



Box 1—“ In connection with Jon Fosse being awarded the Nobel Prize in Literature for 2023, the government will facilitate a new, annual measure that honours the author - an annual Fosse lecture with an associated event under the auspices of the National Library, where a Fosse scholarship will also be awarded . In this way, the government will contribute to highlighting how important Fosse's authorship is for Norway and internationally.” Photo: National librarian (*left*) flanked by the Minister of culture and equality (*right*).

Of course, whether *theatre is what takes place on stage*—or, at least, is centrally concerned with it—depends on the perspective. A quick reading of Jens-Morten Hanssen's article *Jon Fosse on the global stage—a data-analysis* (my transl.) raises exactly that question. The article features a market-analysis of Nobel laureate Jon Fosse's literature, in the light of his international success as a playwright from the late 1990s onwards. The piece was sent to me by Signe Pahle at KHIO's dpt. of *theatre*. Because of this, I took it on myself to develop some reflections on its premises/impacts.

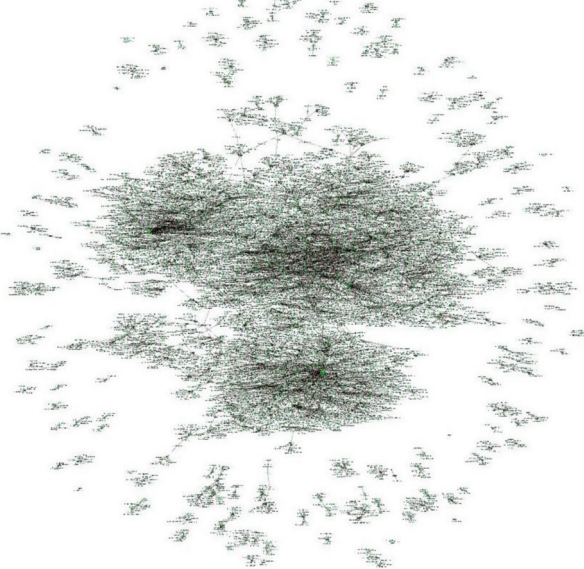
The article was published in [Teatervitenskapelige studier 7/2023](#), in a special issue devoted to *archives*. At face value it reads as a post-interpretive data-analysis of social networks, in which a variety of actors—with primarily a professional approach to Fosse-productions—range from the media, stage directors, festivals and organisations. It features an analysis of *how* Fosse became a European playwright with a global distribution (not why he caught on and what his plays are about). It also emphasises a *know-how* of a variety of tools which the NLN now can propose at the [HD-lab](#).

It features the analysis of a business in the expanded sense, which includes mediation, directing, networking and organising. In terms of its possible target group, it is likely to interest the analysts & applicants at the [Arts Council of Norway](#), and similarly bodies adjoined to public administration dedicated *culture* in/outside of Norway. In this respect, the article draws up the border between art and culture. It emphasises a distinction between digital platforms and tools—that are becoming ubiquitous in archival services—and *data-driven research*: dedicated/pledged to data-modelling.

So, it will be definitively relevant to the people in the business (private sector) and the people monitoring and running it (public sector). To the general reader, with no inside information and little

previous knowledge, the article poses some problems of media-information readability (MIR); because it makes use of methods of visualisation that are regularly associated with *big data* (like the weather/the internet-traffic) on a statistically small sample. That is: 810 productions, involving 5067 persons, 572 organisations, and 1536 venues. Which is large on the scale of the business, but conspicuously tiny on the scale of big data.

What also challenges what UNESCO has termed Media and Information Literacy ([MIL](#)) is that visualisations normally used for open *complex* dynamics (as heat diagrams) are used to analyse *correlation* (from a body of circumscribed data): the *hypothesis* that Jon Fosse's international success was set off by his first works as a playwright in the mid/late 1990s. Long after his debut as a literary author in 1983. In other words, the advanced visualisations used in the article, transpose between correlational data and complex field-observations (in a natural science *lingo*).



Box 2. Network of persons involved in all recorded Fosse-production (Jens-Morten Hanssen 2023, p.28). For the expressive dimension of materials as these, see [Jacques Bertin](#) work on the semiotics of graphs, and [Edward Tufte](#) on infographics.

