

Sweden's National Laureate  
/Reading Ambassador  
2024-2026

A portrait of Agnes Török, a woman with long, wavy brown hair, wearing a dark blue button-down shirt. She is looking slightly to the right of the camera with a gentle smile. The background is a textured, light blue wall with green, abstract, brushstroke-like patterns. The text 'Sweden's National Laureate /Reading Ambassador 2024-2026' is in the top left, and her name 'Agnes Török' is in large, bold, light blue letters at the bottom.

# Agnes Török

# Dear reader,



when I was a teenager, a school librarian changed my life. She opened the door to reading and writing for me by organizing a poetry slam. In encouraging me to compete in a performance poetry competition, she gave me important life skills.

Reading and writing became my coping strategy for when life was rough and the state of the world felt overwhelming. Tools for changing things, for building something better. Through her, reading and writing became my paths to community, enrichment and a career in the arts.

I wouldn't be the national laureate today if not for that school librarian. The value and impact an encouraging adult can have on a young person's life cannot be overstated. Having someone who takes a stand for young people and their rights. Having someone who understands the way a joyful relationship to reading and writing can set life-changing transformations in motion.

Those of us who are tasked with being that force in young people's lives are invited to great joy and saddled with great responsibility. To support young people's right to literature and the arts. Support it against political point-making, cuts in the public sector and deepening culture wars played out in the arenas of schools and libraries.

It has never been more important that adults stand up for young people's rights. That we listen when young people express their experiences, needs, feelings and opinions.

But of course, it's not an easy task. Working with reading and literature promotion for and alongside young people can be a lonely and frustrating job. Navigating the structural inequalities that hinder young people's rights is challenging. But it is deeply important. Standing up for children and young people's right to the arts, to literature, to meaningful leisure, to education and to making their voices heard.

We need to remind ourselves, time and time again, that reading promotion is a pillar of democracy. Being able to access reliable information, analyze multiple perspectives, reflect on sources, identify bias – and form your own opinions. Being able to share your thoughts, ideas and experiences. Having the space to write, read, discuss, dream and build better options than the future young people are currently presented with.

The text you now hold in your hands is made for exactly that reason. This booklet is a resource in that important work. It includes methods, current research, examples and inspiration for you to use in your continued work for young people's rights. Literature as a means for democracy.

So this booklet is for you, dear reader.

If you are looking to start dipping a toe into the world of reading promotion – here you will find tips for how to begin, what to do and why it matters.

If you are already well versed in reading promotion but tired of doing things the same way they've always been done – here you will find an expansion of the term and the introduction of a larger toolbox.

And if you fall into the category of so many teachers, librarians, artists and activists working for young people's right to read, and are all but burned out trying to do it all – here you will find some things to refill your own well of inspiration, as well as a community with which to continue the work. A space to take on the challenges we face together. Research and tools to change the world.

Finally, dear reader, thank you for standing up for democracy. One book at a time.

/Agnes Török

# Swedish National Laureate/Reading Ambassador

Agnes Török is the seventh national laureate of Sweden. They are a spoken word artist, author, playwright and theatre director, co-creating with with young people themselves. Török leads the Stage Poetry and Storytelling programme at Stockholms Musikpedagogiska Institut (SMI). They often facilitate writing workshops and support young people in their reading and writing endeavours.

## Key issues

- Live literature
- Young people's mental health
- Young people's reading beyond the cities

## What is a national laureate /reading ambassador?

Many countries around the world appoint a national laureate or reading ambassador with the task of promoting literature, literacy and reading, especially among children and young people. Part of the Swedish reading ambassadorship is focused on being a reading role model for young people, as well as making sure the issue of reading as a pillar of participatory democracy remains on the political agenda. In Sweden, the national laureate / reading ambassador is appointed by the Swedish Arts Council and Reading Council.

“Literature and collaborative storytelling are key tools for community, comfort and hope.”

