

# TRANSLATORS ON THE COVER

## Multilingualism & Translation

REPORT OF THE OPEN METHOD OF COORDINATION (OMC)  
GROUP OF EU MEMBER STATES' EXPERTS

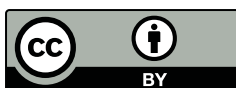
EU WORK PLAN FOR CULTURE 2019-2022



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Luxembourg: Publications Office of the European Union, 2022

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PDF	ISBN 978-92-76-40103-2	doi:10.2766/017	NC-02-21-879-EN-N
PRINT	ISBN 978-92-76-40105-6	doi:10.2766/756437	NC-02-21-879-EN-C

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# Executive summary

## Introduction

Europe owes its cultural richness to its multilingualism and cultural and linguistic diversity. Translation plays an essential role in sharing this richness and making it accessible across the continent and beyond; it acts as the cornerstone of the EU's motto, 'united in diversity'. Through translation, ideas and creations can be disseminated across Europe, adding to Europe's cultural diversity and contributing to a stronger shared knowledge among Europeans. From an economic perspective, translation is the only means by which European cultural and creative works, including books, films and plays, can traverse linguistic borders and find larger audiences and markets across Europe and around the world.

However, the translation profession has become unattractive in the creative and cultural sector, mainly due to poor remuneration and working conditions. This represents a threat to the number and diversity of language combinations covered by European translators. In addition, the market for translated works, with the exception of books translated from English, is a niche market with a fragile economy, particularly for lesser-used languages; publishers find it difficult to pay what translators would consider appropriate rates enabling them to make a living from their profession. At the same time, public policies at national and European levels have put in place funding mechanisms to promote diversity and increase the number of works that cross borders.

The challenge faced by the sector is therefore to introduce fairer and better working conditions for translators while ensuring that European cultural works circulate easily in Europe.

With this in mind, an Open Method of Coordination (OMC) group, composed of experts from various Member States, was mandated by the Council of the European Union to assess existing support mechanisms for translation, discuss best practice and provide concrete recommendations on:

1. how the situation in the translation sector can be improved;
2. how public funding can help to improve the circulation of translated books across Europe.

This report is the output of that group. The report has a particular focus on literary translation but also includes recommendations for the audiovisual and theatre sectors.

The recommendations in this report are for the most part aimed at policymakers at local, regional, national and EU levels, as well as public funding agencies supporting literary translation across Europe. However, in order to have the greatest possible impact, it is intended that the report should reach all stakeholders in the book value chain across Europe. The recommendations concerning training and education are also relevant to educational and academic institutions.

## 1 | How the situation in the translation sector can be improved

Europe is facing a decline in the number and diversity of tertiary-level language degrees on offer, coupled with a reduction in students enrolling in language studies, particularly for lesser-used languages. This trend threatens to affect the quality and diversity of translators available across Europe.

### INITIAL EDUCATION – BUILDING CULTURAL AND LINGUISTIC AWARENESS AND WIDENING THE OPPORTUNITIES FOR FUTURE LITERARY TRANSLATORS

In order to attract talent to the field of literary translation in the future, it is necessary to invest in early-stage education in order to develop vocational passion for the profession, and to build intrinsically valuable skills.

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#### THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS

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- ◆ Children should be exposed to other languages at an early stage in their schooling, and the diversity of languages and cultures should be valued and fully exploited in the classroom, to sensitise them to the rich diversity of languages and cultures of Europe.
- ◆ The practice of translation should be reintroduced in language teaching, both for its intrinsic value to language learning, and to promote the practice itself.
- ◆ The ongoing decline in the range of languages on offer at university level across Europe needs to be urgently addressed if we are to continue to produce expert literary translators. This is especially the case for unusual language pairs.



- ◆ The mobility of students and collaboration between universities should be reinforced, in order to guarantee a large cohort of graduates with a diverse range of language and cultural skills.
- ◆ Translators' career opportunities during and after language studies should be made more visible, and the profession of translator and its multiple domains should be promoted.
- ◆ Students at Bachelor of Arts and Master of Arts levels should be exposed to a variety of disciplines beyond linguistic study, such as machine translation and entrepreneurship, and links between universities and the professional sectors should be encouraged.

### CONTINUOUS TRAINING – PROVIDING EMERGING AND ESTABLISHED TRANSLATORS WITH OPPORTUNITIES TO TRAIN THROUGHOUT THEIR CAREERS

Another challenge that all translators face, both when launching their careers and as they build their practice, is finding opportunities to develop their skills.

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#### THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS

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- ◆ Publishers have limited capacity to offer on-the-job training, and should be supported.
- ◆ Opportunities and organisations for continuous training should be reinforced with a strong European dimension. This includes further support for mentorship programmes organised through national/regional institutions or funding agencies, increased efforts to expand the possibilities and subsidies for translators in residence across Europe, and providing literary translators with access to mobility grants and individual scholarships.
- ◆ Collaboration between organisations offering continuous training and universities should be encouraged.

### THE PRECARIOUS STATUS OF LITERARY TRANSLATORS – A THREAT TO THE APPEAL OF THE PROFESSION AND THE SUSTAINABILITY OF THE LITERARY TRANSLATION SECTOR

Factors that seriously affect the attractiveness of literary translation as a profession are poor working conditions and low remuneration, which prohibit translators from being able to make a living from their profession. As the market for translated works is a niche one, market conditions do not allow publishers to easily increase fees without financial support, and translators report that contracts do not always



accord with copyright law. National translators' associations can help establish a more transparent market where translators are aware of their rights and of the general working conditions in the sector, and the directive on copyright in the digital single market (DSM directive) provides a good framework to bring the various interested parties (writers, translators, publishers) to the table. However, translators, who are often self-employed, are not yet able to engage in collective bargaining for better rates due to EU competition law and are pleading for socially legitimate exceptions to competition law restrictions currently under review by the European Commission.

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#### THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS

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- ◆ The DSM directive should be transposed into law in all EU Member States to improve the situation on fair remuneration and transparency.
- ◆ EU and national funding organisations should encourage good practice with regard to remuneration and fair contracts.
- ◆ Collective bargaining should be allowed and encouraged for literary translators.
- ◆ Translators' associations should be reinforced.
- ◆ Translators should have access to individual scholarships/grants at national and international level.

### THE SPECIFICITIES OF TRANSLATING FOR THE AUDIO-VISUAL AND THEATRE SECTOR

In the audiovisual sector, a shortage of translators, unattractive working conditions and use of machine translation are threatening the quality of subtitles and dubbing. In the theatre sector, where the practice of surtitling performances has only more recently been widely adopted, the profession is less organised.

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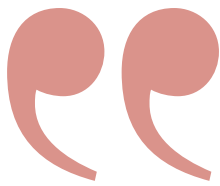
#### THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS

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- ◆ The quality of audiovisual translation should be monitored and translators' poor working conditions should be addressed. High-quality audiovisual translation should be a requirement for all European audiovisual productions and professional translators must play a crucial role in any application of crowdsourcing or AI to audiovisual translation.
- ◆ The sector of translation for the performing arts needs to be better structured.

## MACHINE AND RELAY TRANSLATION – PRACTICES AFFECTING QUALITY OF TRANSLATION

New technologies such as machine translation, along with other practices including relay translation, could be seen as solutions that could compensate for a lack of translators, particularly in rare combinations of languages. However, the output seen so far is of a quality not deemed acceptable by both academic research as well as publishers.



**In the audiovisual sector, a shortage of translators, unattractive working conditions and use of machine translation are threatening the quality of subtitles and dubbing.**

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### THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS

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- ◆ Even though machine translation is still unsuitable for translating literature, progress in technology should be monitored closely.
- ◆ Relay translation should not be encouraged as a long-term solution to promote the dissemination of works in lesser-used languages in Europe.

## VISIBILITY AND INCLUSION

Visibility can lead to better recognition, and help translators overcome the issues arising from anonymity. Authors and publishers have much to gain by involving translators in promoting books to publishers and to the audience.

Another key issue in the translation sector is the lack of diversity, particularly with regard to ethnicity, gender, sexual orientation, ability, age, and religious and cultural background.

- ◆ Continuous and collective efforts are required in order to bring more diversity into the profession of literary translation.
- ◆ Databases of translators should be developed in countries and regions where they do not yet exist, and these should be kept up to date.
- ◆ Translators should be acknowledged and promoted as crucial mediators and ambassadors between cultures and languages.

## 2 | How public funding can help to improve the circulation of translated books across Europe

The growth and development of the translated literature market also faces a number of hurdles. The current European literature market is not as multilingual as one would hope. Instead, national markets are dominated by domestic literature and translated Anglo-American books. This results in a lack of linguistic and cultural diversity in the European literature scene.

Many publishers are striving to combat this lack of diversity, but in doing so they often take on financial risk due to the uncertainty of the market for translated works. Therefore, public funding is needed at national and European levels to help mitigate this risk and enable the diverse literary scenes within Europe to cross borders and gain visibility. Without adequate funding, publishers are also less able to offer fair remuneration to translators.

### **NATIONAL GRANT SUPPORT TO PUBLISHERS – WHAT MAKES THEM ATTRACTIVE AND EFFICIENT?**

These funding systems need to develop and adapt to meet the complex needs of the market, and should include support not just for translation costs but also for production and promotion costs. However, a key issue faced across the sector is that there is no robust, harmonised system of data collection on the circulation of books in Europe, making it difficult to measure the efficiency of public funding and to direct European policy for the sector in the most effective manner.

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**THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS**


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- ◆ National translation foundations/agencies should be established on a statutory basis and adequately resourced with permanent expert personnel.
- ◆ Grant systems should be transparent, accessible and non-bureaucratic.
- ◆ The level of co-funding awarded should be of sufficient value to achieve meaningful impact. Grant systems should be predictable and have a long-term perspective.
- ◆ Grants should encourage and enable publishers to provide fair remuneration for translators in a transparent manner.
- ◆ Support to publishers should cover not only translation but also promotion and production costs.
- ◆ A robust system of data collection and statistics on the circulation of books in Europe and the world should be developed and implemented.

**PUBLIC SUPPORT FOR INTERNATIONAL NETWORKING AND SALES**

Direct financial support to publishers is essential to cover the additional translation and promotion costs linked to the publication of translated works. However, public support can help the book sector in many other ways, such as building international networking and reinforcing foreign rights sales and promotion capacities.

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**THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS**


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- ◆ Public support should also invest in networking, in order to build close relationships and trust between publishers for a more efficient translation market.
- ◆ The post-COVID-19 evolution of international book fairs should be accompanied by public support.
- ◆ Support to agents and foreign rights departments should be increased, for instance through capacity building and training activities and by contributing to international marketing expenses, in order to improve international sales capacity.
- ◆ The role of public agencies in promoting books in international markets should be encouraged, including through multi-country joint approaches.

Increasing the circulation of books is a two-way street. Export strategy, whereby national public support ‘pushes’ a country’s books to foreign territories, should be coupled with an import strategy, whereby additional money is set aside to facilitate inbound translation, and to promote and encourage the reading of foreign literature.

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### THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS

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- ◆ National support to inbound translation should be encouraged, in addition to the more common support offered to foreign publishers to publish domestic titles abroad.
- ◆ The European dimension of literacy and reading promotion policies should be increased.
- ◆ In an environment that is increasingly dominated by online stores, the special role of brick-and-mortar bookshops in promoting diversity should be actively supported.

## REGIONAL AND EUROPEAN COOPERATION

Regional or multi-country cooperation initiatives complement and enhance national support systems. Cooperation can have a profound and long-term effect: it is a good way for partner organisations and professionals to deepen relationships, gain a better understanding of different markets and practices, and learn from each other. It is the most effective way to overcome the transnational barriers that hamper the circulation of works in Europe.

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### THE OMC GROUP HAS THE FOLLOWING RECOMMENDATIONS

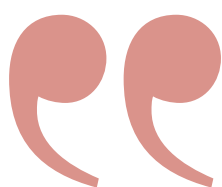
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- ◆ Regional and European cooperation should be reinforced through multi-country translation grant systems (‘common pots’); multi-country collective stands, or joint guests of honour programmes, at book fairs; organisation of workshops, networking events and training for authors, translators, editors, foreign rights department staff and agents; and sharing knowledge and good practices.

## Overall conclusions

The objective of increasing the circulation of works in Europe can be achieved only in combination with a strong and diverse translation sector. This will require making the working and remuneration conditions of translators more attractive, reinforcing translators' associations, and ensuring better recognition of the contribution of translators to European and cultural diversity.

If we are to safeguard the EU's multilingual, multicultural heritage, we also need to provide incentives for the book market (publishers, booksellers, translation funding organisations and bodies) to be



**The challenge faced by the sector is therefore to introduce fairer and better working conditions for translators while ensuring that European cultural works circulate easily in Europe.**

sustainable and for copyright owners (writers, illustrators, translators) to provide it with content.

A good support system should be holistic and cover the entire value chain. It should be open and encourage cooperation and reciprocity.

A higher level of public funding – in addition to the recent public spending efforts to tackle the effects of the COVID-19 crisis – is also necessary to achieve both cultural diversity and fairer remuneration at European level.

Dialogue between writers, translators and publishers should be pursued at European and national levels beyond this OMC group. Discussions should aim, for instance, to speed up the transposition of the DSM directive and the application of its key principles: fair remuneration, fair contractual practices, and transparency, to harmonise funding practices in Europe and develop cooperation.

## UNITED IN DIVERSITY... THANKS TO TRANSLATION

Multilingualism is one of the EU's greatest strengths. Languages are more than a communication tool: they are an essential expression of identity and culture. As such, the linguistic diversity of Europe is crucial to its cultural richness, and acts as the cornerstone of the EU's motto, 'united in diversity'.

Translation plays a strategic role in Europe's cultural development. It allows for the passage of ideas, knowledge and cultural expressions between different languages and cultures, and thus contributes to a stronger shared knowledge among European citizens of their history, their creations and their shared concerns. In doing this, translation also helps to preserve the specificity and functionality of languages, and to enhance their richness and complexity – if an author or creator has their work translated, they can continue to write in their mother tongue without feeling obliged to resort to another language in order to access a wider audience. Translation therefore not only contributes to the promotion of cultural diversity, but allows for equality of cultural exchange.

It is for these reasons that translation, which helps to keep languages 'in use', is one of the cornerstones of multilingualism policy, along with language learning. In addition, by allowing non-native speakers to engage with works from other countries and cultures, translation plays an important role in promoting social and cultural inclusion and European integration. Furthermore, engaging with translation as a craft is, in itself, a learning tool for languages, literature and culture.

From an economic point of view, the stakes are also high. Translation, dubbing and subtitling are the only ways for European cultural and creative works (books, films, theatre plays, etc.) to travel across linguistic barriers and take advantage of a much larger audience across Europe (with its 500 million+ inhabitants) and beyond.

## THE NEED FOR EVOLUTION AND PUBLIC SUPPORT

Recent years have seen a decline in the range of languages offered for study at university level in many European countries, which has a negative effect on the number of qualified literary translators, particularly of lesser-used languages<sup>(1)</sup>. Another key issue is the need for substantial improvement in the working conditions of translators

1 Throughout the report, the terms 'lesser-used' and 'smaller' are used to describe languages that are considered less widely spoken and disseminated in Europe. The terms are usually applied to all languages spoken in Europe except English, French, German and Spanish.



across the creative industries, to ensure that they have good contractual relationships and receive fair remuneration for their work and that being a translator is an attractive job, economically.

The cost of translation is not necessarily proportional to the size of the targeted market. It is a niche market, particularly for lesser-used languages, and many publishers rely on public funding in order to take on the translation and promotion of European literature.

Public funding mechanisms need to develop and adapt in order to provide the most suitable reinforcement possible for the growth of the translation sector. The Covid crisis has considerably shaken the book sector, with less investment in new authors and in niche titles. The number of translations has decreased by a third on average in the European book sector. In some countries and book markets the cuts are much higher, while in others they are less dramatic.<sup>(2)</sup>

This leads to significantly fewer books traveling outside their borders and a decrease to the flow of new, important voices, to the exchange of knowledge. The Covid crisis has also shown how essential culture is to personal wellbeing and social cohesion in a time of social distancing and isolation.

The crisis is still ongoing, and it is difficult to fully assess the scale of the impact it is yet to have on the sector. It is crucial that the crisis be seen as an opportunity for the sector to reflect on the status of the translation sector, and for public funding bodies to respond and develop the appropriate tools to overcome the barriers which inhibit the circulation of works across Europe.

The European cultural and creative sectors depend not only on public support for their development and competitiveness, but also on a translation sector that is efficient, agile, diverse, inclusive, and sustainable in the long term, and one which is able to cover the multiplicity of language combinations in Europe.

## **WORKING TOGETHER AT EUROPEAN LEVEL: THE OPEN METHOD OF COORDINATION**

The new European agenda for culture, adopted by the European Commission in May 2018, together with the 2019–2022 Council work plan for culture, provides the framework for actions and cultural cooperation at EU level. The agenda has three strategic objectives with social, economic and external dimensions. One of the concrete actions is to support Member States in ensuring fair remuneration for artists and creators through general and sector-specific dialogues. The work plan has identified an ‘ecosystem supporting artists, cultural and creative professionals and European content’ as one of the five main priorities for European cooperation in cultural policymaking.

With this in mind, the Council provided for the creation of an Open Method of Coordination (OMC) group of Member States’ experts

2 EWC REPORT: [https://europeanwriterscouncil.eu/wp-content/uploads/2021/11/ONE-YEAR-OF-CRISIS\\_EWC-SURVEY\\_FINAL021121.pdf](https://europeanwriterscouncil.eu/wp-content/uploads/2021/11/ONE-YEAR-OF-CRISIS_EWC-SURVEY_FINAL021121.pdf)

focusing on multilingualism and translation. An OMC is a framework for cooperation between EU Member States at European level, in which a group of experts designated by the national governments of each Member State come together to exchange good practices on designing policies and funding schemes, with a particular focus on literature and the book market. This creates a common understanding of the key issues in a particular area and helps to build consensus on solutions and their practical implementation.

## WORKING IN TEAMS ... AND WITH TEAMS



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The group was composed of experts designated primarily by 20 EU Member States, along with Iceland, Norway and Switzerland (for details, see Annex I). The group was then split into three subgroups according to the main themes of this report: subgroup 1 covered initial and continued training in the translation sector; subgroup 2 covered the working conditions for literary translators and investigated ways to improve them and make the profession more desirable in the job market; and subgroup 3 focused on the public funding and the international circulation of literature. These subgroups met regularly to exchange best practices and develop recommendations. Throughout the working period, the OMC group met with several external experts and key representatives from all levels of the book value chain and the whole group met for seven plenary sessions. Unfortunately, due to travel restrictions, the group never met physically.

In addition to exchange of information on the current situation and best practices in each country, the OMC group tried to gather statistics about each country's market. It turned out to be a somewhat difficult task, as data collected by national libraries,

literature funding institutions and national offices of statistics are not harmonised and do not provide the same level of detail. However, significant numbers of data about the proportion of translated books and the level of financing available have been accumulated by country representatives. Some key findings are included in the main body of the report to support the analysis and recommendations, while the full set of data is included in the annexes.

## THE REPORT, AND ITS TARGET AUDIENCE AND STRUCTURE

The output of the OMC group on Multilingualism and Translation is this report, called “translators on the cover” as a metaphor of the main focus of the report. It contains best practices and recommendations concerning the key issues within the translation sector.

Many of the key recommendations in this report are aimed specifically at policymakers working at local, regional, national and EU levels, but, in order to have the greatest influence, the report should reach all stakeholders in the book value chain across Europe. Furthermore, many of the recommendations in the area of initial training and higher education are relevant to educational and academic institutions.

Translation is a cross-cutting discipline that is by no means limited to the translation of books. In addition to its relevance to the publishing sector, it is also found in the distribution of audiovisual works (i.e. through subtitling) and the production of theatrical or lyrical works (i.e. through surtitling). In accordance with the mandate provided by the Council, this report focuses mainly on the field of literary translation, with the OMC group mainly consisting of experts from publishers, literary translators, public funding agencies and national ministries of culture. However, recognising the great importance of translation in other creative sectors, the OMC group had several meetings with key stakeholders and representatives from the audiovisual and theatre sectors, whose examples of best practice and key recommendations have been included in this report.

The report is divided into two chapters. The first chapter concerns how to reinforce the translation sector, and discusses initial and continuous training in the field of translation; the status of translators; the specificities of audiovisual and theatre translation; the effects of practices such as machine and relay translation; and visibility and inclusion in the sector. The second chapter focuses on how public funding can help the circulation of translated work, not only by supporting translation publication and promotion, but also by reinforcing sales capacity and networking, adding a European dimension to reading promotion, and advocating for more regional and European cooperation.

# How to reinforce the translation sector

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An abstract graphic at the bottom of the page featuring several overlapping, semi-transparent chevron shapes pointing downwards, creating a layered, mountain-like effect in shades of light gray.

# Introduction

## the beauty and challenge of becoming a translator

*The language of Europe is translation*  
Umberto Eco

With more than 60 indigenous languages, Europe is blessed with wealth in both cultural and linguistic terms, and the EU, with its 24 official languages, is a model for practising multilingualism on an everyday basis. Referring to literature, Umberto Eco goes on to say, '[...] We know there are books we have yet to read that will help us reflect on cultures different from our own. Little by little: that is how our European identity will become more profound. ... It's culture not war, that cements European identity.' In other words: 'We must live up to being surrounded by multilingualism, by a plural culture. This is what our existence is about – enabling ourselves to endless possibilities through the others. Through translating ourselves – beyond communicating, we translate to perceive, to know, to feel, to comprehend.'<sup>(3)</sup>

This is precisely what translators do: they provide Europeans and the world with the means to come to know and comprehend each other, whether they work for the EU, in the growing audiovisual sector or in the book market. They play an invaluable role in broadening people's horizons and developing the EU's political and cultural cohesion.

Literary translators in particular go 'beyond communicating', as their task is not simply to translate from one language to another – through their linguistic expertise, they support our European 'plural culture' and make it accessible to everyone. This is certainly the case with regard to 'bigger' languages. However, when it comes to 'lesser-used' languages – for example Estonian, Polish and Maltese (not to mention regional or minority languages spoken by 40 million Europeans, such as Basque, Catalan or Yiddish) – and the promotion of their literatures, we see an ever-widening gap that threatens our cultural diversity.

To achieve a 'plural culture', the creative process of translating a work of European literature must take place within a genuine relationship with the author. Nobel laureate Olga Tokarczuk sums it up with the following: 'Translators come to us [the writers] from the outside and say: I have been there, too. I have walked in your footsteps – and now we will cross over this border together. And indeed, the translator literally becomes a guide, taking me by the hand and leading me across the borders of nation, language, and culture. [...] The responsibility of the translator is equal to that of the writer. Both stand guard over one of the most important phenomena of human civilization – the possibility of transmitting the most intimate individual experience to others, and of making communal that experience in the astonishing act of cultural creation.'<sup>(4)</sup>

In order to achieve this, the translator – who is indeed an author in their own right, not only according to copyright laws, but also in view of the creative process required when translating a literary work of art – must be an expert reader of the language in question, and have as intimate a knowledge of the country's or region's history, culture and literary heritage as

<sup>3</sup> <https://officialblogofunio.com/2016/02/24/eco-and-eu-culture-the-language-of-europe-is-translation/>

<sup>4</sup> <https://koreanliteraturenow.com/essay/musings/olga-tokarczuk-musings-how-translators-are-saving-world>

of their own. This necessarily involves extensive tertiary-level study, accompanied by lifelong learning.

*You live as many lives as the number of languages you speak*

If we want to safeguard our common literary heritage, there is an urgent need not only to encourage students to learn and study languages other than the predominant ones (e.g. English, French), but also to provide these students with the means and incentives to train to become literary translators of these languages, and to be able to make a living from this practice. A translator who devotes themselves to translation from, for example, Estonian to Hungarian, or Icelandic to Portuguese, needs long-term support not only educationally, but also economically. Praising the cultural wealth of Europe in words and appeals needs to be matched with action, in the form of mutual efforts from the various stakeholders in the fields of translation and publishing.

Literary translators are highly skilled professionals and passionate bibliophiles. Their contribution to European culture and diversity may not perhaps be as immediately visible as other factors, but in the end it is the literary translators all over Europe who will enable Europeans, with their many languages and often very different cultural backgrounds, to reach a better understanding of each other – and thus ‘to perceive, to know, to feel, to comprehend’ each other. If that’s what literature does, translators are the ‘mediators’ of Europe.

Translators should not be alone in their challenge. To become ‘ideal readers’, they need a strong multilingual and multidisciplinary education, along with opportunities to train and broaden their competences at any stage of their career. To go from national to universal, they need courageous publishers willing to open new horizons and to treat them with

professionalism, and they all need the support of national and international funding institutions. Putting translators and publishers against each other should be avoided by transparent, non-confrontational communication and integrating funding. Better practices must be adopted within the literary translation industry in order to improve the status of translators. This also includes helping translators to engage in collective organisations, and to better understand their rights as authors.

**This is precisely what translators do: they provide Europeans and the world with the means to come to know and comprehend each other, whether they work for the EU, in the growing audiovisual sector or in the book market.**



This task is especially important because the profession in general shows some signs of ageing. According to French statistics,<sup>(5)</sup> confirmed by the wide international survey conducted in 2020, in France, the average age of translators was 53 years in 2019, compared with 49 years in 1999 and 45 years in 1983. There is, therefore, a real challenge to make the translation profession attractive to young people.

Few translators are able to devote themselves entirely to their ‘core business’: in France, only 20% are able to do so (this figure is certainly much higher than the European average), 16% are retired, and 64% are not retired and have another activity. One of the reasons for this is

## How to reinforce the translation sector

obviously the amount of their remuneration, which forces them to combine several activities.

As regards their complementary activities, literary translators in France are divided between teachers and lecturers (31%); authors, employees and self-employed in the book, culture, communication and press sectors (30%); technical, audiovisual, specialised translators and interpreters (45%); and others (4%).<sup>(6)</sup>

This situation should definitely be taken into account when training new translators:

one potential way for them to engage more fully in the job of translator only is to have a combination of several languages (e.g., one 'big' and one or several 'lesser used') in order to secure a more stable flow of commissions in this sector, in which skills should be constantly polished through regular, not occasional, work.

In order to attract talent to the field of literary translation in the future, it is necessary to invest in early-stage education in order to develop vocational passion for the profession, and to build intrinsically valuable skills.

### 01.1 | Primary and secondary education – building cultural and linguistic awareness

#### CHILDREN SHOULD BE EXPOSED TO OTHER LANGUAGES AT AN EARLY STAGE

Translation as a profession (and particularly literary translation in the creative sector) is, by definition, based on an enthusiasm for languages and other cultures, and an acute awareness of their diversity and differences.

Such 'linguistic and cultural awareness', as it could be described, can be acquired progressively from a very young age and can encourage the emergence of future linguistic vocations. This awareness also promotes tolerance between cultural groups, contributes to the development of social cohesion on the basis of mutual understanding and respect, and facilitates the effective integration of populations of foreign origin in both public and private spheres.

Until a child is exposed to languages other than their mother tongue, they do not know that they are speaking 'a language'; they are simply speaking. As philosopher Barbara Cassin said,

'one must speak more than one language to know that one already speaks one'.

The importance of exposing children to the diversity of languages, as many successful educational programmes do, cannot be exaggerated, and this exposure can extend to learning the rudiments of one or more other languages. Many reports have shown that the most appropriate starting point for a multilingual education policy with lasting and profound effects is pre-school education, when children are most open to assimilating new information, skills and abilities.

The Council of the European Union's 2019 recommendation<sup>(7)</sup> on a comprehensive approach to the teaching and learning of languages sets the ambitious goal of ensuring that, by the time young people leave upper secondary education, they can speak at least three languages. This is why one of the main recommendations made by the experts of this OMC group is to encourage the education systems of EU Member States to promote, through appropriate educational policies, the emergence of 'linguistic and cultural awareness'.

<sup>6</sup> The survey totals more than 100% because certain respondents declared more than one extra activity.

<sup>7</sup> [https://eur-lex.europa.eu/legal-content/EN/TXT/?toc=OJ%3AC%3A2019%3A189%3ATOC&uri=uriserv%3AOJ.C\\_.2019.189.01.0015.01.ENG](https://eur-lex.europa.eu/legal-content/EN/TXT/?toc=OJ%3AC%3A2019%3A189%3ATOC&uri=uriserv%3AOJ.C_.2019.189.01.0015.01.ENG)





## THE DIVERSITY OF LANGUAGES AND CULTURES SHOULD BE VALUED AND FULLY EXPLOITED IN THE CLASSROOM

Most European societies are, to varying degrees, multicultural societies, due to their multi-ethnic composition and migratory flows. This diversity is often reflected in schools, where children with different mother tongues coexist, but are expected to be educated in a language of instruction that is not necessarily their first language.

This diversity brings linguistic resources into the classroom and should therefore be regarded as an opportunity to develop learning methods that build on the similarities and differences between languages, in order to promote mastery of the language of instruction.

Certification of language ability acquired outside formal education, for instance through extracurricular languages classes, is also a good way to recognise multilingual language competences. Among other points of its recommendations, the Council recommended that Member States '[consider] opportunities to assess and validate language competences that are not part of the curriculum, but result from informal learning (for example in the case of learners of migrant, refugee or bilingual backgrounds) or from attending a formal school system of another country where the learner has lived previously, for instance through expanding the range of languages that can be added to learners' school leaving qualifications [...]'.<sup>(11)</sup>

To support language teaching, it is wise to ensure that there is a wide variety of books (i.e. children's fiction) in the classroom that children from different backgrounds can identify with. For example, children at secondary schools ought to be provided with a wide range of literature both in their mother tongue and in other languages present in the school, and also in other European languages, which they can read only in translation. This provides students with a sense of the diversity of European culture.

The recently organised online conference on language competences in the European Education Area<sup>(8)</sup> was an opportunity to recall the European Commission's broad support for the implementation of the recommendation of the Council of the European Union on a comprehensive approach to the teaching and learning of languages, including the role of language competences in the context of the European Education Area.<sup>(9)</sup>

A good source of practices and recommendations can also be found in the recently published study, 'Education Begins with Language'.<sup>(10)</sup>

8 [https://ec.europa.eu/education/events/european-day-of-languages-2021\\_en](https://ec.europa.eu/education/events/european-day-of-languages-2021_en)

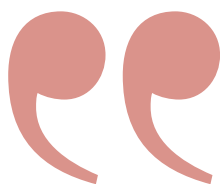
9 [https://ec.europa.eu/education/education-in-the-eu/european-education-area\\_en](https://ec.europa.eu/education/education-in-the-eu/european-education-area_en)

10 <https://op.europa.eu/en/publication-detail/-/publication/6b7e2851-b5fb-11ea-bb7a-01aa75ed71a1/language-en>

11 [https://eur-lex.europa.eu/legal-content/EN/TXT/?toc=OJ:C:2019:189:TOC&uri=uriserv:OJ.C\\_.2019.189.01.0015.01.ENG](https://eur-lex.europa.eu/legal-content/EN/TXT/?toc=OJ:C:2019:189:TOC&uri=uriserv:OJ.C_.2019.189.01.0015.01.ENG)

**THE PRACTICE OF TRANSLATION SHOULD BE REINTRODUCED IN LANGUAGE TEACHING, BOTH FOR ITS INTRINSIC VALUE TO LANGUAGE LEARNING, AND TO PROMOTE THE PRACTICE ITSELF**

Language coexistence of the kind mentioned above can be seen as the main factor in building language awareness. Modern language learning methods rightly emphasise the acquisition of skills, both receptive and productive.



**The use of translation activities in the classroom has also been found to improve writing skills in students' first and second languages.**

In this respect, the development of a 'common European framework of reference for languages' to assess language acquisition has been a major step forward. However, the almost exclusive emphasis on these skills has its downside: the practice of translation, which was once at the heart of the classical humanities, is now often regarded as a retrograde approach to language learning.

The 2013 study, entitled 'The role of translation in the teaching of languages in the European Union',<sup>(12)</sup> shows that translation has a tremendous amount to offer as a communicative activity, when combined with other learning approaches for second languages. 'Translation' as an activity in the classroom can take very different forms: it is sometimes used as 'scaffolding' in earlier education to help initial learning, but it is also used as a 'complex multi-skill communicative activity at higher levels'<sup>(13)</sup> Whereas excessive 'scaffolding' can have a negative effect on language learning, the latter, more communicative, use is linked with higher levels of student involvement and satisfaction. The report concludes that 'translation is a communicative activity that can enhance the learning of [a second language],'<sup>(14)</sup> with a number of countries that use translation frequently scoring highly on second language tests. The use of translation activities in the classroom has also been found to improve writing skills in students' first and second languages<sup>(15)</sup>.

Therefore, translation practice of at least an elementary level should be encouraged and introduced as part of the basic set of language learning skills, and especially into the learning of languages proper. Through this direct comparison of languages, students grasp that language is not only a communication tool with corresponding proficiency levels, but a means by which one can construe and develop a meaning of reality. As Goethe wrote, 'He who does not know foreign languages knows nothing about his own language.'

By promoting linguistic and cultural awareness from an early age, translation would help to strengthen the appeal of linguistic diversity and thus indirectly enhance the appeal of translation as a profession.

12 <https://op.europa.eu/en/publication-detail/-/publication/46bcef1a-c7b8-4816-bc9a-fa19aab5bbfc/language-en>

13 'The role of translation in the teaching of languages in the European Union', p. 135

14 Translation and Language Learning: The role of translation in the teaching of languages in the European Union, p. 135.

15 Translation and Language Learning: The role of translation in the teaching of languages in the European Union: Summary, p. 5.

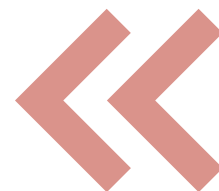
16 <https://www.queens.ox.ac.uk/creative-translation-schools>

17 [https://ec.europa.eu/info/education/skills-and-qualifications/develop-your-skills/language-skills/juvenes-translatores\\_en](https://ec.europa.eu/info/education/skills-and-qualifications/develop-your-skills/language-skills/juvenes-translatores_en)

## Promoting translation as a vocation at an early stage

There are many examples of initiatives organised at a national level to raise awareness of the art of translation, and promote it as a vocation. The Creative Translation Ambassadors<sup>(16)</sup> scheme trains university students to deliver workshops to pupils aged 8 to 18, either in the classroom or via virtual platforms. With an emphasis on translation as a creative, inspiring, and aspiration-raising activity, these workshops channel the students' expertise in translation and enthusiasm for language learning and literature into enriching literary experiences for young people from primary age upwards.

Launched in 2007 by European Commission Directorate-General for Translation (DGT), *Juvenes Translatores*<sup>(17)</sup> is an annual competition to reward the best young translators from secondary schools across the EU. The aim is to promote, recognise and reward language learning and to inspire young linguists, as well as to raise awareness of the need to reassess translation in the context of language learning. Schools that have registered interest are selected to take part through a random draw and can each put forward two to five participants. The DGT assess all translations and selects one winner from each EU country.



## 01.2 | Tertiary education – widening the opportunities for future literary translators

### THE DECLINE IN THE OFFER AND DIVERSITY OF LINGUISTIC STUDIES AT TERTIARY LEVEL SHOULD BE TACKLED

A flourishing translation culture requires a strong education that combines practice and theory and meets the needs of the field. Translation programmes and, by extension, the culture of translation need a wide range of language programmes and a good spread of graduates across different languages. The aim is to train a sufficient number of capable translators to a high standard in a wide range of languages, and to offer them continuing support.

In most European countries, universities offer language and literary translation courses in various foreign languages at Master of Arts (MA) level. However, not all languages are covered in all countries, and some countries, such as Denmark, Croatia and Latvia, do not offer MA degrees specifically in literary translation (instead, universities in these countries offer degrees in linguistics and translation, with the option to specialise or take a course in literary translation as part of this degree). Furthermore, in some countries, only 'bigger' languages, such as English, French, German and Spanish, or a neighbouring country's languages can be studied at university. The decline in the number and diversity of tertiary-level language degrees on offer, coupled with the decreasing student enrolment for linguistic studies – especially for 'smaller' languages – that can be seen in many European countries, is a source of concern for the health and diversity of translation as a profession.

For example, in the Netherlands, there has been a decrease in the number of foreign languages taught, which has particularly affected 'smaller' languages; Romanian and Portuguese have

disappeared from the curricula of universities. This is because student numbers are decreasing, and universities are funded according to the number of students enrolled. It is worrying that decisions on keeping language courses are made on a predominantly economic basis. This makes smaller languages vulnerable. Governments can play a central role in this process by expressing a clear position on the need for a broad range of languages offered at university level. We would advise reinforced cooperation between universities to make sure that nearly all European languages (and not only English, French, German and Spanish) can be studied in Europe.

### THE MOBILITY OF STUDENTS AND COLLABORATION BETWEEN UNIVERSITIES SHOULD BE REINFORCED

In the face of the decreasing language studies at university level, Erasmus mobility grants, which help students to learn languages in the country where the language is spoken, should be seen as a very valuable means through which to promote advanced language learning.

Collaboration is also necessary to broaden the range of smaller languages that can be studied at European level (particularly in smaller universities), while making sure smaller countries have offerings in their own languages (rather than only English-language courses).

Universities should also fully explore the opportunities for language development afforded by online learning or 'blended mobility' courses (i.e., a mix of 'real-life' studies abroad and online learning programmes). For instance, universities could organise language classes for Erasmus students before they arrive in their exchange country.

Furthermore, alliances between universities should be encouraged, for example through the Erasmus-funded European universities initiative.<sup>(18)</sup> This initiative aims to produce 'European universities', transnational alliances between institutions of higher education across Europe that promote European values and identity, and improve the quality and

competitiveness of European higher education. One of the alliances formed from the initiative is the Young Universities for the Future of Europe (YUFE) alliance,<sup>(19)</sup> which provides language courses in the language of its partner universities, among other opportunities for language learning, for students who undertake the 'YUFE Student Journey'.

## The role of the European Commission Directorate-General for Translation



European institutions are some of the largest employers of translators and interpreters in Europe. With 24 official languages in the EU, translators and interpreters have to cover a large number of language combinations. The DGT has developed a series of initiatives to trigger vocations and foster excellence in translation training.

### ◆ Translating Europe Forum (TEF)

TEF is part of the 'Translating Europe' project organised by the DGT, which aims to bring together public and private translation stakeholders (from universities and the language industry as well as from national language institutes and professional associations) from across Europe. It aims to increase the visibility of the translation profession, to promote and enhance innovative dialogue within the sector and to stimulate projects of common interest. Each year, the forum has a different focus topic, with the 2021 TEF event focusing on automation and collaboration.<sup>(20)</sup>

### ◆ European Master's in Translation (EMT)

The EMT is another good example of a pan-European initiative. The EMT is a quality label for MA university programmes in translation, which together form a network. The DGT awards the EMT to higher education programmes that meet agreed professional standards and market demands. The main goal of the EMT, in line with the EU priorities for higher education, is to improve the quality of translator training in order to enhance the labour market integration of young language professionals. The EMT competence framework,<sup>(21)</sup> drawn up by European experts, is at the core of the project. It defines the basic competences that translators need in order to be successful in today's market. More and more universities, including from beyond the EU, use it as a model for designing their master's degree courses.

