

The background of the entire cover is a dark, textured surface with a green topographic map overlay, showing contour lines and a grid. On the left side, a person's arm and hand are visible, holding a tall stack of books. The books have various colored spines (blue, red, orange, green, yellow, brown, etc.) and some have titles visible, such as 'Go with the Shikhar', 'Kellen', 'Donau', and 'Aus der Steinzeit'.

Towards a cartography of literary translation in Europe

NOVEMBER 2011

PETRA

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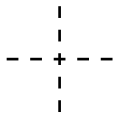


The organisers of the PETRA project

(Passa Porta, the Polish Book Institute, the Literarisches Colloquium Berlin, the Slovak Association of Literary Translators and Transeuropéennes)
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**Towards
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PETRA

Introduction

In September 2008, the appeal for *More than one language* was launched at the conference on Multilingualism in Paris. It was a call for a broad view of literary translation and for the establishment of a large-scale European programme for literary translating and translators.

Several months later, in April 2009, José Manuel Barroso, the President of the European Commission, expressed the wish that the practice of translation should be upgraded. This was during the *Literary Translation and Culture* symposium organised by the European Commission's Multilingualism and Culture Commissions in Brussels.

This challenge is being taken up by the PETRA project (European Platform for Literary Translation). Its aim is to promote and support literary translation and translators, and wants to bring about a change for the better. To this end, PETRA will not only address European political decision-makers, but also national policy-makers.

PETRA is a joint venture by the Passa Porta International House of Literature (Brussels), the Polish Book Institute (Cracow), the *Literarisches Colloquium Berlin*, the Slovakian Translators' Association (Bratislava) and *Transeuropéennes* (Paris).

PETRA combines the expertise of at least 50 organisations in more than 30 countries. Eleven of them have enrolled as associate partners.

The European Commission acknowledges the added European value of PETRA. The EACEA (Education, Audiovisual and Culture Executive Agency) has incorporated PETRA into its Cultural Programme.

On 1, 2 and 3 December Brussels will host a European congress devoted entirely to literary translation and translators. This congress is the driving force behind PETRA.

It will be attended by dozens of organisations that operate nationally or transnationally, individually or as part of a network. They will be joining forces to formulate a European Action Plan. This congress is actually the starting signal for the PETRA project. After the congress, PETRA will publish *The Plea for Change* (working title), which will not only outline the position of literary translation in Europe, but will also formulate solid recommendations that could lead to a genuine change in the situation of literary translation and translators.

A congress of this sort of course requires thorough preparation. The document you will read after this is the starting point for discussions in the workgroups and the plenary sessions. It deals with six main topics: 1) economic and social status 2) visibility 3) education and training of the literary translator 4) relationship with the market 5) copyright and e-books 6) cultural policies concerning literary translation.

Each of these topics is dealt with in one of the six workgroups that will meet at the congress so as to discuss the present state of affairs and to exchange ideas and come up with recommendations for a better future.

To support the work of the congress, the PETRA partners have mapped out the situation on the basis of two main sources: the accounts and the knowledge that CEATL has accumulated since 2008 and the studies on literary translation in the Euro-Mediterranean region carried out by the *Traduire en Méditerranée* network headed by *Transeuropéennes* and the Anna Lindh Foundation. These sources are supplemented by the work of the Literary Translation Expertise Centre (ELV) and the Dutch Foundation for Literature.

You will find enclosed a CEATL memorandum on the training of literary translators and a memorandum from the European Commission General Education and Culture Directorate on the support it gives to literary diversity.

Reflection on literary translation and the actual situation of literary translators in Europe is a process that goes on not only at the national level, in the individual states, but also presents the challenge of building a real cultural space at the European level. The literary translator, as a builder of bridges, has a major role to play here.

It seems to us particularly useful to establish dialogue between *all* the actors in the 'chain' of literary translation: from translators' organisations to training courses, from the publishing world to policy-makers. The intention is that PETRA should play a modest but self-confident part in this process as a European platform, a body for consultation, advice and policy development.

PETRA is very well aware of the complexity of literary translation and the situation of translators. Which is why this cartography is no more than a beginning, a work in progress. Which also explains the title of this document: *Towards a Cartography of Literary Translation in Europe*. Both differences and common ground may arise in the discussions in the six workgroups at the congress. As a 'network of networks', PETRA should also go beyond the realms of harmony and discord.

If the completed cartography is to serve truly as a tool for European policy-makers, it should consist of a section that offers a clear view of the whole and a section that backs up this general view with details. A synthesis will have to be made of the data provided by a number of organisations so as to offer inspiration and orientation to European policy. The chart of the present situation will of course also give rise to the necessary changes that will lead to a new European translation policy. Those who take part in the congress will find themselves faced with a truly European challenge: an orderly description, a body of recommendations intended to pave the way for essential changes in European translation policy, will arise out of sub-domains and specific aspects.

It is when we see Europe not only as a mosaic of clearly separated cultures but as a space for cultural exchange itself that literary translation assumes its true significance: each book translated is the material realisation of this genuinely European space.

So this initiation of a cartography is an invitation to conversation and discussion. On the basis not of an exhaustive description of literary translation in Europe, but of snapshots that require completion. Based not on the individual interests of people and organisations, but on the common good.

PETRA considers literary translation as nothing less than a practice and a philosophical model on which European culture is founded.

BART VONCK _ COORDINATOR OF THE CARTOGRAPHY EDITORIAL COMMITTEE
TRANSLATED FROM THE DUTCH BY GREGORY BALL

THE MEMBERS OF THE EDITORIAL COMMITTEE ARE JÜRGEN JAKOB BECKER, HENRI BLOEMEN, KATARINA BEDNÁROVÁ, GHISLAINE GLASSON DESCHAUMES, ANDY JELČIĆ, BART VONCK AND FRANÇOISE WUILMART.

CONGRESS – 2 DECEMBER 2011 – WORKING GROUP

Education and training for the literary translator

Towards a European infrastructure for education in literary translation

The aim

The aim of the working group is to formulate proposals for the establishment of a Europe-wide infrastructure for the education and training of literary translators. The proposals should explicitly outline the role of the EU in the realization of these objectives.

The proposals should be based on both an analysis of the existing situation in the different member states and associated countries, and on the design of an as yet non-existent, but desirable, European structure for the education and training of literary translators. One of the main topics of discussion is the question of what such a structure might look like.

Important questions that need to be discussed and answered are:

- Should the education and training of literary translators become a fully-fledged academic degree?
- What initiatives should be taken to serve language combinations that are not part of an academic programme? This has to be considered in the context of the present situation, in which only 'major' languages are covered in the current academic programmes whilst literary translation is, in fact, taking place between *all* existing languages.
- How can a system of exchange, mutual support and transnational cooperation between different countries be established?
- Are there examples of good practice for 1) university programmes 2) post-academic programmes 3) complementary programmes 4) transnational cooperation 5) cooperation between the academic and the professional field?
- How can life long learning and knowledge transfer for literary translators be developed?

The situation

CEATL is currently preparing a comprehensive overview of the situation within the field of education and training for literary translators. The survey will provide a detailed description of the nature and the level of education offered (academic or other, focused on literary translation or not), the content of the programmes, the teaching staff (the participation of experienced translators, for example), entrance requirements, forms of cooperation (international, interdisciplinary and with people working field), systems of evaluation and examples of good practice. The CEATL report intends to shed light on the situation, indicate the main tendencies and, most importantly of all, reveal the gaps and shortcomings.

Preliminary results show a rather varied situation in the field of education and training for literary translators. Some countries have developed rather promising systems, i.e. the beginnings of an educational infrastructure, but in other countries there is very little activity that can be mentioned.

A first synthesis of the CEATL survey distinguishes four different situations in the academic field:

- In a small number of countries there are university programmes dedicated to literary translation that deliver specially trained graduates.
- In other countries, training in literary translation is offered as part of a more general translation studies programme.
- In some countries, training in literary translation is offered as a modular part of literary studies, language studies or applied linguistics.
- Some countries do not provide any form of education relating to literary translation.

Consequently, two types of qualification are currently available: diplomas that explicitly mention literary translation as a specialisation, and those which do not.

In an increasing number of countries, there are various initiatives that try to make up for the shortcomings in this fragmented academic field. The teachers are often academics, or postgraduates, and they offer high-level courses in literary translation in close collaboration with people working in the field (CETL in Brussels and ELV in Utrecht/Antwerp, for example). Other initiatives are taken by translators' organisations and operate outside the university environment (LCB in Berlin, *La fabrique des traducteurs* in Arles and the *VertalersVakschool* in Amsterdam, for example).

In non-English-speaking countries, English is the source language most offered in literary translation university programmes. English can thus be called the predominant language. However, other languages offered are Spanish, French and German. According to the CEATL survey, there is an increasing interest in Arabic, Chinese, Japanese and Russian. If we take into consideration the languages offered in complementary programs the situation will be somewhat more differentiated. Nevertheless, the main conclusion can only be that *most* languages are badly served.

The predominance of English, and the concentration on some major or emerging languages, poses a real threat to literary exchange in Europe. Literary translation is taking place between *all* languages. The problem of quality within the field of literary translation is very evident, even for the 'major' languages. What, therefore, is to be said about all the languages that are not served by any kind of education programme?

Proposals

Although more information is needed to verify the dynamics of the situation, some tendencies are clear:

- In a number of countries fully-fledged master's degree programmes and post-academic programmes in literary translation have been developed. In other countries, modules in literary translation are offered within related studies; most university programmes only serve major languages.
- In a number of countries, supplementary programmes are offered either for those languages that do not figure in the master's degree or post-academic programmes, or for the purpose of further professionalization and life long learning (also for the major languages).
- Training programmes are set up outside the academic field by translators' organisations and literary funds, for example.

Several questions arise:

- How specific should a university programme for literary translation be?
- How to cope with the problems that emerge as a result of the languages offered?
- How to establish cooperation between the academic and the professional field?
- How to integrate experienced professional translators within the academic programmes?
- How to prepare the knowledge transfer between the academic and the professional field, and vice versa?

There are some fundamental remarks that also need to be made:

- It is quite natural that in academic curricula the focus is mainly on the ‘major’ European languages (English, French, German, Spanish). This is because no nation is able to offer the educational infrastructure for all possible language combinations that occur in literary translation. This would far exceed all financial and logistical possibilities. At the same time, it is clear that if only the major languages are taken into consideration then their already dominant position will not only be reinforced (especially of English), but the dynamics of European literature will also be blocked, a dynamic that absolutely depends on translation between *all* languages.
- Given the fact that it takes several years to become a good professional literary translator, a bachelor’s and master’s degree may not be sufficient to deliver qualified translators who can immediately function in the professional market. In this respect, it is evident that complementary initiatives leading to professionalization and life long learning are necessary.
- Experienced translators should be integrated into the practical parts of the academic education of literary translators. It is something very obvious but questions about certification, and the need to concentrate on research, often crop up.