## Tips and tricks for how to give a young person a love of reading:

Find out what they are personally interested in – what are their hobbies, what brings them joy? Find and offer books that are specifically about that subject.

Start established reading as a shared activity, a way to hang out and spend time together. Set clear and generous expectations – maybe it's okay to draw or play a simple game while listening to a story being read aloud. Let them become interested in the story gradually.

Be a role model. If adults don't prioritize reading in our daily lives, how can we expect children and young people to? Make space for ten minutes of reading to yourself or aloud to others every day.

## Previous National Laureates/Reading Ambassadors

2022–2024 Nioosha Shams  
Author and cultural journalist. She focused on multilingualism, mother tongues and young adult literature. She formed a youth council and together they made sure young people's voices were heard.

2020–2021: Bagir Kwiek  
Community counsellor at Romano Center. Probably the world's first Roma National Laureate. He initiated Roma Reading Embassies at public libraries.

2017–2019: Johan Anderblad  
Author and TV host. Well-known from children's TV show Bolibompa. Checked in to unexpected places and changed the perception of what a reader looks like.

2015–2017:  
Anne-Marie Körling  
Teacher and author. Writer and inspirational speaker. Aimed at intermediaries such as teachers, parents, youth workers and librarians.

2013–2015:  
Johanna Lindbäck  
Teacher and author. Writer of YA-fiction, secondary school teacher and book blogger. Focused primarily on schools.

2011–2013: Johan Unenge  
Author of young adult literature. Collaborated closely with sports associations, especially football clubs.

# Live literature

In short, live literature is experiencing texts or stories, in real time and with other people.

It can look like reading a bedtime story aloud, listening to an author talk about their work, participating in a poetry slam, stepping into the world of a book through drama exercises, cosplay or LARP, organising an immersive escape room around the world of a novel, or shaping new stories together using table-top role playing games or improv theatre.

In short, it's about reclaiming the history of literary storytelling before silent, individual reading became the norm.

## The history of live literature

As long as humans have had language, we have told stories. Many works that are printed literary classics today were once part of long and complex oral storytelling traditions. These stories were spoken for decades or millennia before they were ever written down. Among these are the Iliad and the Odyssey and One Thousand and One Nights.

The shared audience experience of a recited text has a much longer history than that of general population literacy. For ages, storytelling was a social activity. Live literature was how we interacted with stories.

But this gradually changed. A number of small and large revolutions fundamentally changed the way we think about reading. Through advances in printing technology in the 15th century, books became cheaper. Thanks to the establishment of public libraries, they also became more accessible. And through public education systems, more and more people learned to read and write. Amazing developments took place on the reading promotion front.

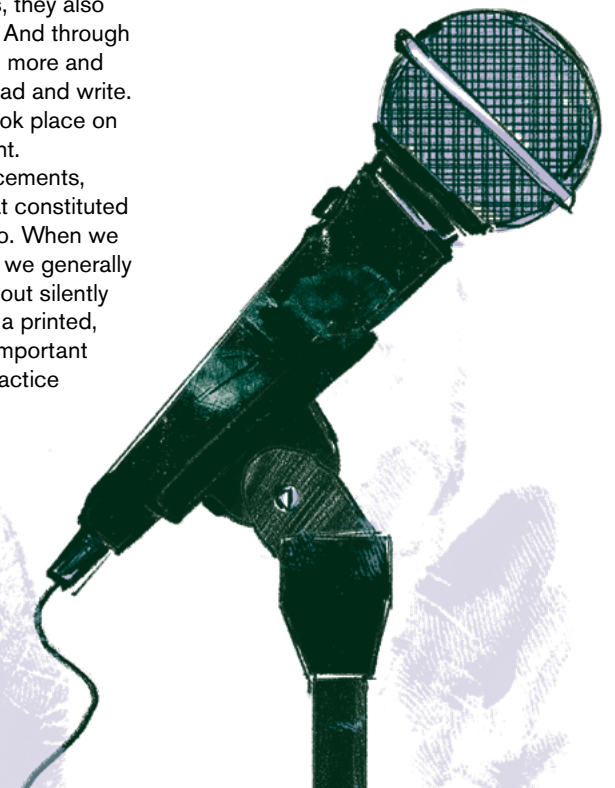
Alongside these advancements, public perceptions of what constituted reading began shifting, too. When we talk about 'reading' today, we generally refer to an activity carried out silently and individually, by use of a printed, physical book. This is an important and meaningful way to practice reading and engage with literature. But it is not the only one.

