dominant language networks who were interviewed for this report, professional writers who fill the quality criteria of the main writers' unions would have better possibilities of inclusion if they were also part of the main literary field.³⁷

The monolingual networks based on different backgrounds often are more focused on the maintenance of the cultural identity and language of the community, which is not necessarily among the main objectives of the professional writers. The existence of

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³⁴ The Immigrant Institute (Immigrant-institutet): <http://www.immi.se/kultur/kultfor.htm>, cited 11 June 2015.

³⁵ The Association of Russian writers in Finland: <http://inyeberega.net/cited>, cited 11 June 2015.

³⁶ Pen International: Chechen Writers' Centre: <http://www.pen-international.org/centres/chechen-writers-centre/>, cited 23 January 2016.

³⁷ Benito, Miguel, former secretary of the Association of International Authors in Sweden, e-mail 15 June 2015. Crisologo, Roxana, poet and coordinator of the Sivuvälo project, conversation 27 April 2015.

Rahman, Anisur, writer and coordinator of Uppsala Litteraturcentrum, 29 April 2015.

these networks, however, may have significant importance for the development of literature in a certain language. This is especially important in cases of languages that are in a minority position, or languages that do not have an official status or literature supporting structures in any state. The literary activity in these languages may take place far from the original location of the language population.

Apart from the associations, different projects and programs have offered more or less temporary networks for non-dominant language writers (e.g. Sivuvälo and Runokohtauksia in Finland, Författarcentrum Uppsala, Bagdad Café and Indian Library in Sweden). Some of these projects have included support or special structures for the translation of literary works (Runokohtauksia, Bagdad Café and Indian Library). Examples of these projects are presented later in this report in the section Examples of Projects, p. 46–49.

In Sweden, the Association of International Authors in Sweden (Sveriges Internationella författarförening SVIFF, formerly Sveriges invandrarförfattares förbund) worked from 1974 to 2011 to promote the interests and inclusion of immigrant writers. Many of these authors write in other languages than Swedish. When the association ceased to operate the former members had the opportunity to become members of the Immigrant Institute.³⁸ Many of them had also become members of the Swedish Writers' Union (Sveriges författarförbund), the Writers' Centre in Sweden (Författarcentrum) and / or Swedish PEN.³⁹ According to the former secretary of SVIFF, Miguel Benito, the share of SVIFF members who had become members of the Swedish Writers' Union by the time when SVIFF ceased to operate was about 20 %, in numbers around 190.⁴⁰

The Immigrant Institute, (Immigrant-institutet) continues the work related to the aims of the Association of International Authors in Sweden. This work includes e.g. cooperating with the cultural programs of the schools, offering information on available grants and subsidies for immigrant writers and maintaining an online list of migrant writers. One of the aims of the association (SVIFF) was also to see to it that the distribution of state support for writers takes into account immigrant writers in an equal share.⁴¹

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³⁸ The Association of International Authors in Sweden (Sveriges internationella författarförening SVIFF) / The Immigrant Institute (Immigrant-institutet): <http://www.sviff.immi.se/node/1>. Cited 11 June 2015.

³⁹ About the memberships: The Immigrant Institute's online list of writers with immigrant backgrounds in Sweden mentions also memberships in different associations and unions. The Immigrant Institute (Immigrant-institutet): <http://www.immi.se/kultur/authors/>. Cited 11 June 2015.

⁴⁰ Benito, Miguel, former secretary of SVIFF, e-mail 15 June 2015.

⁴¹ The Association of International Authors in Sweden (Sveriges internationella författarförening SVIFF) / The Immigrant Institute (Immigrant-institutet): <http://www.sviff.immi.se/node/1>, cited 11 June 2015.

Networks related to the freedom of expression and writers in exile, PEN and ICORN

PEN International promotes literature and freedom of expression around the world. It has national organizations in Denmark, Finland, Iceland, Norway and Sweden.⁴² The organization and its member organizations are open for writers irrespective of their writing language.⁴³ Apart of the national centers of PEN International, PEN's Chechen Writers Centre is located in a Nordic country; in Trondheim, Norway.⁴⁴ Promoting literature and freedom of expression in Chechen may have different possibilities in Norway than in Chechnya, where the language is originally spoken.

The International Cities of Refuge Network (ICORN) is an independent organization of cities and regions, providing shelter to writers and artists at risk of persecution related to limited freedom of expression. ICORN member cities offer temporary shelter, including residency and living costs, to threatened writers and artists. The network includes more than 50 cities around the world. The central office of ICORN is based in Stavanger, Norway. More than 25 of the member cities are in the Nordic Countries; in Norway, Sweden, Denmark and Iceland. Finland does not yet have cities in the ICORN network.⁴⁵

Part Two: possibilities for translations and promotion

Nordic literature export and promotion organizations

The literary promotion and export organizations are, besides the writers' unions, central in the promotion and visibility of literature and writers, especially in the international exchange of literature through translation support and literature export. The Nordic literary export and promotion organizations include the Finnish Literature Exchange (FILI), the Icelandic Literature Centre (Miðstöð íslenskra bókmennta) and Norwegian Literature Abroad (NORLA), the Swedish Arts Council (Kulturrådet) and the Danish Arts Foundation (Statens Kunstfond). In Sweden and Denmark the support scheme for literature export is included in the activities of the organizations that administrate state support for arts.

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⁴² PEN International <http://www.pen-international.org/who-we-are/centres/>, cited 15 June 2015.

⁴³ PEN International <http://www.pen-international.org/who-we-are/>, cited 15 June 2015.

⁴⁴ PEN International, Chechen Writers Centre <http://www.pen-international.org/centres/chechen-writers-centre/>, cited 15 June 2015.

⁴⁵ The International Cities of Refuge Network (ICORN) <http://icorn.org/>, cited 15 June 2015.

Sámi literature does not have a separate export and promotion organization, but the issue is currently being discussed in NordLit – the network of FILI, the Swedish Arts Council, the Danish Arts Foundation, the Greenlandic Writers Association, the Icelandic Literature Centre, FarLit and the Sami Artist Council (Sámi Dáiddárráđđi).⁴⁶

The Nordic literature export and promotion organizations collaborate through the NordLit-network. From the point of view of language minorities the Nordic network has offered e.g. possibilities for collaboration between Sweden, Finland and Norway related to Sámi literature and its visibility abroad. The literature of Greenland and the Faroe Islands is also included in the work of the NordLit network.⁴⁷

All the Nordic export and promotion organizations handle the applications for the Nordic Translation and Production Grant, which supports Nordic publishing houses in translating and publishing literature across the Nordic countries. These applications are dealt with in the country where the original book has been published. The Culture and Arts Program of the Nordic Council of Ministers administrates this support scheme. Priority is given to the winners of the Nordic Council Literature Prize and to minority language areas in the Nordic countries. This support scheme includes also production support for books in Sámi, Greenlandic and Faroese.⁴⁸

The translation support scheme is very similar in the different Nordic export and promotion organizations. Translation support has to be applied by foreign publishers in the case of translations from a country's domestic language(s) to a foreign language. Domestic publishers can apply for support for translations of foreign books to the domestic language(s). Apart from these support forms, there are certain national exceptions, some of which are presented on the following pages. The translation support scheme is for publishing companies, not for individual writers or translators.⁴⁹

The language criteria of the export and promotion organizations are separately laid out in each organization.

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⁴⁶ Hakulinen, Silja, e-mail 12 February 2016.

⁴⁷ Bergström-Larsson, Susanne, Department of Arts and Culture, the Swedish Literature Exchange, the Swedish Arts Council, recorded conversation at the Swedish Arts Council, 28 April 2015.
Schwanck, Iris, Director of FILI. Recorded telephone interview, 8 May 2015.

⁴⁸ <http://www.kulturradet.se/sv/bidrag/litteratur/Stodordning-for-oversattning-av-nordisk-litteratur-inom-Norden/> cited 8 June 2015.

⁴⁹ The Finnish Literature Exchange (FILI): <http://www.finlit.fi/fili/en/grants/>. Norwegian Literature Abroad (NORLA): <http://norla.no/en/pages/19-For-agents-and-publishers>.
Swedish Arts Council: <http://www.kulturradet.se/sv/bidrag/litteratur/Support-scheme-for-Swedish-literature-in-translation/> Icelandic Literature Centre: <http://www.islit.is/en/grants/translations-from-icelandic/> Danish Arts Foundation: <http://www.kunst.dk/english/funding/subsidies/tilskud/translation-fund/>, all webpages above cited 10 March 2016.

Language criteria of the export and translation support

NORLA – Norwegian Literature Abroad

NORLA – Norwegian Literature Abroad, promotes the export of Norwegian literature. NORLA offers a range of funding schemes that promote the translation of Norwegian books. NORLA's translation support to foreign languages covers for the present only literature written in Norwegian.⁵⁰ Surprisingly, Sámi languages are not included in the scheme although most of the publishing activity in Sámi takes place in Norway and Norway is also the country with the biggest Sámi population.⁵¹

The Danish Arts Foundation

The Danish Arts Foundation is the Danish art administration organization merged from the former Danish Arts Council and the Danish Arts Foundation in 2014. The Danish Arts Foundation takes care of the export and promotion of Danish literature. According to the information published on the website, the translation support of the Danish Arts Foundation to foreign languages covers only literature written in Danish.⁵² Theoretically the foundation can also support translations of literary works written in another language than Danish, if the author lives in Denmark and fulfills the other criteria, but no applications of this kind have thus far arrived in the Danish Arts Foundation's Committee for Literary Project Funding. Authors living in Denmark can be included in the Danish promotion framework if their works have been translated into Danish and if they fulfill the standard criterion of quality.⁵³

Greenland and the Faroe Islands are part of the Danish realm and both of these countries have their own languages. There is a tradition of cooperation between Denmark, the Faroe Islands and Greenland in the form of joint stands at international book fairs, and authors from these areas can be part of the Danish export activities if they live in Denmark. However, the international promotion work concerning Greenland and the Faroe Islands is carried out mainly by organizations in the respective countries. The Danish Arts Foundation and Danish legislation on literature do not cover works

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⁵⁰ <http://norla.no/en/subsidies/for-agents-and-publishers/criteria-for-translation-of-non-fiction-and-fiction> cited 22 February 2016.