On this basis the following proposals can be formulated:

- In order to establish an educational infrastructure that adequately meets the complexity of literary translation, a master’s degree in literary translation should be created in *all* European countries and in all partner states, at least for the major languages. In the wider future, networks of institutes should be encouraged to facilitate exchanges between staff, students, knowledge and skills.
- A structural cooperation with the profession should be aimed at, especially in terms of attracting experienced translators who can teach on the master’s degree programmes. The legal problems relating to certification and the focus on research need to be resolved.
- In order to counter the present predominance of the major languages, especially English, supplementary activities should be developed in close cooperation with the professional field.
- Systems that facilitate the transfer of knowledge and life long learning should be developed.

Recommendations: what can Europe do ?

The EU can help by:

- Encouraging *all* member states to establish a master’s degree in literary translation with the aim of establishing a comparable infrastructure all over Europe.
- Contributing financially to the set up of complementary programmes for literary translation that will serve the languages that do not occur in the master’s programmes and, at the same time, further professionalization.
- Facilitating the establishment of transnational networks for the education of literary translators, comparable to the EMT-network.
- Facilitating the exchange of teaching staff in a more intensive way than currently takes place via the existing exchange programmes.
- Integrating experienced translators within academic programmes and making their work accessible for academic valuation.
- Enabling cooperation between the academic world and those working in the field (especially editors and funding bodies).
- Providing financial assistance towards the establishment of ‘best practice’, especially of the kind that envisage complementary structures between academic and other forms of education.
- Taking action, in every conceivable way, to promote a true culture of translation based on the exchange of ideas and texts, and not exclusively on the economic logic of import and export.

CONGRESS – 2 DECEMBER 2011 – WORKING GROUP

Copyright and e-status

Copyright and e-rights in the particular case of literary translation

The aims: awareness, change of regulations and means of implementation

The Situation: Three important international translation-related organisations, FIT, PEN and CEATL, agree on the authorship of the translator and his/her copyright resulting from the acknowledgment of his/her authorship.

FIT:

14. A translation, being a creation of the intellect, shall enjoy the legal protection accorded to such works.

15. The translator is therefore the holder of copyright in his/her translation and consequently has the same privileges as the author of the original work.

(Translator's Charter, Section II, Rights of the Translator)

PEN:

Article 3. The translator should be treated as an author, and as an author should receive due contractual rights, including copyright.

(Declaration on the Rights and Responsibilities of Translators)

CEATL:

Copyright is based on the idea of originality: any new expression that is different from existing expressions is considered the inalienable intellectual property of its author and, as such, enjoys automatic protection.[...] This is why the translator enjoys exactly the same legal rights as a writer. It also means that literary translation is not just work for hire: when signing a license contract with a translator, a publisher is actually commissioning an original work that bears the stamp of its author. (<http://www.ceatl.eu/translators-rights/legal-status/>)

Although FIT is concerned with all translators (not just the literary) and PEN is more interested in writers than translators, and although CEATL is a European organisation whilst FIT and PEN are global institutions, there are no substantial differences in the wording of the documents. With so much concord, how can anything go wrong?

Firstly, all these definitions and conclusions (including the Berne Convention and UNESCO's Nairobi Recommendation from 1976) exist as a cloud hovering above national legislations. Not many of the definitions have made it into law (even in the case of some of the countries that signed the documents) and even if they have been included, it has only been done vaguely in the case of most national legislation. This means that a lawsuit often results in a long, complicated and therefore expensive procedure, in which the costs outweigh the benefits. States are generally very unwilling to automatically proceed in the case of a copyright violation, especially in the field of translation. In general, the interested party is directed towards a civil suit.

This typically becomes a case of David against Goliath, of a freelance artist against an organisation (a publishing house, Internet provider etc.), which normally has a professional legal department. The freelancer must then assume the role of Michael Kohlhaas, the character in the 1811 novella by Heinrich von Kleist who embarks upon an almost fanatical quest for justice, which is a very unrewarding position.

It would be wrong, however, to assume that such ill intentions are common amongst the many participants in the chain of publishing who use translated literary works. In many cases it is simply a lack of awareness in many different areas:

- The awareness of the translator being an author and not just a hired hand.
- The awareness of the amount of original creativity, or creative originality, contained in a particular translation.
- The awareness that the business relationship with the translator is not over once a book is printed.
- The awareness that the rights of the translator are not the same as the rights of the author. This means that a work can be in the public sphere in terms of authorship, but not in terms of the translator's rights.
- The awareness that the terms of a contract between a translator and a publisher have, to a large extent, been outlined in several internationally recognized and accepted documents and that it is not a one-off agreement created from scratch.

In some cases the situation can be remedied – sometimes completely, sometimes partially – by different actions that help raise awareness. In other instances much more is needed, such as clearly defined regulations that specify the rights of the translator. A clear definition is very efficient in discouraging misuse and civil suits and has a very positive influence on the wording of contracts. But if even clearly defined laws can be easily disobeyed, it would help if the states that passed them showed a readiness to engage in enforcement. This has become especially important in the expanding field of digital rights. In 2009, CEATL conducted a survey on digital rights and published the results in 2010.

Publishing in electronic media

The development of electronic media (often referred to as digital media) has not radically changed relationships, but it has laid bare some of the weak points in the system. We can compare the developments in digital media piracy with a situation in which valuables are locked in a safe, which is then locked within an institution and protected by walls, guards and cameras vs. a situation in which the valuables are displayed in public places and made accessible. In both situations it is illegal to touch, take or appropriate the valuables and, in public places, an explicit warning against such an act is usually given in several languages. Yet both cases amount to theft. In the first case, the theft equates to all the planning, work and effort that went into locking the valuables up, whilst in the second case, it is the simple act taking and running away with the goods that is deplored. Is the thief in the second case less guilty, and will the legislation be more lenient in his case?

And piracy is not the only consequence of technical progress without legal control. Translated works digitalized in this manner can remain accessible indefinitely, which is contrary to the basic demands expressed in CEATL's Hexalogue.

At this point, it is important to differentiate between lasting principles and transient technicalities. The most important lasting principle is that no matter how easy the access to translated literary content might be, each phase and form of publishing an original work by a translator, if still within the boundaries of copyright protection, requires his/her permission and adequate remuneration.

CEATL's digital rights survey (http://www.ceatl.eu/wp-content/uploads/2010/10/CEATL_E-RIGHTS_2010EN.pdf), which reflects the current situation, differentiates between downloads for readers, downloads for PC (read only and print), downloads for smart phones, downloads for audio books and print-on-demand. Except in the case of telephones, where the download figure was less than 50 %, all the other categories had a download figure of 70 %, meaning availability in particular countries.

It is conceivable that, in the near future, this differentiation will assume another form, or cease to exist. For example, as soon as a folding or expandable screen comes into widespread use, it is possible that the divisions between PCs, tablets and smart phones will ultimately be abolished. Therefore the demands of translators for legislation should not be too technical. This is because a word like 'reader', if it enters any form of legislation, might soon become obsolete.

Prior to the PETRA congress, the CEATL survey will be repeated with additional questions. It is to be expected that the percentage of countries in which such downloads exist will radically go up (and we need to remember that many downloads can no longer be described as 'national'. Instead, they tend to take place via servers located in those areas of the world where legislation is less important than the fees owed to the hosting states).

It will be interesting to see if the expected rise in availability is matched by alterations in contracts. In 70 % of countries surveyed the ceding of rights in digital publications was common practice.

In most countries (74 %) there was no differentiation between the various forms of digital publication. This accords with the aforementioned assertion that technical specifications should not affect the legal principle in great detail, otherwise constant changes might be needed. However, in the case of some of the varieties of media currently available, an all-encompassing approach might also disadvantage either the publisher or the translator.

It is possible that the question about whether digital rights belong to the category of primary or secondary rights was not properly understood by some associations/individuals. The new survey will therefore contain a short explanation of these terms, which might also become clearer in the meantime. This will probably have an impact on the results.

Copyright fees and royalties are the categories in which major changes and differences are anticipated. Experience shows that even within a single country the price paid by the different (major) publishers for printed material can vary from nothing to full recommended amount. Interestingly, the publishers set the standard fees in some countries but, in others, the publishers accept the recommendations made by translators' associations.

In almost half of the countries surveyed, the remunerations for digital rights are paid in the form of a share in the profits. This is interesting, because in LWUL countries (the ones whose language is described as less widely-used) there is a tendency towards a one-off initial payment for a translation, due to the fact that very little income can be expected from sales. However, future developments in the field of digital rights cannot be predicted (and even less was known at the time of the survey). It is obvious that, in the past, translators were paid once and did not get a second chance to earn a further fee in the digital era. In terms of this 'second go', they have been open to other types of arrangement. Publishers, however, have been very uncertain about the digital market and rather inclined to eventually share more money than they would do normally through a one-off payment but, at the same time, protect themselves from possible failure. In countries with a language that is understood more widely, there is a strong tendency towards sharing the income generated by sales, even to the point that a translator might accept a lower initial remuneration if a high turnover is expected. Profit sharing is therefore to be expected in these countries. What the new survey might show is that this figure is beginning to diminish, as translators in the LWUL countries realize that a one-off payment is perhaps preferable after all, just as in the case of the initial remuneration. At the same time, the publishers might accept this under the provision that the payment is substantially lower than the initial remuneration.

CEATL's new, additional visibility research also contains a question that is very relevant to the subject of copyright and e-rights: are the rights of the translator explicitly mentioned in the copyright laws of individual countries? If they are, it is only to be expected that there are differences in the way they are mentioned. The results will be made public at the conference.

While the majority of European countries are in the process of adjusting criteria and trying to find a compromise solution that satisfies all the parties involved, there are still some very extreme examples worthy of attention. The translators in Italy repeatedly claim that they are powerless against a closed phalanx of publishers and the translators of Lithuania warn against the agreement between the local publishers, that insists upon a total buy-out or, in other words, the eradication of all the translator's rights once the initial remuneration has been received. This is a very dangerous precedent, because it contravenes the basic principles laid down by FIT, PEN, CEATL and the aforementioned Berne Convention and Nairobi Recommendation, as well as the basic principles of the EU. The situation in Turkey is also alarming, because in this country the translator and the publisher are both held responsible if a particular work is deemed to be a violation of the local moral standard, even though it is considered high-end literature elsewhere. The absurdity is magnified when one considers the fact that there is a high percentage of copyright violation in Turkey due to the unauthorized publishing of translations. On one hand, the translator is therefore held responsible for the contents of a literary work but, on the other, he cannot effectively protect his translation of the work whose contents he is liable for.

The outline of the desired situation

The combined efforts of all the translation-related forces need to create full awareness of the issues described. Currently, when it comes to the production and exploitation of a literary work, the issues are only partly present in the common knowledge of the parties involved.

This newly created consciousness should trigger another kind of awareness – one that necessitates a change to the existing legislation and certain practices.