In order to reach young people who currently do not access their right to read – for individual or structural reasons – live literature methods are crucial complements in reading promotion.

## The future of live literature

The truth is that we still need shared reading and live literature as methods to use alongside individual, silent reading. The live literature toolbox can be especially important for young people who may be tired of compulsory reading at school, may not see themselves as readers, and may need to overcome tremendous structural barriers to access their right to read.

Live literature can lower the threshold, create positive experiences of reading, and provide a shortcut to wild, voluntary and joyful reading.



## The science behind live literature

For those interested in the research on live literature, there are plenty of sources to delve into.

A great **introduction** and a central tome is Ellen Wiles' book *Live Literature: The experience and cultural value of literary performance events from salons to festivals*.

Does the idea of **heart synchronization** among audience members make your heart beat just a little faster? There's a lot to be learned there – the phenomenon of heart synchronization at live events has been observed at music concerts, theatre performances – and indeed, at live literature readings. A great place to start is *Conscious Processing of Narrative Stimuli Synchronizes Heart Rate Between Individuals* by Pérez et al, Cell Reports. 2021.

Does the hearing portion of **silent, individual reading** strike an (auditory) nerve? You can read (or indeed listen to) all about auditory cortex activity in *The Voices Within* by Fernyhough. 2016.

Does the **increased ability to empathize when reading** sound like something you want to understand better? You might enjoy *Reading Literary Fiction Improves Theory of Mind* by Comer Kidd & Castano, Science, 2013.

Does the phenomenon of **sub-vocalization while reading quietly** spark your curiosity? Explore more in *How Silent is Silent Reading?* By Perrone-Bertolotti et al, J Neurosci. 2012.

These sources speak to the research on live literature in general. But, at this moment, research is being conducted on several different fields within the umbrella term of live literature - including poetry slams, table-top role playing games and LARP. In the next few years, we expect to see new studies published that deepen our understanding of how different live literature methods affect us as reading individuals and collectives.

## A shared story

Poem by Agnes Török

when I was a kid  
and before I'd learned to read  
I pretended I could  
I played at reading

what I did was  
I sat down with my largest stuffed animal  
a - to my young eyes - gigantic Winnie the Pooh  
I cuddled into his arms  
and I brought out my book of bedtime stories  
and I put on my best fairy tale voice  
and I started 'reading' aloud

it often started with 'once upon a time'  
and continued 'and did you know' / 'and then'  
'and did you know' / 'and then' /

and did you know  
that the research on live literature shows that when we read,  
even quietly, by ourselves, with the door closed  
the auditory cortex is the brain is activated  
our ears listen for the narrator's voice  
our bodies still believe that all stories are read aloud to us

and did you know  
that it's not just our hearing but our speaking that remembers  
the orality of storytelling  
research shows that when we read, even quietly, by ourselves,  
with the door closed  
we move our teeth, tongue and jaws inaudibly  
subvocalize the words  
our bodies still believe we are reading all stories aloud to  
someone else

and did you know  
that research shows  
that when someone reads aloud to someone else

me, for example,  
if i were to read this poem aloud to you right now

yes, you  
(can you hear it?)