⁵¹ According to Johanna Roto in the article "Saamelaiset ja Saamenmaa kartalla" / "Sámit ja Sápmi kártaide" (2015, p. 2), the estimated number of Sámis, is approximately 40 000 in Norway, 15 000–25 000 in Sweden, 10 000 in Finland and 2 000 in Russia. Only a part of the Sámi people speak Sámi languages.

http://www.nordregio.se/Global/Publications/Publications%202015/Teksti_finnish.pdf cited 25 February 2016.

http://www.nordregio.se/Global/Publications/Publications%202015/Text_saami.pdf cited 25 February 2016.

⁵² Danish Arts Foundation: <http://www.kunst.dk/english/funding/subsidies/tilskud/translation-fund/> cited 8 June 2015.

⁵³ Rasmussen, Anne-Marie, Senior Adviser, the Danish Agency for Culture, e-mail 15 June 2015.

written in Greenlandic or Faroese, as Greenland and the Faroe Islands cover their funding for culture independently.⁵⁴

The Nordic Translation and Production Grant has offered possibilities for literature written in Faroese and Greenlandic, which are, like the Sámi languages, Nordic languages with populations too small to maintain profitable publishing activities without special support.

The Swedish Arts Council

The literature export organization in Sweden works under the Swedish Arts Council and follows the same basic structure as the other Nordic lit-expo organizations.⁵⁵

Translation support of Sweden's literature export scheme includes literature written in Swedish and the official minority languages, which are Finnish, Sámi, Romani, Yiddish, and Meänkieli (Tornedal Finnish).⁵⁶

The support scheme includes details that have helped to support both officially and practically local multilingualism in Sweden.

Even though the support for translations from Swedish to foreign languages in general is aimed at foreign publishers, the criteria for the application is open for exceptions: "In certain cases Swedish publishing houses with a detailed plan for the distribution of a certain book abroad may also be eligible to apply"⁵⁷. An example of a publishing company that has received this kind of translation support is the Dar Al-Muna publishing house, which has published Swedish children's books in Arabic since 1984.⁵⁸ A good part of the books are read by Arabic-speaking children in Sweden and other Nordic countries. Promoting reading in a person's mother tongue, no matter what it is, has been also part of the Swedish Arts Council's reading promotion programs.⁵⁹

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⁵⁴ Münster, Lars Theil, the Danish Art Foundation, e-mail 27 May 2015.

Rasmussen, Anne-Marie, Senior Adviser, the Danish Agency for Culture, e-mail 15 June 2015.

⁵⁵ The Swedish Arts Council: <http://www.kulturradet.se/sv/swedishliterature/Grants/Translation-Grants1/>, cited 8 June 2015.

⁵⁶ The Swedish Arts Council: <http://www.kulturradet.se/sv/bidrag/litteratur/Support-scheme-for-Swedish-literature-in-translation-/>, cited 8 June 2015.

⁵⁷ Application information on the website of the Swedish Arts Council: <http://www.kulturradet.se/sv/bidrag/litteratur/Support-scheme-for-Swedish-literature-in-translation-/>, cited 8 June 2015

⁵⁸ Dar Al Muna publishing house: <http://daralmuna.se/>, cited 9 June 2015.

The Swedish Arts Council's support for this publishing house was confirmed by Bergström-Larsson, Susanne, Director of the Swedish Literature Exchange of the Arts Council of Sweden, conversation at Kulturrådet 27 April 2015.

⁵⁹ Westin, Signe, Director of the Department of Literature, conversation at Kulturrådet 27 April 2015.

One of the priorities of the translation support of the Swedish Arts Council is the translation of Swedish children's literature to languages where Swedish contemporary literature is presently poorly represented.⁶⁰

Literature translations can contribute to a better understanding of the original cultures of the migrant populations in Sweden. And cultural exchange with language areas where the migrant streams come from can create new areas of literary interest towards Swedish literature.

FILI – Finnish Literature Exchange

FILI – Finnish Literature Exchange is the organization dedicated to promoting Finnish literature abroad. The Finnish literature export scheme officially includes literature written in Finnish, Finland-Swedish and Sámi.⁶¹ In its practical decisions FILI has however made exceptions with other writing languages in the case of books that have a Finnish publisher.⁶²

Due to Finland's official bilingualism FILI's translation support scheme is a bit more complex compared to the other Nordic countries. On the other hand, the situation of minority languages in Finland is not as clear as e.g. in Sweden. Although Inari Sámi, North Sámi, Skolt Sámi, Russian, Fennoromani, Tatar and Yiddish are covered by the European Charter of Regional and Minority Languages, the legal status of these languages varies.⁶³ This ambiguity is reflected also in the arts support structures. Foreign publishers can apply for support for translations of Finnish literature to other languages from Finnish, Finland-Swedish or Sámi. Finnish publishers can apply for support for translations of foreign, Finland-Swedish or Sámi literature to Finnish.

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⁶⁰ "The objective of the support scheme is to raise the status of contemporary Swedish literature in translation. Priority will therefore be given to introduction of the work of contemporary Swedish authors into languages where there are no or few previous translations of that author's work. Particular consideration will be given to translations of literature for children and young people into languages where Swedish children's literature is presently poorly represented." Swedish Arts Council: <http://www.kulturradet.se/sv/bidrag/litteratur/Support-scheme-for-Swedish-literature-in-translation/>. Cited 8 June 2015.

⁶¹ FILI: <http://www.finlit.fi/fili/en/>, and support scheme facts <http://www.finlit.fi/fili/en/grants/>, cited 25 May 2015

⁶² Schwanck, Iris, Director of FILI (until May 2015). Telephone interview, 8 May 2015; FILI has supported Hassan Blasim as a Finnish writer even though he writes in Arabic, and made other exceptions in the official language criteria with writers like Maritza Nuñez (travel support, writing language Spanish) and Kristian Olsen Aaju, Greenland-born author living in Helsinki (writing language Danish).

⁶³ In Finland's constitutional law there are two national languages, Finnish and Swedish. The constitutional law includes also the right of Sámi speakers as indigenous people of Finland to maintain their language and culture. Romani speakers, sign language users and other groups that are not more specifically defined, have this right as well (Constitutional law of Finland, §17). The rights of Sámi language users are prescribed in the Sámi Language Act. The rights of Romani speakers are mentioned in several laws in different areas. Information on language legislation in Finland on the website of the Institute for the Languages of Finland (Kotimaisten kielten keskus, Kotus): http://www.kotus.fi/kielitieto/kielipolitiikka/suomen_kielilainsaadanto, and specifically about Romani language at <http://www.kotus.fi/files/729/romaniselvitys-1.pdf>. List of languages covered by the European Charter of Regional and Minority languages: <http://www.coe.int/t/dg4/education/minlang/AboutCharter/LanguagesCovered.pdf>. All cited 10 March 2016.

Finland-Swedish publishers can also apply for translation support from Finnish to Finland-Swedish.⁶⁴

From the point of view of multilingualism, special care is clearly given for both Finland-Swedish literature and Sámi literature in FILI's support scheme. The impossibility of commercially profitable publishing in the case of smaller language populations is taken into account in FILI's support scheme when it comes to Finland-Swedish, which is the other official national language of Finland. Finland-Swedish is the only language that can get support from FILI for production costs in the original language. A similar kind of national support form for Sámi languages or other Regional and Minority Languages⁶⁵ would be needed at least in some of the Finnish support institutions, as with these languages profitable publishing activities are even more impossible. Publishing activities in Sámi have lately been either inexistent or very invisible in Finland.⁶⁶ Literature published in Finland in Romani language hardly exists.⁶⁷ In that sense the administration of support for these languages would not fall in the area of FILI that concentrates on promotion. Consequently, as FILI's support for translations officially only covers literature published in Finland, the support forms for translations from Sámi languages are difficult to take advantage of. Moreover, Sámi writers who live in Finland publish mainly in Norway.⁶⁸ Some of the books published in Norway have, however, received production and translation support from FILI.⁶⁹

If Finland-Swedish literature can only survive thanks to special support structures with a population of about 300 000 inhabitants, maintaining publishing activity in Sámi languages in Finland would require even more support. Exact information on the number of Sámi speakers is not available, because many Sámi speakers are bilingual and have registered Finnish as their mother tongue. In 2012 the Sámi Council in Finland registered a total of 2317 Sámi speakers, divided between three different

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⁶⁴ Finnish literature exchange (FILI): <http://www.finlit.fi/fili/en/#> . Cited 25 May 2015.

⁶⁵ Finland's languages at least partly included in the European Charter for Regional and Minority Languages: Sámi, Romani, Russian, Karelian, Tatar, Swedish, Yiddish. Council of Europe, European Charter for Regional or Minority Languages http://www.coe.int/t/dg4/education/minlang/aboutcharter/default_en.asp, cited 21 June 2015.

⁶⁶ About Sami publishing companies in Finland see: Rensujeff, Kaija, s. 53: *Käsin, Sävelin, sanoin ja kuvin: Saamelaiset taiteilijat Suomessa*. Taiteen keskustoimikunta 2011. <http://www.taike.fi/documents/10921/0/Rensujeff+38+11.pdf>, cited 15 March 2016. Confirmed by Aikio, Inger-Mari, telephone interview, 14 April 2015. The visibility of Sámi literature has improved in 2015, especially thanks to the Turku Book Fair, which took place after this part of the report was written.

⁶⁷ According to the language political program for Romani language, the books published in Romani in Finland do not include works of fiction. Only individual poems in Romani languages have been published in magazines. http://scripta.kotus.fi/www/verkkajulkaisut/julk10/romanikielen_kielipoliittinen_ohjelma.pdf, page 13, cited 9 June 2015.

⁶⁸ Aikio, Inger-Mari, telephone interview, 14 April 2015.