The change in the legislation should strive towards the creation of universal European standards, which will still allow for local variants adapted to the nature and 'size' of a language and its underlying local culture. This applies to copyright in particular because there is a chain reaction, both positive and negative: if the rights of the translator are violated, this will automatically endanger his/her social status, which will create negative visibility. If his/her rights are recognized, then it is likely that this will lead to positive visibility and improved economic and social status.

How can the EU help?

- By opening all channels for the input of information from the translators' world.
This would certainly make all the future evaluations and decisions easier because there would be less necessity for financing individual surveys and studies.
In addition, the insights into the existing situation would be deeper and more precise.
- By exerting pressure on national legislative bodies to adjust their laws and regulations.
Standards should be defined in accordance with the conclusions drawn from the interaction between the national legislative bodies and the world of translators (and its permanent and temporary institutions).
- By cutting financial support to the markets in which best practice is flouted and by re-directing resources to the markets that manage to make major improvements in this field.
- By financing projects instigated by translation-related institutions and those bodies whose aim it is to improve the existing situation.

CONGRESS – 2 DECEMBER 2011 – WORKING GROUP

Literary translation in Europe: culture, politics, cultural policies

Translation, culture, politics, cultural policies

Over the last few years the European political project - aimed at getting the peoples of Europe to live together in peace and harmony - has come under increasing attack from overt, even xenophobic, manifestations of nationalism, and from a systemic economic and financial crisis. People are starting to talk once again about borders within the European Union and underlining the logic of 'Fortress Europe' in relation to partner countries in the European Neighbourhood Policy.

In this context culture is faced with a dual risk, that of being increasingly hijacked by the tendency of nations to turn in on themselves, and that of being completely subordinated, through budget cuts, to the dictates of the marketplace. Book and periodical publishing and literary translation find themselves particularly exposed to such trends. Building a truly European political and cultural project cannot be limited to the purely commercial, financial or legal aspects of cultural exchange. More specifically, the transmission of works of thought and of the imagination cannot be treated as a trivial part of the cultural policies of the European Union, nor as a purely illustrative aspect of its policies on multilingualism.

A forcible reminder of this was the manifesto entitled *More Than One Language: For a European Policy of Translation*¹ launched on 26 September 2008 by some twenty European intellectuals, which stated: "a language is not merely an instrument of communication, a service, and it is not merely an aspect of heritage and identity to be preserved". Languages are worlds unto themselves, worlds it is imperative to know and understand. Recognising and improving the status of linguistic diversity is not in itself enough to build understanding and dialogue between the societies of the European Union and those of its neighbours.

More Than One Language goes on to say: "Because it represents a way of going beyond identities, and an experience of differences, translation must be at the heart of the European space that we all have a responsibility to construct, with its civic and institutional dimensions, but also its cultural, social, political and economic components". How have we responded to this urgent invitation? To answer that question it would seem urgent to embark on a wide-ranging discussion of the cultural and political issues surrounding translation and their connection with cultural policies. In order to do that we need to remind ourselves of a certain number of facts.

Three years after the Conference on Multilingualism organised in Paris in September 2008² under the French presidency of the European Union, it has to be admitted that the European translation programme universally called for has remained a dead letter and that the ambitious avenues for progress opened up by the Commissioner for Multilingualism Leonard Orban in 2008 have been only partially explored within the programmes and priorities set by the European Commission. Whereas a general European commitment to multilingualism linked to issues of citizenship and cultural dynamics was expected, it would be fair to say that there has been a degree of foot-dragging on the issue, pointed up by the very abolition of the post of Commissioner for Multilingualism. Multilingualism is now part of the portfolio of the Commissioner for Education, Culture, Multilingualism and Youth, Androulla Vassiliou, whose policy priority is language learning.

1 Now available in 19 European languages on the Transeuropéennes website: www.transeuropeennes.eu/fr/articles/325 [accessed 21 October 2011].

2 See the online publication on the website of the Délégation générale à la langue française et aux langues de France: www.dglf.culture.gouv.fr/publications/publications.htm [accessed 21 October 2011].

Even if this aspect – ‘multilingualism’ – does not feature in the PETRA project, it shares the context in which PETRA is taking shape, and it should receive proper attention. Within the Culture programme – itself marginal within the European Union budget – multilingualism and literary translation are incontestably present. However, in the light of data supplied by the DGEAC-European Commission, they remain, at less than 10%, relatively peripheral in relation to the overall budget of the Culture programme. Aid for translation and literary translators, strictly speaking, is marginal in relation to need, and it is proportionally small compared with projects enhancing the status of linguistic diversity in literature through meetings, networks and festivals. Now, it is important to state that the issue of literary translation transcends the sole development of linguistic diversity through literature. Literary translation is the crucible of a truly intercultural Europe insofar as it is based on an approach to language as culture and world. However, the aid for literary translation, averaging about three millions euros per annum¹, is aimed exclusively at works of ‘fiction’ (novels and poetry), and thus it leaves out of account a central aspect of literary translation in contemporary societies: translating knowledge and the exchange of ideas, thereby opening up a European public space not dominated by a single language and its categories, concepts and ways of describing the world. Furthermore the aid programme for literary translation leads publishers to translate authors who win the European Literature Prize sponsored by the European Commission. This raises a number of questions. Why favour prize-winners? Do literary life and literary creation come down to labels? And why are winners of the prize awarded by the European Commission favoured to the detriment of winners of, for example, the European Book Prize², or of the other European literary prize, the one awarded by the *Association Capitale Européenne des Littératures (ACEL)*, or of any other national or regional prize awarded by foundations or literary societies, etc? The logic of this must be called into question, as must the tendency to approach all projects involving aid to translation on the basis of ‘lists’ (of authors to be translated), a tendency echoed by the widespread fashion for market rankings, such as the ‘Top Ten’ or ‘Top Fifty’ of the most frequently translated authors.

Finally, before leaving this all-too-brief survey, mention must be made of the DGEAC’s programme *Lifelong Learning* with its headline budget of about seven million euros for the period 2007-2013. Within that framework and at a cost of three million euros, ten or so projects have been supported over a five year period³, including only one, however, aimed explicitly and exclusively at the training of translators even though the latter remains problematic in many EU countries. So out of all the projects supported by the European Commission’s culture programme, the budget of which amounts to some 50 million euros a year, literary translation represents only a small percentage and even then it merely concerns fiction. To these commitments, of course, should be added the Commission’s efforts to foster multilingualism and to reflect upon future programmes. It is important to stress this. Studies are financed (for a European Translation Prize⁴, for a programme supporting the mobility of translators, etc.). But here questions need to be asked about how far the EU’s previous experiences in building new projects are being taken into account. How are earlier experiences, such as the Aristeion Prize⁵, viewed? What investigations are conducted into the records of previous programmes of translation support? In what direction are they conducted? How are new initiatives, particularly at Europe’s borders, taken into account? What conceptions of the book, of reading and of translation is it proposed to favour? How coherent are those choices? These are all questions that have to be put collectively in order to inform a constructive debate with Europe’s public authorities and to make a useful contribution to the establishment of a truly European translation programme.

Because there is a need for a genuine public debate. At the level of civil society it is a matter of regret that Culture Action Europe – a platform on which many cultural actors are represented and which enjoys a leading advocacy role within the institutions of the EU – has not taken this issue on board.

1 Figures announced by the DGEAC in its note on the PETRA project attached to the present article.

2 For the year 2011 the prize will be awarded on 7 December 2011. The 2011 jury is chaired by the Booker Prize winner Julian Barnes.

3 Figures supplied for the PETRA Conference by the DGEAC, the assistance of which is gratefully acknowledged.

4 See http://ec.europa.eu/languages/documents/literary-summary_en.pdf

5 http://ec.europa.eu/culture/archive/culture2000/historique/ariane_fr.html [accessed 21 October 2011]

Indeed, the European multilingualism platform organised in 2009 by the European Commission¹ to reflect upon the implementation of the road map proposed by Commissioner Orban and partly made up of governmental organisations, has just produced a substantial report that should be read and widely discussed. Following hard on the heels of the Maalouf Report and of the 2008 Conference on Multilingualism, it has the great merit of stressing the importance for the European Union of multilingualism. It has a wealth of information and makes recommendations in a number of key areas. Essentially, however, it stresses the need to enhance the status of minority and less widely-used languages and maintains an ambiguous position with regard to the dominant position of English (while drawing attention to the debates on the subject aired during the preparation of the report). In particular it states: “Concrete measures at national and EU level should be taken to promote literary translations of less widely-used languages (LWULs) into English and into other LWULs” (p. 58). This raises the question whether the prevalence of English is aimed merely at correcting the well-known imbalance in Europe between translations from English into other EU languages and translations from these languages into English, or whether it also refers to the notion that English could be an intermediary language for translation, as is stated in the 2010 Activity Report² of the Culture Programme: “From the perspective of promoting cultural diversity, it would be interesting in the future to obtain more translations into English, as it often serves as a pivot language for further translations”.

The prominence given in the report of the Multilingualism Platform to the terminology and new technologies of translation is to be welcomed. However, from the perspective of literary translation it is important here also to re-establish the link between language learning, translation and the cultures borne by these languages, for fear of creating bad speakers and bad translators.

In fact, though it is far from an easy thing to do, the cultural and political impact of translation ought to be given greater emphasis. The terms ‘intraduction’ and ‘extraduction’ are frequently met with in professional circles, as if translation was after all nothing more than a regulatory mechanism between the inside and the outside, the container and the contained. But translation is much more than, and quite different from, a simple tool in the service of ‘flow management’. It is a complex process involving an ensemble of actors, from the translator and publisher to the reader via booksellers, librarians and – last but not least – the media.

Is it unthinkable to propose at the European level a programme of assistance for literary translation conceived in a formative way, taking into account the specificity of the book among cultural goods and of the translated book among books – a programme that would delve into its own records, allow a plurality of voices and initiatives to be heard, acquire the means of reformulating the question of supply and demand, encourage coordination and pooling of resources at every stage of literary translation, and take the debate of ideas and knowledge fully into account?

The questions that follow sketch out some ways of taking the debate further.

Supply policy or demand policy?

No translation policy can be built on the logic of demand alone. As is shown in the long run by successful aid programmes for translation, the development of supply creates demand. How can a policy of more diversified, more ambitious supply, giving rise in turn to the desire to read other translations, be encouraged at European level?

Beyond the translator, what status for the translated book?

Studies of translation nearly always, and rightly, bear upon the invisibility of the translator. However, as is also shown by the survey of translation in the Mediterranean region just carried out by *Transeuropéennes* and the *Anna Lindh Foundation* in association with fifteen or so partners in the Euro-Mediterranean area³, the translated book is not valued as such. Except in the case of bestsellers, it is often invisible at the moment of publication, and is discussed without reference to the original language, the process of translation or the result offered by

1 Read the report at http://ec.europa.eu/languages/news/20110707-civil-society-report_en.htm [accessed 21 October 2011].

2 See http://ec.europa.eu/culture/documents/activity_report2010.pdf. (p.29)

3 See www.transeuropeennes.eu/fr/62 [accessed 21 October 2011].

the translator. Here it is not only a theoretical question of literary criticism's approach, but also a question of the literary critic's competence, even of the wider issue of the media's lack of interest in the specific reality of the translated work.