the rhythm of the performer's voice measurably impacts the rhythm  
of the audience's heart beats  
when someone reads aloud to an attentive audience  
the listeners' heart beats begin to synchronize  
until, eventually, the hearts of everyone in the room  
begin to beat as one

and did you know  
that the more our lives, our memories, our experience of time is  
fragmented by a thousand short clips on a thousand small screens  
viewed without context behind a thousand closed doors  
the more time we spend in digital echo chambers where we find it  
harder and harder to understand people who don't see the world  
the way we do  
to even agree about what's true

the more we value shared stories  
collective experiences alongside other people  
to feel, for a moment, how our hearts beat as one

and did you know  
that research shows that if you ever read this poem written down  
after having heard it in my voice, you will automatically feel as if I  
were there, with you, reading it to you

so much so that if I'd pause  
here  
—

or suddenly start speaking faster and faster as if in a rush to reach  
the end of the line without so much as stopping to breathe or  
punctuate your mirror neurons will automatically activate and your  
body will begin to mirror my voice become more stressed  
or more calm  
or experience the emotion my voice betrays  
the feelings between the lines

reading or listening to story or poetry  
is actively training our imagination and empathy

research shows that when we read and listen to stories  
we practice stepping into someone else's shoes

imagine being someone other than who we are  
believe possible more than what we've seen so far

people who read regularly  
are more likely to feel  
that they can not only understand  
but also change  
the world around them  
because reading is not just something to do quietly  
to ourselves, with the door closed  
it is what opens our doors to each other

taking part in literature  
is to share  
for a moment  
an experience with others  
to be reminded of what our bodies already know

that reading is something we do together  
something we urgently need  
to build trust and empathy  
hope and democracy

to weave a shared story of an inclusive 'we'

and did you know  
that is true  
whether what you do  
is write a poem for a stranger (yes, you!)  
or invent a bed-time story for your stuffed Winnie the Pooh



# Young people's mental health

## Life-saving literature

At a time when many young people are struggling with mental ill-health – reading, literature and the arts can be life-saving tools. These fields are filled with methods to help cope with stress, anxiety and grief. Places for reflection, community, comfort and creativity.

Reading can be a support system in tough times – a tool for lowering stress hormones in the body, processing trauma and breaking social isolation.

Both silent, individual reading and live literature can help us to find rest, recovery and calm in a hectic world. They can act as paths to get closer to ourselves and each other.

Similarly, writing about what you are struggling with can be crucial to processing what is happening. Putting into words the feelings that come up. Being able to express what doesn't feel right. These are necessities for being able to ask for, and access, help and support.

I remember exactly what it was like to be a teenager and feel unable to fit inside your own skin. Feeling angry and hopeless and scared about the state of the world, about who I was supposed to be in it, about all the impossible expectations I was trying to live up to.

For me, reading and writing was like finally opening the lid on a boiling stove-top kettle, letting out pressure and heat. Reading poems by people who had felt what I was feeling, books by authors who had gone through what I couldn't possibly see a way out of, literature by people who showed me that I wasn't alone. That what I experienced, felt and wanted was real and valid.

Reading was a support system. As was being able to write and express what was going on inside me. Reading and writing helped me put into words who I was and what was important to me, and to find others who shared my experiences and understood what I meant. Helped me find words for who I was as a queer, trans and non-binary person. To arrive at myself. To finally stop pretending to be someone else.

In giving me words to identify and express myself, reading and writing opened the door to so much joy, community and hope in my life.

At its best, that is what reading is – a place to be seen. To find a mirror for our thoughts, feelings and experiences. A place to find language for who we are, who we want to be, where we belong, and what we care about. A place to rest when the world's discrimination becomes too much to bear. A place to meet characters who show who we are on the inside, without others' prejudices about us. And a place to expand, to go beyond who we are, and to be able to meet other people half-way.

Of course, this vital support system is something everyone needs, not just young people who share my experiences of breaking norms around gender and sexuality. It applies to everyone who doesn't fit the mold. Everyone who knows what it is like to be portrayed as a societal issue in the news or to find themselves completely written out of their country's history. Anyone who appears on the outside to fit but feels completely different on the inside. Everyone who thinks they are alone. Quite simply, everyone.