18 [https://ec.europa.eu/education/education-in-the-eu/european-education-area/european-universities-initiative\\_en](https://ec.europa.eu/education/education-in-the-eu/european-education-area/european-universities-initiative_en)

19 <https://yufe.eu/>

20 [https://ec.europa.eu/info/events/2021TEF\\_en](https://ec.europa.eu/info/events/2021TEF_en)

21 [https://ec.europa.eu/info/sites/default/files/emt\\_competence\\_fw\\_k\\_2017\\_en\\_web.pdf](https://ec.europa.eu/info/sites/default/files/emt_competence_fw_k_2017_en_web.pdf)



## How to reinforce the translation sector

### **CAREER OPPORTUNITIES DURING AND AFTER LANGUAGE STUDIES SHOULD BE MADE MORE VISIBLE, AND THE PROFESSION OF TRANSLATORS AND ITS MULTIPLE DOMAINS SHOULD BE PROMOTED**

How can we ensure that language studies attract enough students? The key task to tackle here is making translation an attractive profession for the future, through which one can make a decent living, and to promote it

as such a profession. In order to raise interest among students in translation programmes, it is crucial to offer them the prospect of entering a well-paid and highly regarded profession. Especially in the case of literary translation, the current financial prospects are anything but appealing. However, awareness of the diversity of employment that is available after completing language studies should be increased, so that prospective students can better appreciate the value of working in the translation industry.



### **Traducto'folies**

Traducto'folies is an event organised by the French National Institute of Eastern Civilisations and Languages (Inalco) that brings together actors from all areas of the translation profession, including literary translators, conference translators and sign language interpreters, to enable them to get know each other, build bridges and showcase the profession to the general public. The event includes meetings with experts and professionals, opportunities to discover the diversity of the translation professions, educational workshops and the awarding of the Inalco translation prize.

**STUDENTS AT BACHELOR OF ARTS (BA) AND MA LEVELS SHOULD BE EXPOSED TO A VARIETY OF DISCIPLINES BEYOND LINGUISTIC STUDY, SUCH AS MACHINE TRANSLATION (MT) AND ENTREPRENEURSHIP, AND LINKS BETWEEN UNIVERSITIES AND THE PROFESSIONAL SECTORS SHOULD BE ENCOURAGED**

Education curricula at tertiary level should have a broader approach and cover subjects such as artificial intelligence, technology management and entrepreneurship; furthermore, university departments should have a strong relationship with the book and creative sectors – including the audiovisual industry. This would ensure that future professionals evolve and have a diverse career, in which they can choose between different working fields.

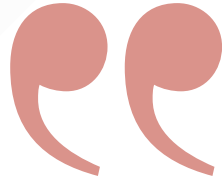
### **Master's in Translation examples in the Netherlands and Belgium**

Students from Utrecht University (the Netherlands) and Katholieke Universiteit Leuven (KU Leuven) (Belgium) who opt for the literary translation programme as part of the Master's in Translation degree programme receive both general academic training and professional training specifically geared towards literary translation.

Students at Utrecht University can choose any combination of languages from English, French, German, Italian and Spanish. KU Leuven also offers Arabic and Russian. In translation workshops and 'intensive workshops' or 'masterclasses', they learn the finer points of the profession.

In addition, a series of lectures aimed at furthering academic and professional expertise, and internships at foundations, publishers, international literary publishing houses and literary festivals, equip them with a thorough knowledge of the literary field. The translation project and the Master's thesis enable them to take their first professional steps as literary translators and position themselves within the field.





**An important achievement in recent years has been the development of a European reference framework for the education and training of literary translators, otherwise known as the Learning Line for Literary Translation, developed by Europe's PETRA-E network.**

Examples of the main MAs in translation available in Europe can be found in Annex II, 'Key Master's Degrees', and on the European Platform for Literary Translation – Education (Plateforme Européenne pour la Traduction Littéraire – Éducation (PETRA-E)) website.<sup>(22)</sup>

Furthermore, in order to establish a closer link between translation degrees and the professional sector, there should be further cooperation between training institutes, universities, literary organisations, schools,

publishers, the creative industry and technology vendors. Universities should offer a wide portfolio of extracurricular activities (e.g. talks by invited speakers, competitions evaluated at a national level, internships, mentorships), and students should be encouraged to undertake internships in various places and companies.

An important achievement in recent years has been the development of a European reference framework for the education and training of literary translators, otherwise known as the Learning Line for Literary Translation, developed by Europe's PETRA-E network.<sup>(23)</sup> The aim is to give both educators and translators greater insight into the learning and professionalisation processes. It also serves to break down the traditional boundaries between academic and non-academic learning, and between theory and practice. The framework is available in 11 languages.

One way in which relationships between universities and the book industry could be strengthened is if language/translation departments at European universities and/or translator training institutions were to assess the quality of translations on the basis of sample translations of the work for which a grant is requested. This would help to facilitate applications to funding bodies which may not have the means to commission such reviews (in contrast to, for example, Traduki). National or European funding institutions would need to coordinate with the relevant university departments in their area, and the practice would need time to get under way, but would be worthwhile in the long term and a win-win for both potential future translators and for the publishers with regard to quality assurance.

<sup>22</sup> <https://petra-education.eu/course/>

<sup>23</sup> <https://petra-educationframework.eu/>



The PETRA-E network is a European network of institutions dedicated to the education and training of literary translators. The network aims to set up and strengthen the European infrastructure for the education and training of literary translators. It has members in 18 European countries: Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, England, France, Germany, Greece, Hungary, Ireland, Italy, the Netherlands, Poland, Romania, Serbia, Slovenia and Spain. Organisations from Malta, North Macedonia and Russia requested information on membership. The network will now reach out proactively to organisations in other European countries.



### 01.3 | Continuous training – providing emerging and established translators with opportunities to train throughout their careers

One challenge for translators is how to best achieve the necessary transition from fluent language speaker with formal training and knowledge to active literary translator. As with all arts and crafts, experience of working with the works of different writers – their different voices, ideas, experiences, language rhythms and conclusions – is the only way to become a good, or even brilliant, translator; as a general rule, it takes an average of six to eight book translations for a literary translator to reach a high level of professionalism.

Various forms of education and training can be required to improve the translation skills and professional development of literary translators. Providing continuous training at national and European levels is essential to attract new translators and stimulate the diversity of language combinations covered by translators. It is also of great importance for young translators to find their place in the profession, as they first start to come into contact with publishers in the hope of finding work.

#### **PUBLISHERS HAVE LIMITED CAPACITY TO OFFER ON-THE-JOB TRAINING, AND SHOULD BE SUPPORTED**

Publishers need to take chances with new and promising translators and put in the time and effort in the editorial process to enhance the skills that translators have already acquired. As mentioned, in a market where the publishers are under constant pressure, and the editors themselves, if they are freelancers, are also in a precarious position, it is difficult for them to spare the time and money for this practice.

Publishers often need to find new translators for rare combinations of languages. When the

right match cannot be found, an alternative is to work with pairs of translators, using the language skills of the one and the literary skills of the other – with the added benefit that the individual responsible for the language gets a practical education in working with literature and might be able to offer translation themselves in the future.

A typical way for publishers to enhance the skills of emerging translators is for (senior) editors to edit the translated material, and in doing so carry out quality control, and to provide feedback to the translator. However, the use of editors, whether employees or freelancers as mentors is a cost for publishers. These editing costs – a necessary step to ensure quality – should be included as an eligible cost in the overall grant support to translation.

For more information on grant support for translations, see Section 2.2.

#### **OPPORTUNITIES AND ORGANISATIONS FOR CONTINUOUS TRAINING SHOULD BE REINFORCED WITH A STRONG EUROPEAN DIMENSION**

Centres of expertise for literary translation, residencies, mentorship programmes and individual/mobility grants offer different and complementing forms of training experience adapted to the needs of translators at different stages of their careers. They can also be a good response to the shortage of translators in less common language combinations.

It is important that they are financially supported and have the capacity to welcome translators and trainers from different nationalities and are able to participate in networks at European level.

## Centres of expertise for literary translation

In many European countries, centres of expertise for literary translation provide mentorships and various continuous training courses across Europe. The Dutch/Flemish Centre of Expertise for Literary Translation (Expertisecentrum Literair Vertalen (ELV)) in Utrecht, in the Netherlands, is a good example of how to support early-career literary translators.

The ELV's aim is to promote the expertise of both novice and experienced literary translators

The main way in which the ELV gathers information and shares knowledge (in Dutch) is through the 'Kennisbank' (knowledge bank),<sup>(24)</sup> a database containing articles, overview pages and information relevant to literary translators and other interested parties. It also sends newsletters and has a social media presence. It would be of great value if such a database were to become a shared European knowledge bank.

The ELV also works on promoting diversity in the translation profession by offering specific mentorships to translators from different cultural backgrounds in collaboration with publishers



## CELA – a European talent development programme

CELA is a talent development programme co-financed by the Creative Europe programme. It offers a European context to a new generation of literary creators across 10 different countries. CELA is about sharing stories beyond barriers. It unites 30 emerging writers, 79 emerging translators and six emerging literary professionals across 10 European countries, and mentors them over a 4-year period. By building a growing network of literary artists across Europe through translating and promoting literary works in non-native languages, CELA aims to overcome differences in literary infrastructures in different countries, and to offer the opportunity to reach European audiences beyond borders.

who translate into and from Dutch in order to enhance the quality of translations produced. The centre gathers, develops and disseminates knowledge and expertise tailored to the market and the demands of society. The ELV organises training programmes for translators who translate into and from Dutch. Examples include on-location translation workshops, seminars, online and on-site courses and various forms of individual guidance for translators.

and the organisation 'De Tank' (see Section 1.7). 'De Tank' is a network of editors, writers and translators of colour who want to inspire, educate, retrain and facilitate an overall increase in the inclusivity of the Dutch and Flemish book sector. The ELV also participates in international initiatives and networks in the field of translation, including PETRA-E, and helps programmes and festivals such as Connecting Emerging Literary Artists (CELA)<sup>(25)</sup> and Read My World.<sup>(26)</sup>

<sup>24</sup> <https://literairvertalen.org/index.php/kennisbank>

<sup>25</sup> <https://www.cela-europe.com/>

<sup>26</sup> <https://readmyworld.nl/en/>

## How to reinforce the translation sector

Promoting the European dimension of these centres of expertise is achieved via collaborations between the centres, creating training networks across Europe. One example of this is La Fabrique des Traducteurs and La Fabrique Européenne des Traducteurs, organised by the International College of Literary Translators (Collège International des Traducteurs Littéraires (CITL)) in Arles, France.

### Examples of international collaboration involving centres of expertise for literary translation in France and Germany

#### France – La Fabrique des Traducteurs (The Translators' Factory)<sup>(27)</sup> and La Fabrique Européenne des Traducteurs

To help a new generation of translators to emerge, and to help create networks of young professional translators, CITL in Arles, which is run by the Association for the Promotion of Literary Translation (Association pour la Promotion de la Traduction Littéraire (ATLAS)), has been hosting a yearly series of workshops called La Fabrique des Traducteurs (The Translators' Factory) since 2010. This programme aims to give young translators at the beginning of their careers an opportunity to work with experienced translators and to learn more about the translation and publishing landscape in both their own country and that of their more experienced mentor. Each workshop brings together, for 10 weeks, three young foreign translators and three young French translators. Between 2010 and 2019, La Fabrique des Traducteurs

27 <https://www.atlas-citl.org/la-fabrique-des-traducteurs/>



hosted 24 workshops which in total covered 14 different languages (English, Arabic, Chinese, Korean, Spanish, Italian, Japanese, Hebrew, Dutch, Polish, Portuguese, Russian, Serbo-Croatian and Turkish). Inspired by the success of La Fabrique des Traducteurs, CITL partnered with five other training partners to launch La Fabrique Européenne des Traducteurs, which was supported by the EU's lifelong learning programme and enabled six training partners to join forces in order to offer 9-week workshops, divided into consecutive residencies at two of the network partners.

#### **Germany – 'Academy of the Art of Translation' and 'ViceVersa'**

The Deutscher Übersetzerfonds, the main funding institution for literary translators in Germany, runs the Academy of the Art of Translation initiative, which arranges seminars and workshops for professional translators, all led by and aimed at translators with German as a target language, as well as programmes for newcomers (Hieronymus-Programm) and mentoring grants. The focus of the seminars is on working on linguistic detail and reflecting on translation strategies in the target language of German, analysing foreign styles and expanding translators' own language competences. The workshops enable experienced translators to continue

their lifelong learning experience and promote discussions about quality standards, acting as a kind of a 'think-tank' about the art of translation. The programme benefits not only translators, but also editors and critics.

In 2010, the Academy was extended with the launch of the ViceVersa, programme, which offers bilingual (German–foreign language) workshops – so far in more than 30 different foreign languages. In cooperation with the Swedish Arts Council, for example, six literary translators who translate from Swedish into German and six literary translators who translate from German into Swedish met in the European College of Translators (Europäisches Übersetzer-Kollegium (EÜK)) in Straelen to discuss their current translation projects and common translation issues.

They also meet German publishers and literary agents, to discuss the conditions for the circulation of literature between Sweden and Germany. The purpose of the seminar is to deepen the discussion of different translation problems when translating between German and Swedish. The group consists of experienced and less experienced translators. Another purpose is to stimulate a closer connection between translators, to facilitate future contacts regarding translation dilemmas as well as literature exchange. ViceVersa has led to many ongoing transnational collaborations.





## How to reinforce the translation sector



### Mentorships

**Funds should be allocated for mentorship programmes, in the form of either small lump sum payments to a mentor/mentee after application, or larger grants to support a scheme organised through national/regional institutions or funding agencies.**

The application process should be as simple as possible, given that the amount allocated is often small and the initiatives are often private.

A mentorship programme can take many forms, but is generally quite different to a formal training scheme with curricula and classes and degrees, and so on: it is an apprentice-based peer-to-peer type of learning, of variable duration. It can be organised within a university setting as part of bridging the gap between the educational system and the publishing world, or it could be a programme for experienced translators venturing into new territories. It can also take place over a longer time period, or be somewhat more formalised and even organised within a university setting.

Mentorship is a way of learning that seems to work well for freelance translators because of its relatively high degree of flexibility and autonomy, for both the mentor and the mentee. It is also relatively cheap and, in many cases, organised on a peer-to-peer basis by the national translators' associations.

For example, the Deutscher Übersetzerfonds offers 'bode-stipendien'. Literary translators sometimes bemoan the fact that their profession is a lonely one and they have no one to consult for advice, be it during the early years of their career, or later, when faced with a difficult or unusual text. Bode-stipendien are scholarships for private mentorships between applicants and experienced colleagues, with both parties receiving funding.

See also Annex III, 'Opportunities and Centres for Continuous training', for the various mentorship programmes across Europe.

### Mentorship in Italy

One of the two Italian translators' associations, the Editorial Translators' Union (Sindacato dei Traduttori Editoriali (STRADE)), started a mentorship programme in 2020, in order to fill a huge gap in training opportunities for young translators in Italy. Although translation courses are widely available in Italy, and are provided by both public universities and private organisations (which are often quite expensive), it is not easy for emerging or aspiring translators to access the right knowledge and skills to enter the job market. This is why STRADE's mentorship programme focuses specifically on topics such as contracts, literary scouting, negotiating skills and networking opportunities, rather than on the art of translation itself.

STRADE received applications from 17 mentors and about 190 mentees for its second programme, which took place between September and December 2021<sup>(28)</sup>.





## The role of residencies

Residencies are essential in today's literary world. In all countries and language areas, efforts should be made to expand the possibilities and subsidies for translators in residence.

A different way to offer continuous training to translators is to offer a residency. A residency is an opportunity for a translator to work away from home for a few weeks and to become immersed in translation work in a focused environment. This offers translators the opportunity to delve into the culture of the literature they translate and to meet writers, publishers, editors and literary agents. The workshops are often hosted by organisations or individuals with an interest in translation. Among the first to offer a translators' residency was the German novelist Günter Grass, who brought together his international translators for a text workshop whenever he published a new work. The EÜK in Straelen has taken up this tradition with its Straelener Atriumsgespräche<sup>(29)</sup> – workshops that provide international translators with the opportunity to meet the author of a much-translated contemporary German book. This very obvious form of collaboration can be the starting point for advanced professional exchange.

Residencies are often accompanied by a travel grant, provided by the host. However, at present, the level of infrastructure available to enable these types of productive work opportunities varies widely throughout Europe. In some countries residencies are completely absent, but even in those countries where they do operate the availability varies enormously. However, translators are also welcomed to residencies for writers upon availability. More hosting organisations are needed, with sufficient budgets to invite translators, and, last but not least, residencies should be able to accommodate parents with children so that translators with children can participate and are not excluded.

## RECIT<sup>(30)</sup> – networking between European translation centres

The European Network of International Centres of Literary Translators (Réseau Européen des Centres Internationaux de Traducteurs littéraires (RECIT)) is a network of European literary translation centres.

The network currently links 15 organisations across 13 countries in Europe: centres specialised in hosting literary translators, such as CITL in Arles and the Hungarian Translators' House in Balatonfüred, as well as centres for both translators and authors, such as the International Writers' and Translators' Houses in Ventspils (Latvia) and Visby (Sweden) and Literarisches Colloquium Berlin. RECIT not only supports its members by offering a platform for exchange of information and knowledge, but has also taken the initiative to launch the project 'Translation in Motion', funded by Creative Europe, whereby RECIT centres from EU Member States collaborate with partners from the western Balkan countries in order to transfer know-how and to build capacities for scholarships, training and further education opportunities for literary translators working with the languages spoken in the region. A mapping of all translation residencies in Europe is part of the project.

29 <https://www.euk-straelen.de/deutsch/22-straelener-atrimumsgespraech-der-kunststiftung-nrw>

30 <https://www.re-cit.org/>

## Individual grants

**Literary translators should have access to mobility (travel) grants and individual scholarships.**

The awarding of individual scholarships that enable translators to spend more time and work more intensively on a text is of fundamental value to the translation community. In particular, the translation of texts of high literary quality, with a complex composition and a rich vocabulary, and of works that require a great deal of research can be seriously undertaken only with the help of grants. Indispensable, but hard to finance for literary translators without support, are trips to the country of the source language to enable translators refresh their linguistic and cultural knowledge. The response to scholarship programmes such as those that have been implemented in Germany, France, the Netherlands and other countries shows how great is the need for individual funding.

Furthermore, mobility grants provided by Erasmus or national funding agencies are a necessary complement to the kinds of continuous training discussed above – they are required in order to facilitate the involvement of individual translators, both young and established, in the various training programmes and in new professional projects.

The new Creative Europe mobility scheme, i-Portunus,<sup>(31)</sup> offers financial support for mobility to individual artists, creators or cultural professionals. In December 2020, a specific call targeting translators and other professionals active in the field of literary translation was launched, and 18 projects directly supporting 23 people were selected. The various travel grants were used for translation projects covering topics such as gender identity and the transgender community, migration, anti-racism and urban development, or involved the translation of the works of key authors from European literature.

## COLLABORATION BETWEEN ORGANISATIONS OFFERING CONTINUOUS TRAINING AND UNIVERSITIES SHOULD BE ENCOURAGED

Collaboration between centres, translators' associations, funding organisations and universities is necessary in order to encourage professionalisation and learning in both directions.

The Premuda Summer School of Literary Translation,<sup>(32)</sup> which takes place on the remote Adriatic island of Premuda, Croatia, is a good example of a programme that brings together students/would-be translators (of German), university teachers and experienced translators to work collectively on a translation. The resulting translation work is regularly published by different publishers as a fully fledged literary translation.

In 2009, ACE Traductores (the most important Spanish Translators's association) launched 'El Ojo de Polisemo', an annual meeting to bridge the gap that often exists between universities and professional book translators. Each year, the meeting is held in a different location, and the aim is to provide attendees (usually undergraduate and postgraduate students of translation and interpreting, but also professors of translation) with an overview of the processes involved in editorial translation from the point of view of professional translators.

Established by Deutscher Übersetzerfonds at the Free University of Berlin, the August Wilhelm von Schlegel Visiting Professorship is a distinctive step towards upgrading literary translation as an art in its own right. The professorship, to which 15 literary translators have been appointed since 2007, strengthens not only the mediation but also the public perception of translation culture. In 2021, a new programme of guest lectureships (Gastdozenturen des Deutschen Übersetzerfonds) for literary translators was introduced. Professional literary translators will

31 <https://www.i-portunus.eu/about-the-programme/general-information/>

32 <https://transvienna.univie.ac.at/news-events/sommerkollegs/sommerkolleg-premuda/> (German-language)

teach at more than 40 universities in Germany, giving them the opportunity to share their knowledge and experiences with students and members of the academic world. Questions of method and theoretical approaches will be

discussed, critical readings will be presented and translation practice will be undertaken.

Another example is the European School of Literary Translation, a collaboration among four centres of expertise and universities in Europe.

Founded in 2017, the European School of Literary Translation (ESLT)<sup>(33)</sup> is an international initiative organised by four partners: the British Centre for Literary Translation; the ELV (Flanders/Netherlands); the University of Rome Link Campus; and Fondazione San Pellegrino, Italy.

The ESLT organises a summer school each year that brings together literary translators (at any stage of their career) who are keen to develop their teaching skills and find out about innovations in the field. The ESLT aims to support professional literary translation by creating a sustainable pan-European infrastructure for the education of literary translation teachers.

The ESLT implements the PETRA-E framework for the education and training of literary translators.<sup>(34)</sup>



33 [https://traduzione-editoria.fusp.it/about-eslt\\_4.html](https://traduzione-editoria.fusp.it/about-eslt_4.html)

34 <https://petra-education.eu/>

## 01.4 | The precarious status of literary translators – a threat to the appeal of the profession and the sustainability of the literary translation sector

Literary translators are increasingly becoming a part of the ever-growing ‘precariat’ – workers who are not paid enough to make ends meet and who work too many hours without job security and proper social security (in most countries, translators do not have access to unemployment benefits, pension scheme, sick leave pay, maternity leave, etc.). In short, translators, as freelancers, do not enjoy the rights and benefits that most people in permanent employment take for granted – rights that were awarded only after hundreds of years of fighting and collective bargaining.

A debate on fairer working conditions for translators is, therefore, urgently needed. The debate should include writers, publishers and public authorities and should take into consideration the market and publishers’ financial constraints as well as the interest of writers. Like most of the cultural content industries, the book sector is a prototype industry; once a book is published, it is not possible to change it. As such, publishing books is a risk that needs to be offset in the long run. For more information, see Section 2.1.

The following section describes the translators’ situation and how the debate and the negotiation with publishers could take place in a constructive way.

### How does a literary translator make a living?

The primary source of income for a professional literary translator is the basic fee, calculated by page, number of keystrokes or number of words of the finished translated work. Another source –

depending on the contract (and country) – would be royalties, a share of the proceeds from use of the work in all published forms (primary rights), as well as a share of the rights sales (additional and subsidiary rights). A third source of income is money from collecting societies, particularly in the form of public lending rights, but here, too, the differences within Europe are substantial. Finally, a literary translator can apply for grants, subsidies and residencies.

Because of the large discrepancies between public lending rights schemes and the different social security and tax systems at national levels – all of which also have a considerable impact on a literary translator’s income – a comparison of incomes across Europe is, of course, difficult. Translation rates vary depending on the original language, the complexity of the text, the reputation of the author, etc. The competition legislation is yet another obstacle making it difficult for the industry to gather industry-wide information about fees and rates. For this reason, in some cases the data provided by national publishers’ associations differ from those collected in surveys, for example those carried out by the European Council of Literary Translators’ Associations (Conseil Européen des Associations de Traducteurs Littéraires (CEATL) – see box below).<sup>(35)</sup> These difficulties notwithstanding, surveys on working and income conditions by CEATL in 2008 and 2021 show that literary translators’ income is generally lower than that of people with a comparable level of education, and it does not keep pace with the rate of inflation. This is the case even when the pay, relatively speaking, is considered ‘fair’ within the specific national book market. Although,

35 <https://www.ceatl.eu/survey-results>

in general, translators and publishers agree a payment rate and time allowed to complete translation (e.g. in Latvia full-time translators of high-quality literature translate between 1 200 and 1 700 pages of text per annum, which

allows them to earn a fair remuneration), the translation of stylistically and/or factually dense and complex text frequently demands much more time than 'average' if the translator is aiming for high-quality results.

## Two examples of how translators are paid in Europe

### Austria

An Austrian translator recently finished a very demanding book. Due to the book's complexity, it took her 7 months, working 6 days per week for 8–10 hours per day, to get the job done. In the end, the basic fee, which was within the range considered 'adequate pay', amounted to EUR 11 000 before tax and social security.

Converting the above fee to an hourly rate shows that the translator was paid roughly EUR 4.50 per hour before tax and social security. It is therefore clear that, even within the range of what is considered 'fair pay' in the national market, the highly skilled professional literary translator is grossly underpaid to make a living. In this particular case, the translation was very difficult, but even in a less demanding case the rate is likely to end up being similar, as rates in Germany and Austria tend to be lower for works that are considered less difficult.

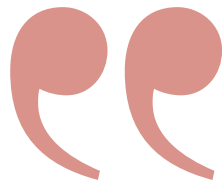
### Denmark

A Danish translator of a fantasy novel for young adults, which was not too demanding, and of 400 pages in length, was paid EUR 5 500, before tax. The contract involved the transfer of all rights and excluded royalty payments. Again, this payment is considered 'fair', albeit in the lower range of the standard fees that are generally accepted.

If this translator manages to translate five books per year of this type, their annual income would amount to around EUR 27 500 before tax. For comparison, in Denmark, the average annual income of a supermarket checkout assistant is EUR 31 000 before tax. In addition to having to pay taxes, the translator, as a freelancer, will also have to cover their operating expenses, will not be paid for holidays and will have to set aside money from their income for sick pay, parental leave and their pension, whereas a permanent employee receives these social security benefits in addition to their fixed salary.

In addition, translators receive little in the way of royalties, as, according to the 2008 CEATL survey, in no European country did the amount paid in royalties exceed 5% of a literary translator's annual income<sup>(36)</sup>.





Because of the large discrepancies between public lending rights schemes and the different social security and tax systems at national levels – all of which also have a considerable impact on a literary translator's income – a comparison of incomes across Europe is, of course, difficult.



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### What is CEATL?

CEATL is an umbrella organisation of literary translators' associations in Europe. Set up by 10 founder members in 1993, CEATL now has 35 member associations from 29 countries across Europe, representing some 10 000 individual members. Through its executive committee, working groups and delegates, CEATL has, since its foundation, lobbied for better working conditions, fair contracts and fair remuneration at European and national levels. The organisation is actively promoting increased visibility and recognition of literary translators within the cultural sector, and works internally on establishing and strengthening translators' associations across Europe. CEATL publishes a regular online magazine, *Counterpoint* (available in English and French),<sup>(37)</sup> with articles on a range of issues by translators from all over Europe.



## The low average purchasing power of literary translators

The CEATL 2008 survey found that the average purchasing power of literary translators was much lower than that of the average worker in the manufacturing and services industries. Considering only basic income, in only three countries (Denmark, France and Croatia) did the net income of literary translators sometimes reach three quarters of the per capita purchasing power standard (PPS), and in 13 countries the maximum net income did not even reach two

thirds of the PPS. Overall, in 2008, in 20 out of 23 countries, the average purchasing power of literary translators amounted to less than 60% of the PPS.

CEATL's 2021 survey shows that there has been some development over the last 13 years; however, it is generally not in the right direction. The initial findings demonstrate that, in many countries, fees have stagnated, meaning that even if, for instance, the actual pay per page is slightly higher than as recorded in 2008, it is still far from catching up with the general indexation of costs of living.

## Evolution of the average rate of pay per page, according to the 2008 and 2021 CEATL surveys

In 2008, and again in 2021, CEATL surveyed translators in Europe on payment and working conditions with the aim of, among other things, calculating their purchasing power and comparing it with that of other professions. Both surveys were carried out among all CEATL's member associations, the respondents being both members and non-members of these associations.<sup>(38)</sup>

In the 13 years between the 2008 and 2021 CEATL surveys, the average rate per page (1 page = 1 800 keystrokes) did not change substantially in most individual markets.

For instance, there were modest increases in Croatia, from EUR 7 to EUR 7.60; in Italy, from EUR 11.35 to EUR 12.60; in Denmark, from EUR 16.05 to EUR 18.84; in Austria, from EUR 21.60 to EUR 24; and in Czechia, from EUR 5.50 to EUR 7.45.

However, the average rate actually decreased in many countries: from EUR 13.50 to EUR 11.14 in Spain, from EUR 30.96 to EUR 25.20 in France, from EUR 7.25 to EUR 6.25 in Slovakia, from EUR 21.90 to EUR 21.60 in Germany (albeit a relatively small decrease) and from EUR 21.60 to EUR 21 in the Netherlands.

The greatest increase in rate over the period, from EUR 31.08 to EUR 39.02, occurred in Norway, which, in terms of living and income conditions, is considered the best-regulated and best-paid market for translators in Europe.

It is worth noting that all the above figures are non-indexed fees, meaning that, for the most part, even the increases will be 'eaten up' by inflation and the general increase in cost of living. Keeping in mind that the 2008 survey showed that, in 20 out of 23 countries, the average purchasing power of literary translators was 60% (or less) than that of the average worker in the manufacturing and services industries, the above data from 2021 are somewhat disheartening, to say the least.

38 <https://www.ceatl.eu/survey-results>

## The critical role of translators' associations to provide information and market transparency

### NATIONAL TRANSLATORS' ASSOCIATIONS CAN HELP ACHIEVE A MORE TRANSPARENT MARKET AND IMPROVE TRANSLATORS' KNOWLEDGE OF THE GENERAL CONDITIONS EXPERIENCED BY THEIR COLLEAGUES, AS WELL AS OF THEIR OWN RIGHTS AS AN AUTHOR

As we have seen, fees for literary translators have for some years remained the same, or have declined, both compared with previous rates but also, and in particular, when compared with other trades requiring a similar degree of skill and level of education.

When looking at these numbers, however, one must also take into account the fact that the translators responded to the surveys cited above tend to be organised in some way; they are the ones who are aware of their conditions and who, thanks to the ongoing work of their associations, have a knowledge of their local markets. It is reasonable to assume that conditions and remuneration/fees are worse among translators who are not a member of a network or association (e.g. as found by ACE Traductores in its studies, carried out in 1997, 2010 and 2016)<sup>(39)</sup>.

Overall, translators' lack of access to accurate knowledge of their markets (fee averages, contractual conditions, etc., among their colleagues) is a major obstacle to improving conditions. In addition, as dissemination of this type of knowledge is prevented by strict competition laws in the markets, it is impossible to recommend, let alone establish, a common minimal fee.

In some cases, publishing houses offer half, or even one third, of what is considered the average rate, and are taking advantage of the lack of knowledge among translators new to

the profession, who, wanting to become part of the book/publishing sector, are often willing to accept unacceptable conditions to get a 'foot in the door'. An organised translator, on the other hand, at least has the option of consulting their national association and receiving the information needed to negotiate a better contract.

## Literary translators throughout Europe are not always protected by fair contracts

Data from the latest CEATL survey of 2021 demonstrate that in many countries all or 'a great part' of the contracts signed are in accordance with copyright laws. But, again, the situation varies substantially from country to country. For example, in Portugal, 37.04% of translators reported that they signed contracts that are in accordance with copyright law 'never' or only 'in less than 25% of books commissioned'. Similar numbers were given in Switzerland (25%), the Netherlands (18.28%), Austria (22.22%), Italy (15.29%) and Croatia (13.75%). However, in Norway, where a standard contract between publishers and translators' associations has been negotiated, this figure was 4.08%, and the percentage of translators stating that all of their contracts are signed in accordance with copyright law was 85.17%.

In general, contractual relations between publishers and translators do not always respect basic rights such as the right of attribution or the right of integrity, both of which are moral rights and, as such, are recognised by the Berne Convention. In addition, publishers do not always communicate all uses of a translator's work to the translator. A survey of the legal and contractual situation among literary translators carried out by CEATL between May and July 2021 found that, in many European countries, the legal framework of the translation contract is relatively weak and not in line with the principles of the directive on copyright in the digital single market (DSM directive), especially with regards

39 Online source (<https://ace-traductores.org/publicaciones/estudios-sobre-el-sector/>).

40 See online (<https://www.ceatl.eu/ceatl-publishes-the-first-results-of-its-legal-survey> and <https://actualitte.com/article/103122/auteurs/en-europe-des-contrats-pas-vraiment-a-l-avantage-des-traducteurs>).



to transparency and fair remuneration<sup>(40)</sup>.

### **Examples of contracts that are not in accordance with copyright laws**

The Austrian translator discussed previously is in a relatively fortunate position, since, as a German speaker, she can refer to, and often rely on, German contract law when translating for German publishers.

The Association of German-speaking Translators of Literary and Scientific Works (VdÜ) – after years of negotiations with publishers and a number of court cases initiated by individual translators to uphold the contract law provisions – eventually succeeded in enforcing the inclusion of copyright in contracts (a rule which has since been respected by some, but not all, publishing houses)<sup>(41)</sup>.

The Austrian Association of Literary Translators (IGÜ), on the other hand, only recently negotiated a model contract for translators based on some of the provisions in effect in Germany. Here, again, European and national competition laws do not allow a 'recommended fee'.

In the case of translators from the Netherlands, things are slightly different.

The model contract negotiated by the Dutch authors' association includes a minimum fee per word of the source text, but this is primarily relevant for the granting of translation subsidies (i.e. no model contract results in no grant being given). The Dutch model contract also provides for royalties for translators (2% royalties after 4 000 books sold); given, however, that the great majority of translations covered by the model contract are not bestsellers, the 4 000 threshold is hardly ever reached. Furthermore, the minimum fee was established in 1972 and has been adjusted for inflation only once. It should also be understood that, in such a scenario, a minimum fee actually becomes an established 'maximum fee'.

Even so, conditions for Dutch translators are better than elsewhere. In Spain it is likely that the fee would be reduced by half, and according to various studies conducted in 2010 and 2016 by the Spanish Translators' Associations (ACE Traductores), it is not certain that the contract would be based on the model contract recommended by these Associations. These studies show that books were regularly translated without a contract being signed or with contracts not fully

compliance with Spanish copyright law.

These examples have been chosen to illustrate the situation in the 'north', where there is at

least a willingness to come to a fair agreement, and the 'south', where the situation is even less promising. They also demonstrate that literary translators are not always protected by fair contracts, and this is true throughout Europe.

41 However, a disadvantage of German contract law, for translators, is that the royalties awarded decrease with the number of books sold.



## THE DSM DIRECTIVE SHOULD BE TRANSPOSED INTO LAW IN ALL EU MEMBER STATES TO IMPROVE THE SITUATION ON FAIR REMUNERATION AND TRANSPARENCY

The DSM directive<sup>(42)</sup> is an EU directive that aims to ensure a 'well-functioning market for copyright'.

The DSM directive introduces the principle of appropriate and proportionate remuneration and several other provisions aimed at strengthening the contractual positions of authors. These are found in Articles 18–22<sup>(43)</sup>.

- ◆ **Article 18:** principle of appropriate and proportionate remuneration.  
Member States shall ensure that where authors and performers license or transfer their exclusive rights for the exploitation of their works or other subject matter, they are entitled to receive appropriate and proportionate remuneration.
- ◆ **Article 19:** transparency obligation.  
This article aims to ensure that authors and performers receive, on a regular basis, at least once a year, and taking into account the specificities of each sector, up-to-date, relevant and comprehensive information on the exploitation of their works and performances from the parties to whom they have licensed or transferred their rights, or their successors in title, in particular as regards modes of exploitation, all revenues generated and remuneration due.
- ◆ **Article 20:** contract adjustment mechanism.  
This mechanism allows a creator to claim additional remuneration for a work if the originally agreed remuneration is clearly disproportionately low when compared with the generated revenues.

- ◆ **Article 21:** alternative dispute resolution procedure.  
This procedure covers disputes relating to the transparency obligation and the contract adjustment mechanism.
- ◆ **Article 22:** right of revocation.  
The revocation mechanism allows the author or performer to revoke, in whole or in part, the licence or the transfer of rights where there is a lack of exploitation of that work or other protected subject matter.

Member States were required to transpose the directive by 7 June 2021. However, only four Member States notified the Commission of complete transposition (Germany, Hungary, Malta and the Netherlands) before the deadline. On 26 July 2021, the Commission opened infringement<sup>(44)</sup> procedures against the Member States that had not yet implemented national transposition measures, or had done so only partially. In many countries, the work is still ongoing, since the practical implementations of the text constitute a contested area where there is a lot at stake for both authors in general (including literary translators) and publishers. Many stakeholders are concerned because, in some countries, the most sensible issues addressed by the DSM directive are not fully taken into account (for instance, excluding the possibility of collective action, or the reasonable remuneration being 'contracted out'). See upcoming issue of Counterpoint.

Fair remuneration can be achieved if the DSM directive is implemented in a way that is true to the intentions expressed in the articles 18–23 and recitals 72–80<sup>(45)</sup>, that is ensuring the entitlement of translators, authors and performers to fair and equitable remuneration proportionate to the actual value of their work, and provided that there is adequate access to data transparency.

42 Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC. <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019L0790>

43 Ibid., pp. 30–32

44 [https://ec.europa.eu/commission/presscorner/detail/en/mex\\_21\\_3902](https://ec.europa.eu/commission/presscorner/detail/en/mex_21_3902)

45 Ibid., pp. 18–20

## **EU AND NATIONAL FUNDING ORGANISATIONS SHOULD ENCOURAGE GOOD PRACTICE WITH REGARD TO REMUNERATION AND FAIR CONTRACTS**

What is meant by ‘fair remuneration’? Within the OMC group it was agreed that fair remuneration is remuneration that is equitable and in proportion to the significance of the work, and it must be sufficient to cover the basic needs of workers and their families.

The CEATL surveys from 2008 and 2021 found a clear correlation between fair remuneration and the amount of time and professional care a literary translator will invest in a translation.

Of the 35 member associations of CEATL, 20 reported that a model or standard contract already exists in their region or country. In many places, then, the tools are already there, it is just a matter of properly implementing and using them.

To improve this situation, EU/national subsidies for the translation of books must be tied to decent contracts. Since subsidies are very often granted to smaller books and lesser-used languages, this could also send a signal to others. If it were possible to show that one can make a better living translating from niche languages, this might also encourage younger potential translators.