What links to existing initiatives?

Networks exist linking translators' associations (CEATL), translation schools (RECIT), organisations promoting the less spoken and less well-known languages of Europe (such as Traduki, Literature Across Frontiers) and exchanges with the languages of the member states of the European Union (such as the *Escuela de Traductores* in Toledo, the *Next Page Foundation* and *Transeuropéennes*).

Following on from the Multilingualism Platform a 'language observatory' is being created. An observatory on the translator's profession has been set up. A Euro-Mediterranean observatory already exists. How can existing initiatives and a European programme for literary translation be linked up?

GHISLAINE GLASSON DESCHAUMES _ TRANSEUROPEENNES

TRANSLATED FROM THE FRENCH BY JOHN FLETCHER

CONGRESS – 2 DECEMBER 2011 – WORKING GROUP

Cultural situation of literary translation and visibility

The translator's (in)visibility

The paradox of the translator's (in)visibility

Speaking of literary translation in terms of visibility might seem strange at first. Translators are supposed to provide a faithful rendering of the original text, a mirror image – in other words, they are expected to be as *invisible* as possible. This is the paradox that will be dealt with here: in order to be invisible in the text – or rather, to produce a translation that can compete with the original text in terms of beauty and persuasiveness, so that the reader does not have the feeling of reading just a pale imitation of an undoubtedly magnificent original – literary translators must be visible in real life as authors: creators of new form and meaning. If not, they will be looked upon as mere ‘retypers in another language’, which in the end a lot of them will then indeed become due to the lack of the symbolic and financial capital needed to produce good quality translations.

Mentioning the translator's name

From a legal point of view, literary translators have long been considered authors of original works. Article 2 of the Berne Convention for the Protection of Literary and Artistic Works, the original version of which was signed in 1886, stipulates: “Translations, adaptations, arrangements of music and other alterations of a literary or artistic work shall be protected as original works [...]” The reason for this is, of course, that literary translations, like arrangements of music, cannot be produced in a mechanical way by submitting an original work to a fixed set of rules: literary translation is an *art* in that it involves the creative and interpretative decisions of the translator, which will differ from person to person, as a quick comparison between two translations of the same original immediately makes clear. Literary translation is just as much about difference (originality) as it is about identity (repetition), a fact that is confirmed by international copyright. The European Council of Literary Translators' Associations (CEATL) even uses this as a definition: “As a literary translation we consider any translation of which the translator is the author in the legal sense, i.e. any translation that, as a text of its own, is protected by copyright law.”

One of the consequences of the translator being considered an author in the legal sense is that literary translators enjoy *moral rights* over their work, including the right to have their name mentioned. This also includes the right to be mentioned – “unless this turns out to be impossible” – as (co-) author in the case of short quotations from a translation. Not surprisingly, the general public is not really aware of this. What might surprise, however, is the fact that the editorial staff of publishing houses, newspapers and broadcasting stations are often as unaware of their legal obligations as the general public. A survey carried out by CEATL among its members in 2010-2011, the results of which can be consulted on the CEATL website, points out that in the majority of European countries the name of the translator is not systematically mentioned in the case of short (or even longer) quotations.

Even more telling are the contexts in which the book and its original author are discussed or mentioned without any quotation from the text. In these contexts the mention of the translator's name is generally not a legal obligation (although in some countries the title is legally considered to be part of the work, which would imply that the simple mention of the title is already a quotation), and it is indeed common practice not to mention it – even if it is completely clear that the reviewer has been reading the translation, not the original book. This general attitude stems, of course, from the erroneous assumption that translations should (and could) be identical to the source text – while paradoxically, many European languages refer to the subjective, unique rendering of a musical score with a word from the semantic field of translation: *interpretation*, *interprétation*, *vertolking*...

In the printed book itself the name of the translator is generally mentioned: sometimes only on the copyright page (3 out of 24 replies), but mostly also on the title page (22 out of 24). However, only in three countries can the name of the translator be regularly seen on the front cover of the book, and only in four countries does it appear on the back cover. Along with the failure to mention the name in reviews and discussions about translated books, this clearly indicates that the authorship of literary translators is still not taken seriously, in sharp contrast with comparable situations of double authorship, such as musical and theatrical performances (where it is taken for granted that the performer is the 'second author' of the work). But it might well be that a shift is beginning to take place, judging by the number of countries (5 out of 24 replies) where the appearance of the translator's name on the front cover of the book is becoming increasingly common.

Cultural visibility

The mention (or not) of the translator's name is only the tip of the iceberg, a first indication of the system's health. This indication can of course be misleading: in some of the Arab countries, for example, the name of the translator always appears on the front cover of the book, whereas the translation fees are so low that no single translator can make a living out of his work while still delivering good quality. Generally speaking, however, one may assume that the appearance of the translator's name on the front cover will eventually lead the reader to reflect on the fact that the book has passed through the brain and body of a second author, and even to form an opinion on this author's work (though probably without knowing how to tell the dancer from the dance) so that in the future, the translator will be one of the determining factors for the choice of a book – and for the way it is read.

This is where the cultural visibility of the translator starts. CEATL's visibility survey confirms that inviting the translator for press conferences, book presentations, readings, discussions and talks is not yet a general practice in most European countries. The fact that an actor is often asked to read the translation at a public event, while the original author reads his own text, is telling enough. Literary translators rarely appear on television to talk about their work and are only interviewed by general newspapers once they have won an important prize or translated the whole of Shakespeare or Proust. In short, they are not yet culturally visible.

Why should they be? Not only because the quality of translations and the translator's mental and physical health will largely benefit, but also, more importantly, because the invisibility of translations and translators is part of a huge cultural lie, a fairy tale that has deceived human societies ever since the tower of Babel. It's the lie of the bridge and ferry metaphors that are always used to characterize translation, the translator being the 'bridge-builder' or the 'ferryman' (*Über-setzer*) who makes an ever identical text cross the river between two cultures and languages. This is of course reassuring, because it would mean that Babel only caused superficial damage which can be easily repaired through translation. But it is no less a lie. Translators do not transport texts from one language to another, they *read* texts and try to capture what they see by means of their own subjective language. Both the reading and the capturing are active and creative processes, which is why translation is as much a loss (a departure) as it is a gain (an arrival).

Intercultural dialogue, then, which is considered to be at the heart of what Europe is all about, may never be reduced to the mechanical “circulation of works and dissemination of ideas and knowledge” promoted by the 2008 Council Resolution on a European strategy for multilingualism. Books and ideas can only cross borders (including borders between individual human beings) by being *interpreted* and *re-created*. This is what literary translation is all about, and the quality of this process depends on the visibility of its agents.

Perspectives and best practices

For the above-mentioned reasons, increasing the translator's visibility is a major aim of almost all European translators' associations. Everywhere in Europe public events are organized to make the public aware of the cultural importance of translation and translators. In order to facilitate the exchange of ideas between its member associations, CEATL is currently collecting best practices in this field, which will be published on both the public and the internal website.

Of course, no single big solution exists. For the problem of the translator's name being omitted in the case of quotations, the Austrian way can serve as an example: in 1999, after hearing a radio narrator read long passages from two of his translations without his name being mentioned, translator Werner Richter brought legal action against the radio station; the case went through all courts, and in 2002 the Supreme Court ruled that Richter should indeed have been named as author. Of course copyright law is different in all European countries, but they all signed the Berne Convention, which is very clear about the conditions under which quotations are allowed: “mention shall be made of the source, and of the name of the author if it appears thereon” (Art. 10.3). In Austria, this rule is now generally respected with regard to translators.

But the ‘hard’ way of legal action cannot be effective without the ‘soft’ way, which is about raising consciousness among the general public and the responsible staff of publishing houses, newspapers, festivals, broadcasting stations etc. This can be done by launching press campaigns on special topics, like CEATL is about to do with its *Hexalogue* or ‘Six Commandments for Fair-Play in Literary Translation’ (which includes the commandment that the translator be mentioned whenever the original author is mentioned). Another, more festive way to raise consciousness is to organize events, which can even be international or pan-European (like International Translators' Day, for which CEATL's Visibility working group has now started developing plans).

The most important thing, however, is never to forget what it's all about: sharing enthusiasm about books, and trying to show that translated books can be works of art and sources of knowledge on their own, which do justice to the original texts by *reinventing*, not by simply repeating them. Small-scale events are probably the best way to achieve this, through the personal contact a translator can have with an audience. This is why initiatives like the German *Weltlesebühne* (www.weltlesebuehne.de) are so valuable: an ongoing series of readings and public discussions in different cities will bring the public much closer to the mystery of translation than large events, with famous writers and politicians talking about bridge-building between cultures, could ever do.

In the age of Google Translate the need for this kind of action is all the more urgent because the creative and cultural contribution of the literary translator seems to be more invisible than ever. Here lies a grand responsibility for those institutions entrusted with the task of protecting and promoting our cultural and linguistic diversity.

CONGRESS – 2 DECEMBER 2011 – WORKING GROUP

Editorial policies and the relationship with the market

Translation and the market (examined from the public perspective)

Literary translation is an essential tool for cultural mediation, both in Europe and the rest of the world. That much is glaringly obvious to all of us here in this conference hall today. But now – at a time when many European countries are brutally cutting arts funding, and when appeals to base emotions are drowning out political and cultural arguments, thereby impoverishing and cheapening public debate, diminishing understanding and appreciation of what is going on in the rest of the world, and shamelessly putting commercial interests ahead of intercultural sensitivity – at this very time, the importance of translators as cultural mediators is actually on the rise. This is because translators make it possible for cultures to cross linguistic and cultural boundaries, thus offering a corrective to a climate that stifles not only sound argumentation, but also creativity in all its forms. Furthermore, cultural exchange is profitable even in purely economic terms and can serve as an engine of European integration, which right now appears to be crumbling away.

In this world of literary mediation, the prime movers are of course the publishing houses. They determine what translated literature will come onto the market, and they choose the translators. Ideally, these decisions should be guided by the principle of reciprocity that is fundamental to intercultural dialogue: those who would like their books to be published in foreign languages must be willing to publish foreign-language books in translation. And any self-respecting literary publisher will recognise the importance of cultural mediation and do as much as possible to advance the cause. Yet there is also the inevitable need to make a profit. And we all know that profits are easier to make on translations of international bestsellers than on translations of literary gems that will be appreciated only by a limited readership. This explains the international emergence of a culture of best-sellers, in which the foremost aim is to publish translations – usually of English-language books – that will sell well on the international market. What is more, these translations have to hit the shelves as quickly as possible, so that they can ride the wave of international publicity.