⁶⁹ Hakulinen, Silja, e-mail 12 February 2016.

languages, Northern Sámi (1706), Skolt Sámi (340) and Inari Sámi (271), the latter of which is spoken only in Finland.⁷⁰

To support Sámi literature and its visibility in Finland FILI launched in 2007 a special support form for translations of Sámi language works to Finnish, which includes both translation and production cost support for the Finnish edition. The number of applications from publishing companies for this support form has, according to FILI's former director, Iris Schwanck, been unfortunately low.⁷¹ The Sámi theme at the Turku Book Fair 2015 had, however, some positive impact on both the number of applications and amount of support.⁷² FILI has also promoted Sámi literature as part of Finnish literature at international book fairs, e.g. at the Frankfurt Book Fair 2014.

One of FILI's initiatives related to language diversity involves offering support for the production costs of literary publications in Finnish translated from eastern Finno-Ugrian languages spoken in Russian territories. This support form is combined with the production support for translations to Finnish from Sámi and it is of the same size, a maximum of 1000 € per project.⁷³

Books written originally in other non-dominant languages are not included in the official support scheme. However, in practice FILI has been more flexible than the official language criteria of the support forms. Support has been given for translations of literature created in Finland, even in cases where it has not met the officially defined language criteria. An example of these exceptions is the works by Hassan Blasim, which are written in Arabic.⁷⁴

According to Schwanck, FILI understands as Finnish literature any literature published in Finland, regardless of the language. At international book fairs, FILI has also created space for the diversity of Finnish literature, presenting Sámi authors and the previously mentioned Hassan Blasim (writing language Arabic). Travelling support from Finland has also been given for other writers writing in other languages than the national ones (Maritza Nuñez, to mention one, writes in Spanish in Finland).⁷⁵

In the information about the support scheme available in the website the exceptions that FILI may make regarding the writing language of the original titles are not present. The

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⁷⁰ Ministry of Education and Culture (Finland). Toimenpideohjelma saamelaiskielten elvyttämiseksi, Opetus- ja kulttuuriministeriö 2012. <http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2012/liitteet/tr07.pdf?lang=fi>, page 68.

⁷¹ Schwanck, Iris, Director of FILI (until June 2015). Telephone interview 8.5.2015, completed in e-mail 31 January 2016.

⁷² Silja Hakulinen, e-mail 12 February 2016.

⁷³ <http://www.finlit.fi/fili/tuet/painatustuen-hakuohjeet-saamelainen-tai-suomalaisugrilainen-kaunokirjallisuus-suomeksi/> cited 9 June 2015.

⁷⁴ Schwanck, Iris, 8 May 2015.

⁷⁵ Schwanck, Iris, 8 May 2015. Support scheme facts from <http://www.finlit.fi/fili/en/grants/>, cited 25 May 2015.

stricter language criteria of the official information very probably decrease the number of applicants whose planned projects are not included in the official eligibility criteria. Also, the Nordic translation support scheme is presented at FILI's website only partially. Knowing about the possibilities that this support scheme can offer for minority languages in Finland requires more extensive research.⁷⁶

As an organization FILI has been actively involved in European networks that work for the language minorities in Europe, including Catalan, Welsh, Irish and Basque. One of the networks is Literature Across Frontiers (www.lit-across-frontiers.org). In discussions with national decision makers and organizations FILI has also maintained the issue of minority languages.⁷⁷

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⁷⁶ Swedish Arts Council: <http://www.kulturradet.se/sv/bidrag/litteratur/Stodordning-for-oversattning-av-nordisk-litteratur-inom-Norden/>, cited 10 March 2016.

⁷⁷ Schwanck, Iris, recorded telephone interview, 8 May 2015.

Availability of translation and promotion support for non-dominant languages in Nordic literary export organizations. Table based on information from the organizations' websites and provided by the representatives of the organizations					
	NORLA / Norway	Icelandic Literature Centre	Danish Arts Foundation	FILI Finland	Swedish Arts Council (translation support)
Translation and promotion support for indigenous languages (Sámi languages)	No translation support, not even for Sámi. Promotion support: collaborations at book fairs have been carried out. Official online info focuses on Norwegian language only.	Not applicable, no indigenous languages	No indigenous languages*	Yes	Yes
Translation and promotion support for regional or minority languages	No	No, but exceptions can be made	No, but exceptions can be made	No, but exceptions can be made ⁷⁸	Yes, from Finnish, Yiddish, Meänkieli (Tornedal Finnish), Romani
Translation and promotion support for writers who write in other non-dominant languages	No	No, but exceptions can be made	No, but exceptions can be made	No, but exceptions can be made and have been made	No

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⁷⁸ List of languages covered by the European Charter of Regional and Minority languages <http://www.coe.int/t/dg4/education/minlang/AboutCharter/LanguagesCovered.pdf>, cited 21 June 2015.

Domestic promotion; Writers' Centres and Reading Centre

Several Nordic countries have special organizations that work for the domestic promotion of authors and coordinate reading promotion campaigns. The reading promotion organizations work also for the visibility of individual authors and contribute to their income directly and indirectly. The reading promotion organizations in Sweden, Norway and Finland have taken in different ways into account the situation of non-dominant language writers.

The Writers' Centre in Sweden

The Writers' Centre in Sweden (Författarcentrum) is a non-profit organization financially supported by the Swedish Arts Council. The Writers' Centre runs a booking agency for professional writers for e.g. school visits and literary events and projects to encourage reading and writing. It is divided in regional organizations and has approximately 1400 professional authors as its members.⁷⁹ There are no language criteria for admission. Several members of the organization write in other languages than Swedish.⁸⁰ The Writers' Centre also cooperates as a partner in projects that work more directly with non-Swedish speaking writers and readers in projects concerned with reading and writing promotion, for example Uppsala Litteraturcentrum.⁸¹ In Sweden each library lending increases the amount of the lending-based remunerations that are calculated individually for each writer, directly based on the library statistics. This increases the financial influence of reading promotion for each writer also in the library sector.

The Norwegian Writers' Centre

The Norwegian Writers' Centre (Norsk Forfattersentrum) works in a similar way as its sister organization in Sweden. It also includes authors whose writing language is not Norwegian on its list of authors available for visits.⁸²

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⁷⁹ The Writers' Centre in Sweden: <http://www.forfattarcentrum.se/english/>, cited 7 June 2015.

⁸⁰ About memberships: The Immigrant institute's online list of writers with immigrant backgrounds in Sweden mentions also memberships in different associations and unions. With many of the writers membership in the Writers' Centre is mentioned on the list. <http://www.immi.se/kultur/authors/>, cited 11 June 2015.

⁸¹ Rahman, Anisur. Conversation at Uppsala Litteraturcentrum, 28 April .2015. See also <http://www.litteraturcentrum.se/>, cited 3 August 2015.

⁸² The Writers' Centre in Norway: <http://www.forfattersentrum.no/> (see list of writers). Cited 10 March 2016.

Writers' Centre as a subsidy body of the Danish Arts Foundation

In Denmark the Danish Arts Foundation (Statens Kunstfond) offers a funding program called Forfattercentrum (Writers' Centre). Organizers of events can search for support directly from the Arts Foundation through this funding program, to cover the honorariums for visiting writers. The writers whose costs can be covered from this program have to be Danish, but the writing language is not specified.⁸³ In terms of creating a network the Danish Writers' Centre model does not offer as much as the NGO counterparts in other Nordic countries.

School programs through the Writers' Union of Iceland

In Iceland the Writers' Union of Iceland runs the Writers' Centre in Gunnarshús which, among other activities, arranges seminars and programs for schools and provides assistance for literary events.⁸⁴

The Finnish Reading Centre

In Finland, the Finnish Reading Centre is an NGO that offers writers' visits to schools and organizes nation-wide reading campaigns. Regarding non-dominant language authors, the Reading Centre has cooperated with the Sivuvälo project⁸⁵ in organizing events where authors who do not write in Finnish or Swedish have been presented. It has also co-organized discussions related to the theme of the status of these writers in the literary field.

The Finnish Reading Centre maintains an online list of authors available for school visits. The old online list included only individual writers who write in Sámi, e.g. Inger-Mari Aikio-Arianack,⁸⁶ but the new, updated version to be published in spring 2016 will include other non-dominant language writers and a search function based on the presentation language.⁸⁷

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⁸³ The Danish Arts Foundation (Statens Kunstfond) <http://www.kulturstyrelsen.dk/tilskud-tilladelser/stamside/tilskud/forfattercentrum/>. Cited 1 July 2015.

⁸⁴ The Writers' Union of Iceland, <http://rsi.is/english/>, cited 10 March 2016.

⁸⁵ Sivuvälo project: www.sivuvälo.com, cited 10 March 2016.

⁸⁶ The Finnish Reading Centre (Lukukeskus): www.lukukeskus.fi, cited 15.3.2016.

⁸⁷ Arkoma, Ulla, telephone interview, 26 February 2016.

Part Three: State grants and subsidies for literature

The state-funded grants for artists contribute in an important way to both the income and the professional status of individual writers. Apart from the state grants there are private foundations that support writers and literature projects, among many other things. The support forms of the private foundations are not included in this survey.

The state grants in the field of literature have taken on different forms and practices in the different Nordic countries and in this sense they are not directly comparable.

The Swedish Authors' Fund and the Swedish Arts Council

State support for literature in Sweden is divided between the Swedish Arts Council (Kulturrådet) and the Swedish Authors' Fund (Sveriges författarfond). The Swedish Arts Council supports translators from Swedish into other languages, while the Authors' Fund supports authors and translators into Swedish from other languages. The Swedish Arts Council supports organizations and institutions and takes care of the support for the export and international promotion of Swedish literature, including support for translations from Swedish as explained earlier in this report. The Swedish Arts Council also coordinates projects related to reading promotion and supports the network of Swedish sanctuary cities for writers in exile.