**Fair remuneration can be achieved if the DSM directive is implemented in a way [...] that is ensuring the entitlement of translators, authors and performers to fair and equitable remuneration proportionate to the actual value of their work.**



As with all trades, the greater professionals’ work experience, the more highly skilled they will become – and, in the case of translators, the higher will be the quality of their translation. So, in the long run, there is a direct correlation between fair remuneration and the quality of translated literature.

Contracts should be a tool for mutual understanding and written in a language understandable to laypeople. CEATL has developed both a so-called hexalogue<sup>(46)</sup> (six recommendations for good practice in negotiations with literary translators) and a set of guidelines for fair contracts.<sup>(47)</sup> These can be of help when developing and talking about contracts and rights.

A good practice would be for public funders to include fair remuneration as a condition for awarding grants to publishers for translation. If fixing a minimum fee is not always possible, the average rates per country collected by CEATL are a good basis on which to determine if a fee proposed by the publisher in the grant application is low in comparison with the market, and therefore unfair.

If funding were to depend on using a model contract or something similar, publishers would be more inclined to use the contract. For more information, see the section on how public support can help publishers to provide fair remuneration in Section 2.2.

<sup>46</sup> <https://www.ceatl.eu/translators-rights/hexalogue-or-code-of-good-practice>

<sup>47</sup> <https://www.ceatl.eu/translators-rights/guidelines-for-fair-translation-contracts>

## COLLECTIVE BARGAINING SHOULD BE ALLOWED AND ENCOURAGED

Literary translators, and audiovisual translators subtitling and surtitling for cultural institutions and streaming corporations, have been advocating for stronger bodies to represent their interests.

The DSM Directive acknowledged that authors tend to be in a weaker contractual position than their counterparties.<sup>(48)</sup> In order to achieve the appropriate and proportionate remuneration in exploitation contracts, the DSM Directive grants flexibility to Member States to use different mechanisms, including collective bargaining, as long as they are in compliance with EU law. Under the DSM Directive, collective bargaining may be used to regulate appropriate and proportionate remuneration, the transparency obligations, contract adjustment mechanism (when the remuneration originally agreed turns out to be disproportionately low compared to all the subsequent relevant revenues derived from the exploitation of the works) and revocation mechanism (where there is a lack of exploitation of the respective work or other protected subject matter). However, because translators are often solo self-employed persons (freelancers),<sup>(49)</sup> they are considered as undertakings under competition law. In practice, this means that solo self-employed translators cannot directly or indirectly fix fees or any other trading conditions because they would be considered as a cartel, thus breaching competition law. Consequently, EU competition law and competition laws of some Member States do not allow solo self-employed

translators to collectively bargain. A law that is based on consumer protection thus creates serious obstacles for the self-employed cultural workers such as literary translators to arrive at a level of remuneration and social protection that could be considered fair.

Following the recent CJEU case law,<sup>(50)</sup> the EU should accelerate the recent tendencies for European competition law enforcement to recognise socially legitimate exceptions to competition law restrictions and allow authors to strengthen their contractual position and allow for collective bargaining.

To this end, the European Commission has launched an initiative to ensure that the EU competition rules do not prevent collective bargaining to improve the working conditions of solo self-employed persons. Stakeholders, including competition authorities, government bodies and academia, as well as legal and economic practitioners, trade unions and employers' organisations, were invited to participate in a public open consultation from 3 March to 28 May 2021 to assess the current situation of solo self-employed and identify the added value of EU action in this area and the likely impacts of policy options for clarifying the applicability of EU competition law to collective bargaining by solo self-employees.<sup>(51)</sup> The information gathered in this context was taken into account by the European Commission who, in light of its overall impact assessment, published draft guidelines on the application of EU competition law to collective agreements regarding the working conditions of solo self-employed persons for a public consultation on 9 December 2021.<sup>(52)</sup>

48 Recital 72, Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC, PE/51/2019/REV/1 OJ L 130, 17.5.2019, p. 92–125.

49 They either do not have an employment contract or are not in an employment relationship, but rely primarily on their own personal labour for the provision of the services concerned.

50 To that extent, see Judgment of 4 December 2014, FNV Kunsten Informatie en Media v Staat der Nederlanden, C-413/13, EU:C:2014:2411, paragraph 23; Judgment of 21 September 1999, Albany International BV v Stichting Bedrijfspensioenfonds Textielindustrie, C-67/96, EU:C:1999:430, paragraph 60; Judgment of 21 September 1999, Brentjens' Handelssonderneming BV v Stichting Bedrijfspensioenfonds voor de Handel in Bouwmaterialen, C-115/97, EU:C:1999:434, paragraph 57; Judgment of 21 September 1999, Maatschappij Drijvende Bokken BV v Stichting Pensioenfonds voor de Vervoer- en Havenbedrijven, C-219/97, EU:C:1999:437, paragraph 47; Judgment of 12 September 2000, Pavel Pavlov and Others v Stichting Pensioenfonds Medische Specialisten, C-180/98, EU:C:2000:428, paragraph 67; Judgment of 21 September 2000, Hendrik van der Woude v Stichting Beatrixoord, C-222/98, EU:C:2000:475, paragraph 22; Judgment of 3 March 2011, AG2R Prévoyance v Beaudout Père et Fils SARL, C-437/09, EU:C:2011:112, paragraph 29.

51 [https://ec.europa.eu/competition-policy/public-consultations/2021-collective-bargaining\\_en](https://ec.europa.eu/competition-policy/public-consultations/2021-collective-bargaining_en)

52 Guidelines collective agreements solo self-employed people (europa.eu)



The DSM Directive acknowledged that authors tend to be in a weaker contractual position than their counterparties. In order to achieve the appropriate and proportionate remuneration in exploitation contracts, the DSM Directive grants flexibility to Member States to use different mechanisms, including collective bargaining, as long as they are in compliance with EU law.

”

## How to reinforce the translation sector

### TRANSLATORS ASSOCIATIONS SHOULD BE REINFORCED

The European partners for strengthening the position of translators already exist: CEATL and AVTE represent their interests, and call on the combined expertise (i.e. as regards model contracts, fair pay, education and good practice) of their member associations. Consequently, CEATL and AVTE should be the representative bodies of translators at European level.

This, however, would require that both organisations be subsidised to the extent that they are capable to pay for the work that has, for decades, been done on a voluntary basis.

Weak institutions and associations are an impediment to collective bargaining and to the flow of information, for example on rights and remuneration.

While most literary translators are experts when it comes to literature, culture and language, they lack expertise in legal matters, and they often stand alone when negotiating with publishers, big and small, who rely on their own, paid-for, legal counsel. Negotiating a contract, and even understanding one's contract, can be a daunting task. Here, the best (and probably most affordable) assistance would come from already established professional associations and the like – and would, in the ideal scenario, mean collectively negotiating a national model contract with publishers' associations.

It is important to stress that organisations such as CEATL and AVTE rely heavily on voluntary work carried out by delegates and the board. In order for these organisations to be able to

carry out the much-needed tasks mentioned in this report, sufficient and secure long-term funding is needed. The above recommendation is therefore to sustain an already existing infrastructure for cooperation and mutual support across Europe.

For more information on national translators associations across Europe, see Annex IV, 'Translators Associations and Translator Databases'.

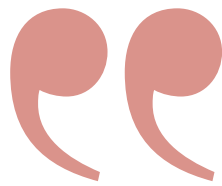
### TRANSLATORS SHOULD HAVE ACCESS TO INDIVIDUAL SCHOLARSHIPS/GRANTS AT NATIONAL AND INTERNATIONAL LEVEL.

The precarious status of artists has been addressed in many European countries by establishing funding systems within the last decades, focusing on direct support for individuals to realize artistic and of course also literary projects. Individual grants and fellowships, be it for research, mobility or periods of independent concentrated work, are also a basic need in the field of literary translation. Literary translators should be able to apply for those scholarships alongside writers and other artists. Examples such as the publicly funded project grants and stimulus grants in Flanders, the working grants in Denmark, and the variety of fellowships of organizations like the Letterenfonds in the Netherlands and the Deutscher Übersetzerfonds in Germany can serve as models. They have shown how effective funding mechanisms can improve the living and working conditions of translators and further develop a translation culture in Europe.









While most literary translators are experts when it comes to literature, culture and language, they lack expertise in legal matters, and they often stand alone when negotiating with publishers, big and small, who rely on their own, paid-for, legal counsel.

### **The debate on the status and working conditions of artists in Europe**

The abovementioned challenges faced by literary translators are common to many artists and other professionals (self-employed, freelancers, irregular contracts, etc.). Social partners, representatives from the cultural and creative sectors, and networks usually express a strong interest in the topic. EU Member States in general seem to view favourably actions to help artists and professionals in the creative sector, and the advent of the COVID-19 crisis has dramatically confirmed the need to revisit the status of artists and provide them with better working conditions.

The new European agenda for culture, adopted by the European Commission in May 2018, together with the 2019–2022 Council work plan for culture, provides the framework for actions and cultural cooperation at EU level. The agenda has three strategic objectives with social, economic and external dimensions. One of the concrete actions is to support Member States in ensuring fair remuneration for artists and creators through general and sector-specific dialogues. The work plan has identified an ‘ecosystem supporting artists, cultural and creative professionals and European content’ as one of the five main priorities for European cooperation in cultural policymaking. The present report has been mandated under this priority.

The Commission launched a study of artists’ working conditions at the end of 2020<sup>(53)</sup> It was carried out by the European Expert Network on Culture and Audiovisual (EENCA) on behalf of the

Commission, in close collaboration with several sectoral stakeholder organisations, such as Culture Action Europe, the International Network for Contemporary Performing Arts (IETM), On The Move, PEARLE – Live Performance Europe, and Freemuse. The study looked at characteristics of the employment of artists and cultural and creative professionals in the EU Member States with regard to artist status and entitlements, social security, self-employment, support ecosystems and alternative financing, artistic freedom, career development and measures countering the COVID-19 crisis.

#### The project made several recommendations:

- ◆ **Funding.** The need to introduce EU- and national-level funding to support artists in the short, medium and long terms was noted; the importance of integrating culture and artists in the recovery mechanisms was highlighted; the impact of funding on working conditions was assessed; and the simplification of funding procedures was discussed.
- ◆ **Working conditions.** There should be a legal framework at EU level for the regularisation of the status of artists, and to address the problems associated with the non-standard employment status of workers.
- ◆ **Data and statistics.** Coherent and more detailed data on income should be gathered.
- ◆ **Mobility.** The mobility of cultural and creative workers should be supported.
- ◆ **Development of careers.** Systems of continuous vocational training and

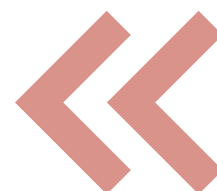
skill formation, including human skills, should be strengthened; systems of support for the development of careers and entrepreneurship should be introduced.

- ◆ **Artistic freedom.** There should be stronger mechanisms for the protection of artistic freedom.

The study echoed the findings of the European Commission-supported civil society group, Voices of Culture, which presented the result of its discussions on 29 June 2021.<sup>(54)</sup>

On 21 September 2021, an OMC Member States' expert group, made up of experts from the ministries of culture, as well as from employment / social affairs, took up its work on the status and working conditions of artists and cultural and creative professionals. The group will meet five or six times until early 2023 and then will issue a report and make recommendations.

In its resolution of 20 October 2021 on the situation of artists and the cultural recovery in the EU, the European Parliament 'calls on the Commission to propose a European Status of the Artist, setting out a common framework for working conditions and minimum standards common to all EU countries', following an earlier resolution of 17 September 2020 'on Europe's cultural recovery'. Members of the European Parliament across the political spectrum agree that something needs to be done to improve artists' and creative professionals' working conditions, in particular in the wake of the COVID-19 crisis and the precarity of the sectors.



<sup>54</sup> <https://voicesofculture.eu/2021/07/06/brainstorming-report-status-working-conditions-for-artists-cultural-and-creative-professionals/>

## 01.5 | Translation for the audiovisual and theatre sectors

Among the many work options available to translators is the possibility of taking on work as an audiovisual translator, creating subtitles and/or dubbing dialogues for films and television shows.

The demand for dubbing and subtitling has considerably increased with the rise of streaming services such as Netflix, Amazon Prime and many others. These platforms, with subscribers in many countries, are investing in original content – international films or series produced in English – but also increasingly in the production of ‘local’ content to primarily serve a local audience. Local content can sometimes find an international audience thanks to the global outreach of these platforms, as was the case with, for example, *La Casa del Papel*, *Lupin* and the successful Korean programme, *Squid Game*. As a result, demand for the translation of content not only from English, but also from other languages, is rising.

Despite Europe’s longstanding theatrical tradition, translating and ‘surtitling’ for theatre only recently emerged as an autonomous subsector diverging from literary and audiovisual translation. Surtitling of foreign-language plays has attracted renewed interest in recent years, benefiting both from increasing desire of audiences to view foreign-language productions in their original versions and from the increasing availability of higher-quality, less time-consuming and more affordable ‘surtitling’ technologies. Surtitling answers a wide range of needs: it not only enables local audiences to access plays in other languages but allows theatres to attract both tourists and foreign visitors, as well as hearing-impaired audiences, to productions in the local language.

The three translation sectors (books, audiovisual and theatre) remain intrinsically distinct in their

organisation. They require specialised skills in their own right, and it is not easy for translators to navigate between these different practices.

### Specificities of translating for the audiovisual sector

#### A growing demand for specialised skills

Audiovisual translation includes subtitling, dubbing, voice-over translation and screenplay translation. It is a creative activity whose aim is to convey the creative aspects of audiovisual works. High-quality audiovisual translation fosters multilingualism, but the spread of MT seriously endangers the creativity of translation, multilingualism and the expression of diverse and subtle ideas.

Translation and creating sur- or subtitles for audiovisual creations is a very different job to literary translation. Although subtitlers may need a similar level of creative resourcefulness as literary translators (e.g. to deal with humour, puns or indeed film adaptations of literary works), from a practical perspective, subtitling involves not just translating but also ‘condensing’ words and phrases in order to keep pace with the dialogue and adhere to limitations on the number of characters that can be displayed.

Universities across Europe offer specific training courses, but in many countries audiovisual translation is only briefly covered in MA curricula, and such offerings may be insufficient to meet the growing demand stemming from the audiovisual sector and, in particular, from globalised platforms that are increasingly facing a shortage of competent translators<sup>(55)</sup>, mainly due to unattractive working conditions.

For more information, see Annex II.

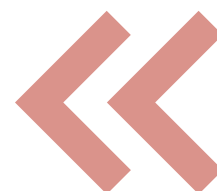
55 <https://restofworld.org/2021/lost-in-translation-the-global-streaming-boom-is-creating-a-translator-shortage/>

## Teaching subtitling in Belgium

A course on subtitling is offered by the five different MA degree courses in translation available in Flanders, and these courses are quite popular.

At KU Leuven, students are given authentic tasks translating films for two film festivals with which KU Leuven is partnered (BA students do subtitling work for the Brussels Short Film Festival; MA students do subtitling work for the Brussels International Fantastic Film Festival). KU Leuven has also been involved in a 1-week, Erasmus-funded exchange programme with eastern European universities, through which it invited teachers to Brussels to learn more about translation and subtitling. KU Leuven teachers have regularly been invited to Wrocław, Poland, to teach students and teachers.

Cooperation between European universities and with film festivals is an initiative with great potential. For example, CinemaBioscoop<sup>(56)</sup> is a non-profit organisation that aims to promote Dutch-language films and culture in Europe and abroad. Besides organising Dutch film festivals, CinemaBioscoop coordinates subtitling workshops and film competitions in order to stimulate a mutual understanding between cultures and to inspire talented film-makers. This initiative thus provides opportunities for translators to train for the cinema sector.



56 <http://cinemabioscoop.eu/en/>

### Quality discrepancy and poor working conditions

As with other areas of translation, there is an increasing amount of subtitling available, but the quality is not always good. The vast majority of audiovisual translation is made up of streaming and television show translations, mainly for Anglo-American productions, with the focus primarily on cost-cutting and speedy delivery rather than quality. High-profile cinema films or television shows (produced by public service or mainstream television channels) provide relatively better working conditions, with a focus on quality.

It is worth keeping in mind that quite a significant part of the texts read by European children are in fact the subtitles to series and films, something that is becoming ever more common with the advent of streaming services. It is therefore of the utmost importance to keep the quality high so future readers have access to fully developed, complex and detail-oriented written language.

In addition, the co-production of European audiovisual works relies on the translation of screenplays, treatments and synopses. It is vital, to achieve the highest quality possible, that such documents be translated by professionals.

The great discrepancy in quality is intrinsically linked to poor working conditions and the use of machine translation (MT). Many of the practices that companies engage in to cut costs, such as using MT, have a negative impact on translators' fees, and translators often end up correcting and editing poor-quality MT rather than translating directly themselves. Generally, the editing of machine translations takes as much time as, or more time than, translation itself, unless quality standards are lowered considerably (see Section 1.6). Fees for audiovisual translation are at the same level as they were 20 years ago.

Furthermore, the fact that it is not a licensed profession not only affects quality, but also drives down the fees that companies charge for their work, since there is no 'threshold' to get work.

Most audiovisual translators work on a freelance basis, and are contracted not directly by the production company, but through intermediary 'translation agencies'. These agencies act as brokers between translators and clients (e.g. broadcasters, film post-production companies and streaming services). For freelancers, these agencies can provide a good source of work, but the agencies take a cut, and so the translator's fee is lower.

These agencies tend to be national, but there has been an increase in the number of global agencies that offer several different services at very low prices, resulting in lower translators' fees and poor quality.

Furthermore, the contracts offered by agencies and companies often preclude translators from owning the copyright to their translation, so they receive no author's right remuneration for their work as authors of the translations they produce.

Audiovisual translators who work in dubbing face mostly the same issues as those in subtitling. The dubbing process usually involves two stages: translating and then adapting the text to the visual content. In most cases this is done by the same person, in much the same way as subtitlers synchronise subtitles with the corresponding audio (a process known as 'spotting').

All in all, the working conditions of audiovisual translators have deteriorated in recent years, with the rates paid not having increased in the last 20 years, while work volumes and pressures have increased.



## Audiovisual Translators Europe

AVTE is the European federation of national associations and organisations representing audiovisual translators, covering subtitling, dubbing and voice-over translation.

It represents thousands of translators working for cinema, television, streaming services and the corporate sector, with member organisations from 18 different countries. AVTE:

- ◆ coordinates efforts to promote the profession and make it more visible
- ◆ at European level, and to create good working conditions that produce high-quality translations;
- ◆ promotes networking and information exchange between member associations and various EU institutions and lawmakers;
- ◆ is the key communication partner for the relevant bodies on audiovisual translation issues, informing legislators on the importance of good practices.



### THE QUALITY OF AUDIOVISUAL TRANSLATION SHOULD BE MONITORED AND TRANSLATORS' POOR WORKING CONDITIONS SHOULD BE ADDRESSED

Audiovisual translators face many of the same challenges as literary translators. However, a general reduction in quality is an issue which is more specific to audiovisual translation. The film and audiovisual sector, out of respect for the creators and the audience, needs to start a debate on the quality of subtitles.

The following aspects should be taken into account:

- ◆ a shared set of 'basic rules' should be developed for the audiovisual creative sector, applicable to individual EU countries and international players/platforms operating within the EU, setting a quality<sup>(57)</sup> and working conditions framework that would substantially improve the audiovisual translation ecosystem;
- ◆ there should be no hierarchy and no difference in rates between subtitling for blockbuster films and subtitling for 'mundane' streaming shows – high-quality audiovisual translation should be a requirement for all European audiovisual productions, including heritage films;
- ◆ with streaming services preparing to apply for EU subsidies/grants, high-quality, well-paid subtitling should be a necessary criterion for granting funds;
- ◆ professional translators must play a crucial role in any application of crowdsourcing or AI to audiovisual translation – AI translation / MT should not be used only for the purpose of cost-cutting, at the expense of quality;
- ◆ audiovisual translators' intellectual property rights should be properly recognised and implemented on an equal basis in all EU

member countries, including authors' rights and fair remuneration of such rights, in accordance with national and international legislations and treaties, and in all aspects of audiovisual translation, from the translation of screenplays to the subtitling, dubbing and voice-over translation of finished works.

### Specificities of translating for the theatre sector

The first specificity of this profession lies in the delicate and distinctive artistic and technical nature of its practice. The exercise of performing plays in the original language, accompanied by surtitles, aims to facilitate the circulation of works and to attract a wider audience, while preserving the profound singularity or cultural authenticity of the original. Surtitling in the performing arts sector strives to respect the integrity of both the dramatic poem and the performance. It preserves the intimacy between the actors' performance and the language of the culture in which they express themselves, while allowing the audience to understand what is being shown on the stage. To this extent, it remains strongly connected to the promotion of multilingualism.

Translating for theatre remains a delicate operation from a technical point of view and requires a specific approach. It is not sufficient to translate the text and then create surtitles; it also necessary for someone to display the surtitles at the right time. The uncertainty of stage performances and line delivery timing forbids the use of software. 'Toppers' and 'topping' are therefore essential in ensuring that a play's surtitling is well timed.

A second specificity is that surtitling for theatre is expensive, and in this regard it differs from cinema subtitling. Preparing the surtitling for a live performance takes much longer than the performance itself, and requires considerable effort, as surtitling must be rehearsed to ensure

57 A number of national associations representing audiovisual translators have drawn up quality guidelines for subtitling and/or dubbing, which could be used as a basis for these rules (<http://avteurope.eu/what-is-av-translation/standards/>)





that the audience receives maximum benefit from it. An additional 48 hours of rehearsal time for the entire cast is necessary for subtitled productions.

Finally, performing arts subtitling appeals to a narrower pool of professionals, with a deep knowledge of theatre and the performing arts' own specificities. It attracts mostly actors and individuals already involved in the theatre sector. The professionalisation curve of the sector is directly influenced by the national theatre and opera traditions in each Member State, from German repertory theatre companies, to touring theatre tradition, as is the case in France.

Drawing upon the steady needs of the theatre institutions, one of the very few existing European companies specialising in theatre subtitling, Panthea, offers subtitling solutions for performing arts centres and provides services including the editing and translation of subtitles, technical implementation in venues and service during performances.

The status of theatre translators, like that of other translators, remains precarious. In addition, the sector suffers from a lack of horizontal structures, dialogue and pan-European organisations able to push for the harmonisation of the sector's rules.

In this respect, the French association Maison Antoine Vitez (MAV) provides a promising alternative collective organisation model. Bringing together a broad range of professionals and stakeholders from the performing arts sectors, all volunteers, it aims to enhance the quality and visibility of theatrical translation while advocating for fair recognition of the theatrical translators' role.

## Maison Antoine Vitez

Established in 1991, MAV is an association that brings together linguists and theatre practitioners to promote theatrical translation and a repertoire of foreign contemporary dramaturgy. It embodies an active space for ideas, innovation-sharing and trust-building among academics, researchers, publishers, directors, literary advisors, actors, institutions, theatres and dramatic companies.

Its actions take shape at the crossroads of the French theatrical world, under the supervision and financing of the French Directorate-General for Artistic Creation of the French Ministry of Culture and Communication. It commissions the translation of, on average, 30 foreign-language plays each year. It can cater for 30 foreign languages thanks to a pool of more than 400 translators.

All the partners (theatres, festivals, institutes, etc.) with which MAV organises events also represent complementary sources of funding.

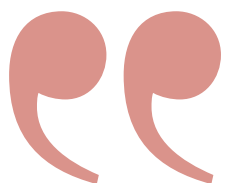
MAV's translators are grouped by linguistic family and participate in the work of more than 25 literary committees. Between 25 and 30 translation grants (of EUR 2 500) are awarded to translators each year. The members are responsible for gathering information, making contact with authors and their publishers, reading the texts and proposing a selection of plays that they deem appropriate for translation, either by themselves or by external translators.

## How to reinforce the translation sector

### THE SECTOR OF TRANSLATORS FOR PERFORMING ARTS NEEDS TO BE BETTER STRUCTURED

This sector – which is a fairly recent addition to the translation family, but which is growing rapidly – can learn from its colleagues in the literary and audiovisual fields. A dialogue between

translators and theatre companies and venues should take place to better structure the sector and to develop a shared set of ‘basic rules’ for the performing arts sector, applicable to all EU countries and international players/platforms operating within the EU, setting a quality and working conditions framework that would substantially improve the theatre translation ecosystem.



The exercise of performing plays in the original language, accompanied by surtitles, aims to facilitate the circulation of works and to attract a wider audience, while preserving the profound singularity or cultural authenticity of the original.

## 01.6 | Machine and relay translation – practices affecting quality of translation

### EVEN THOUGH MACHINE TRANSLATION (MT) IS STILL UNSUITABLE FOR TRANSLATING LITERATURE, PROGRESS IN TECHNOLOGY SHOULD BE MONITORED CLOSELY

MT is the process of substituting words in one language for those in another using computer software. It is a field of computational linguistics that has been developing since the mid-19th century, and has been developing rapidly in the last few years, with thousands of research articles published on the subject. There are different approaches to MT, based on their understanding of language itself, and the most popular current system is neural MT, which is the one used by Google Translate and DeepL.

The idea behind neural MT is not to translate word by word, but to use predictive computation to generate a new text in a different language. It is based not on dictionaries or grammatical rules, but on statistical analysis and the use of semantic maps. It is based on corpora, that is collections of written and spoken material that the software can use to extract results.

This technology might seem promising, but MT is still unsuitable for translating literature<sup>(58)</sup>. Firstly, MT makes many mistakes. Some are typical, others are more unpredictable, so the result is not publishable and human post-editing is needed to achieve an acceptable level. In the case of essays and academic papers, the results are getting better, but the generated texts still need human intervention.

## Observatoire de la traduction automatique<sup>(59)</sup>

In December 2018, the French association ATLAS formed a group that aims to monitor the evolution of online MTs and the performance of such software with literary texts. Over 2 years, it monitored the translation of a corpus formed by 40 major texts of European culture (that included authors such as Shakespeare, Kafka, Lobo Antunes and Tokarczuk) and compared the result with human translation.

During the period under consideration, no significant improvement in the outputs of the software was detected, although this can be explained, in part, by a research protocol that, by posing too great a challenge to the algorithms, placed them in a situation

of artificial failure. MT – which has made great progress with neural translation – can indeed manage with simple texts or with small segments of language, and would thus satisfy readers engaged in a consumerist use of literature. However, in its current state of development, MT is unsuitable for the translation of ‘high-end’ literature, as it cannot meet the high standards of professionalism needed to satisfy the public: the texts are not of a quality acceptable to publishers without human post-editing. They also do not meet the quality required to receive public subsidies for publication.

The observatory is now focusing its efforts on the new uses of post-editing and on methods of collaboration between human and machine.



59 <https://www.atlas-citl.org/observatoire-de-la-traduction-automatique/>

## How to reinforce the translation sector

Another drawback is simply the objective of the software, which typically has been developed not to translate long and complex texts, but to enhance the experience of so-called 'natural language processing' for virtual assistants such as Siri or Alexa or social networking sites such as Facebook. The aim of the software is to keep users engaged, not to deliver good texts, and the development of the programs profit driven.

Translation software also carries a risk of cultural and linguistic framing. Most MT software 'learns' from a vast range of material, including online posts, which can lead to racial and gender bias. Furthermore, MT can lead to homogenisation because interactions are pre-scripted. It can also generate biased translations because of skewed semantic maps. And there is also a hidden problem to this: MT relies on English as a pivot language. The consequence of this is that the software

works much better for some language pairs than for others, and especially for more widely used languages.

A problem with MT also arises around the issue of copyright. If computer software generates a translated text and the role of the translator is reduced to post-editing, establishing authorship of the translation can be a tricky issue. Who is the author of the translation? Could companies that have created the software claim authorship of the text? Is it legitimate for a post-editor who has not produced a text, but only improved it, to claim the authorship of that text? The mere use of MT to create a text could be considered an infringement of intellectual property rights in some countries.

MT should be monitored closely. It is a promising field experiencing rapid development. It will have an impact on literary translation, just as it is having an impact in other fields of translation.



## Machine translation in the audiovisual sector

As has already been mentioned, MT is still far too nascent to be effectively used in the book sector, as it has proven limited for long texts and both editors and translators view this new technology with scepticism. Unfortunately, those working in other fields of translation are less cautious.

In the case of audiovisual translation, MT is rapidly becoming a problem, as audiovisual companies produce automated translations and look for workers who can edit the result for cheaper fees than a translator.

AVTE, the European federation of national associations and organisations of audiovisual translators, has recently published a manifesto<sup>(60)</sup> that highlights the risks of MT to translators' work environment. The manifesto states that translators are still essential to assure the quality of a translated text, yet software developers fail to take them into account when developing translation technology, where they could be developing

computer-assisted technology which would be of greater practical benefit to both translators and the overall quality of output. In addition, it also refutes the idea that MT is efficient, pointing out that post-editing a bad translation 'can take longer than translating the text from scratch'.

The manifesto also warns of the increasing frequency of malpractice, such as passing off an MT-produced translation as a human translation to clients without informing them, knowing full well that content creators would be opposed to MT.

The manifesto ends with a very sensible idea: the concept of augmented translators: 'By using MT to empower translators and improve their working conditions, we can secure a sustainable future for the field of AVT [audiovisual translation] and continue to bridge linguistic divides across different countries and cultures'. This approach supports translators rather than using MT to undercut them, and it keeps the 'handmade' quality of translation while making the best use of technology.



60 <http://avteurope.eu/avte-machine-translation-manifesto/>



### RELAY TRANSLATION SHOULD NOT BE ENCOURAGED AS A LONG-TERM SOLUTION TO PROMOTE TITLES FROM LESSER-USED LANGUAGES IN EUROPE

In the third volume of the Handbook of Translation Studies, Martin Ringmar defines relay translation as 'a chain of (at least) three texts, ending with a translation made from another translation: original > intermediate text > end text'<sup>(61)</sup>. This practice of translating a text not from the original source but from another translation is also referred to as 'indirect translation', and has been around for centuries: without going too far back in time, French translations had a mediating role in Europe in the 17th and 18th centuries (and in some areas, such as Spain, this role persisted even up to the 19th century). In western Europe, English has replaced French as a mediating language, while German plays an important role as an intermediate language in central and eastern Europe, and Swedish has assumed the same role in Scandinavia.

But why would anyone rely on a text that is not the real thing? Some researchers have pointed out that particular languages are chosen because of their social prestige, and also because of the difficulty of procuring the original text. But the most plausible reason has been and still is the lack of translators with enough knowledge or expertise of the source language of the text.

Using an intermediate text to create a translation might appear to be a practical solution, as finding translators of more widely known languages is an easier task and fees might be lower than for translators of lesser-known languages. But, of course, it has major disadvantages. The end text might differ significantly from the original as a result of the influence of factors such as grammatical structure or lexical choice in the intermediate text. And there is a high risk of variation due

to ideological aspects, as the translated text might perpetuate intermediate versions that have suffered censorship or different degrees of manipulation. Another problem is that of homogenisation: when an original text is translated into a hegemonic language (e.g. English), the chances are that some elements are adapted to the language and culture that receives the text. In all translations, there are exotic elements that get slightly watered down, or simply adapted, in the process of translation. In doing so, the hegemonic language imprints its own culture onto the text, and these elements are carried into the relay translation and are attributed to the original language and culture.

Furthermore, relay translation is regarded with a great deal of scepticism by serious translators and editors. One could even argue that this practice is unethical for both ends of the book chain: the author is not being properly translated, and the reader is not receiving a translation that is close enough to the original.

It should be added, though, that there is also such thing as 'authorised' translation approved by the author of the original text who has sufficient command of the target language and confirms that that translation can be used either as relay translation or for the purposes of facilitating the foreign sales of the work. In some cases, relay translation carried out to the highest standards, not censored or culturally adapted, and compared with both the source and target language, is still the only viable option for the translation of literature in lesser-known languages. However this solution should be temporary and should not be widely used in the long term, as it could discourage the emergence of new translators with less common combinations of languages. Working in pairs, using the language skills of one and the literary skills of another, is a better option than relay translation in cases where such pairs can be created. Investing in the training of a translator is a healthier long-term solution.

61 Martin Ringmar, *Handbook of Translation Studies: Volume 3*, John Benjamins Publishing Company, Amsterdam, 2012, p 141.

## 01.7 | Visibility and inclusion

Visibility can lead to better recognition, and help translators overcome the issues arising from anonymity. 'Invisible translators have a poor negotiating position, and are accordingly badly paid. Bad working conditions lead to bad quality – and to the view that invisibility and bad pay might possibly be justified. Translators must be able to break out of this vicious circle' (PETRA report of 2012).<sup>(62)</sup>

On the other hand, authors and publishers have much to gain by involving translators as ambassadors of books before translation, to promote the book outside their borders, or after translation, by promoting the book to a wider audience.



### Who translates?

Translation is a profession that requires more than linguistic talent and literary expertise. Translators operate as contractual partners and economic actors in a profession to which access is not regulated, since no specific professional training or certified university degree is required. Anyone who translates literary texts on behalf of a publisher, theatre or another copyright holder can call themselves a translator. Many practise the profession as a side job, because a freelance artistic existence devoted solely to translation is barely possible in many countries, and at the very least is precarious. In some European countries, support from funding institutions such as the Letterenfonds (the Netherlands), Literatuur Vlaanderen (Flanders, Belgium) or the Deutscher Übersetzerfonds (Germany) can help to facilitate a full-time professional career.

Therefore, the answer to the question 'who translates?' yields a multifaceted field of individuals characterised by very different backgrounds and careers, which is very difficult to map.

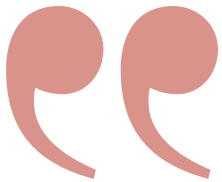
### CONTINUOUS AND COLLECTIVE EFFORTS ARE REQUIRED IN ORDER TO BRING MORE DIVERSITY INTO THE PROFESSION OF LITERARY TRANSLATION

Recently, the question has also been discussed in the context of postcolonialism: more and more translators of colour are raising their voices and demanding appropriate representation in field of the literature. The translation into Dutch of the poem written by American poet Amanda Gorman for the inauguration of Joe Biden in January 2021 became the centre of a heated debate in the Netherlands and beyond after a renowned white author was chosen to translate the work. The debate that arose was quickly framed in terms of identity politics, as if a black writer could be translated only by a black translator. It is clear that it is not the cultural characteristics a translator shares with the author whom they are to translate that makes them more qualified than another to translate a work.

62 <https://petra-education.eu/about-petra-e/publications/>



Translation is a profession based on linguistic and cultural skills, not on the identification of the translator with the author; it is, first and foremost, a welcoming of the other, a step towards what is not oneself: an expertise in navigating differences. The debate should mainly serve to highlight the under-representation of certain groups in the literary field.



Why does it matter who translates? It matters because translation is more than a skill, or an art; is more than the text on the page. Translation is part and parcel of the cultural, ideological, and economic forces in society. Translation is the canary in the coalmine.<sup>(63)</sup>

Haidee Kotze,

*Professor of translation studies at Utrecht University,  
linguist, writer, poet*

Everyone has the right to discover literature and create stories. However, not everyone is given the same opportunities or is invited to participate in the world of the written and spoken word. There is a clear lack of diversity with regard to ethnicity, gender, sexual orientation, ability, age and religious and cultural background. To secure a more level playing field and amend the lack of representation in the world of literature, continuous and collective efforts are needed. This is true not only for translation, but for literature in general: let it be clear that reflecting on identity and diversity issues is not just a translator's job. It is a collective responsibility for the entire book chain, from creator to reader. In order for translations and translators to reflect the diversity of society, there needs to be diversification at all levels of the book value chain, and actors at all levels must keep an active focus on this goal.

63 <https://haidee-kotze.medium.com/translation-is-the-canary-in-the-coalmine-c11c75a97660>

It is time to improve transparency, accountability and inclusivity in publishing processes. This means hiring diverse editorial staff, and freelance translators and editors, but it also means much earlier interventions in the training of translators, as well as outreach in schools to dismantle implicit barriers to language learning and literature.

”

*Statement from the Translators Association and the Society of Authors (UK)*

### Every Story Matters and The Tank

Every Story Matters<sup>(64)</sup> is an interesting example of an effort to remove the barriers facing minority groups in the field of children’s literature. Supported by Creative Europe, the project aims to encourage the creation of more inclusive books for children and young adults, and to give book professionals (including publishers, librarians and editors) the tools and the strategies needed to become more inclusive, and by doing so, to engage a broader and more diverse reading audience.

Another interesting example of such efforts is The Tank, a Dutch network that aims to develop knowledge about black literature, to offer training in the fields of translation, editing and literary criticism, and to create a network of people of colour.



64 <https://www.everystorymatters.eu/about>

## How to reinforce the translation sector

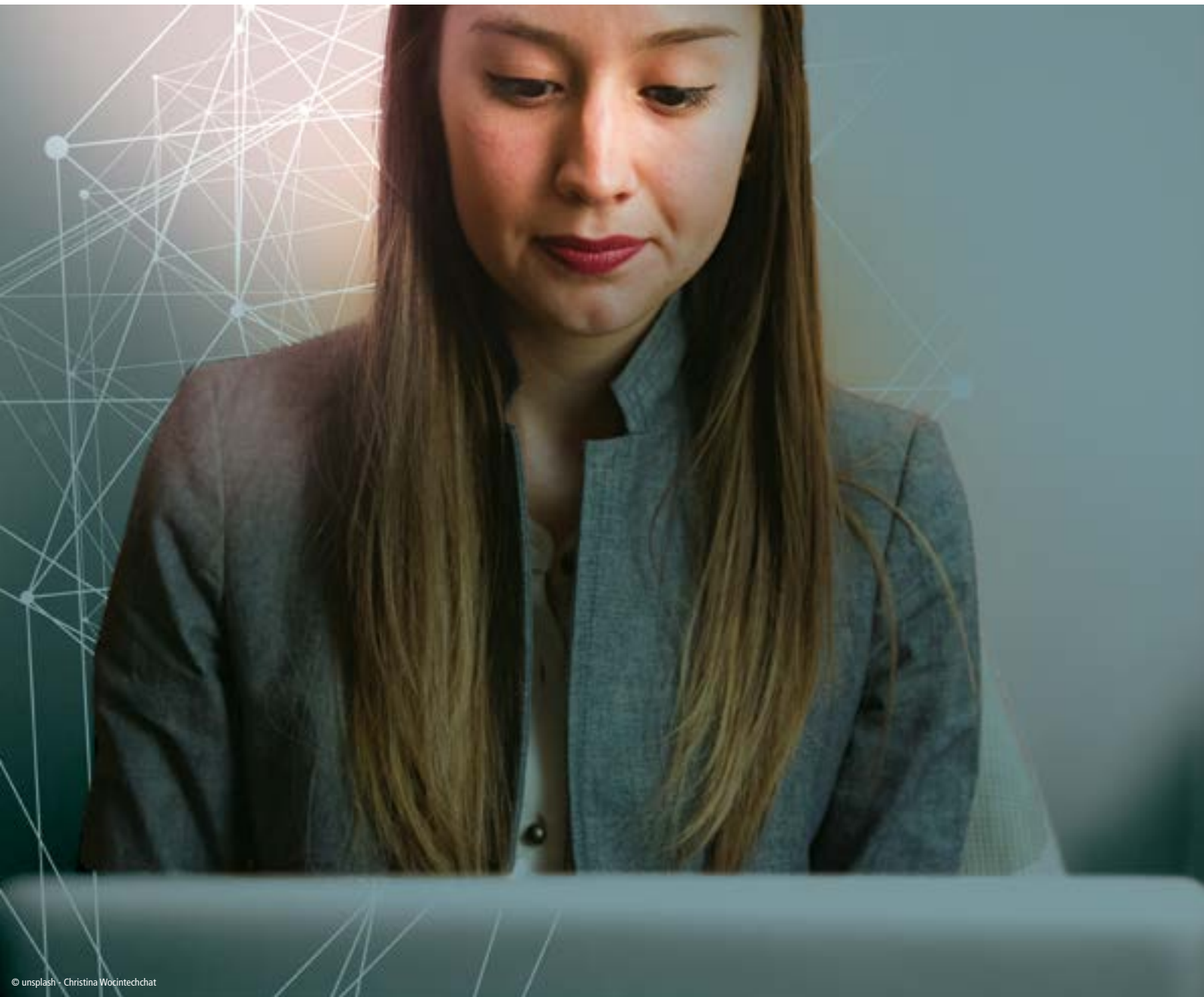
### Databases of translators

#### **DATABASES OF TRANSLATORS SHOULD BE DEVELOPED IN COUNTRIES AND REGIONS WHERE THEY DO NOT YET EXIST, AND SHOULD BE KEPT UP TO DATE**

Databases of translators and translated works act as more than just a mapping of the literary translation ecosystem. They can help to make the relevant actors visible and strengthen their position.