Although it has always been common practice among publishers to fund literary gems for a select audience with the revenues from bestsellers – which is not to rule out the possibility that a bestseller could be a literary gem – what we now see internationally is a decline in the number of high-quality published literary translations. Of course, there has been a degree of overproduction in many countries for many years, and it is not such a bad thing that the current economic crisis is putting a stop to that. But it is unfortunate that literary works of exceptional value are losing out, especially those written in languages other than English. There is no mistaking the consequences for the range of literary work available and thus for the diversity of intercultural dialogue.

The emerging culture of best-sellers also has radical consequences for literary translators. For one thing, they are forced to finish their translations ever more rapidly, so that their publishers can reap the full benefits of the international publicity. Meanwhile, they are confronted with an impoverished range of literary work, especially if they translate from languages other than English. At the same time, there is an international shortage of literary translators as a result of the ageing of the profession.

In summary, the literary translation market is facing three problems:

- First, an impoverished range of published literary translations as a result of the culture of bestsellers.
- Second, increasing pressure of work on literary translators, especially translators from English into other languages, combined with an utterly inadequate professional status and remuneration.
- Third, an impending shortage of literary translators.

The rest of this statement gives several recommendations, some of them illustrated by best practices from the public sector. If these recommendations are adopted, or applied more broadly and systematically, at the regional, national and European levels, they can help Europe's culture of translation not just to survive, but to flourish as never before.

Promoting diversity

It is publishers, to be sure, who are primarily responsible for reversing the decline in literary diversity. But unfortunately, the large international publishers born of transnational mergers have not been the real trendsetters for some years now. Instead, they generally bow to the demands of the market at the urging of their financial controllers. And the market, also known as the public, is taking a growing interest in Anglophone culture and literature, a trend that began in the 1970s. So we are fortunate that many European countries have literary foundations that can help publishers to meet their cultural responsibilities, and thereby indirectly help translators as well. Most of these foundations are mainly concerned with exporting their own national literatures by awarding translation grants to foreign publishers. There is also a European Commission fund that provides publishers with translation grants. As worthwhile as these grants are, they are strictly market-led, meaning that the foreign publishers decide what books to translate. And as I mentioned, those publishers are no longer trendsetters but market followers. The outcome of all this is that in bookshops across Europe we are increasingly likely to find translations of the same titles, just as in shopping streets throughout the continent we find more and more branches of the same chains.

In 2010, the Dutch Foundation for Literature set out to break this cycle by launching the website *Schwob*, named after the French author, essayist and translator Marcel Schwob. The website www.schwob.nl presents major literary works from around the globe that are not yet available in Dutch translation. This includes both forgotten classics and undiscovered contemporary authors. Each month, translators, foreign publishers, researchers, readers and critics present a new title in depth, with essays, interviews, reviews and translated excerpts, as well as information about publication figures, awards, foreign translation grants and rights. To make it easier for publishers in the Netherlands to assume the financial risk of publishing a new literary translation, the Dutch Foundation for Literature offers grants of up to seventy percent of the total costs of publication. This initiative is not in any way intended to create a kind of nature reserve for endangered books. Rather, it aims to give high-quality literature a fair chance of commercial success. Nor is it the intention to dictate or even guide the decisions of literary publishers about what books should be translated. Rather, the objective is to help them expand their literary horizons. In the interest of literary diversity, this initiative is worthy of imitation, both nationally and at the European level.

Literary translators : pressure of work, status and remuneration

As noted in the introduction, the culture of best-sellers is forcing literary publishers to release translations at an ever-quicken pace. This situation compels literary translators to complete their work faster and faster. At the same time, a comparative study of the income of literary translators in Europe, conducted by CEATL in 2007, showed that the majority earned 67 % or less of a factory worker's income. In some countries, this figure was only 40 %. This puts literary translators in a bind. On the one hand, they are expected to work faster, while on the other, their meagre earnings from translation work often force them to find other sources of income, leaving them with less time for literary translation. We must look to publishers, first and foremost, to do their best to offer translators remuneration in keeping with their level of education, the creativity demanded of them, the time they invest and the cultural impact of their work. In this respect, nearly all European countries still have plenty of room for improvement, not only in the area of remuneration, where Italy, Portugal, Spain and most Central and Eastern European countries are at the bottom of the heap, but also in the area of standard contracts and clauses on royalties and other authors' rights, where the situation is unsatisfactory in almost every European country.

But even if literary publishers made a serious effort to improve their treatment of translators, they could never actually provide an acceptable income, because that would make their translated books unaffordable. A system of direct grants to literary translators, of the kind that exists in the Netherlands and Flanders, is therefore indispensable, both to guarantee an acceptable income for these translators and to make it easier for them to reserve more time for translation, so that they can ensure the quality of their work even under tight deadlines. It is the national literary foundations who must take the lead in creating this type of grant system. As previously noted, most of these foundations now concentrate almost exclusively on subsidising the export of their own national literature. They will have to become more cognisant of the fact that cultural exchange is not a one-way street, and that they therefore should not restrict their support to foreign publishers, but should also extend it to their own country's translators.

The European Union, as a great political power that exists solely by virtue of cultural and linguistic diversity, should also contribute to a decent income for literary translators, who are the prime protectors of that diversity. For example, a system of direct grants to translators could be linked to the EC grant programme for literary publishers. Obviously, one condition of these direct grants should be that the publishers in question must pay translators at least the standard rate for their own countries. I might add that this same condition should be attached to the 'export subsidies' paid to foreign publishing houses.

In addition to a reasonable professional status and remuneration that makes it possible for them to reserve sufficient time for literary work and thus produce the best translations possible, the other necessity for literary translators is contact with their source language and culture and with fellow translators from other countries who work from or into the same language. One relatively low-cost but effective means to this end is the translation centre system. Most European countries now have one or two such centres, and fourteen of them are united in the RECIT network. The RECIT translation centres accommodate some five hundred translators a year for periods ranging from two weeks to two months and organise many dozens of translation workshops annually for both novice and experienced translators. They also organise numerous literary translation events each year, which attract thousands of participants from inside and outside the translation profession. Until 2006, the RECIT centres applied for a one-year grant from the EC each year, and this application was almost always successful. But in the new, non-sectoral Culture Programme for 2007–2013, which does not include a fixed budget for literature and requires all cultural sectors to compete when applying for EC funding, almost all the applications from translation centres have been rejected. Recently, however, the Commission has shown a renewed interest in literary translation, as illustrated by the major literary translation conference that it organised in 2009 and by the establishment of the Civil Society Platform on Multilingualism, which has devoted considerable attention to literary translation.

Both at that conference and at the meetings of the Platform, the European translators' council CEATL and the RECIT network of translators' houses have advocated renewed European support for literary translation centres, in two distinct forms: first, a regular annual operating grant, and second, a system modelled after the Erasmus programme that would award travel grants to translators interested in visiting one of the centres.

An impending shortage of literary translators

Research has shown that the translation profession is ageing rapidly in almost all European countries. Many of these countries offer post-secondary courses in literary translation, some inside and some outside the university system, and more specific data on this issue will be provided later this year by a CEATL study of the state of literary translation training in Europe. Yet in spite of these educational programmes, there are apparently too few graduates entering the literary translation sector to counter the ageing trend. This trend is undoubtedly the result of the poor social and financial situation of the literary translator, which I discussed earlier, and it can only be brought to a halt by cooperation between national and European institutions to make the profession more financially appealing and to enhance its social standing. One vital step in this direction is to increase the visibility of literary translators, in order not only to improve their cultural and economic status, but also to obtain greater recognition from readers and reviewers and to spark young people's interest in pursuing the profession. Again, this is a job both for publishers and for national and European institutions.

Conclusions

In closing, we can draw the following conclusions:

- Firstly, both the national literary foundations and the EC should encourage literary publishers to aim for a more diverse range of translated books. The website *Schwob*, launched by the Dutch Foundation for Literature, could serve as a model for this type of initiative.
- Secondly, the national literary foundations, the EC and literary publishers should all strive to improve the social status and remuneration of literary translators. For this purpose, the foundations and the EU could establish a system of direct grants to translators, while publishers could decide to treat translators not as a budgetary afterthought, but in a manner commensurate with their level of education, their creative efforts, the time they invest and the cultural significance of their work.
- Thirdly, national literary foundations, the EC and literary publishers should all work to increase the visibility of literary translators, in order to strengthen their social and financial status and make the profession more attractive to future generations.

To implement these recommendations, all parties will clearly have to pay a financial price. In these hard economic times, that will undoubtedly make these measures less appealing. On the other hand, there is no serious alternative to a stronger national and European emphasis on translation at a time when cultural interchange is under growing pressure. In particular, the European Commission, which has always attached great importance to cultural interchange, will have to adapt its new culture programme and its other programmes to give literary translation a much more central role.

CONGRESS – 2 DECEMBER 2011 – WORKING GROUP

Economic and social status of the literary translator

International literature prospers while literary translators starve

The European literary translator's social and material situation¹

European literature is translation

UNESCO statistics, national libraries, publishers' associations, international book fairs, the Diversity Report², as well as some market research on literary translation at the national or international level such as the CEATL study³, all show that literary translation has been prospering for decades.

In ten countries (Croatia, Denmark, Spain, Finland, Greece, Lithuania, Norway, the Netherlands, Sweden and the Czech Republic) a third or more of all new publications are translations. Of course the proportion of translations is bound to be greater in the 'small' languages and in small countries; nonetheless it is surprising that in Austria, Germany and Switzerland the proportion is less than 10 %, and in the United Kingdom it is a mere 3%.

In concrete terms, three times more translations are published in Spain as compared with Germany, and in Italy twice the numbers of translations are published as compared with Germany. In the field of fiction the French and even the Czechs publish more books year on year than the Germans. The real 'European champions' of literary translation are the Czechs and Slovaks, with a proportion of 80 % for fiction.

All this impressive diversity is in sharp contrast to a striking fact: almost everywhere between half and two-thirds of all translations are from English, and yet in the United Kingdom translations constitute a mere 3 % of new publications. Despite this imbalance it is clear that European literature is based on translation.

So literary translation is booming: in some countries it even suffers from overproduction, and that puts pressure on the market. It might be thought that the creators – the literary translators – are making a good living, like their publishers. In reality, in nearly every European country literary translators and their associations complain that their financial situation is precarious to the point of living in poverty. So something must be wrong in the book market.

Literary translators' earnings: a disparate, fragmented scene

Until 2008 no comparable figures for literary translators' income were available. The limited investigations carried out by CEATL (1994), FEP (2005) and LCB (2006) concerned only payment per page, per word or per keystroke. In some countries no part is played by other sources of income: royalties, subsidiary rights, shared rights, and bursaries. In some countries on the other hand bursaries in particular assume considerable importance. So every sort of income source needs to be taken into account if we are to form a complete picture of the situation of the literary translator in Europe.