The Swedish Authors' Fund: Grants and lending-based remuneration for individual writers

The Swedish Authors' Fund administers the funds that can be applied by individual writers: the lending based remunerations⁸⁸ and the state grants⁸⁹ to authors, translators, playwrights and journalists in the field of arts. These funds are open for authors who reside permanently in Sweden irrespective of their writing language, and also for authors who write in Swedish but live abroad. Information about the support forms is available at the website in Swedish, English, Spanish, Persian and Arabic. The application forms are in Swedish. They may be filled in English and, by agreement, also in other languages.⁹⁰

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⁸⁸ The Swedish Authors' Fund (Sveriges författarfond) <http://www.svff.se/International/index.html>, cited 15 June 2015.

⁸⁹The Swedish Authors' Fund (Sveriges författarfond) <http://www.svff.se/pdf/infeng.pdf>, cited 15 June 2015.

⁹⁰ Söderström, Jesper, Director of the Swedish Authors' Fund, e-mail 3 July 2015.

The Swedish Authors' Fund cooperates with the Swedish Arts Council in evaluating the quality of the works of authors who do not write in Swedish, in the sense that the two organizations use the same group of evaluators. Both of them have also defined the special fees that they pay the evaluators. The standard fees of the Swedish Arts Council are published on the organization's website.⁹¹ The Swedish Authors' Fund pays also an extra fee for a written statement. It commissions a readers' evaluation from an external expert on the applicant's most recently published book. If there is no published book, the application is rejected without an evaluation process.⁹²

According to the Director of the Swedish Authors' Fund, Jesper Söderström, the share of applications from non-Swedish-speaking authors is approximately 10 %. The percentage of these applications has not significantly changed in recent years.⁹³

State grants for artists from the Swedish Authors' Fund

The state grants administered by the Swedish Authors' Fund include working grants (1–5 years), as well as grants for travel and international exchanges, among other things. The aim of the working grants is to provide the recipient with the opportunity to concentrate on his or her literary production for a certain period of time. All the grants from the fund are applicable for authors regardless of their working language and some have also been awarded to writers who write in other languages than Swedish. There are no special quotas for authors who write in other languages than Swedish⁹⁴, but they receive grants in percentages that are similar to the percentages of positive decisions for authors who write in Swedish. The main principle is to include the authors who write in other languages than Swedish in the same pool of opportunities that exists for authors who write in Swedish.⁹⁵

Lending Based Remuneration and individually awarded remuneration

Lending based remuneration is a compensation to authors, translators, illustrators and photographers for the use of their books in Swedish libraries. It is based on the lending frequency of library books to the public. To define the amounts that correspond to each author the Swedish Authors' Fund conducts a survey of the books that are lent by public and school libraries every year, from all computerized library systems in Sweden.⁹⁶ The

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⁹¹ Bergström-Larsson, Susanne; Åberg, Andreas and Westin, Signe; The Swedish Arts Council. Conversation on 27 April 2015 at the Swedish Arts Council. The table of payments for exterior evaluators is published online:

http://www.kulturradet.se/Documents/Bidrag/bidraginformation/Fristabeller_kulturradet_se.pdf. Cited 10 March 2016.

⁹² The fee that is usually paid for the evaluation and written statement of a book is 1300 SKr (about 140 €). In some cases, when a more complete evaluation of the works of an author is needed, the fee is higher. Söderström, Jesper, Director of the Swedish Authors' Fund, e-mail 3 July 2015.

⁹³ Söderström, Jesper, 3 July 2015. In 2008 the estimated number of authors who write in other languages than Swedish was also 10%.

⁹⁴ Söderström, Jesper, Director of the Swedish Authors' Fund, e-mail, 17 April 2015.

⁹⁵ Söderström, Jesper, e-mail, 3 July 2015. See also archive of the awarded grants: <http://www.svff.se/International/index.html>, Cited 10 March 2016.

⁹⁶ Swedish Authors Fund: http://www.svff.se/html/Meny1_2_eng.html, cited 15 June 2015.

rate for the authors in 2014 was SEK 0.85 per loan. If the remuneration is less than SEK 1 700 (i.e. 2000 loans of original books), it is not paid. There are no language restrictions in the lending based remuneration.⁹⁷

The Board of the Swedish Authors' Fund may decide that the individual public lending remuneration to certain authors is higher than the statistically calculated remuneration; this is known as individually-awarded remuneration. Individually-awarded remuneration has special criteria regarding the duration of the author's career and the quality and quantity of his or her production. Normally, an applicant has had other grants from the fund before being considered for individually-awarded remuneration. Individually-awarded remuneration can also be disbursed to an author who writes in another language than Swedish as long as he or she resides permanently in Sweden.⁹⁸ Among the approximately 90 adult fiction writers who currently (2015) receive individually awarded remuneration three write in another language than Swedish, one in Spanish and two in Arabic.⁹⁹

The Swedish Arts Council: support for publishing houses, large-scale projects and organizations

The Swedish Arts Council (Kulturrådet) is the main governmental operator that implements the national cultural policy determined by the Swedish Parliament.¹⁰⁰ The Swedish Arts Council's support forms are meant for institutions and organizations. In the field of literature the Swedish Arts Council also works with special assignments, such as reading promotion, creative schools and libraries.¹⁰¹ The Arts Council monitors, supports and strengthens the network of Swedish sanctuary cities for writers in exile.¹⁰² The Arts Council does not administer grants to individual writers; they are administered by the Swedish Authors' Fund as explained earlier on.

The support for translations, international promotion and exchanges and literature export is included in the work of the Swedish Arts Council, as explained earlier in this survey.

Retroactive Literature Support

Retroactive literature support is the main literary subsidy of the Swedish Arts Council. The budget of this pool was about 35 Million SKr in 2014, and approximately 40 % of

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⁹⁷ Swedish Authors Fund: <http://www.svff.se/International/index.html>, cited 15 June 2015.

⁹⁸ Swedish Authors Fund: <http://www.svff.se/pdf/infeng.pdf>, page 3, cited 15 June 2015.

⁹⁹ Söderström, Jesper, Director of Swedish Authors' Fund, e-mail, 3 July 2015.

¹⁰⁰ Swedish Arts Council: <http://www.kulturradet.se/en/In-English/>, cited 14 July 2015.

¹⁰¹ Åberg, Andreas, Art and Culture department, Swedish Arts Council. E-mail, 4 May 2015.

¹⁰² Swedish Arts Council: <http://www.kulturradet.se/sv/bidrag/fristad/>, cited 15 June 2015.

the applications were accepted.¹⁰³ Through retroactive literature support the Swedish Arts Council offers a possibility to get support for recently published books. Committees whose members have competence in different spheres of literature take the decisions of the support. The support can be given for books that have been released in Sweden by a Swedish publishing company. The books have to be released in the original writing language, which does not have to be Swedish. At the website the titles that are not published in Swedish are mentioned as a possible exception. Information about this support form is available in Swedish and in English.¹⁰⁴

The structure for evaluating non-Swedish works has been developed in cooperation with the Swedish Authors' Fund. The two organizations share information about external evaluators in different languages. If an application meets with the formal criteria of the support scheme, it is assessed by the committee for the area. If the committee's members do not have the specific language competence expert readers will evaluate the application as an assignment. The evaluators receive a standard fee for evaluating the books. A table that explains how the payments for the external evaluators are defined is published at the website of the Arts Council.¹⁰⁵ The members of the committees also receive a remuneration for each book they assess. The amount of this payment is defined according to the number of pages. For a written statement the payment is higher. A PhD degree increases the payment to the evaluator.

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¹⁰³ Åberg, Andreas, Art and Culture department, Swedish Arts Council. E-mail, 4 May 2015.

¹⁰⁴ Swedish Arts Council: <http://www.kulturradet.se/en/In-English/Support-scheme-for-Swedish-literature/> and Åberg, Andreas. E-mail 4 May 2015.

¹⁰⁵ For payments for external evaluators see the Swedish Arts Council:

http://www.kulturradet.se/Documents/Bidrag/bidragsinformation/Fpristabeller_kulturradet_se.pdf, cited 10 March 2016.

A specific table for comic books:

http://www.kulturradet.se/Documents/Bidrag/bidragsinformation/Fpristabeller_serier_kulturradet_se.pdf, cited 10 March 2016.

State grants for individual writers in the Nordic countries

	Arts Council Norway	Sweden: Swedish Authors' Fund	Danish Arts Foundation	Iceland	Arts Promotion Centre Finland
Grants applicable for non-nationals	Yes	Yes	Yes	Yes	Yes
Grants for literature applicable for writers who write in non-dominant languages	Yes, but with some restrictions	Yes	No. Both state grants for writers and PLR funds are restricted for literature written in Danish.	Yes	Yes
Special grants for writers who write in non-dominant languages	Sample translation support for writers who write in certain minority languages; administered by the Norwegian Authors' Society (small amount – probably temporary, 2015).	Not in the Authors' Fund, but the Swedish Arts Council has special support forms for literary projects in the national minority languages (for associations / orgs), and special support for writers in exile.	Small special support form for non-dominant language authors. ¹⁰⁶	No	No
Evaluation resources for the work of applicants who write in non-dominant languages	Yes. Standard fee, external evaluators	Yes. Standard fee, external evaluators	No. Evaluation based on Danish translations also in case of special grants for non-Danish writers. Danish translation is necessary eligibility criterion.	No	There is a possibility to ask for an external consultant's opinion and to pay her/him.
Languages, in which information about the support scheme is published online	Norwegian only (except for the support for minority languages also in English)	Swedish Authors Fund: Swedish, English, Spanish, Persian and Arabic Arts Council: in Swedish + mainly English (+ basic info in national minority languages)	Danish only, except for international cooperation forms (promotion scheme)	Icelandic, partly English	Finnish, Swedish and English

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¹⁰⁶The Danish Arts Foundation: <http://www.kunst.dk/kunststoette/puljestamside/tilskud/puljen-for-fremmedsprogede-forfattere/>, cited 10 March 2016.

Arts Council Norway

Arts Council Norway (Kulturrådet) is the main governmental operator that implements Norwegian cultural policy.¹⁰⁷ In the field of literature Arts Council Norway offers state grants for artists, project grants, travel grants and support for publications, including printed, electronic and sonic books and literary magazines. Arts Council Norway also has an influential purchasing scheme for newly published books.