Directories of literary translators who translate into specific target languages exist mainly in countries with well-organised translators' associations. Sometimes, however, they are open only to members of the those associations. They function as a service for publishers looking for translators, are helpful for exchanging information, map the translation scene in a given country and can contribute to general professionalisation.

For directories sorted by source language, national agencies play an important role.



## Translator databases in the Netherlands and Flanders

In the Netherlands database,<sup>(65)</sup> translated titles are listed, and also, more usefully, the individuals associated with them, including the translator, author, and publishers of the original and translated title. It provides information on more than 21 000 translated titles from the Netherlands and Flanders, for both subsidised and non-subsidised literature (fiction, non-fiction, poetry and children's and young adult literature).

Flanders Literature gives public access to a database of accredited literary translators,<sup>(66)</sup> which it shares with the Dutch Foundation for Literature.<sup>(67)</sup> This list provides foreign publishers with an overview of translators whose quality of work has been favourably assessed by specialists.

This is an important tool that guarantees the quality of translations published abroad, which is a valuable service for foreign publishing houses.

The ELV<sup>(68)</sup> is a joint Dutch/Flemish organisation (a partnership between the Taalunie (Union for the Dutch Language),<sup>(69)</sup> KU Leuven<sup>(70)</sup> and Utrecht University,<sup>(71)</sup> in cooperation with Flanders Literature and the Dutch Foundation for Literature). Its aim is to further the quality of literary translation

into and from Dutch through education, training and the sharing of expertise, thereby strengthening the knowledge, skills and professionalism of translators, educators and related organisations. The partnership has created a Vertalersbestand (translator's database)<sup>(72)</sup>: by means of personal translator profiles, it gives translators to and from Dutch extra visibility and has proven to be a useful tool for making contacts. This benefits not only for clients who are looking for a suitable translator for a specific literary translation assignment or book translation, but also translators and organisations that would like to book a translator for an event. Experience shows that translators have been found via the translators' database and have received assignments as a result. This quotation from a translator illustrates the value of the service: 'As a novice literary translator, it is valuable to have an easy-to-find and well-arranged profile in the ELV Translators' Database, containing only translation-relevant information. My last book translation is a direct result of this: an editor found me in the Translators' database and made the first contact that way.'

Such databases enable translators throughout the world with similar interests (e.g. translators of Flemish poetry), or who translate the works of a particular author, to connect with each other.



65 <https://letterenfonds.secure.force.com/vertalingendatabase/search>

66 <https://www.flandersliterature.be/translators>

67 <http://www.letterenfonds.nl/en/>

68 <https://literairvertalen.org/english>

69 <https://taalunie.org/informatie/112/taalunie-union-for-the-dutch-language>

70 <https://www.kuleuven.be/english/>

71 <https://www.uu.nl/en>

72 <https://literairvertalen.org/vertalersbestand>

## How to reinforce the translation sector

It is easy to imagine how such resources could take advantage of the opportunities afforded by digital technology to develop, for example, databases with embedded discussion forums, or even ones that incorporate social translation platforms. (For example, The Social Translating Project,<sup>(73)</sup> by the Goethe Institute is testing a new social practice for literary translation. Translators from Asia are translating a German-language novel into their native languages. Translators meet in a closed digital forum and work on their translations by interacting with one another and engaging in a close discourse with the author.)

The Bologna Children's Book Fair, together with the Index Translationum of the United Nations Educational, Scientific and Cultural Organization (UNESCO), has launched a world directory of children's book translators.<sup>(74)</sup> The directory lists professional translators specialising in children's literature, and currently represents 55 countries. Anyone who has translated at least two books may register, unless their language is 'minority or seldom-translated', in which case the requirement is only one book. This is a useful search engine with a particularly extensive database, dedicated to a very important, but often particularly under-represented, genre.

See Annex IV, 'Translators Associations and Translator Databases', for more information.

### TRANSLATORS SHOULD BE ACKNOWLEDGED AND PROMOTED AS CRUCIAL MEDIATORS AND AMBASSADORS BETWEEN CULTURES AND LANGUAGES

More general awareness about the role of translators is needed – the issue of crediting. Translators are authors who deserve to have their creative and cultural achievements recognised. Publishing companies, newspapers

and other institutions in general should commit themselves to naming translators in books and digital media, as well as in advertising for books, in book reviews, in library catalogues and in the book trade. Translators should be named – if they wish to be – in every place that the author is named, and for instance on the cover of a translated book.<sup>(75)</sup> Innovative publishing companies have started to place biographical information about the translator next to the author's details.

Prizes for translators is one of the more obvious forms of public recognition for translators' achievements. The idea of adding a translation prize to already existing, highly regarded literary awards is particularly attractive. For instance, the Leipzig Book Fair Prize, which is awarded for the belles-lettres, non-fiction and translation categories, shows that translators can gain visibility in association with authors. Other prizes, such as the International Booker Prize, the International Dublin Literary Award, the Dutch Europese Literatuurprijs<sup>(76)</sup> and the Latvian International Jānis Baltvilks' Prize in Children's Literature and Book Art, co-award the translator and the original writer. The 'Tour of Translator's Happiness' (Vertalersgeluktournee)<sup>(77)</sup> brings the translators of the literary works on the longlist of the Europese Literatuurprijs to bookshops all over the country, where they can interact with audiences about the books they translated. See Annex V, 'Prizes and Recognition in Translation', for a more comprehensive list of prizes in the literary and audiovisual translation sectors.

### The visible translator

Literary translators are active ambassadors between cultures and languages, and they are very often engaged in politically volatile cultural interactions, for example when literature from particular countries or regions is banned or

73 <https://www.goethe.de/ins/kr/de/kul/sup/sct.html>

74 <http://www.bolognachildrensbookfair.com/en/the-fair/translators-centre/world-directory-of-childrens-book-translators/world-directory-search/1079.html>

75 <https://www2.societyofauthors.org/translators-on-the-cover/>

76 <https://www.europeseliteratuurprijs.nl/>

77 <https://www.europeseliteratuurprijs.nl/vertalersgeluk/2020/>



censored. They should be encouraged to share their experiences, observations and knowledge about the processes of successful, and even unsuccessful, cultural understanding. The initial question 'who translates?' must be extended to

include additional factors: who translates how and why, under what circumstances, and with what consequence and effect? Projects and initiatives such as this show the relevance of translation as a field of social debate.



## TOLEDO-Programm

A new initiative to increase the visibility of literary translators and to support their work as active ambassadors between cultures and languages is the TOLEDO-Programm,<sup>(78)</sup> started in 2018 by the Deutscher Übersetzerfonds. The TOLEDO-Journale<sup>(79)</sup> provides '[g]limpses into the engine rooms of literature'. Translators are invited to document their work and to publish this, accompanied by reflections, in journal form on the TOLEDO website. These very different manifestations invite readers into the world of translators and allow us to discover the materials that accumulate around, and enrich, a translated text. More than simply a look behind the scenes, these translation diaries offer insights into the hidden associations and imagery of a text. A new space to share experiences and inspire discussions of current issues in the international translation community is the TOLEDO TALKS series. The emergence of postcolonial discourses that critique translation as a form of cultural appropriation has given more grounds for nervousness about 'touching' certain texts. In addition to expertise and language skills, does a translator now require personal 'touchpoints' with a text? Many translators have contributed to a collection of essays about these questions of legitimacy, revealing both translation's close involvement in social debates and how fraught with tension cultural exchange has become.

<sup>78</sup> <https://www.toledo-programm.de/>

<sup>79</sup> <https://www.toledo-programm.de/en/journale/info>



## How to reinforce the translation sector

In this context, translators should also be supported in their attempts to develop new forms of events. The annual translators' meetings in Arles (Assises de la traduction littéraire)<sup>(80)</sup> and the Wolfenbütteler Gespräch<sup>(81)</sup> (Germany) have built a bridge to an audience that experiences the translators' discussions and questions as debates about the present.

In recent years, there have emerged literary festivals dedicated to the art of translation, such as Found in Translation in Gdańsk,<sup>(82)</sup> Le festival VO-VF – Traduire le Monde (see below for more information) in France, the annual FILIT,<sup>(83)</sup> an international festival of translation in Iași (Romania), and the Translationale Berlin<sup>(84)</sup> – inspiring examples of a self-confident translation scene.



### Le festival VO-VF – Traduire le Monde<sup>(85)</sup>

Since 2012, the VO-VF Festival, held each autumn in Gif-sur-Yvette (Ile de France), invites the public to explore different trends in world literature through the voice of translators.

While most literature festivals invite mainly authors (with translators generally serving as their intermediaries), VO-VF's originality consists in putting translators in the spotlight and inviting them to speak about the works they have translated. This is based on the premise that the translator is undoubtedly the best reader – 'an ideal reader', according to Alberto Manguel – and therefore particularly able to attract a new readership to works that are still little known.

VO-VF has thus contributed to making the profession of literary translator better known and valued by a wider audience, and to providing an international outlet for contemporary literary concerns, by echoing the geopolitical upheavals and major issues of our time.

Book fairs can also be an arena for the visible translator or in which translators can increase their visibility, beyond their role in interpreting panel discussions. Several European book fairs (London, Paris, Turin, Bologna and others) have set up 'translation centres'. These centres act not only as meeting places for attendees interested in translation, but also as visible reminders of translators' relevance as actors in the book market.

Generally speaking, translators and publishers share a mutual interest in promoting the visibility

of translators. The popularity and visibility of certain translators can have a broader positive effect on book promotion in general. For example, one of the largest publishers in Latvia published a book entitled *Diary Notes* by its long-term translator Silvija Brice, compiled from daily Facebook posts covering her everyday life and the problems she faces as a professional translator. It went on to reach the top 10 in the bookselling charts and is now on its fourth reprint.

80 <https://www.atlas-citl.org/assises-traduction-litteraire/>

81 <https://literaturuebersetzer.de/termine/jahrestagung/>

82 <http://www.odnalezionewtlumaczeniu.pl/>

83 <http://filit-iasi.ro/en/home-en/>

84 <http://www.translationale-berlin.net/>

85 <http://www.festivalvo-vf.com/>

# Conclusions

## the future of the profession

Translators are a pillar of cultural diversity in Europe and the world. Without them, books, films and theatre plays would appear in their original language only and, as a result, Europe, which is built on cultural diversity, would lose its identity. In addition the increasingly globalised publishing, audiovisual and performing arts sectors would lose significant revenue.

Yet the profession of translation for the creative and culture sectors has become unattractive due to poor working conditions, low remuneration and precarious status, as well as a lack of recognition and visibility. Fewer and fewer students are engaging in languages and translation studies, and the situation is particularly concerning with regard to smaller, lesser-used languages.

Several actions can and should be taken in order to promote language learning in general and the practice of literary translation in particular, and to encourage a new generation to take up translation as a vocation. Policies that encourage children to be exposed to, and engage with, other languages should be promoted not only to encourage multilingualism, but also to teach the immense value of Europe's cultural diversity.

The decline in language studies at university level poses a serious threat to the supply of translators across Europe, and every effort should be made, particularly through the promotion of inter-university cooperation, to make sure that all European languages can be studied in Europe. Furthermore, stronger links between language courses at universities, the translation industry and the book sector

should be promoted, so that young people have a better understanding of the opportunities available, as well as deeper practical knowledge of how the industry works. In this way, young people can develop entrepreneurial skills and better find their way in the industry.

In the book sector, translation usually represents a substantial investment for publishers, and, in some cases, it can pose a financial risk, given the uncertainty of the market for translated books outside bestsellers and 'big' languages' books. As a result, publishers find it hard to pay translators what would represent a fair remuneration, given the complexity of the task and the time it takes to translate a work of fiction. Although many publishers act in good faith, the financial constraints they face might tempt some to take advantage of the fragile position of translators to impose very low fees and/or unfair contracts. This is not sustainable in the long term and is in the interest of neither publishers nor translators. In a sense, the book sector does not exploit the full potential of translators as ambassadors and mediators.

As long as the creative processes involved in translation are not supported and rewarded by way of adequate pay, respect of copyright, and decent working and living conditions, it will become increasingly difficult to attract a new generation of translators to the profession, and publishers will find it even more difficult to find translators for specific combinations of languages, due to the difficulty translators face in staying in the profession as they do not have continuous work. This poses a direct threat to European diversity, Europe's wealth of languages and its unique cultural set-up and to literature written in Europe.

The situation is not better in the audiovisual sector, where there is a shortage of translators. This is mainly due to unattractive working conditions. The growth of global streaming platforms has resulted in an increased demand for quick output. The use of MT adds further pressure on translators working in this field, as

## How to reinforce the translation sector

well as threatening the quality of subtitles and dubbing. Considering the increasing screen time spent by Europeans, and younger audiences in particular, reading subtitles, it is urgent that the debate on the quality of subtitles and dubbing takes place.

In the theatre sector, the profession is less organised: the practice of surtitling performances has only recently been widely disseminated, in response to audience demand and advances in technology and equipment.

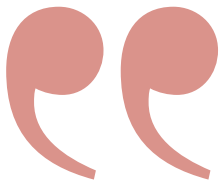
from lesser-used languages in particular, are already in place.

The copyright (DSM) directive provides a good framework to bring the various interested parties to the table. The logical partners/consultants at European level are European organisations such as CEATL, AVTE and RECIT, with their in-depth knowledge of the profession and market, and their existing expertise regarding the specific preconditions in terms of copyright, contracts, remuneration and working conditions, but also in terms of training and lifelong learning.

A pan-European collective bargaining process could include model contracts with minimum fees recommended by the national associations, the setting up of databases/networks for publishers and other interested parties to consult when looking for specific language combinations, and, most importantly, for linking EU funding mechanisms for the book and audiovisual markets to specific and fair conditions, based on best practices such as the Traduki model.

Increasing support across Europe for continuous training and lifelong learning, in all its various forms, is vital to the professionalisation of the literary translation sector. Europe-wide organisations, such as RECIT and PETRA-E, offer great examples of what can be done at European level to support continuous training, particularly with regard to promoting collaboration between national centres for expertise in literary translation, and residencies for writers and translators.

Bringing parties together and eventually reinforcing the partnership between writers, translators and publishers will not take place without the strong political and financial support of public authorities. If we are to safeguard the EU's multilingual, multicultural heritage, we need to provide incentives for the book market (publishers, booksellers, cultural institutions) to be sustainable and for copyright owners (writers, illustrators, translators) to provide it with content. The two go hand in hand.



**If the EU's motto 'united in diversity' is to have any real meaning, the people promoting our unity through their work should receive the recognition and support they need to be able to do their work and stay in the profession.**

The profession has no collective representation, and practices vary considerably in Europe.

If the EU's motto 'united in diversity' is to have any real meaning, the people promoting our unity through their work should receive the recognition and support they need to be able to do their work and stay in the profession.

The good news is that the situation can be improved, and there is indeed no need to reinvent the wheel. Most of the structures needed to strengthen and improve the status of literary translators in general, and of translators

# How public funding could help the circulation of translated books

02

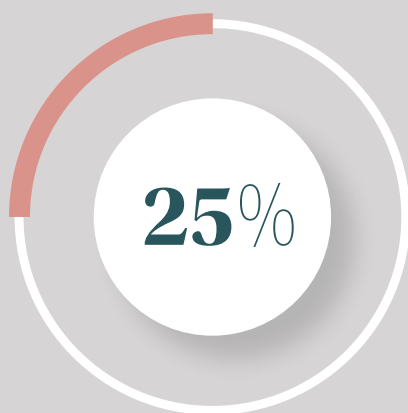


## Introduction

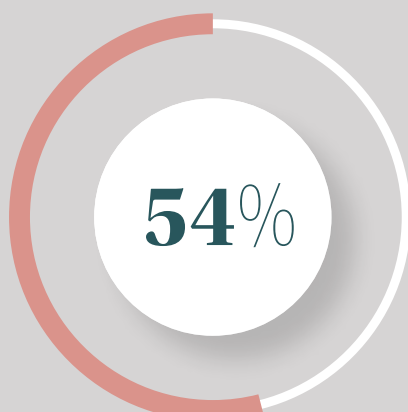
The evidence gathered in the preparation of this report shows that the European literature market is in fact not as multilingual as one would hope. The literature markets in Europe are dominated

by domestic literature, on the one hand, and translated Anglo-American books, on the other. This leaves little space for books translated from other European languages.

### ANNUAL TRANSLATED BOOKS OF THE WHOLE OUTPUT OF EUROPEAN PUBLISHERS



### ENGLISH TRANSLATION IN EUROPEAN COUNTRIES



### Market figure in Europe

As already mentioned in the introduction, it is not easy to obtain comparable data for the book sector across Europe. However, recent studies and figures collected by the OMC group suggest that translated books represent less than 25 % of the whole annual output of European publishers (between 15 % and 25 % of publications in western and Nordic countries, but higher in central and eastern European countries, which tend to be more open). In all countries from which figures were collected in the group, English is the most common language for translation, representing around 54 % of total translations, and even widely spoken languages lag far behind English in the number of translated books. On average, French makes up less than 10 % of the total number of books translated, followed by German, Italian, Spanish, Swedish, Norwegian, Russian, and, lastly, the remaining Nordic languages – Danish and Finnish. The other languages that appear on top 10 lists mostly appear in countries of the same region where the language is spoken and/or where cultural similarities make them more appealing for the target language publishers and readers. Other cases include non-European languages such as Japanese, for instance in France, where Manga is very strong. For further figures covering each country, see Annex VI, 'Book and Translation Market Overview'.

Anglo-American hegemony is a common trend in the cultural content sectors, and music, films, and television series are all facing the same phenomenon: a dominance of English content and the resultant difficulty of enabling content in other languages to cross borders. The Anglo-American book sector can rely on comparative advantages:

- ◆ a large 'domestic' market of 500 million native speakers and many more non-native readers who can read directly in English,
- ◆ a large and diverse 'production' capacity,
- ◆ the efficiency of the US and the UK publishing sectors in identifying, publishing

and promoting books, and helping authors to create their worldwide network/presence,

- ◆ a large network of competent translators who can translate into nearly all target languages worldwide.

Many European publishers are willing to bring more linguistic and cultural diversity into the European literature scene, and can rely on committed partners (writers, translators, booksellers, book fairs literary festivals, libraries, etc.), but public funding intervention at national and European levels is needed to help the book value chain overcome the linguistic, cultural and market barriers preventing European books from travelling more easily across Europe.

## 02.1 | Funding models

Funding organisations act as honest brokers between cultures. They play a pivotal role between the translators and publishers in the target territory, and the authors and publishers in the source territory.

Right across Europe, different types of organisations award translation grants to publishers in order to promote their national literature(s) abroad. The most common types of organisation are the following:

- ◆ government ministries (a division that formulates policy and awards translation grants, e.g. as in Croatia),
- ◆ non-governmental national agencies that are funded indirectly by government (e.g. Literature Ireland or the Estonian Literature Centre),
- ◆ multipartner entities such as the public-private partnership Traduki, which operates between the German-speaking countries

(Austria, Germany, Liechtenstein and Switzerland) and south-east Europe, as well as within the south-east European countries,

- ◆ larger arts or literature funding bodies (e.g. the Swedish Arts Council and the Centre National du Livre in France),
- ◆ other cultural networks and institutions (the Goethe Institute).

Apart from awarding translation grants to promote their national literature(s), the larger and more established funders also often provide the following services.

### Policy and representation:

- ◆ they inform or formulate national policy development in relation to international literature promotion and translation;
- ◆ they act as a resource centre for the government, journalists, festival programmers, diplomats abroad, etc.



## How public funding could help the circulation of translated books

### Promotion :

- ◆ they participate in international book fairs to raise awareness of their own funding programmes and of the books and authors they represent;
- ◆ they work with national publishers to promote their books abroad either by representing those works themselves and/or by coordinating publishers' participation at international book fairs;
- ◆ they produce information in both print and online formats that promote their national literatures;
- ◆ either individually or in cooperation with other funding organisations, they secure, direct and coordinate 'guest of honour' status at international book fairs, for example Norwegian Literature Abroad (NORLA) (Frankfurt 2019), the Baltic states (London 2018/19), Common Ground – Literature from south-east Europe: Region in Focus at Leipzig Book Fair 2020–2022, or the Flemish Fund for Literature, in cooperation with the Dutch Foundation for Literature;
- ◆ in some countries, they operate education programmes that promote an awareness of the profession, working in schools and universities to develop an appreciation of the skills a translator needs.

### Training and networking :

- ◆ they offer residencies and workshops to literary translators to enable them to specialise and develop enhanced skills by immersing themselves in the culture and language of the works they are translating;
- ◆ they offer mentorship schemes whereby older, more experienced translators train and advise new entrants to the profession;

- ◆ they organise fellowships for visiting publishers and agents to encourage them to publish works from the host territory;
- ◆ they organise promotional events for their literature in translation both locally and internationally, thereby stimulating conversations about the practice of literary translation and developing an audience for this type of work.

### Funding :

- ◆ they offer grants for outbound translation and, in some cases, for inbound translations as well (e.g. at the Centre National du Livre and Traduki), thereby creating a very broad ecology of translated literature in their home territories;
- ◆ by default, as a result of their funding interventions, they can act as a benchmark for quality and can, in some cases, set the benchmark for the rates at which translators are paid.

## Challenges faced by organisations that promote translation

### **NATIONAL TRANSLATION FOUNDATIONS/ AGENCIES SHOULD BE ESTABLISHED ON A STATUTORY BASIS AND ADEQUATELY RESOURCED WITH PERMANENT EXPERT PERSONNEL.**

Many translation funding organisations, particularly in smaller countries, operate in a precarious environment in which the stability and continuity of their funding and existence is not guaranteed. If national literatures are to be properly promoted abroad, and European books are to circulate easily across borders, national funding organisations must be established on a statutory or permanent basis. They should not

be subject to excessive political influence and should be strong enough to withstand pressure from sectoral interests.

Publishing is a business. Good publishers make profits on certain titles, which benefits their authors and translators, as well as themselves. However, the costs attached to literary translation can be greater than those attached to the publication of a local title, and ambitious and generous support from translation funding organisations is essential to this process.

According to publishers, around two thirds of the books published make no profit or are even published at a loss. Some publications can be cross-financed by bestsellers, which are essential if publishers are to continue to support worthy projects (and for which they pay authors and translators), even if they are financially unsuccessful.

Increased demand for translation grants can lead national funding organisations to spread the grants too thinly, awarding very small subsidies to a greater number of books in order to have a presence in a wider range of territories. National funding organisations should be discouraged from engaging in this practice, as it does not provide enough funding to maintain the translation rates of individual publishers.

Publishers of literature in translation require significant support to offset the risks attached to publishing unknown writers from another land and in another language. When they can, funding organisations should offer additional support for the specialist skills involved in translation editing, and also for the promotion of translations. Translation grants alone are insufficient as an instrument to help circulate translated literature (see Section 2.3).

A growing lack of translators available to translate from smaller languages and in unusual pairs is presenting challenges to funding organisations. This is a macro problem that requires strategic intervention in terms

of both education and language policies at both national and European levels, in order to ensure that language and translation degrees in smaller or lesser-used languages are available to citizens. Such opportunities, combined with advocacy on the part of translation associations and professional development and training schemes for translators arranged by the funding organisations, should, in time, result in an improved and more varied translation environment in Europe (see Chapter 1).

**It is also worth mentioning that the current subsidies to support cultural exchange through the literature of various European countries are comparatively small in comparison with the needs of the sector.**



When it comes to third-country promotions, many smaller national funding organisations cannot afford to travel abroad on a regular basis to attend book fairs in, for example, Asia or South America. While respecting individual national promotional concerns, there may be a case for (EU-supported) shared stands representing a cross-section of European territories at book fairs in non-European countries (e.g. at Guadalajara, Sharjah or Seoul book fairs; see Section 2.5).

It is also worth mentioning that the current subsidies to support cultural exchange through

## How public funding could help the circulation of translated books

the literature of various European countries are comparatively small in comparison with the needs of the sector. According to the figures collected by the OMC group members the only countries where annual direct support for the export of literature exceeds EUR 1 million are France (approximately EUR 2 million), Germany (approximately EUR 1.6 million) and the Netherlands (EUR 1.06 million). In Spain, Romania, Finland and Sweden, the financing is between EUR 680 000 and EUR 860 000; in

Denmark, Flanders, Iceland, Ireland, Poland and Slovenia, the figure lies between EUR 200 000 and EUR 500 000; and in the rest of the 18 countries that provided figures, the sums are between EUR 100 000 and EUR 200 000 per year. For a more detailed description of current national support systems, see Annex VII, 'Funding Mechanisms'.

The following sections describe best practices and makes key recommendations on the above topics.

### 02.2 | National grant support to publishers – what makes them attractive and efficient?



There are several factors for a publisher to consider when deciding whether or not to publish a translated book. In general, the costs of publishing a translated book can be higher than those for books originally written in the local language. The cost of the translation should be added to the costs of buying the copyright, the editing of the translation might incur additional costs, and, when the book is published, it is more difficult to achieve good visibility in bookshops, media and other fora that help bring a book to potential

readers. On the positive side, a translated book has already proven its value in the market in its original language, albeit a different one. Thus, the ongoing costs of developing and nurturing a writer's work are reduced, and some marketing strategies can be adapted from the source language market. Publishers thus need some encouragement to take on books for translation, and, if there is a possibility of a grant to cover at least some of the costs, a publisher is more likely to consider taking on these projects.

## Translation can represent up to 30 % of publishing cost

A comparison of eight books recently translated into Latvian, some of which were by high-profile authors who received comparatively large advances, showed that translation accounts, on average, for about 30 % of the total production costs of a book. For comparison, the author's royalty is around 18 % of total costs for the first print run, and is often reduced when the price of the book is reduced, usually around 2 years after publication. In Latvia, royalties average

8–12 % of the retail price (excluding value added tax), while the publisher's profit after all costs, discounts and taxes is rarely more than 6–9 %, and, therefore, less than what the authors receive. The same is true in Bulgaria, where royalty payments also vary between 8 % and 12 %, while publishers' margins normally do not exceed 10 %. If sales are lower than expected, the publisher loses money, as well as the author, who would receive far less in royalties.



There are different financial incentives for publishers.

- ◆ The most important grant is the translation grant. This covers some or all of the fee paid to the translator.
- ◆ There are also grants for production costs, in some countries just for four-colour illustrated books, in others for all kinds of books.
- ◆ Sometimes there are grants that cover marketing and promotion costs, such as author tours, signing and reading events or pure public relations campaigns.
- ◆ Another kind of grant, which is perhaps less common, is one that also covers copyright costs.

The availability and amount of these grants in various countries are laid out in more detail in Annex VII of the report.

The key aspects that make a grant system attractive and efficient in increasing the transnational circulation of books are outlined below.

### GRANT SYSTEMS SHOULD BE TRANSPARENT, ACCESSIBLE AND NON-BUREAUCRATIC

The first step for a funding body is to provide clear information, in English at the very least, to make international publishers aware of the funding opportunities.

The second step is to have accessible, clear guidelines on the criteria for grants, and on the decision-making process, so that it is easy for publishers to decide if they should apply or not. There should also be more than one application round each year, since it is difficult for publishers to plan their rights purchases around a single annual deadline, especially if the publisher really wants to create a long-term programme for particular languages or authors.

The third step is to make the application process as easy as possible. The application form should be easy to fill out, preferably in an electronic format. The list of required documents should be kept to a minimum: the more bureaucratic elements there are, the less likely it is that publishers will apply. In return, the applicant should prove that the translation rights for the

## How public funding could help the circulation of translated books

book are either purchased or at least reserved until the grant decision is made, and that the translator is skilful enough to deliver a high-quality translation. This refers to all grant schemes and subsidies analysed for the purposes of the report.

The fourth step is to make grant decisions as quickly as possible. This allows publishers to be more efficient in planning further activities related to translation, production and publicity of the book.

### THE LEVEL OF CO-FUNDING AWARDED SHOULD BE OF SUFFICIENT VALUE TO ACHIEVE MEANINGFUL IMPACT

The level of funding within the abovementioned grant types differs; some funding bodies offer 25 % of the translation costs, and others offer 100 %. From a publisher's point of view, the higher the level of funding, the more likely it is that they will succeed in making the book available to its readers. The same goes for all grants. A four-colour picture book is not expensive to translate, but the printing costs are high. A publisher is more likely to go ahead with a book that has been awarded a grant to cover some of the production costs than to publish one for which there is no available production grant.

### GRANT SYSTEMS SHOULD BE PREDICTABLE AND HAVE A LONG-TERM PERSPECTIVE

When publisher is deciding whether or not to publish a translated book, all the key factors mentioned above are at play. Furthermore, the predictability of a grant is a crucial element. Publishing houses, who play an essential role in the distribution of translated literature, need to make their budgets work. Since it is more difficult to create visibility and thereby sell

translated books, publishers are very careful in their decision-making and take various factors into account, including:

- ◆ the availability of translation/publication grants;
- ◆ the level of support (how much of the translation and/or printing costs the grant covers);
- ◆ whether support is also provided for marketing and publicity expenses, such as for author's visits to promote the book;
- ◆ the success of the author in domestic and other foreign markets;
- ◆ the author's readiness to participate in promotion;
- ◆ the 'longevity' of investment – a publisher who can expect a grant for the next two or three books by the same author makes is more likely to commit to that author for the long term.

### GRANTS SHOULD ENCOURAGE AND ENABLE PUBLISHERS TO PROVIDE FAIR REMUNERATION FOR TRANSLATORS IN A TRANSPARENT MANNER

As mentioned in Section 1.4, funding bodies must take a translator's working conditions into consideration when assessing applications for grants (and especially for translation grants). If translators do not receive proper remuneration, or have too little time to complete their work, they might not be able to do their job properly. This can put the whole publication in danger – if the translation is not polished or does not match the literary quality of the original, readers might not receive the book well and the success of the author in that country may be jeopardised.





If translators do not receive proper remuneration, or have too little time to complete their work, they might not be able to do their job properly. This can put the whole publication in danger.

”

As a result, the publisher might not risk publishing any other books by that author.

It is crucial that translators, publishers and funders reach a mutual understanding that fair remuneration, fair contracts and a high quality of work are essential for the future of literary translation, and that they must work together to make them a reality. If this is not achieved, there is a real risk that literary translation will become less attractive, and that it will be even more difficult to find competent translators in the near future, especially when it comes to lesser-used languages.

A first difficulty is to determine the fairness of the rate included in the grant application. Funding organisations are dealing with applicants from many countries, often outside Europe, and do not always have the expertise or the means to check all the translators' fees – instead, they have to trust the legal contract signed by the translator and the publisher. It is not easy to have a good overview of what

is fair in a country of which the funding body has little experience. Some funders have conducted research on a country-by-country basis to establish an average rate using available data collected by national associations of literary translators, or after consulting their local correspondents. This empirical approach is not perfect, but allows for the rejection of applications by publishers who propose obviously unfair rates to their translators. It is much easier in countries where a national body has fixed a minimum rate. This is the case, for example, when funding bodies give support to 'inbound' (or 'import') translations. For instance, in France, a condition for receiving support from the French Centre National du Livre for the translation of a foreign book into French is that the publisher pays a minimum of EUR 21 per page (with each page consisting of 25 lines of 60 characters, including spaces)<sup>(86)</sup>. These national minimum rates, established by a national public body, could serve as a reference for other bodies giving a grant.

86 For more information, see the 'Code des Usages' by Centre National du Livre (in French): <https://centrenationaldulivre.fr/donnees-cles/code-des-usages-pour-la-traduction-d-une-oeuvre-de-litterature-generale>



### Good-practice example – Traduki<sup>(87)</sup>

Traduki is a European network that connects south-east Europe with the German-speaking world (see also Section 2.5). Among other activities, 'Traduki supports the translation of fiction and non-fiction as well as children's and youth literature from the 20th and 21st centuries. Translation support by Traduki covers the costs of the license fee and of the translation fee in line with customary local rates.'<sup>(88)</sup> This notion of 'customary local rates' indicates that Traduki pays different rates per standardised page (1 800 characters) from country to country, in correlation with the respective living costs in each community included in the network. The payment of a translation fee is made by Traduki directly to a translator.

These two measures, together with strict criteria<sup>(89)</sup> to ensure high quality of publishers, translators and the literary works to be subsidised, encourage positive dynamics between publishers and translators and promote better working conditions in the book sector in a wide area of Europe.

87 <https://traduki.eu/home-en/>

88 <https://applications.traduki.eu/translation-guidelines>

89 <https://applications.traduki.eu/translation-guidelines>

The second step is to check the fairness of the contract: the hexalogue and the guidelines for fair translation contracts,<sup>(90)</sup> developed by CEATL, could serve as references to assess every translation contract's fairness. Ensuring fairness in translation contracts is closely intertwined with the question of transparency, especially considering that funders and publishing houses are dealing with different countries and different languages. An interesting good practice in this area is the approach carried out by national cultural institutes, such as the Goethe Institute, which require the grantor and grantee to sign contracts both in the grantor's national language and in English, to encourage transparency.

A third step is to make sure the translator has actually been paid. One way is to demand from the translator confirmation that they have been paid in accordance with both their contract and the grant awarded. Another way is to demand that the publisher sends a copy of the bank statement or payment file showing that the translator has received the exact sum that was stated in the application. Some funding bodies require the publisher to pay only the sum that it has awarded while others require the publisher to pay the whole sum stated in the grant application.

### **What is the best channel for the distribution of grants to foreign publishers?**

An evaluation of existing practices shows that there are several channels through which funding agencies can distribute the grants meant for foreign publishers who translate books from a particular country.

- ◆ One way is for domestic publishers of the book to act as mediators for their foreign colleagues who have bought the rights for the title. The domestic publisher applies for the grant after the translation rights deal has been concluded, then receives the money when the translation is published and complimentary copies have been provided, and they then forward the sum to the publisher of

the translation. This system is used in France by the Centre National du Livre. The drawback is that the process is rather lengthy and the paperwork quite complicated.

- ◆ Another way is by payment of the grant directly to translators. This ensures that the translator is paid, by the funding body, the full sum requested. This system works very well in some countries, for example Estonia, where translators can apply for grants directly but must provide confirmation from the publishing house that it has committed to publish the title in question.

This approach is also adopted by the public-private network Traduki, which uses such principles in its cooperation with translators from south-east Europe. The applicant is the publisher who will publish the translation (with copyright fees refunded/financed by the network); however, if funding is granted, Traduki concludes the contracts with the translators to secure direct payment, and ensures the quality of the translation by having an independent expert check it. The translation rights remain with Traduki for 5 years, after which time the rights are handed over to the translator.

In some countries, translators can also apply to domestic cultural foundations/agencies for a translation grant that covers their creative work. A potential drawback to the direct payment of the grant to translators is that the translator could somehow become responsible for the whole production, that is for the book actually being published. This is why many funding bodies do not practise this method; they want to make sure that an applicant (i.e. the publisher) follows through and takes responsibility for the whole production – a responsibility that should not be the translator's. In some countries, this alternative is not legally possible, as public funds can be granted only to an organisation, not an individual.

90 <https://www.ceatl.eu/translators-rights/hexalogue-or-code-of-good-practice> and <https://www.ceatl.eu/translators-rights/guidelines-for-fair-translation-contracts>

## How public funding could help the circulation of translated books

- ◆ The grants can also be distributed directly to foreign publishers. This is the preferred method for the majority of institutions dealing with literature export. As funding bodies are, in most cases, government agencies, or another type of official agency, they need to take the greatest precautions to secure the safety and proper use of their grants. Hence, they are inclined – or, indeed, obliged by their statutes – to accept applications only from legal entities, that is publishers, and to pay the money to the same legal entity that applied for, and was

### **SUPPORT TO PUBLISHERS SHOULD COVER PROMOTION AS WELL AS PRODUCTION COSTS**

Having a book translated is by no means the final step in enabling a book to reach readers outside its home country.

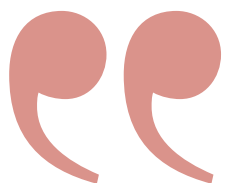
The book has first to be edited and proofread, which includes an evaluation of the quality of the translation by the editors. The costs of editing and proofreading can be significant and have to be supported.

Then, even more than for national literature, a translated book and its author have to be promoted to find an audience. For this, publishers need to invest in intense promotion before, during and after the publication of the book.

Promotion can take many forms, but essentially includes promoting the work among the literary press and bloggers with the aim of attracting as much attention as possible from the media, advertising, and the organisation of public events such as author visits to book fairs and bookshops.

Promotion is expensive, especially when an author is new to the market and, when added to the costs of the translation and publication, considerably increases the financial risk taken by publishers. That is why promotion grants are as indispensable as translation grants to the efficiency of national and European public support systems for book circulation – especially for books in lesser-used languages and by emerging authors.

However, support for promotion is not necessarily given automatically for the book that has been supported for translation. The reason for this is that budget lines for translation grants and promotion grants are very often separate and are administered through different calls. Often, promotion is a smaller pot, and some territories are more targeted for strategic reasons.