Moreover those figures are of little comparative value unless account is taken of the widely differing living standards, general levels of income and purchasing power that exist across Europe. The same applies to welfare systems and levels of taxation. Account must be taken too of the way literary production differs from country to country. Here are two examples taken from the extreme ends of the spectrum: in the Netherlands, where literary translators enjoy

1 Summary and conclusion based on the CEATL study *Revenus comparés des traducteurs littéraires en Europe/Compared Income of Literary Translators in Europe* (Bruxelles/Brussels 2008).

2 Rüdiger Wischenbart et al., *The Diversity Report*, Vienna 2008 and Vienna 2009 (see www.wischenbart.com/diversity/report/Diversity%20Report_prel-final_02.pdf).

3 Holger Fock, Martin de Haan, Alena Lhotova, *Revenus comparés des traducteurs littéraires en Europe/ Compared Income of Literary Translators in Europe*, CEATL Bruxelles 2008 (see www.ceatl.org/docs/surveyfr.pdf or www.ceatl.org/docs/surveyuk.pdf).

the best bursary system in Europe, each translator produces on average 800 pages of about 1,800 keystrokes, whereas in Spain he/she produces 1,600 pages of 2,100 keystrokes each, and lowest-paid translators often translate 2,500 pages a year. Where the literary quality of their translations is concerned, it is not difficult to imagine how great the difference between these two countries must be.

That is why, with the aim of obtaining genuinely comparable data that took into account the differences between countries, CEATL launched a preliminary investigation among its member associations in 2007. At the end of 2008 CEATL published the first comparative study of literary translators' earnings. In 2011, in order to obtain even more reliable data, CEATL launched through its member associations a fresh, wide-ranging enquiry among individual translators. This is still ongoing, and when completed it will enable member associations to answer CEATL's questions. The results of the enquiry are expected to be published in spring 2012.

Earnings in free fall

The splendid picture presented by literary translation gets darker when one looks more closely at translators' earnings. In most countries their gross income is less than two-thirds of the norm pertaining in the industrial and service sectors (ISS). And in terms of purchasing power, if their net earnings are compared with the standard personal average (SPA), their poverty is all the more evident: literary translators never get more than 60% of SPA.

But between countries and between translators in a particular country there are important differences: they concern those who work on minimum tariffs and have low earnings, on the one hand, and those who are on maximum earnings and have access to bursaries, on the other. That is why it is important to look more closely into the details.

In ten countries (Italy, Finland, Germany, Greece, Austria, Denmark, Switzerland, the Czech Republic, Catalonia and Slovakia) literary translators working on the minimum tariff earn less than 40% of the ISS average gross wage, and in six countries their earnings are less than two-thirds. In sixteen countries the gross earnings of even the most fortunate – those who benefit from maximum tariffs and have access to bursaries – are less than the gross earnings of an industrial worker. It is only in those countries where wage levels are still fairly low (chiefly the countries of southern Europe) or even very low (the countries of eastern Europe) that the average earnings of a translator on maximum tariffs are higher than those of ISS workers. But in such countries it is not particularly significant to compare average gross earnings (see below).

The statistically more significant scale of translators' average gross earnings shows that amongst those countries with the strongest economies there is only one – France – where literary translators earn more than 80% of the gross average salary, three – the United Kingdom, Ireland and Sweden – where they earn more than 70%, and another three – Belgium, Norway and the Netherlands – where they earn more than 60%. But these figures mean little for countries like Belgium, the United Kingdom and Ireland where there are hardly any professional literary translators.

In Italy the situation is catastrophic. In Greece, Germany, Finland, Austria, Denmark and Switzerland the translators' material situation is critical, with professional literary translators earning a precarious living, barely even surviving. Not to mention Spain and its regions, where income levels are the result of average productivity levels far higher than in other countries (at the expense of the literary quality of translations – see above).

If net earnings are compared with standard purchasing power (SPA), the poverty of literary translators in most European countries is all the more striking. In nine countries (Catalonia, Spain, Greece, Italy, Lithuania, the Basque region, Slovakia, Slovenia and the Czech Republic) those working on minimum net earnings – the case very often with translators of difficult works of high literary merit – do not make more than 30% of SPA. In seven countries (Finland, Austria, Portugal, Germany, the Netherlands, Denmark and Croatia) they earn between

30 % and 40 % of SPA. In six countries (Belgium, France, the United Kingdom, Norway, Sweden and Switzerland) they earn between 40% and 50% of SPA. If the situation in the Czech Republic, Slovakia and Greece is the worst, it should be noted that **in 20 countries out of 23 the average purchasing power of literary translators is below 60% of SPA.**

If average net earnings are taken as the basis for comparison, it appears that in two countries literary translators' net income does not exceed 30% of SPA (Greece 29%, the Czech Republic 19%). In four countries (Catalonia, Finland, Italy and Slovakia), it hovers between 30 % and 40 %. In eight countries (Germany, Austria, Spain, Lithuania, the Netherlands, the Basque region, Portugal and Slovenia) the figure is between 40% and 50%. In six countries (Denmark, Belgium, Norway, Croatia, Switzerland and Sweden) it is between 50% and 60%.

Even taking as the basis for comparison the maximum income that professional literary translators can earn, there are only two countries – the United Kingdom and Ireland – where their net income may go higher than the SPA, but in these countries there are no 'professional' literary translators in the generally understood sense of the term. Indeed, even in countries with many 'professional' literary translators, fewer than 10% manage to attain maximum tariffs and earnings.

If we leave out of the equation those countries where there are relatively few 'professional' literary translators (the United Kingdom, Greece, Ireland and Slovakia), we find three countries (France, Croatia and Denmark) where literary translators' maximum net income can occasionally amount to three-quarters of SPA, against thirteen countries where maximum net income never amounts to two-thirds of SPA.

Other striking results

The relationship between publishing contracts or agreements and income

In general literary translators' incomes are higher and more stable in countries where there exist regulations or agreements governing the relationship between translators and publishers wherever payments, percentages or royalties are concerned.

By 'more stable' we mean that the gap between minimum and maximum earnings is much less great, whereas in countries where there are no regulations governing publishing contracts the gap between earnings (particularly over payment by the page) can be a great deal wider.

Above all, in countries which have no clearly established copyright or where copyright is not legally enforceable or is still not properly respected (such as Greece, Italy, Lithuania, the Czech Republic and Slovakia), the gap between minimum and maximum earnings is considerable.

The influence of shared rights and bursaries

On the other hand literary translators' living conditions are a great deal better in those countries which have a bursary system, whether it is a matter of state funding through ministries of culture (as for example in the Netherlands) or a matter of shared rights associations (as in Denmark), or a combination of the two (as in Norway).

Royalties and percentages

Given that a literary translator's work arises on the one hand from a publisher's commission and on the other from a product of the mind, the literary translator should, in addition to the basic fee, have the right to a royalty, based on a percentage of the sales.

In the larger countries, where average print-runs are higher, literary translators' earnings can be improved significantly by royalty payments, particularly if they are on top of a basic fee (as for example in the Netherlands).

But if a royalty is not payable because the advance has not been fully earned (as happens with books that are not best-sellers), it has no impact on a translator's average earnings. In 'small' countries where print-runs are lower, royalties or percentages cannot increase a translator's income.

In countries where there is a flourishing paperback market and large sales of audio-books, subsidiary rights can make a major contribution to a literary translator's earnings.

Conclusions and...

CEATL's 2008 study and numerous surveys conducted by national associations show that literary translators' average net earnings never exceed 60% of SPA, and in two-thirds of countries they fall below 50%. In other words: **the vast majority of literary translators in Europe live on or below the poverty line.**

The best working conditions for translators are to be found in countries offering state-funded bursaries (or less direct financing in the form of public loans and guaranteed library purchases) as in the Netherlands and the Nordic countries, and in countries with publisher/translator conventions and agreements (as in France). But it has to be said that in most countries, despite a formidable rise in the book market, literary translators' situation has not improved since 1990, as was pointed out by a big manifesto at national level in the Netherlands in 2008¹ and by the *White Paper* in Spain in 2010². The situation has got worse even in France, as the *Assouline Report*³ recently made clear.

...Outlook

The situation in which publishers find themselves is also getting progressively worse. They are feeling the impact of heavy discounting by supermarket chains and internet sellers, of the rise in the number of new publications accompanied by falling print-runs, and of competition from e-books forcing down the cover price on conventional books. So the scope for increasing payments to translators, necessary though it is, is fairly limited. Nevertheless the CEATL study clearly shows that literary translators cannot survive in the conditions imposed by the marketplace.

This is a grave social problem in a continent that aspires to be multilingual, multicultural and economically developed, but it is above all a very serious artistic and cultural issue. What are the implications for the quality of literary exchanges between our societies if literary translators are forced to do a shoddy job just in order to eat? The objectives set out by UNESCO in the Nairobi Recommendation of 1976 are far from being realised. It is high time something is done about it.

So we must now look at other ways of enabling translators to enjoy decent living and working conditions. The best examples to follow are the Netherlands and Norway with their system of grants and bursaries. If the European Union aims to present itself as a zone of cultural exchanges it is high time it helped the literary translators who constitute the bedrock of all cultural exchange. In practical terms we are looking for something like a 'European Fund for Literary Translators'. But who is going to set it up?

HOLGER FOCK _ CEATL (EUROPEAN COUNCIL OF LITERARY TRANSLATORS' ASSOCIATIONS)
TRANSLATED FROM THE FRENCH BY JOHN FLETCHER

1 Martin de Haan, Rokus Hofstede, *A Pamphlet for Preserving a Flourishing Translation Culture* (Amsterdam 2008).

2 *Libro Blanco de la traducción editorial en España* (ACE Traductores, Madrid 2010).

3 Pierre Assouline, *La Condition du traducteur* (Centre National du Livre, Paris 2011).



The background of the entire page is a dark gray or black topographic map. It features a complex network of thin, light gray contour lines that meander across the surface, representing varying elevations. Some lines are solid, while others are dashed, indicating specific terrain features or boundaries. The overall effect is a textured, organic pattern that fills the entire frame.

annexes

The European Commission supports literary diversity

There are two important ways in which the translation of literature can greatly contribute to the European Union's aim to support cultural and linguistic diversity (Article 3(3) of the consolidated version of the Treaty on European Union and Article 167 of the Treaty on the Functioning of the European Union). Firstly, literary translations have the potential to offer readers in all languages the opportunity to enjoy great works of literature that are considered part of the common cultural heritage. Secondly, literary translations can contribute to national and regional diversity by making the literary culture of all member states more widely available and thus more widely read and appreciated. They also represent one of the most fundamental means of promoting the circulation of cultural works.