Arts Council Norway cooperates with the Norwegian Authors' Union in the decision making related to the state grants for literature. Norwegian Authors' Union provides the Grants Committee for the state grants of literature.¹⁰⁸ Norwegian Authors' Union has an evaluation procedure for the writers who do not write in Norwegian.¹⁰⁹ Part of the support forms of Arts Council Norway are restricted for literature in Norwegian only, like the support scheme for newly published book, which contributes significantly to both the income and distribution possibilities for Norwegian writers.¹¹⁰

Artists' working grants

The working grants are available for different fields of arts and they have different categories for young artists, established artists and senior artists. Artists who reside permanently in Norway are eligible and no language criteria are mentioned in the case of literature.¹¹¹

The Public Lending Right funds in Norway

The Public Lending Right¹¹² (PLR) funds form a part of the state grants for writers. The scheme is regulated by the Law on Public Lending from 1987¹¹³. The Ministry of Culture pays an annually defined amount for each library lending from the PLR funds. These funds are collected collectively based on annual library statistics. The Norwegian Authors' Union participates in the distribution of these funds to authors and in the negotiation of the amount that the Ministry of Culture pays for each lending. The amount of the remuneration paid for individual writers is not directly tied to the amount

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¹⁰⁷ Arts Council Norway (Kulturrådet): <http://www.kulturradet.no/english>, cited 18 June 2015.

¹⁰⁸ Bennett, Kerstin, Office Manager of the Norwegian Authors Union and Secretary of the Grants Committee. E-mail, 6 May 2015.

¹⁰⁹ Explained in Part One: Writers' Unions: Norwegian Authors' Union, p. 14–18.

¹¹⁰ Arts Council Norway: <http://www.kulturradet.no/stotteordninger/innkjopsordning-ny-norsk-skjonnlitteratur>

¹¹¹ About the artists' grants: Arts Council Norway: <http://www.kulturradet.no/sks/om-statens-kunstnerstipend>, cited 18 June 2015.

¹¹² Public Lending Right International / Norway: <https://www.plrinternational.com/established/plradministrators/norway.htm>, cited 18 June 2015.

¹¹³ Act no. 23 of 29 May 1987 relating to Remuneration for Lending by Public Libraries: <http://app.uio.no/ub/ujur/oversatte-lover/data/lov-19870529-023-eng.html>. Cited 3 July 2015.

of their books' lendings, as the case is in Sweden. The funds are distributed, instead, as grants for authors or originators whose lending units are available in the public libraries in Norway.¹¹⁴ The lending units can be books, movies, CDs etc.

Arts Council Norway's purchasing scheme for newly published books

A part of the Arts Council Norway's support scheme for literature includes purchasing copies of newly published books, to make the publishing activity more profitable in a small language population. Arts Council Norway purchases a significant number of books directly from the Norwegian publishing companies and distributes them to the public libraries. The purchasing scheme includes different types of literature, ranging from fiction to non-fiction, comics, children's books and literary journals, as well as newly published translations of non-fiction to Norwegian. The number of copies that Arts Council Norway purchases of each approved book is fixed according to genres, in 2015 between 500 (translations of non-fiction) and 1550 (children's books). In the category of fiction this support is available for titles published originally in different versions of Norwegian or for bilingual publications. Books published only in other languages are thus not eligible for this support.¹¹⁵ Unlike the other support schemes the Norwegian Authors' Union is not involved in the decisions related to this support scheme.¹¹⁶

An interesting detail related to language diversity in this support scheme is a special program for translations to Norwegian from African and Asian languages, excluding colonial languages and Russian.¹¹⁷ This support form is part of Mosaikk-programmet, a scheme for global education that consists of several sub-projects.

Special grants for minority language authors

In 2015 the Norwegian Authors' Union has administered a special support form intended to encourage the production of new fiction manuscripts written in languages other than Norwegian, Sámi or a major world language. This grant finances the adapting of the manuscripts to a level that will give the publishing houses a possibility to assess the texts for possible future publication. The funding is meant for costs of

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¹¹⁴ THE NORWEGIAN PUBLIC LENDING RIGHT SCHEME BY 2007, paper presented at the VIIth international conference on lending rights of French Society for the Interests of Authors of the Written word, Paris http://www.la-sofia.org/plrconference2007/pdf/norvege_eng.pdf, cited 18 June 2015.

¹¹⁵ Purchase scheme (in Norwegian), Arts Council Norway <http://www.kulturradet.no/stotteordninger?tema=11057#11652> Numbers of the purchases in each category, e.g. new fiction: <http://www.kulturradet.no/stotteordninger/innkjopsordning-ny-norsk-skjonnlitteratur>. Cited 18 June 2015.

¹¹⁶ Bennett, Kerstin, Office Manager of the Norwegian Authors Union and Secretary of the Grants Committee. Email 6 May 2015.

¹¹⁷ Arts Council Norway: <http://www.kulturradet.no/stotteordninger/innkjop-oversatt-sakprosa>. Cited 10 March 2016.

editorial help with the text in Norwegian to create a manuscript adaptation that consists of a minimum of 15–20 A4-pages. The grant is applicable for authors whose regular domicile is in Norway and who do not have Norwegian or a major foreign language as their first language or working language, and who have previously published one or more works of fiction in a language other than Norwegian, Sámi or a major foreign language. The grant recompenses the editorial assistance and translation work of one more collaborators. A minor part of the grant can be used for the work of the author. The total amount of this grant is small, 150 000 NOK, (about 17 000 €) and it can be divided into several smaller grants.¹¹⁸

Sámi writers have their own support scheme in Norway. The Sámi Artists' Council, the umbrella organization for the Sámi artist associations, administers this support scheme.¹¹⁹

The Danish Agency for Culture and the Danish Arts Foundation

The Danish Agency for Culture carries out the cultural policies of the Danish government. It also works as the secretariat for the Danish Arts Foundation, which is part of the Danish Agency for Culture.

The Danish Arts Foundation is a fusion of the former Danish Arts Council and the Danish Arts Foundation, merged to form a new body in 2014.¹²⁰ In the field of literature this organization administers both the support scheme for literature export and promotion and the state grants for artists.

Apart from the working grants and promotion support, the Danish Arts Foundation offers funding for writers' visits at schools, libraries or events and for long-term work with children and youth through special funding programs (Forfattersentrum, Børn og unges møde med forfattere og illustratorer, Huskunstnerordningen). Separate support forms exist for projects that promote writers' freedom of expression.

The artists' grants for literature are restricted for writers who write in Danish. The information about the national funding programs is published only in Danish. The information available in English concerns the international cooperation programs of the Danish Arts Foundation.

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¹¹⁸ Grants for the production of manuscripts by minority language writers - Manusmidler til minoritetsspråklige forfattere. Norwegian Authors' Union: <http://www.forfatterforeningen.no/artikkel/manusmidler-til-minoritetsspraklige-forfattere-0#.VtA8jsKe2Uk>, cited 26.2.2016.

¹¹⁹ Vestbø, Arne and Smith, Richard, Arts Council Norway, e-mails 17 April 2015.
The Sami Artist Council: <http://www.samidaiddar.no/no/hjem.html>, cited 10 March 2016.

¹²⁰ Danish Arts Foundation: <http://www.kunst.dk/english/danish-arts-foundation/>, cited 14. July 2015.

Authors living in Denmark who write in other languages than Danish can apply for a separate support form for foreign authors living in Denmark. The works of the authors eligible for this grant must be available in Danish translation in Danish libraries. The total amount of this support form is 200 000 DK (about 27 000 euros). The information about this support form is only available only in Danish.¹²¹

The Danish Agency for Culture administers The Public Lending Right scheme. The Public Lending Right funds in Denmark are restricted for publications written originally in Danish and for the translators, but not authors, of books written in a foreign language and translated into Danish.¹²²

Arts Promotion Centre Finland

Arts Promotion Centre Finland (Taiteen edistämiskeskus, Taike) is a public expert agency for promoting the arts. Arts Promotion Centre Finland awards grants to professional artists and subsidies to communities in the field. The Arts Promotion Centre Finland's support for literature includes artists' working grants, project grants for both individual artists and working groups as well as special subsidies for associations or organizations. All the support forms of Arts Promotion Centre Finland in the field of literature are applicable irrespective of the language, there are no restrictions regarding the mother tongue, writing language or nationality. The same principle applies to the State Prize for Literature, also administered by Arts Promotion Centre Finland.

No special quotas, or separate support forms, exist either for official minority languages or other non-official languages. Online-information of most of the support forms is available in Finnish, Swedish and English.¹²³

Art form-specific councils, composed of peers and other experts, take the decisions on the grants. In Finland, the members of the art councils do not receive payment for the evaluation work. The art form-specific councils have the right to ask for an external expert's opinion in their decision making, for example in cases where they do not have the necessary language expertise.

Arts Promotion Centre Finland has researched the status of immigrant artists in the state arts funding system. According to Paula Karhunen's study, published in 2013, immigrant artists in Finland receive fair treatment within the state support system for the arts. The share of immigrants among recipients of grants and subsidies was

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¹²¹ Danish Arts Foundation: <http://www.kunst.dk/kunststoette/puljestamside/tilskud/puljen-for-fremmedsprogede-forfattere/>, cited 10 March 2016.

¹²² Public Lending Right International / Denmark: <https://www.plrinternational.com/established/plradministrators/denmark.htm>, cited 15 July 2015.

¹²³ With exception of the subsidies for elderly writers and translators and subsidies for writers and translators who face economical problems. Arts Promotion Centre Finland, www.taike.fi, cited 7 February 2016.

proportional to their share among applicants. In the field of literature, however, non-native speakers faced obstacles in receiving working grants for artists. Working grants for 0,5 to 10 years provide monthly income for artists to be able to concentrate on their creative work.¹²⁴

The statistics of Arts Promotion Centre Finland register the information of the mother tongue of the applicant, not the writing language. The alternatives are 'Finnish', 'Swedish', 'Sámi' and 'other'. The statistics of the latest years (2010-2014) show that the amount of grant applicants continues being very small in the groups of 'Sámi' and 'other'. There is an approximate average of 20 non-dominant language applicants within literature per year in all the different support forms, whereas the total average is approximately 1500 yearly applicants.¹²⁵ The percentage of successful applications in this group (43 % of the applications received support) was smaller than in the groups of speakers of the two official languages (67 % of the Finnish-speakers' and 59 % of the Swedish-speakers' applications received support). The small amount of the applicants whose mother tongue is not Finnish nor Swedish, may be a sign of lack of information of the availability of this support form for the writers who do not write in the official national languages.