Literature and the arts, reading and writing are vital tools for coping with the world around us, getting to know ourselves and building community with each other.

The effect of reading on our mental health and wellbeing lies in literature's transformative potential to mirror, support and heal.



# Bibliotherapy and Shared Reading

**Opinions are divided on why young people's mental health is at an all-time low. But the fact remains: report after report shows that children and young people increasingly suffer from mental ill-health. The causes are complex and structural, which can make them seem insurmountable. But research shows that literature, reading and creative writing can make a transformative difference.**

In Sweden, bibliotherapy is a relatively new method for using literature as a tool for boosting mental health and wellbeing. Internationally, however, bibliotherapy has been used for quite a while. In the UK and US, bibliotherapy was introduced after WWI.

Bibliotherapy is not primarily a literary analysis. It focuses instead on what the text that the group members read brings up for each reader - what feelings and memories are evoked. Literature thus becomes an entry point to conversations about participants' lives, identities and experiences.

Shared Reading is another method for using literature to improve mental health. It was developed by The Reader in Liverpool.

In this method, a trained facilitator selects a text to be distributed to the participants and then reads it aloud to the group. After the reading, the group explores the thoughts and feelings that the text evokes together. No preparation is required for participants and it is a method suitable for all reading levels and ages.

Creative writing is yet another tool to explore and investigate thoughts, feelings, language and imagination. The texts

written by participants are not evaluated. Instead, they act as a method for self-reflection and self-compassion. This exploration does not focus on achieving a particular literary quality, but on better understanding ourselves.

Reading and writing can provide a space to process. Literature can break feelings of isolation and writing can make it easier to express what is going on inside us - to ourselves as well as to others - loved ones, teachers, doctors or therapists.

Live literature, meanwhile, has been used for several millennia to process collective trauma. In his book *Wonderworks*, Professor Angus Fletcher writes about the ways in which literature and the performing arts can be used to pro-

cess collective memories of war, crisis and disaster. He highlights the ancient Greek theatre's use of *catharsis* as an evidence-based tool for helping an entire audience to collectively make sense of, and move through, experiences of grief, violence and trauma.

At the time of writing, increases in violent conflict around the world and a move towards less democratic and more authoritarian leadership as well as the ongoing climate crisis loom on the horizon. The fact that young people feel these worries about their, the planet's and humanity's future is more than understandable. In times like these, reading and writing can act as vital support systems and safe havens for building hope, community, resilience and change.



# Young people's reading beyond the cities

## Local young reading councils

Each Swedish National Laureate/Reading Ambassador sets their own agenda and chooses their own key issues. But we also have the opportunity to learn from and build on each other's initiatives. My wonderful predecessor, Nioosha Shams, decided during her time as a Reading Ambassador to start a Youth

Council to act as a complimentary body to the Reading Council. Where the Reading Council consists of adults from the spheres of publishing, schools and libraries, the Youth Council became a space for young people to have a voice on their own terms.

Nioosha Shams brought together nine incredible young people from Stockholm and Södertälje to explore young people's reading conditions

together, with a key focus on multilingualism. Over time, these young people became emboldened to take up more space - they participated in literature festivals, spoke on the podcast *Skriv om oss!*, held author talks and were interviewed by the media. They grew tremendously and became reading role models for many other young people.

Nioosha and the Youth Council created a meaningful and effective arena for participation and co-creative decision making. Young people became more able to have a say in reading promotion initiatives and shaping young people's right to read.

When I stepped into the role of Reading Ambassador, I naturally wanted to continue and expand this great initiative as a form of co-creation with and alongside young people. Within the framework of my key issue 'young people's reading beyond the cities', I decided to start three local Young Reading Councils. Each works in a different setting, with entirely different conditions, and they are spread across Sweden and Sápmi. Each Young Reading Council is tasked with working alongside local organizations and collaborators to create a sustainable local infrastructure in literature and reading promotion.