**Traduki concludes the contracts with the translators to secure direct payment, and ensures the quality of the translation by having an independent expert check it.**

subsequently awarded, the grant. It is the applicant who then has to guarantee that the book is actually published and distributed. The translation rights are purchased by publishers, and the marketing is planned, organised and financed by publishers. Therefore, direct payment to publishers seems to be the most natural and logical way to finance publication abroad. To avoid situations in which part of the money granted to cover the translator's fee is spent on other expenses, publishers are usually requested to provide proof of the financial agreement and its fulfilment.

## Creative Europe's 'project' approach to supporting translation and promotion



Creative Europe's support for literary translation is given not on a book-by-book basis, but to projects involving at least five books, accompanied by an overall publication and promotion strategy. Eligible expenses include all relevant translation, publication and promotion costs, and are co-financed at 60 % by Creative Europe.

Between 2014 and 2020 the creative Europe programme has supported the translation of more than 3500 European literature books from 30 different languages and their circulation within the 40 countries participating in the programme.

For more on Creative Europe support for literary translation, check the Creative Europe website.<sup>(91)</sup>

Considering budget constraints, the key issues for public support and promotion agencies are how to define which costs to cover, and who should be the beneficiaries.

- ◆ The support should cover travel and (a percentage of) accommodation costs for the author, or part of the expenses for virtual and hybrid events.
- ◆ The promotion grant should also cover the travel costs of translators, thus making it more likely that the translator will be invited to events to promote the work on a shared stage, something that is to be welcomed, as translators know both the author and the targeted national audience. This is also a good way to promote the role of translators as intermediaries (see Section 1.7 on visibility).
- ◆ Promotional activities should also target the local media, social media influencers, book bloggers and reviewers on Instagram and TikTok. All of this is important in order to attract new readers to translated works, especially younger readers.

- ◆ Promotional grants should target publishers, but festivals (and other literary events), cultural centres, cultural institutes and booksellers, among others, can also apply for grants.
- ◆ During the pandemic, online promotional events became quite common. However, in order to make them stand out in a highly competitive events field, they have to be conceived professionally, which requires quite a substantial budget. Take, for instance, Traduki events at Leipzig Book Fair 2021, which were financed by extra funding from various partners involved in the network.

As with translation grants, promotion grants should be easily accessible and visible, especially since promotion grants are not automatically linked to translation grants and can be requested by a variety of organisations.

A portal and database with key information on the various funding sources for promotion, along with the basic conditions for funding, should be established.

## 02.3 | Public support for international networking and sales

Direct financial support to publishers is essential to cover the additional translation and promotion costs linked to the publication of translated works. However, public support can help the book sector in many other ways, including:

- ◆ support for the networking and training of publishers (e.g. fellowships);
- ◆ support to publishers or agents to cover international sales and promotion expenses;
- ◆ promotion and representation at major international events and fairs.

### **PUBLIC SUPPORT SHOULD ALSO INVEST IN FELLOWSHIPS, IN ORDER TO BUILD CLOSE RELATIONSHIPS AND TRUST BETWEEN PUBLISHERS FOR A MORE EFFICIENT TRANSLATION MARKET**

For a publisher, identifying and choosing a book for translation is a complex operation. It requires a good knowledge of the various literature scenes in Europe and across the world, and an extensive network including foreign publishers, agents, translators, public agencies, etc.

Fellowships present key networking opportunities for those involved in the publishing and translation sectors. In the book sector, fellowships usually involve a (publicly supported) organisation inviting a group of foreign publishers or agents to discover national authors or publishers. They offer an opportunity for foreign and domestic publishers to explore new trends or models of good practice, and allow for a review of current practices in light of shared experiences. The lessons learned from these fellowships often inform translation and funding policy practices in the years that follow.

Critically, the relationships forged during such fellowships create strong and lasting bonds,

which provide a first port of call for expert advice and support in specific territories.

Fellowships range from the long-established Frankfurt Buchmesse Fellowship Programme to those tied to a literature festival, for example HeadRead (Estonia), or those hosted by a national translation funding organisation, such as that run by NORLA in Norway or the Finnish Literature Exchange (FILI) in Finland. Fellowships normally last between 5 days and 3 weeks.

The objectives of the fellowships usually include some or all of the following:

- ◆ to present an in-depth showcase of the contemporary national literature sector;
- ◆ to provide opportunities for bilateral and multilateral information exchanges between foreign publishers and local publishers, or between funding agencies and foreign publishers;
- ◆ to create a context in which local writers can meet foreign publishers and festival directors, for example Passa Porta (Brussels) and the Istanbul International Literature Festival (ITEF);
- ◆ to create the conditions in which the seeds for transnational cooperative projects can be sown;
- ◆ to provide continuous professional development opportunities for translators, commissioning editors, festival programmers and funding agencies where information exchange, professional dialogue and market presentations result in new and better, more targeted, initiatives to promote cultural cooperation and the circulation of books;
- ◆ to enable younger entrants to the sector to meet and learn from each other and from more senior and experienced players;



- ◆ to overcome geographic and cultural barriers to entry, creating a shared experience for small and larger publishers and sectoral players from different territories, ultimately facilitating the exploration of third countries and newer markets.

### **THE POST-COVID-19 EVOLUTION OF INTERNATIONAL BOOK FAIRS SHOULD BE ACCOMPANIED BY PUBLIC SUPPORT**

International book fairs have played a pivotal role in the internationalisation of the publishing industry and have contributed to an increase in the circulation and diversity of books. They offer international visibility for books, and connect sellers and buyers across continents. Their tools include the following.

- ◆ Working with a guest of honour country, which draws focus on that particular country's literature, with seminars, meetings with book professionals and authors, etc.
- ◆ Arranging fellowship programmes (see above).
- ◆ Arranging guided visits for foreign publishers to the country of the bookfair, which provides a deeper insight into the market, along with opportunities to develop new contacts with national book professionals, as well as to learn more about the culture and the country as a whole. This can lead to increased rights sales.

Europe counts several of the largest international book fairs, including the Frankfurt and London book fairs for general books, and Bologna for children's books. In addition to these, almost every country in Europe hosts a national or regional book fair that has, or may have, a key impact on reading and allow people to become acquainted with foreign literature, for example the book fairs in Paris, Geneva, Leipzig, Prague, Gothenburg and Krakow. Often, these fairs have

an international dimension; national bookfairs have a significant impact on reading and on enabling readers to become acquainted with foreign literatures.

COVID-19-related travel and meeting restrictions forced book fairs to either cancel their 2020 edition or move online. In 2021, many returned in hybrid formats. It is not clear if the hybrid



format will become the new norm in the future for international book fairs. It is true that professionals are now used to interacting online, and, even after COVID-19, travelling might be restricted or reduced for environmental reasons. However, professionals recognise that trading books and literature is a profession of passion that cannot be done entirely online – there will still be a need for physical business-to-business



## How public funding could help the circulation of translated books

meeting places, in order to 'nurture' networks and discover new talents and partners.

This was recently proved by the 2021 edition of the Frankfurt Book Fair, which managed to agree with the federal government special conditions pertaining to the number of visitors,

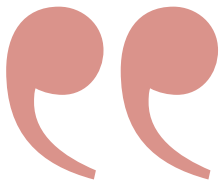
However, there was an extensive programme of guests of honour from Canada, and most participants reported very good levels of communication and rights deals.

In any case, book fairs will need to continue to innovate. For example, they could offer a year-long online marketplace (with reliable buyer/seller directories and the option to complete secure online transactions, for instance). This has been tried in the past, with limited success, but the chance of success may be better now, given the circumstances. Another option is to offer online facilities to allow professionals to better prepare and follow up their presence at an in-person book fair. They may still organise physical events for other business-to-business activities (e.g. meeting, networking and training) or business-to-consumer activities (e.g. book promotion, author events and book signings).

The potential for new business models will encourage book fairs to find new partners (e.g. IT providers) and develop new collaborations across the world. Book fairs that used to rely on selling square metres to finance their operations might also have to find new sources of revenue to finance this investment.

Considering the importance of (international) book fairs in the circulation of books in Europe, it is important that the current transition is accompanied by public support. For example, Frankfurt Book Fair, which is organised by a subsidiary of the German Publishers and Booksellers Association, is financially supported by the regional government of Hesse, as well as by the federal German government, so it is well placed to face the challenges and demands raised by the pandemic.

A good place for book fairs to collaborate and discuss new business models is within the Aldus Up network of book fairs, which is supported by Creative Europe.



**Professionals recognise that trading books and literature is a profession of passion that cannot be done entirely online – there will still be a need for physical business-to-business meeting places, in order to 'nurture' networks and discover new talents and partners.**

and secured a 5-day programme both for professional attendees, who visited the fair from Wednesday to Friday, and general visitors (readers and customers), who attended from Friday afternoon to Sunday. Due to restrictions in the number of visitors and absence of most attendees from the USA, Latin America, East Asia and the UK, the number of visitors was around just 25 % of the usual figure.



### **The Aldus Network<sup>(92)</sup>**

In line with the richness and variety of the European book sector, the Aldus Network (created and developed during two Creative Europe projects: Aldus and Aldus Up) features both international and domestic book fairs, and is supported by national and European publishers' associations and organisations with consolidated know-how and experience in the book sector.

The current project, Aldus Up, involves the following core topics: trends and promotion of translations in Europe; changes in reading habits, paying particular attention to the impact of digitisation; innovation in book and reading promotion; and new ideas for book fairs to develop and engage with their audience, foster transnational mobility of book professionals and increase inclusivity for specific target groups, in particular visually impaired people, linguistic minorities and migrants.

### **SUPPORT FOR AGENTS AND FOREIGN RIGHTS DEPARTMENTS SHOULD BE INCREASED**

Selling translation rights on the international market requires specialised professionals to identify potential buyers in various territories, to promote the book and to negotiate the most favourable conditions for the rightsholders (i.e. the author or the domestic publishers). Practices vary in Europe – authors might choose to give international rights to the domestic publisher, or they might keep these rights

themselves. International sales and promotion can be handled by foreign rights agents or by a publisher's in-house foreign rights department (FRD).

Promoting a book on the international market takes both work hours (of specialised staff) and further funds to cover the costs associated with marketing material. Agents or FRDs will invest time and money only in the books and territories from which they think they can recover their expenses.

92 <http://www.aldusnet.eu/>

## How public funding could help the circulation of translated books

Furthermore, foreign rights agents and FRDs tend to choose to promote books from their countries and regions. Authors and publishers from western European countries can rely on a good network of agents and FRDs, but this is not the case for smaller countries in central and eastern Europe, where publishers do not have the capacity to invest in a well-staffed FRD

or to find agents willing to take their books to international markets.

Public support can help to build up international sales capacity through capacity building and training activities, and by covering international marketing expenses such as sample translations or trips to new territories.

### Reinforcing sales capacity in Croatia

Croatia's book market is small and loosely organised, with no clearly defined stakeholder roles along the entire book value chain, and no regulatory framework, though there is a fixed book pricing system. Croatian is a language spoken by only in Croatia itself and by a relatively small number of people neighbouring countries and the Croatian diaspora worldwide.

Until a few years ago, there were no full-time literary agencies, there was no representation of authors by Croatian agents and foreign rights were handled by the FRDs of only a few major publishers.

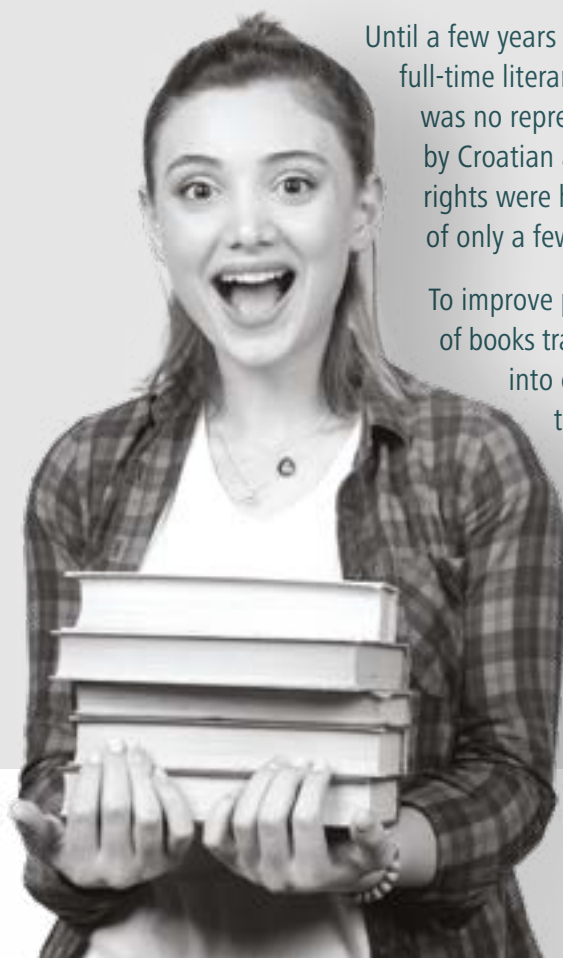
To improve promotion and sales of books translated from Croatian into other languages in the target markets, the Ministry of Culture and Media introduced a range of support measures:

Translation support grants – for foreign publishers to create and develop interest in Croatian literature. This measure resulted in an increased number of titles being translated annually.

Sample translation grants – for applicants with experience in representing authors and foreign rights sales, in order to encourage the emergence of full-time literary agents and to empower the FRDs of publishers. This measure resulted in the foundation of two literary agencies.

Mobility grants – for authors, translators and, occasionally, literary agents to support the promotion of translated books at various events.

[www.croatian-literature.hr/](http://www.croatian-literature.hr/) – website financially supported by the Ministry of Culture and Media, but run by literary professionals, providing data on authors, new titles, translators, new translated titles, sample translations and upcoming major book events, with the goal of increasing the visibility of Croatian literature.



**THE ROLE OF PUBLIC AGENCIES IN PROMOTING BOOKS IN INTERNATIONAL MARKETS SHOULD BE ENCOURAGED INCLUDING THROUGH A MULTI-COUNTRY JOINT APPROACH**

National promotion agencies can play a crucial role in promoting books on international markets and can be very efficient at identifying potential buyers. They can be very useful in the absence of specialised agents or FRDs, or indeed as a complement to them.

Cultural/language institutes and book offices in key markets, and which are (co-)financed by their foreign affairs ministries, play a significant role in the promotion and sales of translated books.

Promotion agencies organise fellowships, showcase events and stands at major book fairs, either directly or indirectly through grants. These grants can be allocated to publishers' associations to organise collective stands (a stand which includes several publishers from one country) and prepare national presentations at international book fairs, and to allow authors, translators and agents to attend the events.

France and Germany, being large countries in terms of population, book market size and the number of speakers of their languages, have developed a network of promotion offices in key targeted countries and are present at all major events and book fairs with collective stands.

The challenge with this approach is the costs of running book offices abroad, and indeed those associated with visiting the major book fairs worldwide. A promising alternative for language clusters or countries with similar book markets and promotional policies is multilateral or joint representation in key markets and/or key book fairs by a multi-country consortium of publishers or prominent agents. Examples of good practice include the joint presentation of the Baltic countries as the 'market focus' countries at the London Book Fair in 2018

(for which a rather expanded and well-coordinated preparation process, including partners from all three Baltic countries and the UK, took place from 2016 to 2019, with common Baltic stands and presentation programmes also in 2017 and 2019), the Nordic network (NordLit) and various joint presentations of the four German-speaking countries. Such a joint approach is particularly valuable for countries trying to break

**Authors and publishers from western European countries can rely on a good network of agents and Foreign Rights Departments (FRDs), but this is not the case for smaller countries in central and eastern Europe, where publishers do not have the capacity to invest in a well-staffed FRD or to find agents willing to take their books to international markets.**



into new book markets, but which do not have the resources to go alone. Book fairs promote visibility, but they are costly, and engaging in a regional, cooperative project helps to reduce excess expenditure that would be incurred if each country operated independently. Joint initiatives are more likely to succeed if they are a well-coordinated demonstration of unity between authors, publishers, translators and funding institutions.



## **France and Germany: networks of promotion offices in targeted countries**

### **France**

The promotion of French books for export has been entrusted by the Ministry of Europe and Foreign Affairs to the French Institute (Institut Français), its agency for France's external cultural action, which ensures the operational management of actions and programmes.

These actions are based on the cultural and cooperation network of the Ministry of Europe and Foreign Affairs. Within this network, nearly 30 specialised book offices (located in local French Institute offices, or inside the Cultural Services of the French Embassy) act as centres of expertise and relays of influence for all French public and private players in the book, publishing, literary and intellectual sectors. They advise local players in the book chain (publishers, translators, booksellers, etc.), provide financial support for their translation and distribution activities for French books, and ensure a strong presence of French authors and publishers at key events (e.g. professional meetings, festivals, fairs).

In addition, the Bureau International de l'Édition Française provides an essential service to its French book publishing company members by facilitating their international export development, rights sales and acquisitions, and partnership projects. This is done through three core activities:

- ◆ showcasing French publishing at international book fairs around the world;
- ◆ generating reports on international publishing markets;
- ◆ connecting publishing industry players around the world through professional exchanges.

### **Germany**

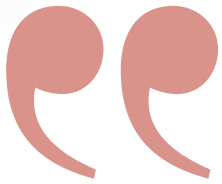
The promotion of German books is supported by the Goethe Institute's branches in numerous countries, as well as by German book offices in key markets (e.g. Beijing, Abu Dhabi, Moscow, New Delhi, New York), which are operated by the Frankfurt Book Fair, with financial support from the German Federal Foreign Office.







## 02.4 | Public support for diversity and reciprocity



A ‘European dimension’ can mean the inclusion of foreign and translated literature or authors in the programme of activities developed, or the use of national celebrities to promote foreign literature.

Increasing the circulation of books is a two-way street. Export strategy, whereby national public support ‘pushes’ a country’s books to foreign territories, should be coupled with an import strategy, whereby additional money is set aside to facilitate inbound translation, and to promote and encourage the reading of foreign literature.

### Inbound translation

#### NATIONAL SUPPORT TO INBOUND TRANSLATION SHOULD BE ENCOURAGED

Very few funding institutions in Europe offer an ‘inbound translation’ grant, that is grants to domestic publishers to translate foreign books into domestic languages. In some countries, co-financing the translation of foreign books into the national language accounts for a small part of funding provided to the book industry, but statistics on the amounts involved are not available for every country.

Of the countries who participated in the OMC group survey, seven confirmed that such support exists in principle. In the Netherlands, support for inbound translations exceeds that for outbound translations (EUR 1.55 million); similarly, in France, the Centre National du Livre grants for the translation of quality books into French are almost equal in value to the support for the export of books (EUR 1.43 million). In Germany, the total amount available for inbound translation grants is more than EUR 800 000; in Finland, Iceland and Ireland, the figures are around EUR 130 000–140 000; and in Latvia, the figure is EUR 46 600, or 10 % of all grants provided for book creation and publishing

processes. Croatia’s Ministry of Culture and Media supports the translation of quality literature from any language into Croatian by a combined measure that supports a publisher’s entire submitted portfolio (up to 30 titles); the eligible costs for which the grant can be used include the costs of translation into Croatian. In Denmark, the Danish Arts Foundation gives grants to publishers publishing translated books (into Danish), covering part of the translation costs, and it also awards grants directly to translators, who are then able to invest more time in a translation than that which would be covered by the translation fee. For more information on support for inbound translation, see Annex VII.

## Reading promotion

### THE EUROPEAN DIMENSION OF LITERACY AND READING PROMOTION POLICIES SHOULD BE INCREASED

EU Member States have developed ambitious promotion strategies and activities to encourage reading, especially among the young. It is therefore recommended that a European dimension be systematically included in reading promotion strategies at local and national levels, and that the whole book chain be encouraged to 'think European'.

A 'European dimension' can mean the inclusion of foreign and translated literature or authors in

the programme of activities developed, or the use of national celebrities to promote foreign literature. Funding should be made available to book fairs, literary festivals and libraries to invite authors and translators and to develop activities.

For instance, the Jury of Children, Young Adults and Parents (Latvia) is a reading promotion programme based on a similar programme in the Netherlands. Around 30 titles, of which 50 % are by local authors and 50 % are translated fiction, are selected for each of five different age groups. Readers then vote for the title they liked most. To date at least two thirds of votes have gone to translated titles. This exposure to translated books also has a very positive effect on the creativity of local authors and helps them to understand needs of readers.

## EURead

Founded in 2000, EURead is a consortium of European reading promotion organisations that believe that reading is a prerequisite for full participation in today's media-led and culturally diverse society. EURead currently consists of 31 non-profit organisations from 22 European countries. The aim is to exchange knowledge, experiences and concepts, and to jointly develop new strategies for the promotion of reading. For instance, in November 2018, EURead launched its first pan-European reading campaign, 'Europe reads', and European book days are planned for 2022.<sup>(93)</sup>

Reading promotion activities can also be conducted in cooperation with different organisations across borders to enrich the experience offered to the audience and increase organisational capacities. For instance, Creative Europe supports the Libraries of Emotions.<sup>(94)</sup>

This initiative brings together various organisations from across Europe to promote a new and innovative way of reading and to encourage bibliotherapy sessions in European public libraries. The project has two primary objectives: (a) to support the network of

93 <https://www.euread.com/projects/european-book-day/>

94 <http://librariesofemotions.eu/>

## How public funding could help the circulation of translated books

European public libraries as they adapt their ways of working to a digital environment, all while preserving their missions of literacy promotion, cultural diversity, fighting social discrimination and cultural heritage enhancement; and (b) to experiment with

innovative ways to encourage reading among young people. This is based on a transdisciplinary approach mixing neuroscience, cognitive science, cultural activities, spatial design and digital tools.

## Euregio Reads and the Euregio Student Literature Prize<sup>(95)</sup>

The Meuse–Rhine Euregion, consisting of Aachen, Liège Province, Belgian Limburg and southern Dutch Limburg, runs the Euregio Reads initiative to promote reading across linguistic and national borders. Six novels by contemporary authors are selected, two in French, two in Dutch and two in German, and each is available in all three languages

at more than  
80 participating  
libraries and  
bookshops.

The six authors promote the books through a multilingual reading tour of the Euregion, with the translators also invited.

The Euregio Student Literature Prize is held as part of Euregio Reads. Young adults aged between 15 and 20 years from across the Euregion read the six books, attend the author readings and take part in discussions with literary critics, and then choose their favourite title from among the works. The aim is to celebrate authors and translators of contemporary literature, and to promote cross-border encounters and exchanges – all events are multilingual and allow young people from the different language areas to get to know each other. The prize has allowed more than 5 000 students to intensively study contemporary European literature and has brought over 100 high-profile authors to public readings in the region.



<sup>95</sup> <https://www.euregio-lit.eu/fr/projets/leuregio-lit>



Another way to promote the reading of translated titles across Europe is by encouraging a greater number of reviews and professional evaluations of book from countries with lesser-used languages. At the moment, in some countries, the attention of literary reviews and the cultural press is mostly given to foreign best sellers or local authors, while even very important examples of European literature go unnoticed and are not reviewed.

## Bookstores- Competing with online giants

### **IN AN ENVIRONMENT THAT IS INCREASINGLY DOMINATED BY ONLINE STORES, THE SPECIAL ROLE OF BRICK-AND-MORTAR BOOKSHOPS IN PROMOTING DIVERSITY SHOULD BE PRESERVED**

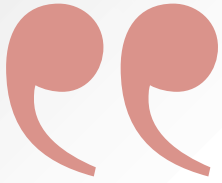
The recent closure of bookshops during the COVID-19 pandemic has highlighted how essential bookshops are to our societies. Bookshops are very often the only cultural hub in a community.

They are indispensable in promoting reading and guiding readers to 'less obvious' books, such as books from emerging authors or countries. They are a good place to hold author visits in cooperation with publishers.

Member States have put various financial support systems in place, especially since the onset of the pandemic, to help booksellers recover after many difficult months. However, the special role of bookshops should be valued, and their activities should be supported in the long term, even after the pandemic. Beyond grants and loans, regulatory and fiscal measures such as fixed book prices and lower value added tax rates for books (since they are cultural products) have proven to be an effective way to preserve a diverse network of small and medium-size booksellers, both within and outside large urban areas.

A major challenge for the book sector and bookshops in particular is to adapt their 'format' and operations to an online environment to compete with online giants such as Amazon. Online stores can be seen as offering an easy way to distribute content (whether paper books or e-books), but they are also a threat to the diversity of content.

It is therefore important to accompany the evolution of the sector through training or financial support for innovation, in order to preserve the diversity of players in the book chain. For instance, new legislation was recently passed in France to set a minimum price for book deliveries, in order to stop what the government calls 'distorted competition' from digital giants who sell books for as little as EUR 0.01, to the detriment of independent bookshops.



A major challenge for the book sector and bookshops in particular is to adapt their ‘format’ and operations to an online environment to compete with online giants such as Amazon.

Two projects supported by Creative Europe illustrate how European cooperation can accompany the digital transition of the sector.

#### **Eudicom project<sup>(96)</sup>**

The European Digital Comics (Eudicom) programme aims to support publishers of comic books in Europe in getting ready for the distribution of digital comics.

The consortium partners, led by Izneo, the leading European digital comics platform, will research and exchange their experiences to offer an efficient capacity-building programme primarily to publishers in Spain, Italy and Poland, and promote the benefits to other EU countries via the Federation of European Publishers. The project will make sure that comic book publishers in European countries are on the same page regarding technology formats, distribution models and marketing opportunities in order to reach new audiences and make the most of revenues on the growing digital platforms in Europe and worldwide.

#### **RISE project by the European and International Booksellers Federation**

The European and International Booksellers Federation (EIBF)<sup>(97)</sup> is a European and international organisation serving as the focal point of a wide network of booksellers across Europe and beyond. The EIBF has been selected for its Resilience, Innovation and Sustainability for the Enhancement of bookselling (RISE) project. Through this project, the EIBF seeks to upscale, reinforce and maximise the capacity and resilience of the European bookselling sector, by helping bookshops innovate and stay up to date with modern technologies while ensuring their long-term sustainability. RISE will provide booksellers with sector-specific training, facilitate cross-border networking and exchange of best practices and enable advocacy and research across a set of priority areas: unlocking the green potential of the bookselling sector, building a more diverse and inclusive bookshop community and reinforcing cross-border bookselling and European value.

96 <https://eudicom.eu/>

97 <https://europeanbooksellers.eu/>



## 02.5 | Regional and European cooperation

Regional or multi-country cooperation initiatives complement and enhance national support systems. Cooperation can have a profound and long-term effect: it is a good way for partner organisations and professionals to deepen relationships, gain a better understanding of different markets and practices, and learn from each other. It is the most effective way to overcome transnational barriers that hamper the circulation of works in Europe.

### REGIONAL AND EUROPEAN COOPERATION SHOULD BE REINFORCED AS AN EFFECTIVE MEANS TO IMPROVE THE CIRCULATION OF WORKS ACROSS EUROPE

Such regional and European cooperation initiatives can:

- ♦ offer multi-country translation grant systems through the creation of a multi-stakeholder budget ('common pot');
- ♦ organise workshops, networking events and training for authors, translators, editors, foreign rights department staff and agents;
- ♦ organise collective stands at book fairs, or be joint guests of honour;
- ♦ share knowledge and good practices.

Regional cooperation can be carried out in several different ways: on a formal basis, through clearly established regional and pan-European networks, and through EU support for cooperation, for example with projects supported by Creative Europe; and on a more ad hoc basis.

Below are some examples of the various forms of regional cooperation – more information on each of them can be found in Annex VIII, 'Regional Cooperation'.

### Regional and pan-European networks

#### NordLit network

The Nordic countries are cooperating within the network NordLit.<sup>(98)</sup> It consists of the Danish Arts Foundation, FILI, FarLit (Literature from the Faroese Islands), GreenLit (Greenlandic literature), NORLA, the Icelandic Literature Centre and the Swedish Literature Exchange (the Swedish Arts Council). The NordLit network shares a translation grant from the Nordic Council of Ministers for translations between the Nordic languages. The grant is divided between the different countries and then distributed by each organisation. The network members can also attend an annual conference, where they can share information, discuss common issues and plan joint projects.

#### Traduki network

Traduki is a European network in public-private partnership that connects south-east Europe with the German-speaking countries.<sup>(99)</sup>

Founded in 2008, Traduki connects two worlds by means of books, translations and literary projects: south-east Europe and German-language literature, readers, publishers, festivals and events. It also connects countries within south-east Europe to one another: their languages, literatures and literary scenes. In this densely woven network, with its 105 possible translation combinations, translators play a vital role. They are the mediators who make cross-border cultural exchange possible and Traduki pays them a special tribute.

Traduki runs a translation fund, providing grants to publishers from German-speaking countries and south-east Europe who are eligible for support. Translations of fiction and non-fiction, as well as children's and youth literature, from the 20th and 21st centuries are

98 <https://www.islit.is/en/projects/nordlit-the-nordic-literature-centers>

99 <https://traduki.eu/home-en/>



## How public funding could help the circulation of translated books

financed, covering 100 % of costs. Within the funding mechanisms, the work of translators is respected, with fair remuneration, quality control and fair copyright handling. In addition, the costs of the licence fee are covered.

Translators and authors from south-east Europe, in addition to benefiting from the funding of translations, have a chance to take part in the residencies programme organised by Traduki's partners. Locations on offer include Belgrade, Bucharest, Cetinje, Novo Mesto, Pristina, Sarajevo, Skopje, Sofia, Split and Tirana, as well as Berlin and Vaduz, Liechtenstein.

To meet the need for continuous training, Traduki organises workshops for translators of the various language combinations, for example workshops for translators who translate from Romanian into German, or into the south-east European languages represented in the network's activities. During the COVID-19 pandemic, a whole range of workshops took place online.

At present, the Traduki network includes Austria, Germany, Liechtenstein and Switzerland, several countries of the former Yugoslavia, and Albania, Bulgaria and Romania, and is an entity of 18 governmental, public and private partners from 12 countries.

Traduki's ambition cannot be found in the promotion of literature and translation alone. The partners in the network want to look further, to the intellectual and political environments that exist in south-east Europe and in Europe as a whole. The basis is the mutual trust and belief that the historically evolved differences in Europe should not only be respected, but be seen as an enrichment of European culture. With this in mind, Traduki is a civil society project with a distinct Euro-political component. What started as an experiment in 2008 is now an ongoing endeavour for multilateral international cultural cooperation, building bridges beyond borders and neighbourhoods.

### European Union National Institutes for Culture

The EU National Institutes for Culture (EUNIC) is a promising arena for long-term sustainable innovative literacy cooperation projects. The network operates as an intergovernmental consortium, knitting together national agencies for cultural relations through clusters represented in more than 150 countries. EUNIC clusters mostly build upon its own members' resources and interests. It benefits from a privileged position within the cultural spheres across Europe and strives to act as a platform for knowledge-sharing, capacity building and innovation.

Relevant examples in the literature sector coordinated by EUNIC include the following.

European Literature Night. This involves a series of public readings organised in various European cities under the umbrella of EUNIC. First initiated by the Czech centre in 2006, these literary events are regularly included in the programming of the EUNIC consortium and spread all over Europe, thus becoming the cornerstone of its strategy on reading, translation and the book industry. The core principle is 'One night – many experiences: public readings of contemporary literature performed by well-known personalities at attractive and unusual venues in cities across Europe'. The literary works are translated into local languages and read by both authors and translators. More recently, the EUNIC-coordinated project Europe Readr<sup>(100)</sup> was initiated under the leadership of the Slovenian Presidency of the EU Council, from 1 July to 31 December 2021, as a digital platform and a set of events entitled 'The Future of Living'. Member States and institutions pooled resources to launch the project, using the slogan 'Open a book for a better future'. It aims to bring current social issues to readers and reflect on the world we want to live in, with a focus on diversity and interconnection.

### European Network for Literary Translation

The European Network for Literary Translation (ENLIT) is an informal network of 22 cultural organisations and translation funding bodies from 19 countries and regions, founded in 2016. The aim is to promote literature and translation to a global network of publishers, authors, translators and other cultural professionals. Network members meet twice a year to discuss best practice, share presentations on literary exchange and plan collaborative projects.

Creative Europe support of cooperation projects is especially designed to support projects that bring together organisations from different profiles and countries. The co-financing rates have been increased to 80 % for smaller-scale projects, in order to be more accessible to even the smallest organisations. This report includes many examples that illustrate the variety of projects that can be financed through this bottom-up approach (see CELA, Translation in Motion, Aldus, etc.) The recently launched Balkan Translations Collider<sup>(102)</sup> is another

**Member States and institutions pooled resources to launch the project, using the slogan ‘Open a book for a better future’. It aims to bring current social issues to readers and reflect on the world we want to live in, with a focus on diversity and interconnection.**



### European Union support for cooperation

EU funding programmes, such as Erasmus for education, horizon for research and Creative Europe, represent important sources of funding for cooperation projects. Each programme has its specific objectives and funding conditions, and a funding guide, CulturEU,<sup>(101)</sup> has recently been launched to help applicants find the most suitable support scheme for their project.

The new Creative Europe programme (2021–27) has seen its budget increased to EUR 2.5 billion, with the clear objectives of promoting cultural diversity and reinforcing the competitiveness of the cultural and creative sectors.


example. The collider will work to bolster cross-border literary networks and cooperation both within the western Balkans, and – on a larger scale – with other European countries.

Creative Europe support for literary translation also includes a cooperation element: publishers can decide to submit projects for the translation and promotion of European books either as individual applicants or in a grouping with other publishers or partners of the book chain.

Other schemes, including support for networks of professional organisations (see the EIBF text box above) or support of platforms for emerging artists (see Versopolis below) represent additional – indeed, more specialised – ways to foster networking and collaboration.

101 <https://ec.europa.eu/culture/funding/cultureu-funding-guide>

102 <https://www.npage.org/en/page?id=193>



**Versopolis poetry**<sup>(103)</sup> has grown into a 30-festival-strong platform since its beginning in 2014. Versopolis supports the translation of a selection of emerging poets' works into English and other European languages. It enables the publication of these works in printed booklets, in e-books and on the Versopolis website alongside full profile descriptions. Versopolis also supports poets' mobility by organising guest appearances at different European literary festivals. This creates opportunities for networking with foreign publishers, literary agents, the press and other actors in the field of literature. By the end of 2021, it will have offered opportunities to 321 European poets from 39 countries, writing in 32 languages, to make a breakthrough in the European and global poetry scene.

Finally, the EU Prize for Literature<sup>(104)</sup> is a strong symbol of the commitment of the Creative Europe programme to promote the excellence and the diversity of European literature. Organised by the Federation of European Publishers, the EIBF and the European Writers' Council, it has rewarded and promoted 148 emerging writers from 41 countries since its creation in 2009.

### Joint ad hoc initiatives

Regional cooperation can also take place on a more ad hoc basis. This was the case in 2018, when the Baltic countries – Estonia, Latvia and Lithuania – were the 'market focus' at the London Book Fair, and the three countries cooperated at regional level in order to fully leverage the opportunity. The three Baltic countries carried out a 4-year cooperation project and had three shared events at the fair, along with separate programmes for each country.

The Baltic countries followed the Nordic countries' approach to promotion at regional level. Since the three countries are different, have different experiences and have different book promotion strategies, it was rather complicated to promote them as a region. Lithuania had the most experience in being a guest of honour at that time, having held the title at the Bologna, Frankfurt, Leipzig and Latvia Book Fairs, but it had not previously engaged in cooperation with its Baltic neighbours to a great extent. Estonia and Latvia had been guest countries at Gothenburg Book Fair in the past. In Estonia, writers are highly independent and want to keep their rights in order to sell them. The Estonian Literature Centre and the Estonian Children's Literature Centre promote authors at book fairs.

Since the decision to make a joint effort to participate in the London Book Fair market focus programme, Latvia has restructured its book export strategy using some elements of both the Estonian and Lithuanian approaches. Currently,

103 <https://www.versopolis-poetry.com/>

104 <https://www.euprizeliterature.eu/>

the platform Latvian Literature manages grant support schemes and helps to promote Latvian writers with the help of three literary agents working part time. Following its participation in the London Book Fair in 2018, Latvia has revised and reorganised the structure of its international literature promotion. In Latvia, translations into larger and regional languages are prioritised over translations into more exotic languages, due to a limited budget. Furthermore, any publishers applying for a translation grant in Latvia have to submit a marketing plan. Following the book fair and restructuring, the translation of new titles has tripled every year.

Baltic cooperation at the London Book fair has (a) provided an arena to lobby for book translation into foreign languages; (b) led to a network of contacts being developed between the Baltic countries, leading to intensified cooperation between them, for example between the countries' writers' unions; and (c) led to a great increase in mutual book translations, with 21 books having since been translated into Estonian. Working together for the market focus project has also helped the three countries to find out more about each other's literature, and has increased interest in publishing circles for Baltic authors.



## Conclusions

policy at European level,  
the way forward

**More cooperation and reciprocity, and a higher level of public funding is necessary to achieve cultural diversity and fair remuneration at European level.**

It is difficult to achieve cultural diversity in Europe without the strong commitment of the whole book value chain and an efficient public support system. Consequently, most European countries have taken measures to support the export of their books and have put in place grant systems to support foreign publishers in the translation of books from their languages.

**A good support system should be holistic:** it should cover not only translation, but also publication and promotion costs. Co-financing rates should be generous enough to be attractive to publishers. Grants for translation should also be an opportunity to promote and enforce fair practices, including fair remuneration and fair contracts between translators and publishers.

**Support for training and networking between translators and/or publishers is also important** to build relationships and give higher visibility to diverse literary scenes. International books fairs and the agents of foreign right departments (FRD) should also be supported in order to be able to fully play their roles in the international promotion of books and, eventually, facilitate the sales of translations rights.

**In all these aspects, public funders need to cooperate.** For instance, in the case of a book whose translation has been publicly funded, the remuneration of the translators based in the target country depends very much on the level of funding and the practices of the funders based in the source country. In order for a funder in country A to make sure that remuneration in country B is fair, the exchange of information on market conditions is crucial. Likewise, public funders need to cooperate to organise events or mechanisms to allow publishers to meet authors from abroad and network with other publishers.

**A pure 'export' strategy has its limitations:** funders cannot expect other countries to be open if their own markets are not open. It is, for instance, difficult to imagine that a translated book will find its audience without the commitment of the book fairs and booksellers of the target countries. That is why reading promotion strategies at national levels should have a strong European dimension: literary festivals and bookshops should be supported to play their role of promoting books from abroad. Ideally, public support should be reciprocal and should go as far as supporting inbound translation, that is giving grants to national publishers to translate foreign books into domestic languages. Supporting inbound translation is also a good way to enforce fair remuneration, since public funders can more easily determine – in cooperation with domestic publishers and translators – what is fair in their own country.

**European countries are 'condemned' to work together to succeed:**

fair remuneration and diversity cannot be achieved without some form of reciprocity and cooperation. There are many examples of established cooperation, such as NordLit or project-based collaborations. More recently, publicly funded literary translation organisations





have created a network, ENLIT. It is currently still informal, but could become a good place to exchange information and good practice or develop common projects. An interesting model would be European Film Promotion<sup>(105)</sup> in the field of cinema, which has grown into a successful collaborative network, or the network of European music export offices,<sup>(106)</sup> recently funded by Creative Europe.