Taike has also mapped the position of Sámi artists. Kaija Rensujeff's study about the position of Sámi artists covers Sámi artists in different art fields. The question of literature appears in this study as well.¹²⁶

The Public Lending Right in Finland

The Public Lending Right remunerations for writers in Finland are administered by Sanasto. Sanasto is the literary copyright society of Finland. Sanasto's member organizations are the Union of Finnish Writers, the Finnish Association of Non-fiction Writers, the Society of Swedish Authors in Finland and the Finnish Association of Translators and Interpreters. Even a writer or translator who is not a member of the above-mentioned organizations may become Sanasto's client, if s/he has published at least one written or translated work.¹²⁷

Finnish government provides the PLR funding as a lump sum that is defined in the state budget yearly. The right holders receive the payments according to the number of occasions on which their works are lent out from a selected sample of loans made in

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¹²⁴ Karhunen, Paula 2013, Arts Promotion Centre Finland: <http://www.taike.fi/documents/10921/0/Immigrant+artists+in+the+Finnish+support+system+for+the+arts.pdf>, cited 14 May 2015.

¹²⁵ Karhunen, Paula. E-mail 20 April 2015.

¹²⁶ Rensujeff, Kaija: *Käsin, sävelin, sanoin ja kuvin. Saamelaiset taiteilijat Suomessa*. Taiteen keskustoimikunta. Helsinki 2011. <http://www.taike.fi/documents/10921/0/Rensujeff+38+11.pdf>, cited 15 March 2016.

¹²⁷ Sanasto: <http://www.sanasto.fi/front-page/sanasto/what-we-do/>, cited 17 July 2015.

public libraries. Educational and research libraries are not included in the Finnish PLR scheme.¹²⁸ In 2015 the Rate Per Loan received by the right holder was 16 cents per lending (for adult fiction books).¹²⁹

The Finnish government has defined that the writers who have a permanent residence in an EEA country (European Economic Area) can apply for PLR payments. The system does not require a Finnish identity number, but the identity of the applicant has to be confirmed before the applicant can be a member of Sanasto. Applicants applying for membership also need Finnish internet bank codes to confirm their identity.¹³⁰

There are no restrictions regarding the language of the literary works.¹³¹ The information of Sanasto's services is available in Finnish, Swedish and English.

Examples of realized projects

The Sivuvälo project

In Finland, the Sivuvälo project (2013–) works for the inclusion of the writers who write in other languages than Finnish and Swedish in Finland. Sivuvälo is one of the partners of the Literature without Borders project and has been involved in the writing of this report. Sivuvälo has two lines of action. One is influencing cultural policies and creating awareness of multilingualism in the Finnish literary field. The other one is creating artistic platforms where non-dominant language writers become visible through their art. The project organizes multidisciplinary poetry events and published in 2014 a multilingual poetry anthology with poems by writers invited by the project. Sivuvälo will publish its second book in April 2016 – a poetry collection by the Burman writer Ye Yint. Sivuvälo's list of authors is published online at <http://sivuvälo.com/kirjailijat/>. The project has temporary funding from the Kone Foundation, a private foundation that has supported multilingualism in its funding programs for both art and science.

Litteraturcentrum Uppsala

Litteraturcentrum Uppsala is a cooperation between Studieförbundet (an NGO for the promotion of culture and informal learning), the region and municipality of Uppsala, the libraries, Swedish PEN, the civil society and literary enthusiasts. It organizes meetings with writers, literary events and workshops of creating writing, and promotes both

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¹²⁸ Sanasto: <http://www.sanasto.fi/front-page/plr/>, cited 17 July 2015.

¹²⁹ Sanasto: <http://www.sanasto.fi/tilastot/marraskuu-2014/>, cited 10 March 2016.

¹³⁰ Pihlajaniemi, Juha, lawyer of Sanasto, e-mail 22 February 2016.

¹³¹ Pihlajaniemi, Juha, telephone interview, 20 August 2015.

reading and writing, regardless of the language. The results of the creative writing workshops have been published or performed as plays in local theaters. The concept was introduced by the writer and poet Anisur Rahman in cooperation with Studieförbundet. Rahman came initially to Uppsala for a two years' period as an ICORN guest writer in 2009 from Bangladesh and he continues as the project leader of Litteraturcentrum.¹³² Litteraturcentrum is formally a program of Studieförbundet. This position has made it easier to focus the work on the contents of the activities and keep the administration work lighter.¹³³

The activities of Litteraturcentrum are open for people who read and write in any language. The organization presents migrant writers in literary interviews and creative writing workshops and endeavors to get non-Swedish speaking writers and literary enthusiasts involved in its activities. The project has been positively evaluated and exchanges ideas to develop satellite programs in Tranås, Norrbotten, Gävle and Jämtland Härjedalen.¹³⁴

Bagdad Café

Another Swedish program example was Bagdad Café, supported mainly by the Swedish Institute (Svenska Institutet), where writers, translators and researchers have translated Swedish and Arabic poetry. Bagdad Café¹³⁵ has also organized literary festivals as well as professional exchange and workshops involving writers, translators and publishers.¹³⁶

Indian Library

Indian Library (Indiska Biblioteket) was a project where Swedish and Indian writers worked together to translate texts both from and to Swedish, from and to the Indian languages of Hindi, Kannada and Malayalam. It started as a result of Swedish writers' visits to India in 1996 and a visit by Indian writers to Sweden in 1997. The project, officially inaugurated at the Gothenburg Book Fair in September 2001, created several new publications between 2001 and 2008.¹³⁷

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¹³² Rahman, Anisur project leader and initiator of the organization. Conversation at Litteraturcentrum Uppsala, 28 April 2015. See also <http://www.litteraturcentrum.se/aboutus/>, cited 23 April 2015.

¹³³ Litteraturcentrum Tranås: <http://www.litteraturcentrum.nu/>, cited 10 March 2016.

¹³⁴ Rahman, Anisur project leader and initiator of the organization. Conversation at Litteraturcentrum Uppsala, 28 April 2015.

¹³⁵ Bagdad Café www.bagdadcafe.org, cited 14 May 2015.

¹³⁶ Strategi för det internationella litteratursamarbetets utformning och synlighet, Swedish Arts Council (Kulturrådet) 2008, p. 10. http://www.kulturradet.se/upload/kr/internationellt/strategi_litteratur_080815.pdf, cited 10 March 2016.

¹³⁷ Karavan/ Indiska biblioteket: <http://www.karavan.se/html/indiskabiblioteket.html>, cited 21 May 2015.

The project was financially supported by Sida (Swedish International Development Cooperation Authority) and the Swedish Institute. It cooperated also with Indian organizations, such as the Indian Literary Academy, Sahitya Akademi, and Indian publishing houses. In Sweden the project cooperated with Karavan, a Swedish literary magazine dealing with literature from Asia, Africa and Latin America. The basic idea was that the translation work should take place in the country of origin of the book, so that the translators could meet colleagues, talk with the writer and become acquainted with the context in which the story of the book is set.¹³⁸

The Runokohtauksia project

The Runokohtauksia project¹³⁹ in Finland was a project aimed at finding new ways of translating poetry written by non-dominant language authors based in Finland into Finnish. In the project a Finnish-speaking poet worked in pair with a non-dominant language poet on the translations, and in the cases where there was no common language a cultural interpreter participated in the work of the translation team. The anthology of the project was published by the Robustos publishing company in June 2015. The project included approximately 20 poets and interpreters, and the original texts were written in Arabic, Russian, Kurdish, Spanish, Persian, Italian, Somali and Finnish.¹⁴⁰

The Nordic DINO research network

The Nordic DINO network – Diversity in Nordic Literature – was created in 2009 to satisfy the need for a network of literary researcher on questions concerning diversity in Nordic literature (e.g. language, cultural, ethnic or sexual diversity). DINO is an informal discussion forum and the aim is primarily to give scholars possibilities to discuss and develop studies about Nordic literature and diversity. The network organizes conferences on themes related to diversity in Nordic literatures.¹⁴¹

Multilingualism in contemporary literature in Finland

Multilingualism in contemporary literature in Finland is a research project involving both academics and fiction writers and cartoonists who analyze the literary field and its

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¹³⁸ SASNET – Swedish South Asian Studies Network, Lund University, <http://www.sasnet.lu.se/culture/indian-library> cited 21 July 2015.

¹³⁹ Project description, <http://www.koneensaatio.fi/hanke/runokohtauksia/>, cited 24 February 2016.

¹⁴⁰ Robustos publishing company <http://www.robustos.fi/>, cited 7 February 2016.

¹⁴¹ The Hugo Valentin Centre, Uppsala University. <http://www.valentin.uu.se/research/Researchnetworks/DINONetwork/?languageld=1>, cited 10 December 2015.

institutional structures, actors and practices, as well as the levels of literary texts from the point of view of multilingualism. A special focus is given for the tensions between multilingualism and the literary institution which favors monolingual practices. The results are presented in blog texts, discussions, conferences and publications.¹⁴²

The Swedish Arts Council: A global revision of the canon of classics of world literature

The revision of the literary canon taught for youth in schools in Sweden has been an interesting detail in the construction of a more global vision of literature. This initiative is not directly related to the position of writers who write in non-official languages, but it is mentioned here because it can have indirect influence. The generations who receive a wider vision of the world's literature probably have better ability to appreciate the artists who mix different cultural inputs in today's Nordic countries. This does not mean that the work of professional artists would always be tied to the cultural heritage of their countries of origin.