The European Union's Culture Programme (2007–2013) contains a strand that is dedicated to the support of literary translation, with the aim of enabling the widest possible dissemination of literary works in European languages. With a budget of more than 3 million euros per year, the EU facilitates the translation of books from, and into, all official languages of EU countries, as well as the official languages of the other countries participating in the Programme. Since 2007, when the Culture Programme began, over 11 million euros have been provided for the translation of over 2,000 literary works. Grants ranging between 2,000 and 60,000 euros are available to publishing houses, or publishing groups, for the translation of fiction in all its forms (poetry, novels, tales, comic strips, plays etc.). While the overall objective of the literary translation initiative is to increase the circulation of European literature, the mechanism adopted, i.e. public funding via grants, makes a *de facto* difference on the ground by reducing the financial constraints, or risks, related to the publication of a foreign author by the European publishing houses.

In 2009, the EU Prize for Literature was launched through the EU Culture Programme. The aim is to celebrate the diversity of European fiction, to promote the chosen authors outside their own country (including the translation of their work) and to contribute, more generally, to increasing the international circulation of literature. The prize is unique, being the only award to reward authors from so many different European countries writing in such an array of languages. The competition is open to the thirty-six countries involved in the Culture Programme. Each year, national juries in twelve of the participating countries nominate the winning authors, so that all countries in the Programme are represented over a three-year period. The winners are announced at the Frankfurt Book Fair and celebrated during an annual award ceremony held in Brussels every November.

Laureates help to promote the Prize in as many languages as possible. Since 2010, the Culture Programme has helped translate nineteen of the twenty-three winning authors into twelve languages, such as Bulgarian, Italian, Czech or Slovenian. For example, Karen Gillece, the Irish winner from 2009 has had her work *Longshore Drift* translated into Croatian, Hungarian, Lithuanian and Polish, and the work *De Bewaker* [The Guard] by Peter Terrin, the Belgian winner from 2010, is now available in Bulgarian, Czech, Hungarian and Serbian.

In addition to this, it should also be noted that a third of all the cooperation projects supported by the Culture Programme relate to literature, reading and books. These projects bring together stakeholders on a European level. They seek to raise awareness of linguistic heritage, enhance access to literature and to broaden mobility schemes for writers and translators through residencies. Stakeholders include public libraries, writers and translators' associations. With an annual budget of 25 million euros, the Culture Programme supports approximately 130 collaborative projects every year.

EU Prize for Literature: http://ec.europa.eu/culture/our-programmes-and-actions/prizes/literature-prize_en.htm

The Culture Programme: <http://ec.europa.eu/culture>

CECILIE CAVE _ EUROPEAN COMMISSION – DG CULTURE

Overview of projects promoting literary diversity and literary translations in LLP, Youth and Culture (2007-)

LLP

	PROGRAMME	LEAD ORGANISER	PROJECT TITLE
2007	Ka2 Languages Multilateral Project	CILT. The National Centre For Languages	135123-LLP-1-2007-1-UK-KA2-KA2MP Lingu@net Europa Extra. EU-GRANT: 246.367 EUR
2007	KA2 Languages Network	The Welsh Language Board	135427-LLP-1-2007-1-UK-KA2-KA2NW Network to Promote Linguistic Diversity. EU-GRANT: 447.535 EUR
2008	Comenius Multilateral Project	Bulgarian Academy of Sciences	142075-LLP-1-2008-1-BG-COMENIUS-CMP Inter-competency and Dialogue Through Literature. EU-GRANT: 275.740 EUR
2008	Grundtvig Multilateral Project	The Union of Associations Multikultura	141924-LLP-1-2008-1-PL-GRUNDTVIG-GMP eMULTIPOETRY. EU-GRANT: 300.000 EUR
2009	Comenius Multilateral Project	University of Groningen	502357-LLP-1-2009-1-NL-COMENIUS-CMP Literature Framework for Teachers in Secondary Education. EU-GRANT: 300.000 EUR
2009	Comenius Multilateral Project	The University of the West of England, Bristol	503589-LLP-1-2009-1-UK-COMENIUS-CMP The Learning & Teaching of Children's Literature in Europe. EU-grant: 176,199 EUR
2009	Erasmus Mundus Action 1a (MA courses)	University of Porto, Portugal	159452-1-2009-1-PT-EMMC German Literature in the European Middle Ages.
2009	Erasmus Mundus Action 1b (PhD courses)	Scuola di dottorato in scienze letterarie università degli studi di Bergamo	159881-1-2009-1-IT-EMJD Cultural Studies in Literary Inter-zones.

2010	Comenius Multilateral Project	University of Jyväskylä	510127-LLP-1-2010-1-FI-COMENIUS-CMP A Science-Based Tool for Training Fluency in Literacy for Teachers and Learners. EU-GRANT: 275.919 EUR
2010	Comenius Multilateral Project	Università degli Studi Guglielmo Marconi-Telematica	510834-LLP-1-2010-1-IT-COMENIUS-CMP Training Teachers to Make READING Fun Through digITal Storytelling. EU-GRANT: 297.217 EUR
2011	KA2 Languages Network	Assises de la Traduction Littéraire en Arles	519386-LLP-1-2011-1-FR-KA2-KA2NW La Fabrique européenne des traducteurs. EU-GRANT: 450.000 EUR
2011	Grundtvig Multilateral Project	Landcommanderij Alden Biesen	518365-LLP-1-2011-1-BE-GRUNDTVIG-GMP Sheherazade, 1001 Stories for Adult Learning. EU-GRANT: 299.980

Youth in Action

	PROGRAMME	LEAD ORGANISER	PROJECT TITLE
2011	1.1 – Youth Exchanges	Giosef – Giovani Senza Frontiere – Caserta, Italy	521169-1.1-IT-2011-R2 The Volunteer Library. EU-GRANT: 23.909 EUR
2011	2 – European Voluntary Service	NGO Mondo, Estonia	521204-2-EE-2011-R2 Letters from the World: Global Education Through Reading Clubs. EU-GRANT: 9.829 EUR
2008	3.1 – Youth projects with third countries	Youth Literature Association, Skopje	142253 3.1 YE MK* 225 2008 RL Youth Literature Association Skopje. EU-GRANT: 11.454 EUR

Culture

	PROGRAMME	LEAD ORGANISER	PROJECT TITLE
2007	1.1 - Multi-annual cooperation projects	Stavanger Cultural Centre, Norway	SHAHRAZAD.
2007	1.2.1 - Cooperation measures	Eurozine, Austria	Eurozine – Translation of Cultures.
2007	1.3.5 - Special action with third countries	Hrvatski savez za esperanto - Kroata Esperanto-Ligo, Croatia	Indian Children's Books in Europe – Three European Children's Books in India. EU-GRANT: 63.950 EUR
2007	2 - Network	European Writers' Congress, Belgium	European Writers' Congress.
2008	1.1 - Multi-annual cooperation projects	Mercator Centre, Aberystwyth University, UK	Literature Across Frontiers. EU-GRANT: 1.384.620 EUR

2008	1.2.1 - Cooperation measures	Universita Di Napoli, L'orientale, Italy	Europe as a Space of Translation. A Long Lasting Cultural Programme and a Festival. EU-GRANT: 118.378 EUR
2008	1.2.1 - Cooperation measures	Eurozine, Austria	Eurozine – Europe Talks To Europe. EU-GRANT: 188.940 EUR
2008	1.2.1 - Cooperation measures	HI8US, Midlands, UK	COMIX. EU-GRANT: 184.268 EUR
2008	1.2.1 - Cooperation measures	Provincia Di Pescara, Italy	Popular Roots of European Culture Through Film, Comics and Serialized Literature. EU-GRANT: 159.480 EUR
2008	1.2.1 - Cooperation measures	Studentska Založba, Slovenia	Moving Borders with the Days of Poetry and Wine, Medana Festival. EU-GRANT: 191.219 EUR
2008	1.2.1 - Cooperation measures	Baltic Centre for Writers and Translators, Sweden	Common Sea - Come And See! EU-GRANT: 199.615 EUR
2008	2 - Ambassador	Tigh Fili, Ireland	Poets House. EU-GRANT: 74.925 EUR
2008	2 - Network	Eurozine, Austria	Eurozine. EU-GRANT: 100.000 EUR
2008	2 - Network	European Writers' Congress, Belgium	European Writers' Congress. EU-GRANT: 62.000 EUR
2009	1.1 - Multi-annual cooperation projects	Universität Innsbruck, Austria	Ebooks on Demand – A European Library Network (EOD). EU-GRANT: 1.815. 226 EUR
2009	1.2.1 - Cooperation measures	PEN International, UK	Free The Word! EU-GRANT: 200.000 EUR
2009	2 - Network	European Writers' Congress, Belgium	European Writers' Congress. EU-GRANT: 64.020 EUR
2009	2 - Network	Eurozine, Austria	Eurozine. EU-GRANT: 100.000 EUR
2010	1.1. - Multi-annual cooperation projects	Diözese St. Pölten – Diözesanarchiv, Austria	European Network on Archival Cooperation. EU-GRANT: 2.249.000 EUR
2010	1.2.1 - Cooperation measures	Dip.to Studi Europei e Interculturali - Univ. "La Sapienza" Italy	University and School for a European Literary Canon. EU-GRANT: 199.680 EUR
2010	1.2.1 - Cooperation measures	Študentska založba Študentske organizacije Univerze v Ljubljani, Slovenia	Poetry Reaching Out. EU-GRANT: 198.589 EUR
2010	1.2.1 - Cooperation measures	Društvo slovenskih pisateljev - Slovene Writers' Association, Slovenia	Read Me Live-Promotion of Reading Culture Through Live Literature. EU-GRANT: 199.117 EUR

2010	1.2.1 - Cooperation measures	Sia Apgads Kontinents, Latvia	Expansion of European Cultural Space with the long-lasting cooperation in the field of research of new methods and their integration in innovations of literature, as well as in the field of international circulation of works of literature and support to literary heritage of European countries. EU-GRANT: 157.894 EUR
2010	1.3.5 - Special action with third countries	International Writers and Translators' Centre of Rhodes, Greece	Meeting Cultures Between the Lines. EU-GRANT: 59.369 EUR Third country partner: Ogarit Cultural Centre Association, occupied Palestine Territories.
2010	2 - Network	European Writers' Congress, Belgium	European Writers' Congress. EU-GRANT: 64.020 EUR
2010	2 - Network	Eurozine	Eurozine. EU-GRANT: 100.000 EUR
2011	1.2.1 - Cooperation measures	School der Poëzie, the Netherlands	Y-Poetry. EU-GRANT: 80.000 EUR
2011	1.2.1 - Cooperation measures	Passa Porta, International House of Literature Brussels	Platform of European Literary Translators. EU-GRANT: 133.800 EUR
2011	1.2.1 - Cooperation measures	Sagenhaftes Island	Sagas and Eddas: The Rediscovery of a European Cultural Heritage for the 21st Century. EU-GRANT: 200.000 EUR
2011	1.2.1 - Cooperation measures	Associação Cultural Fatias de Cá, Portugal	Shakespeare's Tempest: Ontology, Reconstruction & Manipulation. EU-GRANT: 199.290 EUR
2011	1.2.1 - Cooperation measures	Association "Child's Friend", Bulgaria	ABC - The Art of The Book. EU-GRANT: 57.000 EUR
2011	1.3.6 - Festivals	Centre de Promotion du Livre de Jeunesse	Salon du Livre et de la Presse Jeunesse, Seine-Saint-Denis. EU-GRANT: 100.000 EUR
2011	2 - Network	Eurozine	Eurozine. EU-GRANT: 100.000 EUR
2011	2 - Network	HALMA. The European Network of Literary Centres, Germany	HALMA. The European Network of Literary Centres. EU-GRANT: 34.000 EUR

Pilot projects for artist mobility 2008 and 2009

PROGRAMME	LEAD ORGANISER	PROJECT TITLE
2009 Support to mobility of artists	HALMA. The European Network of Literary Centres, Germany	HALMA. The European Network of Literary Centres. EU-GRANT: 108.500 EUR

Training in literary translation

Summary of the CEATL investigation (Stages 1 and 2)

The working group 'Training in Literary Translation' was set up within CEATL in 2009 with the aim of collecting data about the training of literary translators at national and European levels.