I asked for help in finding where this expanded pilot initiative should take place - in interviews in national media and across various literary and library events. In the end, after receiving suggestions and nominations from far and wide, we settled on a wonderful and varied trio of places and partners for our Young Reading Councils.

Each setting has its own leader, methods and focus. In some places, there is close collaboration with language and library institutions centered on indigenous

people. In others, the Councils work with local youth groups, literature centres or nerd associations. What all three have in common is their form: a local reading council leader, supported by a large local network, and in close co-operation with a group of young people. They also share a task: exploring methods and conditions for young people's reading. There is a particular focus on live literature methods and initiatives that work with young people's mental health.

I am so happy to finally introduce our three Young Reading Councils, and all they have to contribute:

### Jokkmokk (Sápmi)

- Collaboration between: author Moa Backe Åstot, the Sámi Language Centre, the Sámi Library, Tjällegoahpte – Sápmi Writers' Centre and Polarbiblio.
- Focus: Sámi oral storytelling traditions and access to stolen mother tongues.

### Årjäng (Värmland)

- Collaboration between: literary academic Jakob Olsson, Nordmarken Proud Nerds Association and Årjäng Public Library.
- Focus: table-top role-playing and nerd culture as bibliotherapy and live literature methods.

### Sandviken (Gävleborg)

- Collaboration between: poet and rapper Nour Badra, Litteraturhuset Trampolin, Rapatac, Backbeatbolaget Kungen and Bessemerbiblioteket.
- Focus: poetry, music and theatre as live literature methods.

# Jokkmokk's young reading council

By Moa Backe Åstot

I am 12 years old. I have just finished Ann-Helén Laestadius' book *Sms från Soppero*, and inside me burns the desire to reclaim my stolen mother tongue – just like the protagonist in the book. From my parents' bookshelf, I retrieve the Sámi dictionary and hide it in my room. I write an email to Ann-Helén and tell her about my heritage and my longing. To my great surprise, she answers. A long and encouraging email. A response I'll carry with me for a long time to come.

I am 23 years old. My first book, the YA novel *Fire From the Sky* has just been published. In my inbox, I find an email that begins "I am a 13-year old girl and I dream of having the life you do." She tells me she wants to write books. That she is trying to come to terms with her identity. That she can relate to the protagonist in my book. I answer. A long and encouraging email. A hope that she will get to live those dreams one day.

I am 25 years old. Me and Ann-Helén Laestadius are getting ready to step out onto a stage together, to talk about our new books in front of an audience. We talk about the email I once sent her. About how her books gave me the courage to access a language that previous generations have been denied. To eventually write my own books.

I am 26 years old. I speak Sámi now, and through the language, I have found my cultural heritage and identity as a Sámi person. I write books that I wish my younger self had been able to read. I write them for the next generation. An email arrives in my inbox from Natio-

nal Laureate / Reading Ambassador Agnes Török: "Would you like to lead a Young Reading Council in Sápmi?" I answer: yes. Because inside me burns a desire. A longing to share the language journey I have been on, to show that it is possible to reclaim the language that was stolen from your family. A longing to help others find their way to literature, because I know how large an impact the right book can have on a young person's life. A longing to explore Sápmi storytelling traditions – both oral and written – alongside young people. To reflect on how we can care for these traditions and continue to pass them on to future generations.

Adults in the publishing business keep asking: How do we get young people to read? Adults in Sápmi keep asking: How do we get young people to learn Sámi languages? I believe the most effective answer to both these questions is to go straight to the source. To let young people's voices be heard, to listen closely to what they say. That is the link in the chain from generation to generation. Onwards and into the future.



Photo: William Algebrink

# Årjäng's young reading council

By Nordmarken Proud Nerds Association

## Nordmarkens Proud Nerds Association – role-playing games as reading promotion

The idea of starting a nerd association began with Fredrik and Jonathan, who work together at Nordmarken's upper secondary school with students who have problematic school absences or a problematic school situation. There, they saw that many of the students they worked with lacked social and meaningful leisure activities, which made them even more isolated.