On December 2005 the Swedish government gave Swedish Arts Council the task to broaden a series called The Classics of All Times (Alla tiders klassiker), commonly used at schools in a geographical and language aspect.¹⁴³ The series had been formerly dominated by Swedish and occidental literature. 50 new units were added to the series including titles from Africa (5), Asia (11), Europe (11, including postcolonial or feminist writers, and writers from Eastern Europe), Latin America (7), North America (5), Australia (1), the Middle East (8) and West-India (2). This series of publications of literary classics has its own page at the Arts Council's website with a list of the published titles.¹⁴⁴

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¹⁴² Multilingualism in contemporary literature in Finland <http://monikielisyyys.fi/en/>, cited 4 August 2015.

¹⁴³ Swedish Arts Council http://www.kulturradet.se/Documents/Bidrag/Regelverk/klassikerutg_uppdrag_kulturradet.pdf, cited 5 June 2015.

¹⁴⁴ The Swedish Arts Council <http://www.kulturradet.se/sv/bidrag/litteratur/Alla-tiders-klassiker-for-skolan/Titlar-i-klassikerserien-2006-2010/>, cited 5 June 2015.

Conclusions

Although the art support systems work in roughly similar ways in all the Nordic countries, each country has its own solutions in the structures and support forms for the literary field. The construction of the professional status and incomes of the writers is thus different in each country, also for those who write in dominant languages.

The solutions regarding non-dominant language writers also vary a lot. One organization can take into account the needs of this group very well, whereas another organization in the same country has either recognized or unrecognized language restrictions. The inclusion does not follow same pattern in the different countries. For example, in Norway the authors' union has developed a well working process for the inclusion of authors who do not write in Norwegian, but the literature export organization is language-specific and limited to literature in Norwegian, excluding even Sámi languages in its official support forms. In Finland the situation is almost the other way around; the writers' unions are language-specific and limited to literature written in Finnish or Swedish, but the export and promotion organization, FILI, has supported non-dominant language authors both in its official programs and outside of them.

It seems, however, that the non-dominant language writers are in most of the Nordic countries still rather invisible within the mainstream literary field and in media. Their situation might be considered a minor issue by the literary or cultural policy organizations, an issue that does not require specific measures even in situations where they would clearly be needed in order to secure cultural equality. And in times of cuts in cultural budget, the already existing exclusive patterns are harder to break. Although most Nordic countries have examples of positive processes that aim to increase inclusion within the literary field, the structural solutions seem to be based on different understandings of inclusion in different countries. These ideals either challenge the traditional ideals of national cultures or further maintain them. In some cases inclusion is understood as a process where a separate field is created for migrant literature, but the field and definition of national literature is safeguarded and reserved for literature written in the national language. As long as the literary field upholds these kinds of language borders, it is difficult for the non-dominant writers to fully become members of it.

Good solutions in some of the most emblematic questions might be adapted from one Nordic organization to another. It would also be interesting to hear the histories of inclusion from the organizations that have advanced further in this issue. What has caused the change of former practices? How did the system develop its inclusion and overcome the threat of working in a field where the artistic content itself is not understandable? What kind of problems did the organization have to overcome? What was gained?

Evaluation and support systems

In the process of gathering information also general differences in the position of writers became apparent. If the state support system for art does not pay for the evaluation of other artists' work, as is the case of Finland, it is evident that creating a structure with paid exterior consultants is not easy to justify when it comes to non-dominant language literature. On the other hand, if the evaluation work of other writers' texts forms a part of the writers' income construction, the active following-up on other artists' work becomes a natural and productive part of an artists' professional life. From the point of view of budgets, this does not necessarily mean more or fewer costs for the organizations or more or less income for the artists, but different ways of sharing finances and giving value to the different activities that contribute to the construction of a literary field.

As explained in earlier, the group of non-dominant language writers consists of different individuals and different sub-groups that have both individual and collective needs. They can usually benefit from the same support forms and networks as the authors who write in the dominant languages. Some of the national support forms and / or networks are, anyway, restricted to the authors of literature written in the official national language(s) of the country. In some cases there are special support forms for the writers who do not write in the official language(s), or for a part of them, e.g. for the regional and minority languages,¹⁴⁵ as is the case of Sweden.

Indigenous, minority and diasporic languages

Literature has a very important role in the efforts to protect indigenous or minority languages. The resources focused on literature in minority languages are directed partly to the strengthening of the community and its language. The collective needs of a minority language population require different structural responses than the individual creators of the main art field. This may also require different evaluation criteria. Whether the situation, in case of the different language groups, should be looked at from the point of view of a community or an individual is not always easy to resolve. Both aspects open something that the other aspect cannot reach. On the other hand, what are the language communities that we consider as communities that should receive special support? How to deal with those who remain outside the specific minorities included in the European Charter of Regional and Minority Languages?

The rights of Sámi speakers as indigenous minorities require different policies than diasporic languages spread throughout the entire world by migrant populations. Again, in the group of diasporic languages, the ones that have an official position in some country or countries (e.g. Arabic), involve different possibilities than the ones, that are

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¹⁴⁵ As defined in the European Charter for Regional and Minority Languages.

not the official languages of any state (e.g. variants of the Kurdish and Chechen languages).

Accessibility of information

Inclusion of writers within the literary field consists of different steps. The support forms can be theoretically open, but if the information is only available in the dominant language it is more difficult to underscore the message that these support forms are open also for non-dominant language writers. Accessibility of information about the support forms is a very important part of structural inclusion. Apart from offering information and application forms in different languages in the field of literature, a simple phrase could be used to mention the applicability of the support forms irrespective of the writing language.

In many cases there are support forms that according to the public information are restricted to the official languages, but there has been more flexibility in the related practical decisions. This flexibility in individual decisions can be a first step. But if the rules have to be broken for fair treatment it is necessary to reconsider and change the rules that are no longer in accordance with our multilingual societies. In the meanwhile, in order to ensure fair treatment, it would be good to express the existing flexibility openly in the information that is publicly available for everyone – or else the system will depend too much on personal interpretations and exceptional decisions by a single individual. This would cause contradictions between acting according to the officially agreed rules and the need to give and receive fair treatment.

As offering a fair process of evaluation demands resources, taking the step to arrange the evaluation practice requires determination and agreement on the importance of this issue. What is seen as Nordic literature depends on the decisions of inclusion. Whether Sámi literature is part of Nordic culture depends on whether there are translations of these works into the national languages in the Nordic countries. This requires money and motivation from editorial boards, audiences, writers and the supporting structures. The local policies and decisions determine whether a literary work written in other languages than the national ones will become a part of the Nordic literary field or whether it will remain in literary fields that are considered foreign and not part of the Nordic literary canon.

Appendix 1: Questions about the position of writers who write in different languages

Please answer to the questions that you feel are related to your own work. It is not necessary to respond to every question. All the information that you can add is valuable!

Organizations, networks

1. Are the writers who write in different languages accepted as members of the most important writers' associations?

Kan en författare som skriver på ett annat än landets officiella språk bli medlem av landets officiella författarförbund?

2. Are there organizations that support writers who write in other languages than the official language of your country? Are they multilingual or monolingual?

Finns det organisationer som stöder författare som skriver på andra språk än landets officiella språk? Vilka är de? Är de flerspråkiga eller enspråkiga?

Publishing

1. Is it possible to publish books in other languages than the official language of your country? Which languages and what is the name of the publishing house? Who runs them?

Kan man ge ut böcker på andra språk än det nationella språket? På vilka språk och vad heter förlagen? Vem upprätthåller dem?

2. Are there special literature media focused on writers writing in other languages in your (Nordic) country? How are they called?

Finns det litterära medier som är speciellt fokuserade på annanspråkig litteratur i ditt land? Vad heter den/ de?

Visibility, promotion

3. How about media visibility? Are there reviews of books published in other languages in the main cultural media?

Hur är det med mediesynligheten? Blir man recenserad om man skriver på andra språk? I dagspressen, litterära program och tidskrifter?

4. Are the most important literature festivals multilingual or is it hard for the different language writers to become visible in the literary scene?

Är de viktigaste litterära festivalerna och evenemangen flerspråkiga, eller är det svårt för en annanspråkig författare att få synlighet?

5. Are the other language writers included in the work of literature promotion organizations that work internationally?

Är verk av författare som skriver och publicerar sig på andra språk än landets officiella inkluderade i den verksamhet som landets litterära export- och informationsarbete.

Grants and awards

6. How difficult is it for different language writers to get grants for writing? Are there language limitations for getting e.g. the state grants? Are there any special grants for different language writers? What kind of? Does the state support have some quotas for language minorities?

Hur svårt är det att få författarstipendier om man skriver på andra språk? Har t.ex. de statliga arbetsstipendierna begränsningar baserade på språk och/eller medborgarskap? Finns det speciella stipendier för författare som skriver på andra språk? Hurdana? Finns det kvoteringsystem för att stöda t.ex. språkminoriteter?

7. How about literature awards? Are the most important literature awards open for writers independently of the writing language or national background?

Hur är det med litterära pris – Är de viktigaste prisen öppna för författare bosatta i ditt land oberoende av språk eller nationalitet?

Possibility to translations

8. What is the position of the writers who write in other languages in the translation support systems? Is the translation support available also for translations for works of writers who do not write in the official language of the country? Is there a special translation support for other language writers (incl. Sámi)?

Vilken position har författare som skriver på andra språk än landets officiella inom stipendiesystemet? Är översättningsstöden även öppna för författare som skriver på andra språk? Finns det speciella översättningsstöd för att stöda författare som skriver på andra språk?

9. Is there a bank of critiques or literature specialists that can evaluate texts in other languages? A resource available for the funding bodies, publishing houses or writers' associations that could consult their evaluation processes? If so, in which languages?

Finns det någon flerspråkig "kritiker- och litteraturvetarbank" som finansierer, medier och t.ex. författarföreningen kan använda sig av då de vill utvärdera en roman som är skriven på ett för utvärderarna främmande språk?