It is particularly concerned with:

- Raising the status of literary translation (LT) as a profession requiring specialised study and training
- Offering European institutions and decision-makers a source of useful information and references
- Highlighting the importance of specialised training as a guarantee of the quality of LT.

With this in mind the group has carried out a preliminary survey into existing forms of training in the European states represented in CEATL. The enquiry has revealed similarities and dissimilarities between the courses surveyed. Some tendencies have been discerned that could form the basis of a repertory of recommended good practice.

The study is planned in three stages:

- **First stage** (2009-2010): inventory of institutions involved in the training of literary translators. The institutions of 26 European states have been consulted via their representatives on CEATL.
- **Second stage** (2011): drawing up a targeted questionnaire* aimed at teaching departments in public universities.
- **Third stage** (2012): drawing up a targeted questionnaire aimed at private university departments and various agencies involved in in-service training.

*NB: 183 questionnaires were sent out and 81 replies have been received.

The situation and geographic distribution of training

The LT training on offer differs widely in terms of quantity and content from one state to another:

1. In a minority of countries training is focussed essentially on LT and leads to a specific diploma.
2. In some countries training is offered within the framework of translation studies partially focussed on LT.
3. In other countries training is chiefly provided in the form of optional modules within the context of Literary Studies, Philology, Modern Languages or Applied Languages.
4. Certain countries offer no university training in LT.

This disparate picture is explained, on the one hand, by the specific cultural context and publishing traditions in each country and, on the other, by the different ways that reforms flowing from the Bologna Accords have been applied at national level, not forgetting the part played by disparities in the status of languages on the LT market.

In conclusion: two types of diploma exist, one explicitly mentioning LT specialisation and the other not mentioning it even though such training is part of the course.

The situation of languages in the framework of LT training

In the majority of courses LT training is based on translation from one or more foreign languages (B + C+ ...) into the mother tongue (A).

In non-English-speaking countries we currently find that the most commonly taught source language is English. The choice of second language is a function of cultural context and geographical situation, with Spanish on the rise as language C and German and French in decline. In the last few years Arabic, Chinese, Japanese and Russian have been attracting increasing attention in a certain number of universities.

On the other hand little interest is being shown in a large number of other languages. This risks limiting the reciprocity of literary exchange and blocking access to the knowledge of certain cultures.

The teaching body

Teachers of courses in LT have different profiles. Courses in the history and theory of LT are given by philologists who are not necessarily practitioners of LT. Workshops are often conducted by experienced practitioners who are familiar with the world of publishing. Given that LT is not generally considered a form of research activity, the status of professional translators within the university remains a problematic one. Their teaching can be full-time or part-time, or it can be on a voluntary, unpaid basis.

As for instruction in matters relating to copyright, the practices of the publishing industry and the legal status of the literary translator, very few universities call upon professional translators to provide it.

University degree courses and their content

In the three kinds of university course listed above, the main subjects studied are the following:

1 and 2:

- (a) a common core of linguistics, the literature of the target culture, theories of literature and of LT, the history of LT, the methodology of LT, and, in some cases, an introduction to publishing practice and initiation in creative writing in the mother tongue
- (b) in the teaching of the source languages: linguistics, literature, and the history and culture of the country; literary reception in the target context
- (c) seminars in prose, verse, drama and (particularly popular in recent years) film and television.

The translation of texts in the humanities is sometimes considered part of LT and sometimes a form of technical translation.

3:

- The practice of LT, textual analysis and LT criticism.

Recommendations

Harmonisation

It is desirable that:

- At the national level, diplomas in LT awarded by different universities cover the same training (this is not always the case).
- The drafting of European directives take account of the specific cultural context and publishing market in each country.

The teaching body

Given that the literary translator's job involves a substantial element of creativity – especially at the level of rewriting – it is desirable in training courses to involve practitioners with experience of this aspect of the subject, who through many years of professional practice have acquired considerable technique and artisanal *savoir-faire*.

It is desirable that published literary translations be seen as a valued addition to a teacher's c.v. and be taken into account for promotion purposes.

Links with the publishing world and the labour market

It is desirable that through LT training universities open up to the world of publishing and to the legal aspects of the metier by introducing into their programmes work placements and targeted courses.

Choice of source languages

It is desirable in university programmes to extend the range of languages offered and consequently the source languages in LT masters courses.

It is desirable that the imposition of quotas no longer create obstacles to the opening of language departments relevant to the intercultural context.

The general culture of learners and knowledge of the mother tongue

It has to be recognised that students increasingly display lacunae in general culture and in the mastery of their mother tongue. It is desirable that universities rectify these lacunae by developing courses in general culture and designing exercises in written and oral expression.

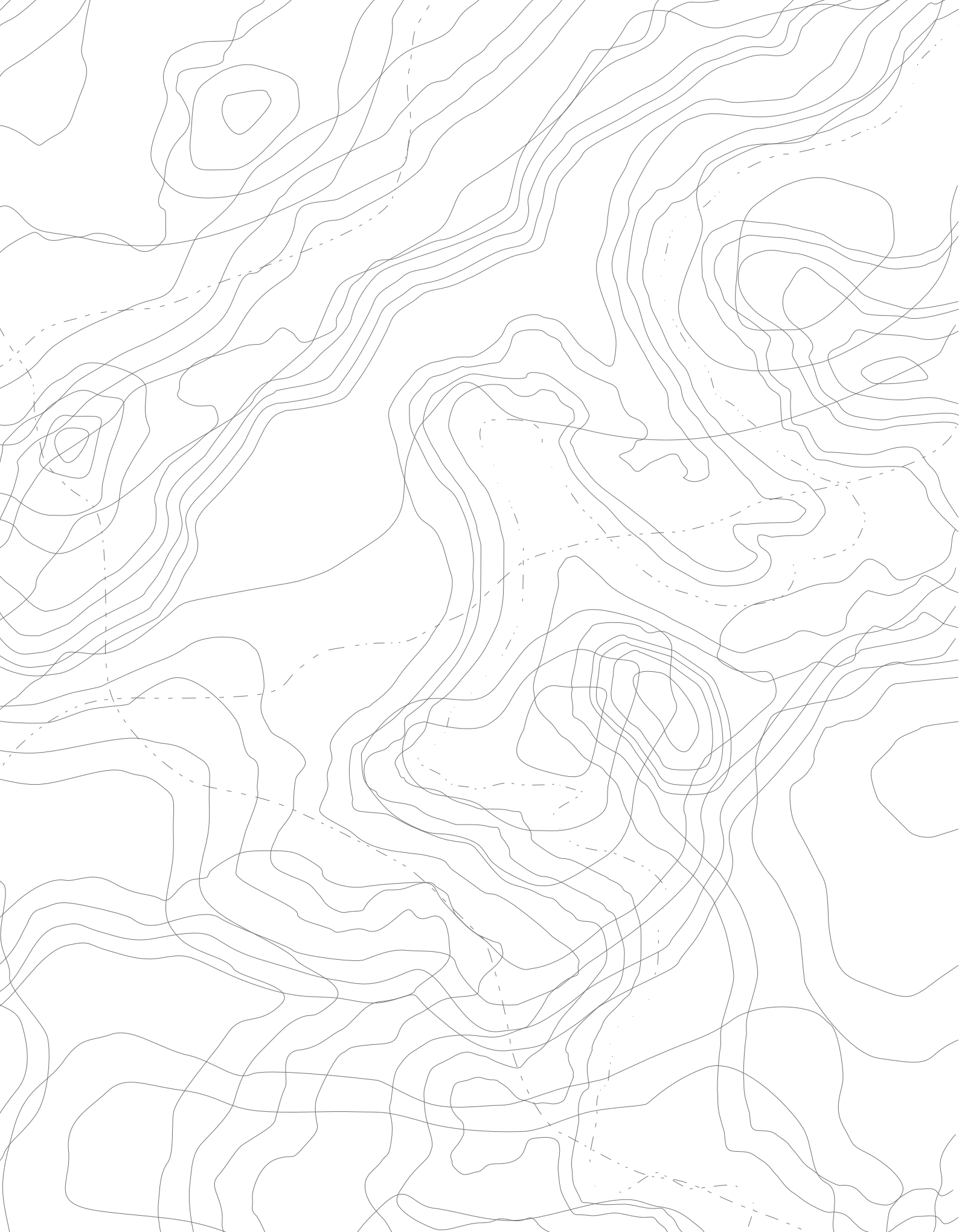
CEATL, GDT “LITERARY TRANSLATION TRAINING”

COORDINATOR: KATARINA BEDNÁROVÁ

MEMBERS: ANNE DAMOUR, ILDIKÓ LŐRINSKY, FRANÇOISE WUILMART, VINCENZO BARCA, MARKUS HEDIGER, LLUIS MARIA TODÓ

TRANSLATED FROM THE FRENCH BY JOHN FLETCHER

Study carried out with the support of the *Dutch Foundation for Literature* and the *Slovakian Association of Literary Translation (SSPUL)*



Biographies

Peter Bergsma THE NETHERLANDS

Has translated some 70 books, from authors like JM Coetzee, William Faulkner, John Hawkes, Ernest Hemingway, Malcolm Lowry, Vladimir Nabokov, Thomas Pynchon, George Steiner and John Updike. Since 1997 he has been the managing director of the Amsterdam Translators' House. From 1996 till 2000 he was the chairman of CEATL, and currently he chairs RECIT, the network of European translators' centres.

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Martin de Haan THE NETHERLANDS

Is a Dutch essayist and literary translator. He is the regular translator of Milan Kundera and Michel Houellebecq. He has also translated Marcel Proust, Denis Diderot, Jean Echenoz and Régis Jauffret. He co-authored a manifesto for literary translation in the Netherlands and chairs CEATL (Conseil européen des associations de traducteurs littéraires/European Council of Literary Translators Associations).

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