The solution was clear: to offer young people and adults with nerdy interests a meeting place where they could feel seen and welcome.

## Proud nerds together

We gathered console games, role-playing games, books, card games, miniature painting kits and space to tinker together in a basement.

The association actively works toward equality and inclusion, and against discrimination. We conduct outreach activities to meet people who otherwise risk having no social contact at all. This is done through contact with the schools' student health teams, welfare institutions and family care.

That the association has made an impact on the local community is made evident in the way we work together as a collective support system for young people who are struggling. The way we offer a forum for interactions between people who otherwise lack it. The conversations that occur between members often function as a form of adult education.

The association's activities involve both creativity and collaboration between members, where lessons learned from both successes and setbacks become the basis for progression and development, in-game and in life.

## The Young Reading Council in Årjäng

We feel that encouraging young people to read more, for example by using role-playing game material, is a great way to develop both vocabulary and imagination. Using texts that the participants are interested in creates natural motivation.

The NPNA Role Playing Group is a clear example – where participants benefit from each other's differences in the shared adventure they embark upon through the game.

To play, you must read up on the different character traits, settings, rules and game mechanics. This helps maximize the game experience.

In our view, it motivates participants to read more when there is a personal interest in familiarizing yourself with how the game works.

In the association, we also try to highlight the history of games, films and other story mediums where older members may have nostalgia or a connection to retro media that they want to share.

We are passionate about all the fantastic things that are part of nerdy subcultures, and see that reading is an important part of continuing to develop in those spheres. This is exactly what we will do as part of the board for Årjäng's Young Reading Council.



Photo: Private

# Sandviken's young reading council

By Litteraturhuset Trampolin

Trampoline House of Literature. A place where stories come to life.

In the heart of Sandviken, you will find Litteraturhuset Trampolin – a literature centre for children and young people. Here, stories are brought to life through different artistic expressions.

Through young people's own stories, we awaken a joy of reading, writing and creativity in all its forms. This is particularly evident in our literature projects and workshops, where we often start with a book or story and then, through drama, music, art, film etc., explore different expressions' abilities to create new stories.

In this way, we strengthen the literacy and language development of children and young people. By discovering narrative worlds and stepping into different characters, we open windows to the unknown and possibly frightening inside the world we live in. At the same time, we use storytelling as a mirror, a point of safety and recognition, as we explore the endless possibilities of literature.

Trampolin is a space for storytelling. Here, there is room for everyone who wants to meet to create and tell stories. The premises were designed by children's culture designer Eva-Johanna Isestig. Together with children and young people, she has used words, colours and shapes to create inviting and language-stimulating environments. In the exciting Café Kitchen, there is plenty of room for baking and storytelling, watching films or just gathering to talk about what feels important in the moment.

Who wouldn't want to sneak into the hut or climb up to the loft in the Storytelling Room to daydream your way into a book or maybe write one yourself? In the inviting Studio, we create – everything from paintings, sculptures and films to things we didn't even know could exist. Participants can exhibit their artwork in the corridor gallery that connects the different rooms.



At Trampolin, we are curious and listen to each other. Identity and language development go hand in hand and everyone has a story worth listening to.

If you're wondering why the House of Literature is called Trampoline?

'...here we bounce on ideas, so that the imagination jumps and jumps again ... just like on a trampoline.' - Erin, 11 years old.

**“At Trampolin,  
we are curious  
and listen to  
each other”**



Photo: Anna Löfgren

Dear reader,

Among these pages you will find inspiration, examples and research within the field of reading promotion.

Here, you will be presented with a live literature toolbox. Methods for working with literature and the arts to support young people's mental health. And paths forward for employing Young Reading Councils as a framework for young people's participation.

But please bear in mind, you are the one doing the real work. And that work is vital, both for young people and for democracy itself.

Thank you for doing it.

/Agnes Török

Sweden's National Laureate/Reading Ambassador

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**SWEDISH  
ARTSCOUNCIL**