**In many ways, Traduki** – a public-private initiative founded in 2008, involving four German-speaking and 10 south-east European countries – **could be a good source of inspiration** for what can be achieved jointly. Given its impact on the better understanding of different cultures and of the strengths and challenges of south-east Europe, Traduki may serve as a model for regional and interregional cooperation in the publishing sector, covering all aspects of the value-creating chain of the book market. The invaluable work of translators as cultural mediators has given Traduki its name ('traduki' means 'translation' in Esperanto).

**Fairer remuneration and more diversity cannot be achieved without proper funding.** It will be difficult to ask publishers to pay translators more without giving them more support. If remuneration for translators goes up, the risk is that publishers will be less inclined to take risky books from emerging authors from smaller-language countries. Fairer, higher

remuneration could therefore have negative consequences on the number and the diversity of translated books, unless public funding for translation is increased.

**The COVID-19 crisis** has hit the cultural and creative sectors – including the book sector – particularly hard including all new authors, fiction writers, and translators; in Europe, around 30 per cent fewer translations were published in 2020-2022 due to the crisis, according to the study by the European Writers' Council.<sup>(107)</sup> This has forced national authorities to take exceptional financial and fiscal measures to protect the book sector and help its recovery. Positive trends have also been seen in some countries: for instance, new funds have been attributed to the Sociedad Mercantil Estatal de Acción Cultural (AC/E) in Spain, in order to prepare Spain as guest of honour at Frankfurt Book Fair, and Greece has just announced the creation of GreekLit to support translation from Greek, after many years of a lack of such funding.

**These positive funding developments should be pursued.** The COVID-19-related increase in the level of funding achieved in some countries should be maintained. It would be highly valuable for countries with no or low levels of funding for translations to catch up. It would also be particularly useful to monitor these evolutions and collect data from the main sources of funding in Europe.

105 <https://www.efp-online.com/en/>

106 <https://www.europeanmusic.eu/>

107 Source: [https://europeanwriterscouncil.eu/wp-content/uploads/2021/11/ONE-YEAR-OF-CRISIS\\_EWC-SURVEY\\_FINAL021121.pdf](https://europeanwriterscouncil.eu/wp-content/uploads/2021/11/ONE-YEAR-OF-CRISIS_EWC-SURVEY_FINAL021121.pdf)



## How public funding could help the circulation of translated books

A robust system of data collection and statistics on the circulation of books in Europe and the world should be developed and implemented. Statistics are an important tool in designing and evaluating book policies. However, there are very few sources of statistics at European level and it is difficult to obtain a good overview of the different markets in Europe, in terms of who reads what, who translates which language and how the sales of translated books are performing. The film and audiovisual sector has the European Audiovisual Observatory, but there is no such organisation at European level for the book sector. A recent

### DIALOGUE SHOULD BE PURSUED AT EUROPEAN AND NATIONAL LEVELS.

This OMC group has served as a great place to reflect on common challenges and to exchange good practices across countries. It was also a good opportunity to bring the different stakeholders of the book value chain around one table: translators, publishers, booksellers, promoters, etc. Dialogue between parties is a very useful tool for understanding the different points of view and the specific challenges affecting the different elements of the chain. It is the first step to finding solutions that



survey conducted by Eurostat shows that data are collected at a national level, mostly by national libraries. However, Eurostat has no mandate to go any further in the collection of data, and the lack of harmonisation of definitions and the absence of data collection mechanisms make it difficult to compare data. In the absence of data at European level, it is difficult to measure the efficiency of public funding and steer a proper European policy for the book sector.

regulations or top-down approaches alone cannot produce.

This dialogue between parties should therefore continue beyond this OMC group and should include writers.

- ◆ At national levels, to speed up the transposition of the OMC directive and its key principle: fair remuneration and contractual practices and transparency.
- ◆ At European level, to align and harmonise funding practices and develop cooperation.

# Annex

## I

An abstract graphic at the bottom of the page consists of several overlapping, semi-transparent white chevron shapes pointing downwards, creating a layered, V-shaped effect.

## OMC Group Members and Report Contributors

This annex comprises a list of the OMC group expert members who worked on this report, including representatives from national ministries of culture, funding institutions, and national translators associations, as well as publishers and literary translators. In addition,

the organisations consulted by the OMC group are listed, along with the team from the European Commission and European Expert Network on Culture, who assisted with coordination, research and editing for the report.

List of the OMC Group Members			
Country	Name	Title (Function)	Organisation
AUSTRIA	Ms Jacqueline Csuss	Literary translator; Vice Chair	IG Übersetzerinnen Übersetzer
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		2. Deputy director and programme curator	2. Literarisches Colloquium Berlin
GERMANY	Ms Antje Contius	Director	S. Fischer Foundation and Traduki
DENMARK	Ms Juliane Wammen	Literary translator; Chair	Danish Translators Association
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SPAIN	Ms Almudena Hernandez de la Torre	Jefa de Área de Promoción del Libro y la Lectura	Ministerio de Cultura y Deporte
SPAIN	Mr Arturo Peral Santamaría	Literary translator ; Vice Chair	ACE Traductores
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FINLAND	Ms Silja Hakulinen	Communications Manager	FILI Finnish Literature Exchange
FRANCE	Mr Xavier North	Inspecteur général honoraire des affaires culturelles; <b>Chair of the OMC Group</b>	Ministère de la culture
GREECE	Mr Georgios Perrakis	Head of Section Book Policy Section	Ministry of Culture and Sports

### List of the OMC Group Members

Country	Name	Title (Function)	Organisation
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LATVIA	Ms Renāte Punka	Latvian Publishers Association	Chairperson of the board
LITHUANIA	Ms Ruta Lazauskaitė	Department of Creative Sectors and International Culture Policy/Advisor	Ministry of Culture
NETHERLANDS	Mr Martijn Nicolaas	Senior Policy Advisor for Literature	Taalunie
NORWAY	Ms Ingrid Hannisdahl Ytreland	Senior Adviser	Ministry of Culture
POLAND	Mr Mateusz Adamski	Head of Foreign Programmes	The Polish Book Institute
ROMANIA	Ms Elena Iuliana Dornescu	European Affairs Counsellor	Ministry of Culture
SLOVAKIA	Ms Elena Gyurcsová	Director, Department of art and creativity	Ministry of Culture of the Slovak Republic
SLOVENIA	Mr Sebastijan Valentan	Translator	Ministry of Culture
SWEDEN	Ms Susanne Bergström Larsson	Head of Swedish Literature Exchange	Swedish Arts Council
SWITZERLAND	Ms Solange Michel	Head of International Affairs	Federal Office of Culture
SWITZERLAND	Ms Reina Gehrig	Abteilungsleiterin Literatur	Pro Helvetia

### External Guest Experts

The OMC group consulted with a number of practitioners including, among others, representatives of the following organisations:

#### Education and training:

[European Master's in Translation](#) (University of Vienna, Constantine the Philosopher University, Nitra), KU Leuven, Université Paris VIII, [Petra-E](#), Vertalershuis Amsterdam, [ATLAS](#) ([Association pour la promotion de la traduction littéraire](#)) ([atlas-citl.org](#)).

#### Translation and publishing:

[European Writer's council](#), [European Council of Literary Translators' Associations](#) (CEATL), the [Federation of European Publishers](#) (FEP) and the [European and International Booksellers Federation](#) (EIBF), [Aldus book fair Network](#), Frankfurt Book Fair, Bologna Children's Book Fair.

#### Audiovisual translation and translation for performing arts:

[Audiovisual Translators Europe](#) (AVTE); [Comédie-Française](#) and [European Theatre Convention](#) (ETC).

### Coordination Team

The OMC group was assisted in its work by a coordination team of the European Commission and the European Expert Network on Culture.

#### Lead Coordinator:

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#### Coordination team:

George Parry-Jones – Member of the [European Expert Network on Culture](#)

Florence Baeke

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# Annex

## II

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## Key Master's Degrees

Outlined below is a selection of the master's degrees offered by universities across Europe in literary and audiovisual translation. Often, the master's courses are not specifically focused on literary/audiovisual translation, but it is possible either to focus on this subject during the degree, or to study it as one aspect of the overall degree.

This information was collected through an informal survey carried out among the OMC group members. The purpose is therefore not to offer an exhaustive list, but to give some key examples and provide an overview of the situation in each country.

Country	Key master's degrees in Literary and Audiovisual Translation
<b>AUSTRIA</b>	<ul style="list-style-type: none"> <li>University of Vienna: MA in Translation - Specialisation Literature - Media - the Arts</li> <li>University of Innsbruck: MA in Translation Studies – Specialisation Literature and Audiovisual Translation</li> </ul>
<b>BELGIUM (FLANDERS)</b>	<ul style="list-style-type: none"> <li>Master In Literary Translation, KU Leuven (Antwerpen)</li> <li>Postgraduate Programme in Specialised Translation (e.g., subtitling, machine translation, etc.), KU Leuven</li> </ul>
<b>BELGIUM (WALLONIA-BRUSSELS)</b>	<ul style="list-style-type: none"> <li>Institut Libre Marie Haps — <a href="#">Faculté de traduction et interprétation</a></li> <li>Institut supérieur de traducteurs et interprètes (ISTI) — Cooremans – <a href="#">Département de Traduction et Interprétation</a></li> <li>Université de Mons (UMons) — <a href="#">École d'Interprètes Internationaux</a></li> <li>Université catholique de Louvain (UCL), Louvain-la-Neuve — <a href="#">Louvain School of Translation and Interpreting</a></li> </ul>
<b>CROATIA</b>	<ul style="list-style-type: none"> <li>Most professional literary translators in Croatia have a degree in philology or literary studies.</li> <li>The Faculties of Arts and Humanities in Zagreb, Osijek, Zadar, Rijeka and Split offer courses on foreign languages and students may choose to become specialists for literary translation and/or teachers, earning respective master's degrees.</li> <li>Audiovisual and theatre translators – together with simultaneous or consecutive interpreters – are sub-specializations acquired mainly at specialized graduate and/or postgraduate courses organized by professional organizations, very often with grants for participants.</li> </ul>
<b>DENMARK</b>	<ul style="list-style-type: none"> <li>The University of Copenhagen offers a master's degree specialising in (but not exclusively focused on) literary translation. It is a possible specialisation after studying a BA in English, French, Spanish, German, Italian or Portuguese. Audiovisual translation may be a part of this specialisation, but there is no degree in AV as such.</li> </ul>
<b>ESTONIA</b>	<ul style="list-style-type: none"> <li>Only Tallinn University (<a href="http://www.tlu.ee">www.tlu.ee</a>) offers master's degree in written translation, covering both literary translation and non-fiction, technical translation.</li> <li>Master's degree offered in interpretation.</li> <li>MA in linguistics and editing at the Tallinn University.</li> </ul>
<b>FINLAND</b>	<ul style="list-style-type: none"> <li>University of Helsinki: MA in translation and interpretation</li> <li>University of Tampere: MA in Multilingual Communication and Translation Studies (also audiovisual) (English, German, Russian, French, Swedish)</li> <li>University of Turku: MA in The Multilingual Translation Studies Degree Programme (incl. audiovisual) (English, French, German, Italian, Spanish). This programme is part of the European master's in Translation (EMT) network.</li> <li>There are programmes available for interpreters</li> </ul>

Country	Key master's degrees in Literary and Audiovisual Translation
FRANCE	<ul style="list-style-type: none"> <li>Numerous master's degrees in literary translation in multiple languages exist in French universities as well as in Brussels and Lausanne. They are listed on the ATLF or AFFMUT (Association française des formations universitaires aux métiers de la traduction) websites :</li> <li>→ <a href="#">Formations initiales</a></li> <li>→ <a href="#">Formations post-universitaires</a></li> </ul>
GERMANY	<p>Most professional literary translators in Germany have a degree in philology or literary studies. Still, master's degrees in Literary Translation are quite rare in Germany, and have a focus on the source languages English, French and Spanish. The most relevant courses:</p> <ul style="list-style-type: none"> <li>Uni Düsseldorf: Master Literaturübersetzen</li> <li>Uni München: Weiterbildender Master Literarisches Übersetzen</li> <li>Uni Münster: Master of Arts Interdisziplinäre Niederlandistik / Schwerpunkt Literarisches Übersetzen und Kulturtransfer</li> <li>Uni Mainz/Germersheim: Master Translation (mainly for Technical Translation)</li> </ul> <p><b>Audiovisual/Theatre adaptation</b></p> <ul style="list-style-type: none"> <li>Uni Hildesheim: Master Medientext und Medienübersetzung,</li> </ul>
GREECE	<ul style="list-style-type: none"> <li>Some of the key master's degrees in Literary Translation currently offered in Greece are the following             <ol style="list-style-type: none"> <li>Translation: English-Russian-Greek, National Kapodistrian University of Athens (Interdepartmental)</li> <li>Language, Literature and Intercultural Studies in the French and European Environment, specialization: "Translation Studies and Humanities Translation", Aristotle University of Thessaloniki, School of French Language and Literature</li> <li><a href="#">Italian Studies and Language Sciences</a></li> </ol> </li> <li>There are no specific Audiovisual/Theatre adaptation master's degrees currently in Greece. However, Literary, AV and Theatre Translation form part of the curriculum of the Department of Foreign Languages, Translation and Interpreting (DFLTI) of the Ionian University in Corfu, which is the only university department in Greece that educates and trains Greek-speaking translators and interpreters (4-year Bachelor degree).</li> <li>There are also a few public Institutes of Vocational Training offering one-year Literary Translation Studies, but not in MA level.</li> <li>Lastly, there are private schools offering specialized courses in Literary and Audiovisual translation. For example:             <ol style="list-style-type: none"> <li>Master in Literary Translation (year 1 and 2) (bilingual or trilingual programme), Scientific College of Greece, in collaboration with the University of Strasbourg</li> <li>Programme on Literary Translation (5 months), μεταφραση Translator Training Centre</li> </ol> </li> </ul>
ICELAND	<ul style="list-style-type: none"> <li>University of Iceland offers a master's degree in literary translation.</li> </ul> <p>Audiovisual/theatre adaption = none</p>
IRELAND	<ul style="list-style-type: none"> <li>Trinity College Dublin, Literary Translation (MA)</li> <li>National University of Ireland, Galway, Translation Studies (MA)</li> <li>University College Cork, Translation Studies (MA)</li> <li>Dublin College University, Translation Studies (MA); Translation Technology (MSc)</li> </ul>


Country	Key master's degrees in Literary and Audiovisual Translation
ITALY	<ul style="list-style-type: none"> <li>◆ The formative offer for translators in Italy is tailored to the new generations.</li> <li>◆ Many Universities offer courses and master's degrees in translation (Napoli, Pisa, Roma, Viterbo, Trieste, Torino) or Summer Schools (Udine, Palermo, Bergamo). The cost of a University Master's Degree is about €2000.</li> <li>◆ There also private courses held by private foundations as San Pellegrino at Misano Adriatico or Mondadori Foundation in Milano.</li> <li>◆ There are schools for translators and interpreters which also include classes on Literary translation (Forlì).</li> <li>◆ As for audiovisual translation, there is a Summer School in Salento (Unisalento). The only School financed by European funds is TuttoEuropa in Torino, but it only offers courses for English, French, and sometimes German. There are many private courses held at weekends (Oblique. Herzog, Langue et Parole, Griot).</li> </ul>
LATVIA	<ul style="list-style-type: none"> <li>◆ There are no master's degrees specifically in Literary Translation.</li> <li>◆ Latvian University and Ventspils Augstskola has some teaching modules on the subject in their overall program, but the main focus is on two-way technical translation ENG-LV-ENG, DE-LV-DE.</li> </ul>
NETHERLANDS	<p><b>Master's degrees specialised in literary translation</b></p> <ul style="list-style-type: none"> <li>◆ <a href="#">Master Literair Vertalen</a>, Universiteit Utrecht</li> </ul> <p><b>Master's degrees including (but not specialised in) literary translation</b></p> <ul style="list-style-type: none"> <li>◆ <a href="#">Master Taalwetenschappen (Vertalen)</a>, Universiteit van Amsterdam, Amsterdam</li> <li>◆ <a href="#">Master Communicatie en Informatiewetenschappen (Schrijven en Vertalen)</a>, Vrije Universiteit Amsterdam, Amsterdam</li> <li>◆ <a href="#">Master Linguistics (Translation)</a>, Universiteit Leiden, Leiden</li> </ul> <p><b>BA degrees</b></p> <ul style="list-style-type: none"> <li>◆ Minor Vertalen Engels-Nederlands, Universiteit Leiden, Leiden</li> <li>◆ HBO Bachelor Vertalen, LOI Schrifteijk</li> <li>◆ Vertaalacademie, Hogeschool Zuyd, Maastricht</li> <li>◆ HBO-Bachelor Vertaler, ITV Hogeschool voor Tolken en Vertalen, Utrecht</li> </ul>
NORWAY	<ul style="list-style-type: none"> <li>◆ The University of Agder and the University of Stavanger offer master's degrees in Professional Language Communication, and at the University of Agder there is currently a research group for translation studies that includes literary translation. Several master's and PhD dissertations on translation are also being written.</li> <li>◆ The Norwegian University of Science and Technology (NTNU) and the University of Oslo have a number of literary subjects.</li> </ul>
POLAND	<ul style="list-style-type: none"> <li>◆ Applied linguistics, MA programme, University of Warsaw</li> <li>◆ Literary and Cultural Translation, MA programme, Jagiellonian University and others</li> </ul>
ROMANIA	<p><b>Master's degrees in Translation Studies and Literary Translation</b></p> <ul style="list-style-type: none"> <li>◆ The MA Programme for the <a href="#">Translation of the Contemporary Literary Text (MTTLC)</a>, University of Bucharest</li> <li>◆ The MA Programme for Roman Languages Translation Studies, University of Bucharest</li> <li>◆ Master's Degree <a href="#">Cultural Innovation</a> — Transilvania University, Braşov</li> <li>◆ Master's Degree in Translation and Terminology <a href="#">Études francophones / Francophone studies</a>, Alexandru Ioan Cuza University, Iaşi</li> <li>◆ Master's Degree <a href="#">Intercultural studies of German language and literature</a> <a href="https://litere.unitbv.ro/images/planuri_de_invatamant/2019/PI_SILIG_2019_2021_LSC_LT.pdf">https://litere.unitbv.ro/images/planuri_de_invatamant/2019/PI_SILIG_2019_2021_LSC_LT.pdf</a>, Transilvania University, Braşov</li> <li>◆ Master's Degree <a href="#">Theory and Practice of Translation</a>, West University of Timisoara</li> <li>◆ Master's Degree <a href="#">Translation and Terminologies in European Context</a>, University of Craiova</li> <li>◆ Master's Degree Translation in Theory and Practice, Ştefan cel Mare University, Suceava</li> </ul> <p>Audiovisual and Theatre Translation are only briefly covered in the Curricula of some of the above-mentioned master's degrees</p>

Country	Key master's degrees in Literary and Audiovisual Translation
SLOVAKIA	<ul style="list-style-type: none"> <li>◆ Comenius University in Bratislava, Faculty of Arts, Department of Languages offers a master's degree in literary translation.</li> <li>◆ Constantine the Philosopher University, Faculty of Arts, Department of Translation Studies offers a master's degree in literary translation.</li> <li>◆ Public University in Prešov, Faculty of Arts, several departments offer a master's degree in literary translation.</li> <li>◆ Academy of Performing Arts' Film and TV Faculty and Theatre Faculty offers a master's degree in Audiovisual / Theatre adaptation.</li> </ul>
SLOVENIA	<ul style="list-style-type: none"> <li>◆ University of Ljubljana, Department of Translation Studies: MA in Translation (Literary Translation is a part of the programme)</li> <li>◆ University of Maribor, Department for translation Studies (Literary Translation is a part of the programme)</li> </ul> <p>Audiovisual/theatre – none available</p>
SPAIN	<p><b>Master's in Literary Translation</b></p> <ul style="list-style-type: none"> <li>◆ Master's Degree in British Literary and Cultural Studies and English-Speaking Countries. Literature, Culture, Communication and Translation – Autonomous University of Madrid.</li> <li>◆ Master's Degree in Literary Translation – Complutense University of Madrid.</li> <li>◆ Master's Degree in Translation for the Publishing World – University of Malaga.</li> <li>◆ Master's Degree in Editorial Translation – University of Murcia.</li> <li>◆ M.A. in Comparative Literature and Literary Translation / Comparative Literature and Literary Translation – Pompeu Fabra University.</li> <li>◆ Master's Degree in Creative and Humanistic Translation – University of Valencia.</li> </ul> <p><b>Audiovisual master's</b></p> <ul style="list-style-type: none"> <li>◆ Master's Degree in Audiovisual Translation – Autonomous University of Barcelona.</li> <li>◆ Master's Degree in Audiovisual Translation and Localization – Autonomous University of Madrid.</li> <li>◆ Master's Degree in Audiovisual Translation and Localization – Complutense University of Madrid.</li> <li>◆ Master's Degree in Multimedia Translation – University of Vigo.</li> </ul> <p>Theatre Translation is only briefly covered in the Curricula of some of the above-mentioned Masters.</p>
SWEDEN	<ul style="list-style-type: none"> <li>◆ Gothenburg University, "Akademin Valand" offers a master's degree in literary translation</li> </ul> <p>Audiovisual/theatre – none available</p>
SWITZERLAND	<ul style="list-style-type: none"> <li>◆ The Centre de traduction littéraire de Lausanne at the University of Lausanne offers a <a href="#">specialist programme (30 credits) for literary translation at master's level</a> including the Gilbert Musy Programme master class.</li> <li>◆ Bern University of the Arts offers a master's degree in literary translation. The <a href="#">Master of Contemporary Arts Practice</a> is an interdisciplinary course for creative practitioners, in which students can specialise in literary translation.</li> </ul>
UNITED KINGDOM	<ul style="list-style-type: none"> <li>◆ The key master's degree for literary translation is the MA in Literary Translation at the University of East Anglia, (also houses British Centre for Literary Translation)</li> <li>◆ The University of Warwick offers an MA in Literary Translation Studies</li> <li>◆ The University of Essex offers an MA in Audiovisual and Literary Translation</li> <li>◆ The University of Roehampton and University of Leeds both offer MAs in Audiovisual Translation (both part of EMT network), and UCL offers an MSc in Specialised Translation (Audiovisual)</li> </ul> <p>Several universities offer Masters' degrees in Professional and Applied Translation, and Translation Studies, many covering AV and literary translation to varying levels. Many are members of the European Master's in Translation (EMT) network.</p>



# Annex

## III

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## Opportunities and Centres for Continuous Training

Outlined below is a list of the key opportunities and centres for continuous training in literary translation across Europe. Included in these tables are some of the mentorship programmes available in each country.

This information was collected through an informal survey carried out among the OMC group members. The purpose is therefore not to offer an exhaustive list, but to give some key examples and provide an overview of the situation in each country.

Country	Opportunities for Continuous Training
AUSTRIA	The literary translators' association IG Übersetzerinnen Übersetzer offers workshops and seminars on various aspects of literary translation, also including AV and Theatre (sub-/surtitles; dubbing is very rare in Austria).
BELGIUM (FLANDERS)	<a href="#">Vertalersvakschool Antwerpen</a> (Professional School for Translators) The Vertalersvakschool offers training, courses and individual work groups in Amsterdam and Antwerp, which prepare students for the practice of literary translation. They learn from leading translators from the Netherlands and Belgium how to understand a literary work, which basic techniques to apply and how to deal with different genres. They take Dutch lessons on style, text analysis and the different registers and regional variants of Dutch, learn how the book world works and how to find a place in that world as a professional translator. The teachers are without exception very experienced literary translators.
BELGIUM (WALLONIA-BRUSSELS)	ULB : <a href="#">Faculté des Lettres, Traduction &amp; Communication</a> And all of the universities and institutes listed in the 'Key Master's' Annex can provide opportunities to follow seminars and ongoing training. <a href="#">TRADUQTIV</a> organizes training days with specific topics for translators. They also organize every year the "day of literary translation" at the Brussels book fair. TraduQtiv is a non-profit organisation focusing on literary translation, founded in 2016 and subsidised by the Fédération Wallonie Bruxelles since 2018.
BULGARIA	The <a href="#">Sofia Literature and Translation House</a> develops professional qualifications for Bulgarian literary translators and provides residencies for people working in the field of literature. The House is a member of RECIT.
CROATIA	There are specialist training courses organized by universities, professional associations, private companies specialized in providing advanced courses, summer schools. There is a lot of bilateral/multilateral cooperation providing residencies for translators and possibilities for continuous training (particularly interesting in the case of languages with fewer speakers) The <a href="#">Croatian Literary Translators' Union</a> (DHKP) offers different literary translation workshops in which younger translators can be taught by more experienced fellow translators. The programme is called TransLab.
CZECHIA	The <a href="#">Czech Literary Translators' Guild</a> offers a course for budding literary translators to expand their practical skills and knowledge. The Guild also usually organizes workshops for different languages, partially financed by money received from the Prague municipality – there have been no workshops recently as a result of the pandemic.
DENMARK	The Danish Translators' Association has single workshop courses on various topics, mostly between 3 hours and 2 days in length. They are free for members, and are also available to others. The Danish Arts Council has a mentorship programme where individual translators can apply for up to 10 hours of one-to-one mentorship with an experienced translator. The pairing must be deemed relevant to the project, and the mentor must of course prove their skills in the area. The funding is available both for emerging translators and for experienced translators entering into a new field. Anyone can apply for single university courses within the field of literary translation on a self-funded basis.

Country	Opportunities for Continuous Training
ESTONIA	<p><a href="#">Tallinn University</a> are in the process of developing new programmes in the field of continuous training for literary translators.</p>
FINLAND	<p>No specific centres, The <a href="#">Finnish Association of Translators and Interpreters</a> (SKTL) is very active and provides seminars / courses (mostly for its members). It has a small mentorship programme for all kinds of translators, literary, technical, interpreters.</p> <p>Also two other (smaller) professional organizations provide workshops.</p> <p>FILI – Finnish Literature Exchange provides seminars / courses / workshops for translator of Finnish literature (from Finnish and Finland-Swedish to other languages).</p>
FRANCE	<p>The <a href="#">Association des traducteurs littéraires de France</a> (ATLF) offers various continuous training courses.</p> <p>The <a href="#">Collège international des traducteurs littéraires</a> (CITL) located in the city of Arles is part of ATLAS (Association pour la promotion de la traduction littéraire). Its primary mission is to welcome professional translators from all over the world in residence. Since 2010, it has set up, within the framework of binational relations with certain countries, continuing education seminars between young and experienced translators.</p> <p>This programme is called la <a href="#">Fabrique des traducteurs</a>. See the “workshops” section on the <a href="#">ATLAS</a> website.</p> <p>The Ecole de Traduction littéraire (ETL) created by the Centre national du Livre is the first to offer translators at the beginning of their career a comprehensive permanent training based on multilingual teaching of translation techniques, in the form of workshops led by experienced facilitators, and on professional training aimed at better integration into the book chain, with the participation of representatives of all the book trades.</p>
GERMANY	<p><a href="#">Deutscher Übersetzerfonds</a> (DÜF, German Translator’s Fund) is the main funding institution for literary translators in Germany, financed mainly by the federal government, and in addition to awarding grants the DÜF is running an “Academy of the Art of Translation / Akademie der Übersetzungskunst”: seminars and workshops for professional translators, programs for newcomers (“Hieronymus-Programm”), and mentoring grants (“Bode-Stipendien”) – mainly for translators with German as a target language. Exchange about quality standards, and a think-tank about the art of translation. Translation as a life-long learning experience. EÜK Straelen, Literarisches Colloquium Berlin and Übersetzerhaus Looren (Switzerland) are the most important partners where translation workshops are located.</p> <p>The <a href="#">TOLEDO Programm</a>, another project of Deutscher Übersetzerfonds, offers bilingual ViceVersa-workshops (with participants German&gt;Portuguese and Portuguese&gt;German, for example; more than 30 different bilingual constellations so far) and supports international meetings/workshops for translators of German literature (“Internationales Übersetzer-treffen”), German poetry (“Junivers”), German Children’s and Youth Literature (“Kein Kinderspiel”, organized by Arbeitskreis für Jugendliteratur) and others, in cooperation with partners like LCB, Goethe-Institut, Stiftung Pro Helvetia, S. Fischer Stiftung and Traduki. Finally, <a href="#">Babelwerk</a> will be launched in January 2022 as a digital platform on literary translation, bundling translators’ knowledge and historical and current discussions on the poetics of translation.</p> <p><a href="#">Literarisches Colloquium Berlin</a> (LCB) offers workshops for translators with target language German (“Berliner Übersetzerwerkstatt”) as well as for translators with source language German (“Sommerakademie”) and hosts seminars of the Deutscher Übersetzerfonds and TOLEDO.</p> <p><a href="#">EÜK Straelen</a>: “Atriumsgespräche” – workshops for international translators of a much-translated German book, with participation of the author. A tradition going back to meetings of Günter Grass and his translators, one or two meetings / year. Many seminars in cooperation with Deutscher Übersetzerfonds and Heinrich Heine Universität Düsseldorf (Masterstudiengang Literaturübersetzen).</p> <p><a href="#">Internationales Theater Institut</a> (ITI): workshops for theatre translators. International meetings of translators of German theatre (“Internationale Werkstatt Mülheim”).</p> <p><a href="#">George-Arthur-Goldschmidt-Programm</a> for emerging translators German&gt;French and French&gt;German, run by Frankfurt Book Fair and several partners.</p> <p>Since 2019, the Frankfurt Book Fair organizes ‘<a href="#">Frankfurt International Translators</a>’, inviting up to 25 translators of German literature from all over the world to the Frankfurt Book Fair.</p> <p>The translator’s association VdÜ organizes an annual meeting in Wolfenbüttel, the ‘<a href="#">Wolfenbütteler Gespräche</a>’, lasting three days with hundreds of participants, and involving public readings, discussions, also workshops.</p> <p><a href="#">BücherFrauen Akademie</a>: seminars on professionalization, also on literary translation.</p>

Country	Opportunities for Continuous Training
GREECE	There are actually no such centres specifically for translators, there are however CPD/webinars offered by Translators' Associations to their members and independent creative writing and editing courses and so on offered by publishing houses and private schools.
ICELAND	<p>No centre for explicit training for translators from other languages into Icelandic. However, workshops and seminars are sometimes arranged by the <a href="#">Icelandic Association of Translators and Interpreters</a> (THOT).</p> <p>The Icelandic translators are in contact with the national book centres in the world, who are handling promotion and translator development for translators from their respective language.</p> <p>The Icelandic Literature Center runs a translator's website where active translators of many nationalities who translate from Icelandic are listed. The Icelandic Literature Center also provides workshops, seminars, conferences and offers grants for international organisations to arrange these kinds of activities as well. The translators can also apply for grants for work related activities, such as research, training, sample translations etc.</p>
IRELAND	<p>Opportunities are very limited. Occasional courses are run by the <a href="#">Irish Translators and Interpreters Association</a> (ITIA).</p> <p>In the case of German, there are regular informal workshops run by the Goethe-Institut in Dublin.</p>
ITALY	<p>In Italy the only opportunity for continuous training is offered by TableT. Meetings are free and held at Laboratorio Formentini (Fondazione Mondadori, Milano). They are organized by the two translators' associations <a href="#">STRADE</a> and <a href="#">AITI</a>.</p> <p>The only complete programme of continuous training is offered by Translation House Looren, Zurich: <a href="#">Laboratorio italiano</a>.</p> <p>STRADE started a <a href="#">mentorship programme</a> in 2020, with 12 hours of one-on-one time between mentors and mentees. The focus is more on getting to know the business of literary translation, rather than how to translate.</p>
LATVIA	<p>Activities more on a project basis done by different organizations, for example, platform Latvian literature organizes at least one prose translation workshop and one poetry translation workshop a year.</p> <p>In the best publishing houses the editors work with young translators to train their skills in the editing process of their translations.</p>
LITHUANIA	<a href="#">Lietuvos literatūros vertėjų sąjunga</a> (LLVS) offers various workshops and master classes for burgeoning translators.
NETHERLANDS	<p>Expertisecentrum Literair Vertalen // The Centre of Expertise for Literary Translation (ELV) furthers the quality of literary translation into and from Dutch through education, training and the sharing of expertise. This includes workshops and individual support (development grants and mentorships) for translators into and from Dutch. It is publicly funded.</p> <p>Vertalersvakschool, academy for literary translation into Dutch based in both Amsterdam (the Netherlands) and Antwerp (Belgium). Private funded. Two year courses German, English, French – and every other year or so: Italian, Russian and Spanish. Plus short courses in “smaller/less frequently translated” languages.</p> <p>Furthermore, projects like:</p> <p><a href="#">PLUK magazine</a>, an initiative of the Vereniging van Nieuwe Vertalers and the Vertalersvakschool, a quarterly publication which provides beginning literary translators an opportunity to introduce a favourite author (not yet translated) and showcase their own translation skills.</p> <p><a href="#">CELA</a>, Connecting Literary Emerging Artists.</p> <p><a href="#">The Chronicles</a>, a yearly residence project at the Crossing Border Festival in The Hague where young translators get the opportunity to translate daily columns by festival authors, starting with masterclasses with experienced translators. And De Vertalersfabriek where the same young translators work on a translation of a fragment of a published work by the same writers, together with a mentor (an experienced translator).</p> <p>Both organized by or in cooperation with the Amsterdam Translators House (part of the Dutch Foundation for Literature).</p>
NORWAY	<p>The <a href="#">Norwegian Association of Literary Translators</a> (NO) regularly arranges workshops for translation of fiction.</p> <p>The association also has a limited <a href="#">mentorship programme</a> where an experienced translator reads and comments upon a 100-page excerpt of a translation.</p>

Country	Opportunities for Continuous Training
<b>POLAND</b>	<p>The School of New Translators is an initiative of the Polish Book Institute. It involves a programme of workshops for translators from different countries who know Polish and want to professionally translate Polish literature. It is carried out jointly with Polish Institutes abroad.</p> <p>Mentorships are carried out between different tutors and students, with tutors being paid by their respective source countries, but this is only organized by the translators themselves in cooperation with students.</p> <p>Translation studies at Jagiellonian University in Cracow ends with a mentorship.</p>
<b>PORTUGAL</b>	<p>The <a href="#">Associação Portuguesa de Tradutores</a> (APT) has had a free mentoring program since 2021.</p>
<b>ROMANIA</b>	<p>There are no centres for continuous training, but mainly voluntary-based one-time events, illustrated in a few examples below:</p> <p>Rezidența BRD Scena9 – Translator for a Day (2017)</p> <p>“Lucian Blaga” University of Sibiu - Writers and Translators (2018)</p> <p>The <a href="#">Romanian Association of Literary Translators</a> (ARTLIT) – workshops on specific translation topics (since 2016)</p> <p>Also, FILIT (The Iasi International Festival of Literature and Translation) provides in its yearly programme, since 2012, a series of events related to specific translation topics.</p>
<b>SLOVAKIA</b>	<p>The voluntary-based civic association DoSlov organises seminars, workshops and webinars for literary translators and editors.</p> <p>The Department of Translation Studies at the Faculty of Arts of the Constantine the Philosopher University in Nitra organises summer schools of Audiovisual translation.</p>
<b>SLOVENIA</b>	<p>The Slovenian association of Literary Translators (DSKP) offers regular additional training for translators from and to Slovenian.</p> <p>The Slovenian Book Agency provides seminars for translators of Slovenian into other languages: once a year a 4-day seminar for translators into all foreign languages, occasionally also specific seminars for individual languages. The agency also provides working scholarships for translators.</p>
<b>SPAIN</b>	<p><a href="#">ACE Traductores</a> offers training for professional literary translators. Some of them have public funding (CEDRO) but most of the work is voluntary-based. As an example, here are the activities organized by ACE Traductores in 2020:</p> <p>“Scholarships and Residencies for Editorial Translators” (online), by Marta Cabanillas, January 24th.</p> <p>“Where Do We Start: A Guide to Getting Started in Editorial Translation” (Vitoria), by Paula Aguiriano, February 11th.</p> <p>“Translation of Poetry” (Madrid), by Andrés Catalán, February 12th.</p> <p>“Legal Protection of Intellectual Property and Copyright” (online), by Amelia Ros, February 22nd.</p> <p>“Research Techniques in the Digital Era” (Malaga), by Alicia Martorell, March 4th and June 11th.</p> <p>“First Aid for Budding Editorial Translators” (Barcelona), by Teresa Lanero, March 11th.</p> <p>“Negotiation for Translators” (online), by Jorge Martín Mora-Rey, March 13.</p> <p>“The ACE Traductores Online Translator Search Engine: How to Fill In My Public File” (online), by Miguel Ros, April 16th.</p> <p>“Taxation for Book Translators” (online), by Paloma Sanz Bernabé, May 12th.</p> <p>“From the Artist’s Statute to the Cultural Worker Statute” (online), by Marta C. Dehesa, December 16th.</p> <p>ACE Traductores also offers a <a href="#">mentorship programme</a> for young translators who work in pairs with more experienced translators. The programme lasts approximately four months.</p>

Country	Opportunities for Continuous Training
SWEDEN	<p data-bbox="432 392 1441 448">No centre for explicit training for translators from other languages into Swedish. However, workshops and seminars are arranged all over the country in different forms.</p> <p data-bbox="432 468 1417 524">The Swedish translators are supposedly in contact with the national book centres in the world, who are handling promotion and translator development for translators from their respective language.</p> <p data-bbox="432 544 1369 600">There is a centre, Översättarcentrum (Translator Centre), which works as a platform for work for translators. They do not arrange training, but there are irregular volunteer mentor programmes.</p> <p data-bbox="432 620 1420 734">For translators of Swedish into other languages, the Swedish Literature Exchange office provides training for beginners up to established translators, workshops, seminars, conferences and offers grants for international organisations to arrange these kind of activities as well. The translators can also apply for grants for work related activities, such as research, training, sample translations etc.</p> <p data-bbox="432 754 1452 810">The <a href="#">Valand Academy of Art and Design</a> in Gothenburg has a peer programme in translation at Master-level as one of their usual Master-level courses.</p>
SWITZERLAND	<p data-bbox="432 848 1102 878">Available opportunities for Swiss translators in Switzerland are the following:</p> <p data-bbox="432 898 1410 925">Schweizer Symposium für literarische Übersetzerinnen und Übersetzer (Swiss Symposium for Literary Translators)</p> <p data-bbox="432 934 1449 990">Zuger Übersetzer-Gespräche: Translators, authors, publishers and literary scholars meet for expert conversations with workshop character on the art and culture of translation.</p> <p data-bbox="432 999 1439 1025"><a href="#">Programme Gilbert Musy</a>, Master Class: The Gilbert Musy Programme includes a master class on literary translation.</p> <p data-bbox="432 1034 1414 1090">Thematic Translation workshop from CTL: Once a year the Centre de traduction littéraire (CTL) at the Chateau de Lavigny organises a workshop for professional translators with the target languages of German and French.</p> <p data-bbox="432 1111 1461 1196">Since 2010, there has been a <a href="#">mentorship programme</a> run by the Swiss Arts Council Pro Helvetia. Pro Helvetia in this case pays mentee and mentor, so a publishing house can take the risk to give a translation to a newcomer. It's a good opportunity for newcomers even if they get less money than usual.</p> <p data-bbox="432 1216 1436 1301">However, because of Switzerland's special position with its four national languages, a lot of opportunities for Swiss translators present themselves abroad, too. These include the ViceVersa Workshops, Hieronymus-Programm, and La Fabrique des traducteurs at CITL.</p>
UNITED KINGDOM	<p data-bbox="432 1339 1453 1480">The British Centre for Literary Translation (BCLT), located at the UEA campus, is the UK's leading centre for the development, promotion and support of literary translation. BCLT holds the annual Sebald Lecture at the British Library in London, and runs the International Summer School in Literary Translation and Creative Writing each July at UEA in Norwich. They also offer the Charles Wallace India Trust translation residency fellowship for literary translators from India.</p> <p data-bbox="432 1500 1418 1644">The National Centre for Writing (NCW) runs the <a href="#">Emerging Translator Mentorships</a> scheme, which aims to develop successive new cohorts of literary translators into English, particularly for languages whose literature is currently under-represented in English translation. The NCW also runs a number of residencies and holds many events. They also run events at International Translation Day and run the Literary Translation Centre at London Book Fair. Both the BCLT and the NCW are members of RECIT.</p> <p data-bbox="432 1664 1324 1691">The Arvon Foundation run residential courses in literary translation, accompanied by two author-tutors</p>

# Annex

## IV

An abstract graphic at the bottom of the page consisting of several overlapping, semi-transparent white chevron shapes pointing downwards, creating a layered, V-shaped effect.