Old minority languages

10. What kind of support programmes does your country have for Sámi language or other official minority languages?

Vilken slags stödprogram har ditt land för litteratur skriven på samiska språk eller andra av landets officiella minoritetsspråk?

Other

11. Other things you would like to mention in relation to literature in different languages?

Någonting annat som du skulle vilja berätta om litteratur på olika språk?

12. Other people and institutions we should contact?

Andra personer och institutioner vi borde kontakta?

Thank you very much for your help. We will be delighted to cooperate in these questions.
Tack för hjälpen! Vi samarbetar gärna i dessa frågor!

Appendix 2: Non-dominant language writers in Finland / Recommendations (in Finnish)

A. Kirjailijan oikeudet ja arjen tarpeet

1. Edunvalvonta ja -tuki

Kaikki kirjailijat, taustastaan huolimatta, tarvitsevat tukea mm. tekijänoikeuskysymyksissä, kustannussopimusasioissa sekä palkkio- ja toimeentulokysymyksissä. Tämä tarve nousee erittäin suureksi muunkielisten kirjailijoiden parissa, joista monille suomalainen kulttuuri- ja rahoituskenttä voi olla uusi ja joille suomen/ruotsin kieli ei välttämättä ole niin helppoa. Muunkielisille kirjailijoille tarvitaan neuvonta- ja tukipalveluita juridisissa ja taloudellisissa kysymyksissä.

SUOMEN KIRJAILIJALIITTO, FINLANDS SVENSKA FÖRFATTAREFÖRENING,
SANASTO, NUOREN VOIMAN LIITTO, LUKUKESKUS

2. Apurahat sekä tukea apurahahakemuksiin ja Suomen kirjallisuuskentän tuntemukseen

Taiteen edistämiskeskuksen vuonna 2013 tehdyn selvityksen mukaan valtion työskentelyapurahojen saajien joukossa ei ole ollut yhtään muunkielistä kirjailijaa. Kirjallisuuden puolella apurahoja muunkielisille kirjailijoille on jaettu vain hanketukina ja matkastipendeinä. Tämä on ongelma, joka osittain liittyy kirjailijoiden asenteisiin. Kun ei ole esimerkkejä muunkielisistä kirjailijoista, jotka olisivat saaneet työskentelyapurahan, sitä ei ehkä edes uskalleta hakea. Siksi tarvitaan muunkielisille kirjailijoille suunnattua apurahaneuvontaa ja -tukea (myös englanniksi). Olisi myös hyvä, jos rahoittajat lisäisivät kirjallisuuden apurahaohjeisiin sekä apurahasta kertovaan viestintään lauseen, että tukevat suomen- ja ruotsinkielisten teosten lisäksi myös muilla kielillä kirjoitettua kirjallisuutta.

RAHOITTAJAT JA SÄÄTIÖT, NUOREN VOIMAN LIITTO, CAISA JA MUUT
KULTTUURIKESKUKSET VALTAKUNNALLISESTI

3. Julkaisemistuki vähemmistökielille

Muunkielisille kirjailijoille, varsinkin pienillä tai kaukaisilla kielillä kirjoittaville, kirjan julkaiseminen Suomessa on usein mahdottomuus kaupallisilla kirjallisuusmarkkinoilla. Mahdollisuus julkaista kirjoja omalla äidinkielellään on kuitenkin tärkeä lähtökohta kirjailijan ammattitaidon ylläpitämiselle ja merkityksellistä myös lukijoiden näkökulmasta. Omakustannekenttä on usein ainoa mahdollisuus monille muunkielisille kirjailijoille. Olisi tärkeää, että omakustannekirjallisuutta rahoitetaan – ei pelkästään kirjan painokuluihin, vaan myös ammattitaitoisen kustannustoimittajan palkkaamiseen. Lisäksi tarvitaan monikielistä kustannustoimittajapankkia, joka voisi toimia muunkielisen kirjallisuuden laadullisena takeena.

OPETUS- JA KULTTUURIMINISTERIÖ, RAHOITTAJAT JA SÄÄTIÖT, FILI

4. Kääntäminen

Muunkieliset kirjailijat ovat hyvin näkymättömiä suomalaisella kirjallisuuskentällä, ennen kuin heidän tekstinsä julkaistaan joko suomeksi tai ruotsiksi. Haaste on sama niin lukijoiden kuin arvostelijoiden ja ammattimaisen kirjallisuuskentänkin näkökulmasta. On erittäin olennaista, että muunkielisten kirjailijoiden tekstejä suomennetaan ja ruotsinnetaan ja että rahoittajat tukevat näitä käännöksiä sekä myös koekäännöksiä, joiden avulla kirjailijat voivat hankkia käännöstukea, suosittelijoita ja apurahoja.

OPETUS- JA KULTTUURIMINISTERIÖ, FILI, SUOMEN KÄÄNTÄJÄLIITTO,
RAHOITTAJAT JA SÄÄTIÖT

5. Työllistyminen, esim. kirjailijavieraat kouluihin

Muunkielisten kirjailijoiden työllistymisen ja näkyvyyden kannalta sekä koulussa olevien siirtolaistaustaisten lasten kannalta olisi tärkeää, että muunkielisiä kirjailijavierailijoita tuotaisiin kouluihin. Kirjailijavierailut tukevat vieraan kielen ja kulttuurin opetusta koulussa. Ehdotamme, että koulut voisivat tilata kirjailijoita Lukukeskuksen kautta ja että rahoittajat ja säätiöt antaisivat kouluille taloudellista tukea muunkielisten kirjailijoiden palkkaamiseen.

LUKUKESKUS, RAHOITTAJAT JA SÄÄTIÖT

6. Medianäkyvyys

Kirjailijan työn ja kehittymisen kannalta medianäkyvyys ja kirja-arvostelut ovat erittäin keskeisiä. Muunkieliset kirjailijat joutuvat usein mediapimentoon. Suosittelemme, että yksittäiset kriitikot, media sekä kirjallisuusalan lehdet huomioisivat muunkielisten kirjailijoiden toimintaa sekä nostaisivat yleisön tietoisuuteen Suomessa asuvia muunkielisiä kirjailijoita ainakin haastattelujen sekä arvostelujen kautta/avulla.

SARV, MEDIAKENTTÄ

7. Vertaistuki ja vuorovaikutus

Kirjallisuusidentiteetin sekä ammattimaisuuden kehittämiseksi kirjailija tarvitsee vertaistukea sekä lukijapalautetta. Muunkielisten kirjailijoiden kohdalla tukea on tärkeää saada omalla äidinkielellä, mutta yhtäläillä olennaista on vuorovaikutus Suomessa asuvien kirjailijoiden kanssa, jotka kirjoittavat niin suomeksi, ruotsiksi kuin muillakin kielillä. Kirjallisuusyhdistykset ovat tärkeä osa vertaistukea. Olisi erittäin tärkeää, että kirjailijaliitot (Suomen kirjailijaliitto ja Finlands svenska författareförening) sekä myös esimerkiksi Suomen Pen ja paikalliset kirjailijaseurat ja -piirit ottaisivat muunkieliset kirjailijat mukaan toimintaansa.

SUOMEN KIRJAILIJALIITTO, FINLANDS SVENSKA FÖRFATTAREFÖRENING,
SUOMEN PEN, PAIKALLISET KIRJAILIJAJÄRJESTÖT

B. Kirjallisuuskentän tarpeet

8. Kirjailijapankki

Muunkieliset kirjailijat ovat hyvin näkymättömiä kirjallisuuskentällä. On vaikea saada tietoa Suomessa asuvista kirjailijoista, jotka kirjoittavat muilla kielillä kuin suomeksi ja ruotsiksi. Tarvitaan kirjailijapankki, jossa on luettavissa kirjailijan bio ja teosluettelo sekä mahdollisesti tekstiesimerkkejä suomeksi tai ruotsiksi. Tätä kirjailijapankkia voisi ylläpitää Lukukeskus yhteistyössä muunkielisten kirjailijoiden Sivunvalo-verkoston ja transkulttuuristen taiteilijoiden yhdistyksen Catalystin kanssa.

LUKUKESKUS, SIVUNVALO, CATALYSTI

9. Neutraali kriitikko- ja kirja-arvioitsijapankki

Muunkielisten teosten arvioimiseen tarvitaan ammattitaitoisia arvioitsijoita. Suomen kriitikkojen ja kirjallisuustieteilijöiden keskuudessa monet ovat hyvin kielitaitoisia ja pystyvät lukemaan ja arvioimaan kaunokirjallisuutta monella kielellä. Tarvitaan kriitikko- ja kirja-arvioitsijapankki, josta ilmenee, millä kielellä kriitikko- ja kirjallisuustieteilijä voi arvioida sekä mahdollisesti myös toimittaa kaunokirjallista tekstiä. Tätä tietoa voisi lisätä esimerkiksi jo olemassa oleviin listauksiin, kuten Suomen arvostelijaliiton (SARV) arvostelijapankkiin.

SARV, LUKUKESKUS

10. Pohjoismainen yhteistyö

Maahanmuutto Suomeen on verrattuna moneen muuhun maahan aika pienimuotoista ja siksi olemme monessa asiassa hieman muita Pohjoismaita jäljessä. Yhteistyö muiden Pohjoismaiden kirjallisuuskentän ja kirjailijaliittojen kanssa voisi antaa suomalaisille toimijoille toimintamalleja ja yhteistyötahoja muunkielisten kirjailijoiden integroimiseksi kirjallisuuskentälle. Esimerkiksi käännös- sekä arviointiapua eri kielillä saattaisi löytyä Ruotsissa, jossa kustannetaan jo kirjoja esim. farsin, arabian ja kurdin kielellä. Muiden pohjoismaiden kirjailijaliitot hyväksyvät jäsenikseen muilla kuin ruotsinkielellä kirjoittavia kirjailijoita.

POHJOISMAINEN KULTTUURIPISTE, SIVUVALO, CAISA, LUKUKESKUS,
KULTTUURIA KAIKILLE-PALVELU, FILI

Helsinki 9.3.2015

Roxana Crisólogo, Outi Korhonen & Rita Paqvalén

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