## Translators Associations and Translator Databases

This annex comprises a list both of the national Translators Associations (professional organisations) for literary, AV and theatre translators across Europe, and of the databases of literary and/or AV/theatre translators that are available in each country.

This information was collected through an informal survey carried out among the OMC group members. The purpose is therefore not to offer an exhaustive list, but to give some key examples and provide an overview of the situation in each country.

Country	Professional organization(s) for literary and/or AV/theatre translators, providing for collective negotiation, etc	Database of literary and/or AV/theatre translators
AUSTRIA	The literary translators' association IG Übersetzerinnen Übersetzer lobbies the interests of the profession, e.g. they negotiated a model contract for literary translation with the publishers' association; however, negotiating remuneration and shares in profits is left to the individual translator. EU competition rules are also an obstacle.	Members' directory (currently being updated and therefore not publicly accessible), mainly of translators into German, but also for those translating into other languages.
BELGIUM (FLANDERS)	<a href="#">Vlaamse Auteursvereniging</a> The Flemish Authors Association is the interest group of and for Flemish authors. She represents the individual and collective interests of literary authors and translators, illustrators, screenwriters and comic strip authors. The Flemish Authors' Association does this by developing a vision on the literary sector in Flanders in close contact with its members. It formulates requirements and negotiates them with the other parties involved.	Flanders Literature gives people access to a database of accredited literary translators, which we share with the <a href="#">Dutch Foundation for Literature</a> .  The Dutch Literary Fund manages a <a href="#">translation database</a> which offers the best possible overview of translated Dutch-language literature, and a list of acknowledged translators from Dutch. It contains more than 21,000 translated Dutch works. Flanders Literature provides information on translated titles by Flemish authors for this database.  For other databases, see the entry for the Netherlands.
BELGIUM (WALLONIA-BRUSSELS)	<a href="#">Traduqtiv</a> , created in December 2016 to support translators and to offer a platform for the exchange of content, dedicated not only to translation but to the various professions in the book chain in which the translator sometimes struggles to find their place.  <a href="#">CEATL</a> , the European Council of Literary Translators' Associations, is based in Brussels.	The Wallonia-Brussels Federation has a database for all the translators who were supported with translation grants. It's a private database. The database concerns only foreign translators, not Belgian translators.  <a href="#">Traduqtiv</a> also has a database. No more data available at the moment.
CROATIA	<a href="#">Društvo hrvatskih književnih prevodilaca</a> (Association of Croatian Literary Translators)  <a href="#">Društvo hrvatskih audiovizualnih prevoditelja</a> (Association of Croatian Audio-visual Translators)  <a href="#">Croatian ITI Center</a> , International Theatre Institute	Databases are available at <a href="#">dhkp.hr</a> for literary translation, and <a href="#">dhap.hr</a> for audiovisual translation. A database of Croatian Literature can be found on the <a href="#">Croatian Literature website</a> .  These databases are operated by professionals and provide free, public access to information on people, language competences and combinations, and bibliographic data, helping for both import and export purposes.

Country	Professional organization(s) for literary and/or AV/theatre translators, providing for collective negotiation, etc	Database of literary and/or AV/theatre translators
DENMARK	<p>Literary translators are organised in the <a href="#">Danish Translators' Association</a> (DOF), which is part of the Danish Author's Society.</p> <p>Some translators, especially the ones working with other kinds of translation, are members of Communication and Language Professionals or the Danish Union of Journalists.</p> <p>AV-translators are organised in <a href="#">Forum for AV translators</a> (FBO), which is a part of the Danish Union of Journalists.</p>	<p>The Danish Translators' Association encourages its members to register their language pairs and general CV, so they can be found. The database is public, but it is only the members of the organisation who can be found. Find it <a href="#">here</a>.</p> <p>For AV translators, there is no official database, but the companies communicating the jobs (e.g. Dansk Video Text and Subline) of course have their own databases.</p>
ESTONIA	<p>There is a translators section of the Estonian Writers Union.</p>	<p>There is no database for translators from foreign languages to Estonian, but there is a database of translators from Estonian to other languages at the Estonian Literature Centre <a href="#">webpage</a>.</p>
FINLAND	<p>Yes, The Finnish Association of Translators and Interpreters is very active. KAOS is smaller, it is the Literary Translators' Branch of the Union of Journalists in Finland. "Kieliasiantuntijat" is part of a bigger trade union, welcomes people working "with languages", incl. translators, interpreters.</p>	<p>FILI – Finnish Literature Exchange maintains a <a href="#">database</a> of literary translators of Finnish &amp; Finland-Swedish into other languages. It is not comprehensive as it relies on the activity of translators; they have to register themselves</p> <p>The Finnish Association of Translators and Interpreters has a <a href="#">database</a> of its members</p> <p>The Finnish National Agency for Education has a list/ database of those who have an Authorised Translator's Examination – these include literary translators, but of course also others.</p>
FRANCE	<p>Depending on the sector, different organisations represent translators:</p> <p><a href="#">ATLF</a> : Association de traducteurs littéraires de France (publishing translation)</p> <p><a href="#">ATAA</a> : Association des traducteurs et adapteurs de l'audiovisuel (audiovisual translation)</p> <p><a href="#">Maison Antoine Vitez</a> (theatre translation)</p> <p>Their role is to inform translators, to keep a watchful eye on the profession, to ensure that the role of the translator is recognised and to represent his or her interests to professional partners and/or clients, to support training and to raise awareness of the profession (including the general public)</p> <p>The Syndicat national de l'édition - SNE (National Publishers Union) and ATLF signed in 2012, under the aegis of the CNL, a Code of Practice setting out "the provisions to which [the parties] intend to refer for relations between publishers and translators of general literature, while respecting the principle of contractual freedom."</p>	<p>The ATLF provides free access to a directory of publishing translators (with source and target languages)</p> <p>So do ATAA and Maison Antoine Vitez in their respective fields</p>

Country	Professional organization(s) for literary and/or AV/theatre translators, providing for collective negotiation, etc	Database of literary and/or AV/theatre translators
GERMANY	<p>VdÜ – Verband deutschsprachiger Übersetzer/innen literarischer und wissenschaftlicher Werke e.V. The translator's association VdÜ represents more than 1.350 literary translators in Germany, providing for collective negotiation and offering information, legal protection and advice for their members. The VdÜ is the German member of CEATL.</p> <p>People working in the Audiovisual sector (subtitling) are organized in the <a href="#">Untertitelforum – AVÜ</a></p>	<p>The translator's association VdÜ is offering a <a href="#">public online directory</a> of translators into German – members of the VdÜ only.</p> <p>At this moment there is no database of translators of German literature into other languages. <a href="#">Literarisches Colloquium Berlin</a> has built up a large network of translators of German literature from all over the world (data are not public). TOLEDO-Programm is planning an online tool where international translators can register.</p>
GREECE	<p>There is no organization specifically for literary/AV/theatre translators, but there are three (3) active translators' associations currently in Greece, all of which incorporate members specialized in literary/AV/theatre translation:</p> <p>The Panhellenic Association of Professional Translators Graduates of the Ionian University (<a href="#">PEEMPIP</a>), member of AudioVisual Translators Europe (AVTE)</p> <p>The Panhellenic Association of Translators (<a href="#">PEM</a>) (<a href="https://pem.gr/?lang=en">https://pem.gr/?lang=en</a>), and</p> <p>The Association of Translators-Editors-Proofreaders (<a href="#">SMED</a>)</p> <p>Please note that literary/AV/theatre translators are considered freelance / self-employed and therefore no collective negotiation prospect has been offered to them so far.</p>	<p>There are databases that include literary translators but are not dedicated to translators, as they also include authors etc. They include mostly translators translating into the domestic language, but also from the domestic language.</p> <p><a href="#">BIBLIONET</a> (The Greek books in print) sponsored by the Hellenic Foundation for Culture</p> <p><a href="#">OsdelNET</a> sponsored by OSDEL (Greek Collective Society for Literary Works)</p> <p>Artists, Creators, Art and Culture Professionals Registry held by the Ministry of Culture that includes literary/AV/theatre translators</p>
ICELAND	<p>The Authors' Union has a section for translators.</p> <p>There is also the Icelandic Association of Translators and Interpreters, a professional association whose purpose is to work for its members' interests, to strengthen promotion about their work, to increase collaboration between members, support education and continuous learning, initiate cooperation with analogous associations abroad, and protect the interests and rights of translators and interpreters in accordance with Icelandic laws and international practices.</p>	<p>The Icelandic Association of Translators and Interpreters hosts a public web for translators from other languages into Icelandic. There is a list of members on the website.</p> <p>For translators of Icelandic books into other languages, there is no public database. However, the Icelandic Literature Center hosts a website where you can search active translators by language and genre, and a collection of resumes in their internal server, which they can send to publishers on request or contact translators directly.</p>
IRELAND	<p>The <a href="#">Irish Translators and Interpreters Association</a> (ITIA) includes literary translators in its membership. However, the majority of members are technical translators or interpreters. Collective negotiation for rates is not undertaken.</p>	<p>The ITIA has a searchable database which includes a search function for literary translation.</p> <p>Literature Ireland has a small list of literary translators based in Ireland, with whom it has professional contact. This is not a public list.</p>
ITALY	<p>The two main professional associations representing translators are STRADE (<a href="#">Sindacato Traduttori Editoriali</a>) and AITI (<a href="#">Associazione Italia Traduttori e Interpreti</a>).</p>	<p>STRADE does have a database, but it is only for members. Another database is managed by Fondazione Mondadori but only for translators from Italian into other languages. Both databases are public.</p>

Country	Professional organization(s) for literary and/or AV/theatre translators, providing for collective negotiation, etc	Database of literary and/or AV/theatre translators
LATVIA	<p>No separate organization. There is a section of translators in Latvian Writers Union (LWU), in the list of members (some 300 persons in total) around 60 have claimed literary translation as one of their creative activities. Some 30 of these are just literary translators, the rest are also poets or prose writers. The section has not been very active, though.</p>	<p>There is a public database of literary translators translating from Latvian into other languages.</p> <p>However, for translators from other languages into Latvian only regular source of information is a register at the Latvian National Library which is updated on a yearly basis. It is not publicly available and only records literary translators, not those working with non-fiction and academic books.</p>
NETHERLANDS	<p><a href="#">Auteursbond, werkgroep Literair vertalers</a> (Authors' Union – Literary translators working group)</p> <p>(Vereniging van Nieuwe Vertalers) – 'Association of New Translators'</p>	<p>The <a href="#">Dutch Foundation for Literature</a> and <a href="#">Flanders Literature</a> has a 'Find a translator' database, which is a public list of literary translators in all genres from Dutch (into other languages) accredited by the Dutch Foundation for Literature and Flanders Literature</p> <p>Expertisecentrum Literair Vertalen (Centre of Expertise for Literary translation) have a <a href="#">public database</a> containing both translators from and into Dutch</p> <p>The Dutch Authors' Union has a <a href="#">public database</a> that mainly contains translators into Dutch</p> <p><a href="#">Young translators network</a></p>
NORWAY	<p>The Norwegian Association of Literary Translators (NO) and Norwegian Non-Fiction Writers and Translators Association (NFFO) negotiate a standard translation contract with The Norwegian Publishers Association (DNF).</p> <p>See <a href="#">here</a> for the standard translation contract for 2020.</p>	<p>There is a <a href="#">public database</a> consisting mostly of translators into Norwegian</p>
POLAND	<p><a href="#">Polish Literary Translators' Association</a> (Stowarzyszenie Tłumaczy Literatury)</p> <p><a href="#">Association of Polish Translators</a> (Stowarzyszenie Tłumaczy Polskich)</p>	<p>There is a translators' index on the Polish Book Institute's <a href="#">website</a></p>
ROMANIA	<p>ARTLIT, the Romanian Association of Literary Translators, provides copyright contract models and other specific documents, best practices, and local/European legal and fiscal updates, all publicly and free of charge.</p> <p>There is no collective negotiation agreement currently implemented in Romania.</p>	<p>Databases of literary translators into domestic (Romanian) language:</p> <p>ARTLIT database of members – public, free</p> <p>ARTLIT database of active literary translators (in progress) – private project</p> <p>AV and Theatre translators are not indexed as such.</p>
SLOVAKIA	<p>There are several civic associations advocating for translators' rights in Slovakia. <a href="#">DoSlov</a>, <a href="#">SSPUL</a>, <a href="#">SSPOL</a>, <a href="#">LITA</a>. However, collective negotiation of self-employed artists is not possible in Slovakia, as it is considered in conflict with the Competition law.</p>	<p>The civic association DoSlov has a <a href="#">public online database of its members</a> (literary translators and editors with Slovak as a target language)</p> <p>Audiovisual and theatre translators don't have a separate association in Slovakia.</p> <p>Centre for Information on Literature (CIL) has a public database of selected translators <a href="#">in Slovak</a> and <a href="#">English language</a>.</p>

Country	Professional organization(s) for literary and/or AV/theatre translators, providing for collective negotiation, etc	Database of literary and/or AV/theatre translators
SLOVENIA	<p>The Slovenian association of Literary Translators (DSKP) is a professional association dedicated to ensuring a high standard of translations, promoting the profession of literary translators, facilitating contacts between translators and familiarizing them with the theoretical, historical, social, and practical aspects of translating. To achieve its goals, the DSKP organizes literary evenings, debates, professional meetings, lectures, and seminars; encourages international study exchanges of translators; promotes cooperation with other cultural, educational, and professional organizations and institutions in Slovenia and abroad; publishes translation journals; and contributes to translation-themed journals published elsewhere. The DSKP is a member of the European Council of Literary Translators' Associations (CEATL).</p> <p>The Association of Slovenian Film and Television Translators (ASFTT) is an organisation which brings together creators of audiovisual translations. This Association works towards preserving the high quality of their work and encourages the translators to continue their betterment within this specialised field of work. The role of the Association is also to protect the rights and interests of the translators and to ensure that their original work and copyrights are duly respected and protected.</p>	<p>For literary translators from other languages into Slovenian there is a database on the <a href="#">DSKP website</a></p> <p>For AV translators there is a database on the <a href="#">ASFTT website</a></p> <p>For information about translators from Slovenian to foreign languages, interested parties should contact the Slovenian Book Agency, where they keep contact details of active translators into foreign languages.</p>
SPAIN	<p>At a national level, <a href="#">ACE Traductores</a> is the professional organisation that provides for collective negotiation in the book sector.</p> <p>At a regional level, there are other organizations:</p> <p>In Catalonia, <a href="#">AELC</a> and <a href="#">ACEC</a>.</p> <p>In the Basque Country, <a href="#">EIZIE</a>.</p> <p>As for AV translation, there is an organization at a national level called <a href="#">ATRAE</a>.</p> <p>There are many other translators associations in Spain, not specifically for book or audiovisual translation, many of which are gathered in a network called <a href="#">RedVértice</a>. This network has been very active and has acted collectively in some cases that involved the translation sector in general.</p>	<p>Literary book translators: ACE Traductores provides a <a href="#">public search engine of its members</a>.</p> <p>ATRAE, the Spanish Audiovisual Translators Association, also has a <a href="#">translators public search engine</a></p> <p>CEDRO, the Spanish Center for Reprographic Rights, <a href="#">provides help to find copyright owners</a>.</p>

Country	Professional organization(s) for literary and/or AV/theatre translators, providing for collective negotiation, etc	Database of literary and/or AV/theatre translators
Sweden	<p>The Authors' Union have a section for translators.</p> <p>There is also the Författarfonden "the Authors' Fund", where translators into Swedish and authors can apply for stipends and travel grants.</p>	<p>For translators from other languages into Swedish there is a website for Översättarcentrum (Translator centre), where translators can publish their resumes. There is a database where you can search for language for example, or genre. It is public.</p> <p>For translators of Swedish books into other languages, there is no public database. The Swedish Literature Exchange office has a collection of resumes in their internal server, from where they can send CVs to publishers on request.</p>
Switzerland	<p><a href="#">A*dS. Autorinnen und Autoren der Schweiz:</a></p> <p>The A*dS has over 1000 members (authors, translators of all literary genres and all four national languages, plus various other languages). The association takes on the task of representing the profession and offers authors concrete support (e.g. advice).</p>	<p><a href="#">A*dS Lexikon:</a></p> <p>The A*dS encyclopedia is a public directory of authors and literary translators working in Switzerland and Liechtenstein, as well as Swiss authors living abroad. The entries are based on information provided by the authors themselves; they are supplemented by data from the Helveticat of the Swiss National Library.</p>
United Kingdom	<p>The Translators Association (TA) provides expert advice (including contract vetting) and guides for individual literary translators, and also operates as a collective voice representing the profession. Membership to the TA is automatic upon becoming a member of the Society of Authors. It is a specialist group within the Society of Authors, and is affiliated with the International Federation of Translators (FIT).</p>	<p>The Society of Authors has a '<a href="#">Search for a translator</a>' function, where one can search by language (from/into any, e.g. French-English and English-French), keyword, name, or location.</p>





# Annex

V



## Prizes and recognition in the literary and audiovisual translation sector across Europe

This annex comprises a list of the prizes and awards available at a national level in the field of literary and audiovisual translation across Europe.

This information was collected through an informal survey carried out among the OMC group members. The purpose is therefore not to offer an exhaustive list, but to give some key examples and provide an overview of the offerings in each country.

Country	What prizes and awards are available in your country to recognize excellence in the sector?
<b>AUSTRIA</b>	<ul style="list-style-type: none"> <li>◆ Austrian State Prize (Österreichischer Staatspreis für literarische Übersetzung), given annually to one Austrian translator and one foreign translator of Austrian fiction for their lifetime achievement, or for an exceptional single work. The prize is €10 000 for each winner.</li> <li>◆ Prizes for excellent translations (Übersetzungsprämie) are given to Austrian translators of foreign works (26 in 2019) and to foreign translators of Austrian fiction (42 in 2019). These prizes celebrated translations from and into 25 languages, giving between €500 and €2 200 in prize money (sum total given in 2019: €111 900)</li> <li>◆ Übersetzerpreis der Stadt Wien – annual prize for the best emerging translator, funded by the City of Vienna Culture Department and organised by IG Übersetzerinnen Übersetzer. €4 000 is awarded annually.</li> </ul>
<b>BELGIUM (FLANDERS)</b>	Flanders doesn't have any prizes and awards of its own. Flemish books in translation and Flemish translators can however participate in prizes and awards organized in The Netherlands – for more information, see the Netherlands entry below.
<b>BELGIUM (WALLONIA-BRUSSELS)</b>	<a href="#">Le prix de la traduction littéraire de la Fédération Wallonie-Bruxelles</a>
<b>CROATIA</b>	<ul style="list-style-type: none"> <li>◆ The Iso Velikanović national prize for literary translation, for the best translation of the year and for life achievement.</li> <li>◆ The Josip Tabak prize for literary translation, founded by the Society of Croatian Literary Translators (Društvo hrvatskih književnih prevodilaca)</li> <li>◆ Occasional commendations by professional associations for a variety of achievements: best first translation, special mention for life achievement for translators who passed away before the prizes were launched, best young translator for a particular language, etc.</li> </ul>
<b>DENMARK</b>	<ul style="list-style-type: none"> <li>◆ The Danish Translators Association (DOF) gives out a life-time achievement award (Dansk Oversætterforbunds Ærespris) once a year, of €10 000, financed by the Ministry of Culture. There is a smaller prize for promising young translators, the Kjeld Elfelts Mindelegat, of €1 000, also given out by DOF.</li> <li>◆ <a href="#">The Danish Academy</a> gives out the Academy Translation Prize every few years, of €7 500.</li> <li>◆ AV translators have a yearly prize, <a href="#">Teksterprisen</a>, which is an honorary prize given out by the members of the AV translators' association FBO.</li> </ul>

Country	What prizes and awards are available in your country to recognize excellence in the sector?
ESTONIA	<ul style="list-style-type: none"> <li>◆ There are many literary prizes in Estonia. The most important of them are the Estonian Cultural Endowment Literary annual prizes. The awards are handed out in 8 different categories for books published in the last year: prose; poetry; dramaturgy; dissertation; children's literature; translating Estonian literature; translating literature into Estonian; and the 'free - award' for 'out of the box' literature.</li> <li>◆ The Estonian IBBY awards the translator and the publisher of the best translated fiction for children or youth in Estonia. Estonian Children's Literature Centre selects also a best children's book and this could also be a translation.</li> <li>◆ The Ministries of Foreign Affairs of Estonia and Latvia award the best translation either from Estonian to Latvian or vice versa.</li> </ul>
FINLAND	<ul style="list-style-type: none"> <li>◆ Finnish State Prize for Foreign Translators (from domestic languages into other languages), annual, worth €15 000</li> <li>◆ Finnish State Prize for Translators, annual, worth €15 000</li> <li>◆ Mikael Agricola Prize, annual, worth €10 000 (by The Finnish Association of Translators and Interpreters)</li> <li>◆ J. A. Hollo Prize, annual worth €10 000 for the best translation of a non-fiction work (by The Finnish Association of Translators and Interpreters &amp; The Association of Finnish Non-fiction Writers)</li> <li>◆ Jarl Helleman Prize, annual, worth €5 000 (by Finnish Book Foundation)</li> </ul> <p>These are the most significant ones, but there are other recognitions (which do not award prize money).</p>
FRANCE	<p>There are a relatively large number of translation prizes, although fewer than literary prizes.</p> <ul style="list-style-type: none"> <li>◆ Following the honouring of France at the Frankfurt International Book Fair, the Ministry of Culture, in conjunction with the Société des gens de lettres, created a prize for this profession : Grand prix SGDL - Ministère de la culture pour l'œuvre de traduction, endowed with €15 000. This is the most important prize for translation, and it was created in 2019.</li> <li>◆ Grand prix de traduction de la Ville d'Arles (Amédée Pichot prize) - Awarded and endowed by the City of Arles, it rewards the translation of a contemporary work of fiction. This prize is endowed with €3 500 by the city of Arles.</li> <li>◆ See attachment for a comprehensive list of translation prizes in France (and a list of foreign translation prizes).</li> <li>◆ In terms of literary prizes for foreign literature, there is, for example, the "Femina" foreign prize or the "Médicis" foreign prize. The "Prix des cinq continents", created in 2001 by the Organisation internationale de la Francophonie (OIF), salutes «literary talent reflecting the expression of cultural and editorial diversity in French on the five continents». It is endowed with €10 000.</li> </ul>

Country	What prizes and awards are available in your country to recognize excellence in the sector?
GERMANY	<p>Germany is a country with many literary awards, and some relevant prizes are dedicated to literary translators.</p> <p><b>The most important awards for translators into German are</b></p> <ul style="list-style-type: none"> <li>◆ Johann Heinrich Voß Preis – awarded by the Deutsche Akademie für Sprache und Dichtung (German Academy for Language and Literature)</li> <li>◆ Straelener Übersetzerpreis der NRW Kunststiftung – awarded by Europäisches Übersetzer-Kollegium Straelen and the NRW Kunststiftung.</li> <li>◆ Preis der Leipziger Buchmesse, Kategorie Übersetzung – awarded by the Leipzig Book Fair</li> <li>◆ Paul Celan Preis – awarded by Deutscher Literaturfonds</li> <li>◆ August-Wilhelm-von-Schlegel-Gastprofessur für Poetik der Übersetzung – awarded by Deutscher Übersetzerfonds &amp; Freie Universität Berlin</li> <li>◆ Gastdozenturen des Deutschen Übersetzerfonds – combined with guest lectureships at German universities</li> <li>◆ Deutsch-Italienischer Übersetzerpreis – awarded by the Federal Government (State Ministry of Culture and Media), LCB and other partners</li> <li>◆ Deutsch-Hebräischer Übersetzerpreis – awarded by the State Ministry of Culture and Media and Literarisches Colloquium Berlin</li> <li>◆ Helmut-M.-Braem-Übersetzerpreis – awarded by the Freundeskreis zur Förderung literarischer und wissenschaftlicher Übersetzungen</li> <li>◆ Wieland Übersetzerpreis – awarded by the Freundeskreis zur Förderung literarischer und wissenschaftlicher Übersetzungen</li> <li>◆ Heinrich Maria Ledig-Rowohlt-Preis – awarded by the Heinrich Maria Ledig-Rowohlt Stiftung</li> <li>◆ Wilhelm-Merton-Preis für Europäische Übersetzungen – awarded by Gontard &amp; MetallBank Stiftung and the city of Frankfurt am Main</li> <li>◆ Eugen-Helmé-Übersetzerpreis – awarded by Saarländischer Rundfunk a.o., for translators from French into German</li> <li>◆ Erlanger Literaturpreis für Poesie als Übersetzung – awarded by the festival Erlanger Poetenfest</li> <li>◆ Übersetzerpreis Ginkgo-Biloba für Lyrik – awarded by Freundeskreis Literaturhaus Heidelberg</li> </ul> <p><b>Prizes for international authors and their German translators</b></p> <ul style="list-style-type: none"> <li>◆ Brücke Berlin Literatur- und Übersetzerpreis – awarded by BHF BANK Stiftung and Literarisches Colloquium Berlin</li> <li>◆ Preis der Stadt Münster für Internationale Poesie – awarded by the city of Münster</li> <li>◆ Internationaler Literaturpreis – Haus der Kulturen der Welt – awarded by Haus der Kulturen der Welt and Stiftung Elementarteilchen</li> <li>◆ Deutscher Jugendliteraturpreis – awarded by Arbeitskreis für Jugendliteratur, with a category for international author with the German translator, and a special award for emerging translators</li> <li>◆ Internationaler Hermann-Hesse-Preis – awarded by Calwer Hermann-Hesse-Stiftung</li> </ul> <p><b>Awards for translators of German literature</b></p> <ul style="list-style-type: none"> <li>◆ Helen-und-Kurt-Wolff-Übersetzerpreis – for a translation into English, by Goethe-Institut New York</li> <li>◆ Gutekunst Übersetzungspreis – for an emerging translator into English, by Goethe-Institut New York</li> <li>◆ Nerval-Goethe-Preis – for a translator from German into French, by Goethe-Institut Paris, Sorbonne, DGLFLF, and DLF</li> <li>◆ Friedrich-Gundolf-Preis has been awarded by Deutsche Akademie für Sprache und Dichtung/German Academy for Language and Literature as a »Prize for German Scholarship Abroad« to linguists and literary scholars at foreign universities and to persons outside of academia who are committed to imparting German culture and cultural dialog (Prize for the Imparting of German Culture Abroad)</li> </ul>

Country	What prizes and awards are available in your country to recognize excellence in the sector?
	<p><b>A selection of prizes for international authors in German translation</b></p> <ul style="list-style-type: none"> <li>◆ Literaturpreis – awarded by Litprom for female authors from the Global South</li> <li>◆ International Stefan Heym Prize, City of Chemnitz</li> <li>◆ Prix de l'Académie de Berlin for French and German authors</li> <li>◆ Samuel-Bogumil-Linde-Preis for Polish and German authors</li> <li>◆ Usedomer Literaturpreis</li> </ul>
<b>GREECE</b>	<ul style="list-style-type: none"> <li>◆ Hellenic Ministry of Culture Literary Translation Awards</li> <li>◆ Award to a foreign writer, Greek publisher and Greek translator for a translated children or young adults' book by the Greek Section of the International Board on Books for Young People (IBBY)</li> <li>◆ Literary Translation Awards by the Italian Cultural Institute (Istituto Italiano di Cultura), in Athens, for the translation of Italian Literature into Greek</li> <li>◆ There are also other awards given by literary magazines and/or bookstores (such as Anagnostis, Literature.gr, Public, etc).</li> </ul>
<b>ICELAND</b>	<ul style="list-style-type: none"> <li>◆ The Icelandic Translators' Prize is hosted by the Icelandic Association of Translators and Interpreters, with the support of The Writer's Union of Iceland and the Association of Icelandic Publishers.</li> <li>◆ The Ice Pick (Ísnálin) is awarded to the author and translator of the best crime novel translated to Icelandic each year. The award is given by Iceland Noir – The International Crime Fiction Festival, The Icelandic Association of Translators and Interpreters, and The Icelandic Crime Society.</li> <li>◆ Orðstír, an honorary award for translations of Icelandic literature to a foreign language, awarded by the Icelandic Literature Center, The Icelandic Association of Translators and Interpreters, Promote Iceland, the Office of the President of Iceland, and the Reykjavik International Literary Festival.</li> </ul>
<b>IRELAND</b>	<ul style="list-style-type: none"> <li>◆ The Dublin Literary Award (formerly the IMPAC International Literary Award) is the most valuable prize for a single work of fiction in the world, awarding €100 000 annually. If the book is a translated work, the prize is split between the author and the translator, with the translator receiving €25,000 and the author €75,000.</li> <li>◆ The Prix de Traduction is awarded biennially by the Centre Culturel Irlandais in partnership with Literature Ireland. The prize is awarded to the translator of a work of fiction by an Irish author who is as yet unknown in France. The prize value is €3 500.</li> <li>◆ The Ireland Francophone Ambassadors' Literary Award is awarded annually to both the author and translator of a recent French translation of an Irish book. The prize provides €1 500 for the author and €1 000 for the translator of the winning title. The prize to the translator is awarded in partnership with Literature Ireland.</li> <li>◆ The Gradam de Bhaldráithe is an annual prize awarded for a new translation into Irish. €500 is awarded to the translator, and €1 500 is awarded to the publisher.</li> </ul>
<b>ITALY</b>	<ul style="list-style-type: none"> <li>◆ The Italian Ministry of Culture offers national prizes for translation. There are 4 main prizes and 4 special prizes, and they are awarded to both Italian translators and Italian/Foreign publishing houses.</li> </ul>



Country	What prizes and awards are available in your country to recognize excellence in the sector?
LATVIA	<ul style="list-style-type: none"> <li>◆ Annual Latvian literature award (LaLiGaBa) for best translated literature from other languages into Latvian. This is the category where the competition is the most fierce and number of books submitted for evaluation is the biggest.</li> <li>◆ Annual Jānis Baltvilks International Prize for Best Childrens' Literature and Book Art. For the Children's Literature award, one prize goes to books in translation – both the author and the translator get the award.</li> <li>◆ Dzintars Sodums Prize for the most original text published in Latvian during previous evaluation year. Both original works and the translated books can be awarded, the award (which is lump sum) can be split among up to three recipients. In the period from 2013 (est.) till 2021 5 of 17 recipients have been translators.</li> <li>◆ Prize for mutual cooperation in the field of publishing between Latvia and Estonia co-funded by ministries of foreign affairs of Estonia and Latvia. Each year one book (no limitations of genre, it can be fiction, non-fiction, academic title) is awarded in ceremony organized in turn by each of ministries in presence of both ministers of foreign affairs.</li> </ul>
NETHERLANDS	<p data-bbox="432 840 691 864"><b>For translation into Dutch</b></p> <ul style="list-style-type: none"> <li>◆ <a href="#">Martinus Nijhoff Vertaalprijs</a> (Prins Bernhard Cultuurfonds), annual award for a literary translator into Dutch (before 2009 also for translators from Dutch), € 35,000, for a body of work</li> <li>◆ <a href="#">Letterenfonds Vertaalprijs</a> (Nederlands Letterenfonds), annual award of € 15,000 (since 2020) for body of work and ambassadorship of a literary translator either into Dutch (uneven years) or from Dutch (even years) – awarded by the Dutch Foundation for Literature (Nederlands Letterenfonds)</li> <li>◆ <a href="#">Europese Literatuurprijs</a> voor de beste hedendaagse roman die uit een Europese taal in het Nederlands vertaald is. European Literature Prize, annual award for the best contemporary European novel translated into Dutch (organized Nederlands Letterenfonds / Dutch Foundation for Literature in cooperation with weekly De Groene Amsterdammer, cultural centre Spui25 and Athenaeum Bookstores). The award goes to both the author (€10 000) and the translator (€5 000) of the novel.</li> <li>◆ <a href="#">Filter Vertaalprijs</a>, annual award for the best and most creative literary book translation into Dutch. Organized by Filter magazine. (€6 000)</li> <li>◆ <a href="#">Aleida Schot Prijs</a>, two yearly prize for the best literary translation from one of the Slavic languages into Dutch (€2 500)</li> <li>◆ <a href="#">Dr. Elly Jaffé Prijs</a>, driejaarlijkse prijs voor de beste vertaling uit het Frans in het Nederlands van verhalend of beschouwend proza, poëzie en toneel. Tri-annual prize for the best literary translation from French into Dutch (prose, poetry or theatre). €40 000</li> <li>◆ <a href="#">Amy van Markenprijs</a> – two yearly award for the best literary translation from a Scandinavian language into Dutch. (€5 000)</li> <li>◆ <a href="#">dr. Obe Postmaprijs</a> – awarded once every four years by the Provincie Fryslân for a literary translation either into or from Frisian (an official language in the Netherlands spoken in the northern province Fryslân/Fryslan).</li> </ul> <p data-bbox="432 1576 507 1601"><b>Stipend</b></p> <ul style="list-style-type: none"> <li>◆ <a href="#">Dr. Elly Jaffé Stipendium</a> – a one-off incentive payment of €7 000 for a promising young French-Dutch translator. Awarded once every three years.</li> <li>◆ <a href="#">Charlotte Köhler Stipendium</a> – annually awarded stipend for talented Dutch writers (prose, poetry, youth literature, theatre) and translators of literature with a recent book publication(s). A different genre is selected every year, hence a stipend for translation is awarded once in every five years.</li> </ul> <p data-bbox="432 1809 611 1834"><b>Best foreign book</b></p> <p data-bbox="432 1839 775 1863">See also <a href="#">Europese Literatuurprijs</a> above</p> <ul style="list-style-type: none"> <li>◆ <a href="#">Beste Boek voor Jongeren 2020</a> – two annual awards for the book for young readers, one for a translated title and one for a title originally written in Dutch. Prize money goes to both authors.</li> </ul>

## Country

## What prizes and awards are available in your country to recognize excellence in the sector?

## Translation from Dutch

- ◆ [Letterenfonds Vertaalprijs](#) (Nederlands Letterenfonds), annual award of €15 000 (since 2020) for body of work and ambassadorship of a literary translator either into Dutch (uneven years) or from Dutch (even years) – awarded by the Dutch Foundation for Literature (Nederlands Letterenfonds)
- ◆ Else Otten Übersetzerpreis: awarded once every two years by the Dutch Foundation for Literature to the best literary translation of a Dutch book into English (€5 000) Prize ceremony in cooperation with the Dutch embassy in Berlin.
- ◆ Vondel Translation Prize: awarded once every two years by the Dutch Foundation for Literature to the best literary translation of a Dutch book into German (€5 000). The prize ceremony is held in cooperation with the Society of Authors (UK).
- ◆ Prix des Phares du Nord: awarded once every two years by the Dutch Foundation for Literature to the best literary translation of a Dutch book into French (€5 000) Prize ceremony in cooperation with the Dutch embassy in Paris.
- ◆ Brockway Prize: awarded once every two years to a translator of Dutch poetry by the Dutch Foundation for Literature for her or his body of work (€5 000). Prize ceremony in cooperation with Poetry Int Festival at Rotterdam.

For more info on all of these prizes, see [here](#).

## NORWAY

- ◆ The Bastian Prize is the Norwegian Translators' Association's prize for outstanding translation of a work of fiction. Two prizes are normally awarded each year: The Bastian Prize was first awarded in 1951. In 1984, the Bastian Prize for Children's and Young People's Literature was established. The translations must have been published in the previous year.

**The Norwegian Translators' Association also has two internal awards of a more humorous nature:** two diplomas where there is no assessment of works or the like. basis for awards:

- ◆ Hieronymus Diploma (not every year)  
The Hieronymus diploma is awarded by the association as an award for meritorious efforts, either through great production, long hard work, ardent interest in the translation college or other high-quality and equal efforts.
- ◆ The roar of the lion  
The diploma Løvebrølet was designed by Bo Gaustad. The diploma is awarded to one or more who on one occasion or another have roared loudly and made some waves and struck a blow for the translators' importance as communicators of cultural values, and otherwise marked themselves in the public debate or in the media in a way that profiles the association positively.
- ◆ The Fiction Translator Fund Award  
The Fiction Translator Fund prize is awarded for a translator's total work and consists of NOK 50,000 and a diploma. The predecessor of the prize was the Book Clubs' Fiction Translator Prize (established in 1997), which was funded by the Book Clubs' Fiction Translator Fund, and which was established in collaboration between the Norwegian Translators' Association, Cappelen's Book Clubs and the Norwegian Book Clubs.
- ◆ Critics Award  
The Critics' Award for best translation has been implemented on the initiative of the Norwegian Translators' Association and is part of the already established Critics' Award. The prize goes to a translation / translator, and not the author of the work.
- ◆ Ministry of Culture award  
The Ministry of Culture annually awards the best books for children and young people this year. Since 2003, the jury and the award ceremony have been administered by the Norwegian Children's Book Institute. The categories in which prizes are awarded may vary somewhat from year to year, but a translation prize has been awarded almost every year since 1972. In some years, one prize has been awarded for translation into Bokmål and one for translation into Nynorsk.
- ◆ The Rosetta Prize (from 2019)  
The Rosetta Prize is the Norwegian non-fiction writers' and translators' association's prize for this year's translation of a non-fiction work.
- ◆ Tekstiaden (Medium compensation for NAViO's text award)  
As a pilot project, Tekstiaden will replace the traditional Teksterprisen for three years. If it then becomes permanent, the association's annual meeting will decide when that time comes.

Country	What prizes and awards are available in your country to recognize excellence in the sector?
	<p><b>Prizes for translators of Norwegian literature into other languages:</b></p> <ul style="list-style-type: none"> <li>◆ <b>NORLA's translator award</b> NORLA annually awards a prize to a translator of Norwegian literature. The prize is awarded for translations made directly from Norwegian. NORLA's translator prize is awarded to a young translator talent to stimulate continued efforts for Norwegian literature. The prize will be awarded every other year to a translator who has worked specifically with non-fiction, and every other year to a translator who has made a special contribution to fiction. The fiction prize is awarded from Kristin Brudevoll's birthday fund.</li> <li>◆ <b>The Royal Norwegian Order of Merit</b> The Royal Norwegian Order of Merit was founded by King Olav V in 1985. He is awarded as a reward for particularly meritorious work for Norway and humanity. The order was mainly awarded to Norwegian citizens for work abroad and foreign citizens for work abroad or in Norway.</li> <li>◆ <b>St. Olavsmedaljen</b> The St. Olav's Medal was founded by King Haakon VII on March 17, 1939. It is awarded "to reward merits by spreading knowledge of Norway and promoting the connection between the emigrated Norway and the homeland". The St. Olavsmedaljen can be awarded to both Norwegians and foreigners</li> </ul>
<b>POLAND</b>	<ul style="list-style-type: none"> <li>◆ Found in Translation Award</li> <li>◆ Angelus Award for Translators</li> <li>◆ Gdynia Award for Translators</li> <li>◆ T. Boy-Żeleński Award</li> </ul>
<b>ROMANIA</b>	<ul style="list-style-type: none"> <li>◆ The Writers' Union in Romania (USR) Bucharest Branch – Yearly Translation Awards (best translator, book of the year, lifetime achievement)</li> <li>◆ Best Translation Award granted by Andrei Bantaş Foundation for translations from English (best translation)</li> <li>◆ The Writers' Union in Romania (USR) Cluj Branch - Eta Boeriu Award (best translation), Teodor Boşca Award (translated Book of the Year)</li> <li>◆ Observator cultural Magazine Awards – Best Translation into Romanian</li> <li>◆ Gaudeamus International Bookfair/Radio Romania – Antoaneta Ralian Award for Best Translation</li> </ul>
<b>SLOVAKIA</b>	<ul style="list-style-type: none"> <li>◆ Pavol Orságh Hviezdoslav Award – awarded by the Association of Slovak Writers' Organizations to a foreign translator for the translation of works by Slovak authors published outside Slovakia.</li> <li>◆ Blahoslav Hečko Award for Life-Work – awarded by the Literary Fund</li> <li>◆ Ján Hollý Award – awarded by the Literary Fund to translators of foreign literature into Slovak</li> </ul>
<b>SLOVENIA</b>	<ul style="list-style-type: none"> <li>◆ <b>Sovretova nagrada:</b> The Sovre Award is an award granted by The Slovenian association of Literary Translators to a translator for his/her outstanding literary translation into Slovenian in the past two years.</li> <li>◆ <b>Jermanova nagrada:</b> The Jerman Award is an award granted by The Slovenian association of Literary Translators to a translator for his/her outstanding translation into Slovenian in the field of humanities in the past two years.</li> <li>◆ <b>Nagrada Radojke Vrančič:</b> The Radojka Vrančič Award is an award granted by The Slovenian association of Literary Translators to a young and emerging translator for his/her outstanding literary translation into Slovenian.</li> <li>◆ <b>Lavrinova diploma:</b> The Lavrin Diploma is an award granted by The Slovenian association of Literary Translators to a translator for his/her body of work and substantial contribution to promotion of Slovenian literature abroad.</li> <li>◆ <b>Nagrada Fabjana Hafnerja:</b> The Fabjan Hafner Prize is a biennial prize awarded by the Goethe-Institut in Ljubljana together with Literarisches Colloquium Berlin (LCB), Robert-Musil-Institut / Kärntner Literaturarchiv, The Embassy of the Republic of Germany in Slovenia and the Land Carinthia (Austria). Translators receive the award for best translation from German into Slovenian (awarded every other year at the Slovenian Book Fair) and for the best translation from Slovenian into German (awarded every other year at the Leipzig Book Fair).</li> </ul>

Country	What prizes and awards are available in your country to recognize excellence in the sector?
	<ul style="list-style-type: none"> <li>◆ esAsi Award: since 2008, the Embassy of the Kingdom of Spain in Slovenia has given out the biennial esAsi Award for the best Slovenian language translation from Spanish language. Apart from the EsAsi award for professional translators, there is also an EsAsi Award for young translators.</li> <li>◆ Charles Nodier Award: The French Institute in Slovenia grants the Charles Nodier Award to best translation of a French book into Slovenian</li> </ul>
Spain	<ul style="list-style-type: none"> <li>◆ National Best Translation Award – Ministry of Culture and Sports.</li> <li>◆ National Award for the work of a translator – Ministry of Culture and Sports.</li> <li>◆ Esther Benitez Translation Award – ACE translators</li> <li>◆ Ángel Crespo Translation Award – Centro Español de Derechos Reprográficos, Asociación Colegial de Escritores de Cataluña and Gremi d'Éditors de Catalunya.</li> <li>◆ Barcelona City Award – Institute of Culture of Barcelona.</li> <li>◆ Basque Literary Award for literary translation to Basque</li> <li>◆ Gerardo de Cremona Translation Award – Universidad of Castilla La Mancha and MED 21 Program.</li> <li>◆ ATRAE Award. Translation and visual adaptation awards – ATRAE Association.</li> <li>◆ Kelvin 505 Prize, with two translation prizes: best new translation and best new translation of children and young adult literature - Celsius 232 Festival</li> <li>◆ Translation Award for best translation to Galician – Placido Castro Foundation</li> </ul>
Sweden	<ul style="list-style-type: none"> <li>◆ Kulturhusets internationella litteraturpris "Stockholm Culture House International Literature Prize" (shared author/translator)</li> <li>◆ Årets översättning, "The Translation of the Year", and Årets översättarstipendium, "The Translator Stipend of the Year" (to an emerging translator), by the Translator section of the Authors' Union, the Natur &amp; Kultur Foundation</li> <li>◆ Svenska Akademiens översättarpris, "the Swedish Academy's Translator Award", to a translator into Swedish</li> <li>◆ Svenska Akademiens tolkningspris, "the Swedish Academy's Interpretation Award", to a translator of poetry, from Swedish into other languages</li> <li>◆ Svenska Akademiens pris för översättning av svensk litteratur, "the Swedish Academy's Award for Translation of Swedish Literature"</li> <li>◆ Stiftelsen Natur &amp; Kulturs översättarpris, "the Natur &amp; Kultur Foundation Translator Award", for translation from or into Swedish</li> <li>◆ Elsa Thulins översättarpris, "the Elsa Thulin Award", for a translator of fiction, for lifetime work</li> <li>◆ De Nios översättarpris, the "The Nine's translator award" and Stipendiefonden Albert Bonniers 100-årsminne, "the Stipend Fund Albert Bonnier's Memory"</li> </ul>
Switzerland	<ul style="list-style-type: none"> <li>◆ Special Prize for Translation: Every two years, a Special Prize for Translation is awarded alternately with the Special Prize for Mediation on the recommendation of the Federal Jury for Literature. The Special Prize is endowed with 40,000 Swiss francs. The Special Prize for Translation is awarded to an outstanding literary translator.</li> <li>◆ Zuger Übersetzer-Stipendium: A scholarship of CHF 50'000 that is awarded every two years to translations of literary and culturally significant translations into the German language.</li> </ul>

Country	What prizes and awards are available in your country to recognize excellence in the sector?
United Kingdom	<p data-bbox="432 434 1465 492">◆ The International Booker Prize (awarded annually to a single book translated into English and published in the UK/IE. Prize of £50,000 split equally between the author and translator)</p> <p data-bbox="432 524 1465 555"><b>The Society of Authors supports a number of translation prizes for translated works published in the UK:</b></p> <ul style="list-style-type: none"> <li data-bbox="432 571 810 602">◆ The Saif Ghobash Banipal Prize (Arabic)</li> <li data-bbox="432 607 715 638">◆ The John Florio Prize (Italian)</li> <li data-bbox="432 642 1350 674">◆ The Goethe-Institut Award for New Translation from German (run in partnership with Goethe-Institut)</li> <li data-bbox="432 678 759 710">◆ The Schlegel-Tieck Prize (German)</li> <li data-bbox="432 714 759 745">◆ The Scott Moncrieff Prize (French)</li> <li data-bbox="432 750 759 781">◆ The Bernard Shaw Prize (Swedish)</li> <li data-bbox="432 786 759 817">◆ The Premio Valle Inclán (Spanish)</li> <li data-bbox="432 822 1278 853">◆ The TA First Translation Prize (for a debut literary translation into English published in the UK)</li> <li data-bbox="432 857 823 889">◆ The TLS-Risa Domb/Porjes Prize (Hebrew)</li> <li data-bbox="432 893 679 925">◆ The Vondel Prize (Dutch)</li> </ul> <ul style="list-style-type: none"> <li data-bbox="432 956 1465 1014">◆ The Oxford-Weidenfeld Prize is an annual prize for book-length literary translations into English from any living European language, to honour the craft of translation and recognise its cultural importance, with a prize of £2000</li> <li data-bbox="432 1019 1465 1050">◆ CWA International Dagger is given by the Crime Writers' Association for the best translated crime novel of the year</li> </ul>

# Annex

## VI

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## Overview of the book and translated literature market across Europe

This annex comprises an overview of the book and translated literature market in various countries across Europe.

For each country, a general overview of the book market is provided with three key figures (where available): the number of book titles published, the number of books sold, and the total value of book sales, in a given year. The size of the translation sector is then indicated by the percentage either of all books published, or of the total sales, which were made up by translated literature. Where available, the top 10 source languages in each

country are provided. This is given as a percentage of all translated titles published, as a percentage of translated literature sales, or with the total number of titles published in each language.

This information was collected through an informal survey carried out among the OMC group members. The purpose is therefore not to offer a robust set of data, but to give a rough outline of the situation in each country. The lack of consistency in the figures used is because there is no robust, standardized system of data collection on the circulation of books in Europe.

Country 2020 Population data, Eurostat <sup>(108)</sup>	Number of book titles published Number of books sold (and value of sales)	Size of translation market	Top 10 source languages for translated titles
<b>AUSTRIA</b> (8.90MN)	1 510 new publications by publishers <sup>a</sup> (532 titles AT-authored titles published by DE & CH publishers)  N/A	No data available, but very low percentage.	No data available.
<b>BELGIUM (FLANDERS)</b> (6.63MN)	17 060 <sup>e</sup> (of which 9 887 in literary/cultural segment) 13.30mn copies sold <sup>b</sup> (€189.5mn) <sup>b</sup>	In 2016, books by Flemish authors represented 37% of total turnover in the Flemish book market. <sup>(109)</sup>	No data available.
<b>BELGIUM (WALLONIA-BRUSSELS)</b> (4.86MN)	No data for books published (French-language print publishing sales : €140.99mn) <sup>b</sup>	No data available.	No data available.
<b>CROATIA</b> (4.06MN)	4 659 book titles published (all genres and publications) <sup>a</sup> No data on copies sold (2020: €10.5-10.7mn (20-30% decline compared to 2019))	Approximately 35% of market is translated literature	No reliable data available as it is not automatically collected. Estimated top 10 : English, French, German, Italian, Spanish, Polish, Portuguese, Dutch, Slovenian, Hungarian.
<b>DENMARK</b> (5.82MN)	8 581 book titles published <sup>c</sup> No data available for copies sold (€230mn turnover of Danish publishers, all genres) <sup>c</sup>	48% of printed fiction, 25% of printed non-fiction (average 36.5%)	2018 total: 1 617, of which : English (858), Swedish (226), French (142), German (126), Norwegian (87), Other languages (232)

108 [https://appsso.eurostat.ec.europa.eu/nui/show.do?dataset=demo\\_pjan&lang=en](https://appsso.eurostat.ec.europa.eu/nui/show.do?dataset=demo_pjan&lang=en)

109 Other data provided: The turnover share of literary-cultural titles among non-Flemish authors is at 59%.

The number of books in a foreign language (non-translated NOT including French) sold in 2019 was 1.33mn copies (10.1 %)

a 2020 stats - b 2019 stats - c 2018 stats - d 2017 stats - e 2016 stats - If not labelled, assume statistics are for 2019.

Country 2020 Population data, Eurostat <sup>(108)</sup>	Number of book titles published Number of books sold (and value of sales)	Size of translation market	Top 10 source languages for translated titles
<b>ESTONIA</b> (1.33MN)	3 078 book titles published <sup>b</sup> N/A	45% translated books	English, German, Swedish, Russian, French, Norwegian, Finnish, Italian, Spanish
<b>FINLAND</b> (5.53MN)	8 987 <sup>c</sup> (printed books) 17.52mn copies sold (print + digital) <sup>c</sup> (€243.1mn) <sup>c</sup>	20.1% of printed titles were translated	English (988), Swedish (236), German (91), French (84), Italian (57), Norwegian (55), Danish (22), Russian (20), Spanish (17), others n/a <sup>c</sup>
<b>FRANCE</b> (67.1MN)	Approx. 70,000 new titles each year Approx. 400mn books sold each year in all formats (€4 billion)	18% of new titles each year are translated	(As percentage of translated output) English (58%), Japanese incl manga (14%), German (5%), Italian (5%), Spanish (3%), Scandinavian languages (3%), Russian (1%), Flemish (1%), Chinese (0.5%), Portuguese (0.5%)
<b>GERMANY</b> (83.17MN)	78 746 book titles published Est. 682mn copies sold <sup>b</sup> (€9.29bn)	28.9% of literature book market or 13% of all-genre published books	English (61.3%), French (10.7%), Japanese (10.4%), Italian (2.5%), Norwegian (2.1%), Swedish (2%), Dutch (2%), Spanish (1.5%), Russian (0.8%), Danish (0.7%), Polish (0.6%)
<b>GREECE</b> (10.71MN)	4 602 book titles published <sup>b</sup> Figures for sales not available	25% of books published in 2019 are translated	English (595), French (137), Italian (105), German (67), Spanish (53), Swedish (23), Russian (20), Norwegian (14), Portuguese (6), Romanian (4)
<b>ICELAND</b> (364 100)	1 013 total titles (general / marketed publications) Est. 1.5-2mn copies (print + digital) (Est. €32-35mn)	37% of printed book titles were translated	Top 8: English (239), Swedish (41), French (26), Norwegian (11), Danish (8), Spanish (7), German (5), Finnish (3)
<b>IRELAND</b> (4.96MN)	No data for number of new books published No data for number of copies sold (Sales for adult non-fiction, children's and young adult, and adult fiction: €19.35mn)	6.07% of books were translated titles (value: €1.174mn)	Source languages for translations into English: German (963), French (916), Italian (380), Russian (320), Spanish (260), Swedish (227), Japanese (147), Norwegian (120), Dutch (115)
<b>ITALY</b> (59.64MN)	73 745 total book titles published (23 211 fiction, 7 858 Children/YA, 20 199 non-fiction, 8 217 practical non-fiction, 14 266 professional non-fiction) 31.4mn copies of adult fiction, 21.1mn copies of Children and Young Adult fiction sold (total fiction: 52.5mn copies sold) (All genres, at cover price: €3.037bn)	Of 73 745 titles published in 2019, 13.3% were translated from other languages	English (58.5%), French (16%), Spain (8.6%), Slavic languages (4.2%), Other languages (11.2%)
<b>LATVIA</b> (1.91MN)	2 100 total new titles and reprints No figures (no regular collection of figures by neutral organization) (approx. €20mn)	28% of new titles and 36% of copies were translations (for all books). 47% from all fiction	English (140), Russian (74), German (26), Swedish (26), French (12), Finnish (11), Norwegian (100), Estonian, Italian, Lithuanian (9 each) (figures for adult literary fiction only)

Country 2020 Population data, Eurostat <sup>(108)</sup>	Number of book titles published <b>Number of books sold</b> (and value of sales)	Size of translation market	Top 10 source languages for translated titles
<b>NETHERLANDS</b> (17.41MN)	9 600 new printed book titles <b>40mn books sold (all formats)</b> (€563mn)	40% of book titles were translated	English, German, French, Italian, Swedish, Spanish, Norwegian, Russian, Danish, Others
<b>NORWAY</b> (5.37MN)	3 600 new book titles (50% e-books) <b>20.2mn books sold</b> (€566 047 445)	(Only data of NORLA support given)	No data provided.
<b>POLAND</b> (37.96MN)	36 138 (book production, # of titles) <b>93.1mn copies sold</b> (€532mn)	19% <sup>b</sup> translated	English (4121), German (544), French (538), Italian (309), Japanese (215), Norwegian (140), Spanish (129), Russian (107), Swedish (102)
<b>ROMANIA</b> (19.32MN)	Approx. 26 134 <sup>b</sup> book titles published (according to ISBN codes requested by publishers) <b>No units figure available</b> (€151.96mn) <sup>b</sup>	65% translated (approx. for 2016-2017 years)	No official data for this; from estimation on recent best-selling titles : English, French, Italian, Spanish, German, Russian, Norwegian, Swedish, Finnish, Danish/Japanese
<b>SLOVAKIA</b> (5.46MN)	10 275 printed book titles published <b>5.596mn copies sold (of which</b> <b>5.508mn printed books, 85 676 digital</b> <b>format, 2 362 audio format)</b>	22% of printed book titles were translated from other languages	English (1422), German (225), French (115), Czech (91), Italian (83), Polish (65), Russian (65), Swedish (65), Hungarian (40), Norwegian (32)
<b>SLOVENIA</b> (2.095MN)	5 504 printed book titles published <b>No units figure available</b> (€63mn)	30% of printed titles were translated	English (340), German (56), South Slavic languages (42), French (41), Spanish and Portuguese (35), Italian (30), Spanish (19), Russian (11), Czech and Slovak (8), Polish (7)
<b>SPAIN</b> (47.33MN)	90 869 book titles published <sup>b</sup> (ISBN codes requested by publishers), of which 68 175 printed books and 22 694 e-books <b>No figure available</b> (Gross turnover of literature book market : €2.42bn; Net turnover : €2.22bn)	14.7% of total market is made up of translated literature. Total number of book translated in 2019 : 13 211	English (48.3%), Spanish [into e.g. Catalan, Basque, etc.] (13%), French (12%), Japanese (7.1%), Italian (5.5%), Germany (4.2%), Catalan (3%), Portuguese (1%), Swedish (0.8%), Latin (0.6%)
<b>SWEDEN</b> (10.33MN)	13 058 new printed book titles <b>51.82mn books sold (all formats,</b> <b>incl. digital streaming; 26.9mn printed</b> <b>books sold)</b> (€415mn, inclusive of audio and e-books)	19% of printed titles were translated	English (1649), French (138), German (127), Norwegian (125), Danish (106), Finnish (58), Italian (36), Russian (21), Spanish (19), Dutch (14)
<b>UNITED KINGDOM</b> (67.03MN)	202 000 book titles published <b>650mn printed books sold (home and</b> <b>export)</b> (Total publishing income: £6.3bn (~€7-7.2bn), of which books : £3.7bn (~€4-4.1bn))	Translated literature made up 5.63% of market by sales	(By sales) French, Norwegian, Swedish, Japanese, German, Italian, Russian, Spanish, Polish, Portuguese

# Annex

## VII

An abstract graphic consisting of several overlapping, semi-transparent white chevron shapes pointing downwards, creating a layered, V-shaped effect at the bottom of the page.

## Funding opportunities for literary translation across Europe

This annex comprises a list of various organisations which provide financial support for literary translation, either through grants to publishers, or by direct support to translators or writers' grants. Other support, such as support to book production and promotion (e.g., travel grants) are also listed.

The institution or organisation which provides the funding opportunity/opportunities is listed in the first column. In the second column, the name of the opportunity is provided, along with the following information (when available): the budget, number of applications received (and the number granted), the eligible costs, the number of calls for applications each

year, other support offered by the institution, and whether the grant supports outbound translation (i.e., from the country's language into foreign language) and/or inbound translation (i.e., the translation of foreign language titles into the country's language/s).

This information was collected through an informal survey carried out among the OMC group members in 2020 and early 2021. The purpose is therefore not to offer an exhaustive list, but to give some key examples and provide an overview of the offerings in each country.

Additional information can also be found at:  
<http://www.albusnet.eu/translation-grants/>

Name of funding institution	Name and details of funding opportunity
<b>Creative Europe</b>	
<b>(EU) CREATIVE EUROPE PROGRAMME</b>  Creative Europe is the main EU programme in support of the culture and creative sectors	<b>Creative Europe Support to literary translation</b>  <b>BUDGET AND NUMBER OF GRANTS:</b> € 3.7 millions in 2019 (68 grants to projects for the translation and promotion of 526 books)  <b>NUMBER OF CALLS:</b> once per year  → Grants cover all translation, publication and promotion costs of projects presented by publishers with 50 or 60% co-financing. Each project must contain at least 3 books (in 2019) to be translated in and to languages spoken in the 40+ countries participating in the Programme.
<b>Austria (population: 8.90mn)</b>	
<b>(AT) FEDERAL MINISTRY FOR ARTS, CULTURE, THE CIVIL SERVICE AND SPORT</b>	<b>Verlagsförderung</b> a special support programme for Austrian publishers, which may also be used for translations of foreign literature, but no specific or additional support for translations available.  <b>BUDGET:</b> €2 634 115 awarded in 2019, plus €198 300 for individual book projects (to Austrian publishers not eligible for "Verlagsförderung")  <b>NUMBER OF CALLS:</b> Two calls, usually in January and May  → This grant includes inbound translation.
<b>(AT) FEDERAL MINISTRY FOR ARTS, CULTURE, THE CIVIL SERVICE AND SPORT</b>	<b>Übersetzungsförderungsprogramm / Übersetzungskostenzuschüsse</b> Part-financing of translations of Austrian literature in foreign publishing houses.  <b>BUDGET AND NUMBER OF GRANTS:</b> €145 280,00 granted in 2019 (64 grants, ca. €1 000-€6 000)  <b>NUMBER OF CALLS:</b> No calls, can be applied for anytime  → This grant is for outbound translation.

Name of funding institution	Name and details of funding opportunity
<p>(AT) FEDERAL MINISTRY FOR ARTS, CULTURE, THE CIVIL SERVICE AND SPORT</p>	<p><b>Support for translators</b></p> <p>project grants, travel grants, support for investments (Austrian translator); residencies for translators of Austrian literature</p> <p><b>BUDGET AND NUMBER OF GRANTS (PROJECT GRANTS):</b> €17 900 in 2019 (13 grants) Project grants support translators in their work, given in connection with a translation project, usually €1 300.</p> <p><b>BUDGET AND NUMBER OF GRANTS (TRAVEL GRANTS):</b> €6 780 (6 grants) Travel grants cover costs of travel in connection with a translation project.</p> <p><b>NUMBER OF CALLS:</b> Applications received any time</p> <p>→ Project grants are for inbound translation, and travel grants are for both inbound and outbound translation.</p>
<p>(AT) CITY OF VIENNA CULTURE DEPARTMENT</p>	<p><b>Grants for translators of fiction and non-fiction into German</b></p> <ul style="list-style-type: none"> <li>♦ project grants</li> <li>♦ travel grants</li> </ul> <p><b>BUDGET:</b> Total of grants awarded in 2019: €15 415. Grants given by a jury, amount depends on project.</p> <p><b>NUMBER OF CALLS:</b> 2 per year (30 April, 30 September)</p>
<p><b>Belgium (Flanders) (population : 6.63mn)</b></p>	
<p>(BE F) FLANDERS LITERATURE</p> <p>is part of Literatuur Vlaanderen, an autonomous government institution.</p>	<p><b>Translation grants and Travel grants</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €323 381 (Translation grants = €298 250, Travel grants = €25 131) Translation grants: 173 applications, 143 approved Travel grants: 91 applications, 78 approved</p> <p><b>ELIGIBILITY OF COSTS:</b> Financial assistance for foreign-language publishers, to cover a percentage of the translator's fee and also a percentage of the production costs for illustrated books and poetry (for more info see website). Flanders Literature may also partially compensate the promotion costs. The maximum amount of a translation grant is €8 000. Flanders Literature assesses the translator's fee as stated in the contract and compares it to the customary rates for translation in the country in question, in order to encourage fair remuneration.</p> <p><b>NUMBER OF CALLS:</b> Applications accepted on rolling basis. Translation grants applications must be submitted at least 3 months before book goes to print, and travel grants applications must be submitted at least 6 weeks before event takes place.</p> <p><b>OTHER SUPPORT:</b> Several times a year the Flanders Literature team organizes a publishers tour. A publishers tour brings ten foreign editors and publishers of excellent reputation to Flanders for a five-day stay. They are introduced in person to Flemish authors, to their publishers and to literary organizations in Flanders.</p> <p>→ This grant is for outbound translation only; the following grants are available for inbound translation:</p> <ul style="list-style-type: none"> <li>♦ Project grants for translators from another language into Dutch. To qualify, you must have at least two literary translations in book form with a professional publisher to your name.</li> <li>♦ Stimulus grants for translators from another language into Dutch. To qualify for a stimulus grant, you must have already published a first literary translation in book form, in a cultural-literary journal and/or in a collection. Translations of theatre texts not published in book form are also eligible.</li> </ul>
<p>(BE F) FLANDERS LITERATURE</p>	<p><b>Grants for sample translations</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €9 000, 28 applications, 12 approved</p> <p><b>NUMBER OF CALLS:</b> two calls per year. In 2021, 15 March and 15 September.</p>

Name of funding institution	Name and details of funding opportunity
<b>Belgium (Wallonia-Brussels) (population : 4.86mn)</b>	
(BE W-B) DIRECTION DES LETTRES – MINISTÈRE DE LA FÉDÉRATION WALLONIE-BRUXELLES	<p><b>Direction des Lettres Translation Grant</b></p> <p><b>BUDGET AND NUMBER OF GRANTS:</b> €113 000</p> <p>€43 000 for the residency of literary translators in Seneffe €70 000 for translation grants Number of grants awarded: 41</p> <p><b>ELIGIBILITY OF COSTS:</b> Foreign publishers can apply for financial assistance to cover 75% of the translation costs as long as it concerns the translation of French-speaking Belgian authors. Concerning classical authors, the financial assistance will be up to 50% of the translation costs. Grants are limited to the actual costs of translation, taking into account current translation rates in the country in question. Editorial costs and printing costs are not subsidized.</p> <p>Note: concerning the translation of classical texts and authors, the financial assistance will be up to 50% of the translation costs. Criteria can be found <a href="#">here</a>.</p> <p><b>NUMBER OF CALLS:</b> 2 per year (2022)</p> <p><b>OTHER SUPPORT:</b> Support is also available for residencies, and partnerships with French university departments. Everything else coordinated by <a href="#">WBI</a> (Wallonie-Bruxelles International)</p> <p>→ This grant is for outbound translation. The general service of Letters and Books of the Ministry supports publishers for all types of needs related to publishing activities: cash flow, investment, production, etc. This can also include translation costs for import.</p>
PASSA PORTA (SUPPORTED BY THE MINISTRY)	<p><b>Passa Porta</b> runs a <a href="#">call for applications for literary translations</a>, and in 2020, provided 20 translation grants of €1 500, primarily (but not exclusively) for translation projects of French-speaking Belgian works (outbound translation).</p>
<b>Croatia (population : 4.06mn)</b>	
(HR) MINISTRY OF CULTURE AND MEDIA OF THE REPUBLIC OF CROATIA	<p><b>Grants for translations from Croatian into any target language</b></p> <p><b>TOTAL BUDGET AND NUMBER OF GRANTS:</b></p> <p>Total budget for publishing grants in 2019 (incl. domestic and translated titles and all eligible costs): €1 063 576</p> <p>Budget for promotion (mobility grants for writers, translators and agents, separate to publishing grants budget): €47 000</p> <p>Export translation grants budget: €150 000 (of which €121 210 spent)</p> <p>77 applications for export translation grants received in 2020, of which 73 received grants for 19 countries / languages</p> <p><b>ELIGIBILITY OF COSTS:</b> These grants are available for translations from Croatian into any target language, and cover translators' fees, occasionally authors' fees, and also partially cover publishing costs.</p> <p><b>NUMBER OF CALLS:</b> In order to encourage foreign publishers to apply, and to empower translators, the call is open year-round, with applications received continuously and evaluations undertaken on a quarterly basis.</p> <p><b>OTHER SUPPORT:</b> Residencies for authors and translators, fellowships, support for promotional activities (mainly travel grants for book fairs and festivals), workshops, and showcasing for theatre scouts</p> <p>→ The grant mentioned above is for outbound translation. There is a single call for a number of grant schemes in Croatia, which is published on an annual basis (for the following year). Publishers can apply for book publishing support with a selection of titles from their publishing plan, which may include both titles in Croatian and translated titles (inbound translation). This grant is not limited to translation costs only but can include all the eligible costs listed in the instructions for applicants.</p>



Name of funding institution	Name and details of funding opportunity
(HR) LOCAL AUTHORITIES (CITIES OF ZAGREB, RIJEKA, COUNTIES, MUNICIPALITIES)	A number of calls are run by local authorities in Croatia, with conditions for submission, budgets and cost eligibility varying.
Denmark (population : 5.82mn)	
(DK) THE DANISH ARTS COUNCIL (UNDER THE MINISTRY OF CULTURE)	<p><b>Danish Arts Council Grants</b></p> <p>The Danish Arts Council has two grants committees: Project Committee for projects, and Grants Committee for writers' grants (not for a specific work) of all genres, including translators.</p> <p><b>TOTAL BUDGET AND APPROX. NUMBER OF APPLICATIONS/GRANTS GIVEN:</b></p> <p>The Project Committee has a budget of ca. €2.2mn per year. The translators' share of its budget is hard to estimate and varies. €265 000 was given in support to publishers for translation fees in 2019 (€172 000 in 2020), of which support for translations from Danish accounted for €95 000 (€68 000 in 2020) and support for translations into Danish accounted for €170 000 (€104 000 in 2020). The Committee also provides funds for other programmes, for which specific amounts are not available.</p> <p>The Grants Committee has a budget of ca. €4mn per year. For this committee, the share of the budget for translators is approx. 10% of the €4mn. The Grants Committee receives approx. 1 000 applications per year, of which approx. 10% are from translators. €480 000 in work grants were given to translators in 2019, with 43% of applications received being granted. Of this €480 000, €96 000 went to translators from Danish, i.e., for titles to be published abroad, and €384 000 went to translators into Danish.</p> <p><b>ELIGIBILITY OF COSTS:</b></p> <p>The Project Committee gives out support for travel grants and mentorship programmes for translators, as well as support to publishers for translators' fees. There are special grants for translation of Danish books into Nordic languages. For production costs, the Project Committee seldom gives more than 20-30% of the cost of the translation fee (typically between €1 000 and €3 000). No other production support is given for translated books, but as the Grants Committee gives out work grants for translators as well, some of the fees might be covered through this channel. The Project Committee's grants for translators' fees are given on the basis of the quality, relevance, and rarity of the proposed work, as well as the translator's experience and/or the quality of the translator's work (a sample translation is required).</p> <p>The Grants Committee give work grants directly to translators, not as a fee for an individual translation, but as artistic support in the same way writers get a grant to write. Work grants are typically between €7 000 and €13 000.</p> <p><b>NUMBER OF CALLS:</b> 1 call per year for work grants (1 Feb), 2 calls per year for project grants (15 Feb, 15 Aug).</p> <p><b>OTHER SUPPORT:</b> From the unplaceable collective funds of ca. €270 000 per year, ca. 12% is issued as work grants for translators (typically €1000-€2500 each).</p> <p>→ Work grants and support for translations are given to both translators and translation to and from Danish (inbound and outbound translation), on similar terms (see above). For translations of Nordic languages into Danish, publishers must apply to the Arts Council of the respective Nordic country.</p>

Name of funding institution	Name and details of funding opportunity
Estonia (population : 1.33mn)	
(EE) CULTURAL ENDOWMENT OF ESTONIA (EESTI KULTUURKAPITAL)	<p><b>Traducta for translation/translators and for publishers</b></p> <p>Traducta offers grants to translators and to foreign publishers translating Estonian literature for publication outside Estonia.</p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> Total budget in 2020: €185 000, with 95 grants approved.</p> <p><b>ELIGIBILITY OF COSTS:</b></p> <p>Traducta for translation – As a rule, only translations of an entire literary work are eligible, but a translation of an excerpt may also be supported</p> <p>Traducta for publishers – Grants are awarded for the publication of translations of literary fiction, poetry and illustrated children's books. Usually no more than €2 000 for publishing support is awarded.</p> <p><b>NUMBER OF CALLS:</b> Four calls per year – 20 February, 20 May, 20 August, and 20 November</p> <p><b>OTHER SUPPORT:</b> Residency/ fellowship support from Estonian Literature Centre</p> <p>→ This grant is for outbound translation. As regards inbound translation, The Cultural Endowment of Estonia's Literature sub-endowment offers special programmes for the translation into Estonian of philosophy books (through the Open Estonia Book programme, whose 2020 budget was €200 000), and classic literature (through the Hieronymus programme, whose 2020 budget was €70 000).</p>
Finland (population : 5.53mn)	
(FI) FILI – FINNISH LITERATURE EXCHANGE	<p><b>Translation and printing grants for foreign publishers</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> Annual grant budget around €660 000</p> <p>Translation &amp; printing grants for foreign publishers (2019): €613 000, with 343 applications, 282 approved</p> <p>Promotional grants (2019): €20 000, with 35 applications, 29 approved</p> <p><b>ELIGIBILITY OF COSTS:</b> Translation grants cover max 70 % of the translation costs (this is under discussion, though). No maximum for the grants. The funding (public money) can never cover 100% of the costs. Promotional grant covers the travel costs &amp; part of the accommodation costs (for online events we ask for budget).</p> <p><b>NUMBER OF CALLS:</b> Three application rounds per year for foreign publishers (DL 1 Feb, 1 May, 1 Oct). Sample translation grants &amp; promotional grants accepted on rolling basis.</p> <p><b>OTHER SUPPORT:</b> Programmes for translators include an annual translator-in-residence programme, different seminars, mentorship programme, annual fellowship programme. There is also a fellowship programme for foreign publishers ("Editors' Week"), 3-4 per year (none during the pandemic), attendance by invitation only, no applications.</p> <p>→ The grant above is for outbound translation only. FILI has a grant programme for Finnish publishers (inbound translation) as well: two deadlines (1 May, 1 Oct) per year. For fiction &amp; non-fiction. Same conditions as for foreign publishers. Total budget of €146 700 in 2019. 44% of applications received funding.</p> <p>Publishers can also apply for translation grants from private foundations and local country institutions (Goethe-Institut, Italian Culture Institute, etc.)</p>

Name of funding institution	Name and details of funding opportunity
France (population : 67.1mn)	
(FR) CENTRE NATIONAL DU LIVRE	<p><b>Translation grants</b></p> <p><b>BUDGET:</b> (in 2020) €1.84m including €1.270m for translating foreign literature into French and €562 000 for translating French into foreign languages</p> <p><b>ELIGIBILITY OF COSTS:</b> The eligible cost is the amount of the translation, the proposed grants are 40% or 60% of this amount.</p> <p>The grant is paid in two instalments for translation into French (50% on receipt of the grant and 50% on publication of the work); and in one instalment for translation from French (when the work is published).</p> <p><b>NUMBER OF CALLS:</b> 3 submissions per year and 3 committee sessions. Applications are made on the CNL portal.</p> <p>→ These grants are available to publishers for both outbound and inbound translations.</p>
(FR) CENTRE NATIONAL DU LIVRE	<p><b>Residence grants for foreign translators</b></p> <p><b>TOTAL BUDGET:</b> €118 000</p> <p><b>ELIGIBILITY OF COSTS:</b> The residence grant is €2 000 per month, for a stay of 1 to 3 months. The grant is paid to the translator just before his/her arrival in France.</p> <p><b>NUMBER OF CALLS:</b> 3 submissions per year and 3 committee sessions. Applications are made on the CNL portal.</p> <p>→ This grant is for foreign translators translating from French into other languages, and thus encourages outbound translation.</p>
(FR) CENTRE NATIONAL DU LIVRE	<p><b>Residence grants for translators into French</b></p> <p><b>TOTAL BUDGET:</b> €160 000</p> <p><b>ELIGIBILITY OF COSTS:</b> The residence grant is €5 000 or €8 000</p> <p>Grant is paid to the translator in two instalments (50% on receipt of the grant and 50% on publication of the work)</p> <p><b>NUMBER OF CALLS:</b> 3 submissions per year and 3 committee sessions. Applications are made on the CNL portal.</p> <p>→ This grant is for translators into French, and thus encourages inbound translation.</p>
(FR) INSTITUT FRANÇAIS is the government agency of the Ministry of Culture and the Ministry of Europe and Foreign Affairs for France's external cultural action	<p><b>Translation grants (part of Publishers Assistance Programme) for the translation of works written in French into foreign languages</b></p> <p><b>TOTAL BUDGET:</b> €172 000 given in 2019 across Europe; €428 000 given for worldwide projects</p> <p><b>ELIGIBILITY OF COSTS:</b> Translation costs covered by French Institutes and/or French cultural services abroad (percentages vary depending on their financial means).</p> <p><b>NUMBER OF CALLS:</b> 2 per year</p> <p>→ This fund is for outbound translation only.</p>

Name of funding institution	Name and details of funding opportunity
(FR) INSTITUT FRANÇAIS	<p><b>Grants for the purchase of French rights by foreign publishers (part of Publishers Assistance Programme)</b></p> <p><b>TOTAL BUDGET:</b> €226 000 given in 2019 across Europe; €440 000 given for worldwide projects</p> <p><b>ELIGIBILITY OF COSTS:</b> The grant covers the amount of the advance payment requested by the French publisher out of the total amount of the rights assignment.</p> <p>L'Institut français in Paris pays the grant directly to the French publisher concerned.</p> <p><b>NUMBER OF CALLS:</b> 2 per year</p> <p>→ This grant is to encourage outbound translation.</p>
(FR) INSTITUT FRANÇAIS	<p><b>« Livres des deux rives »</b></p> <p>temporary scheme, 2021-2022, publishers assistance scheme (target countries: Algeria, Morocco, Tunisia)</p> <p><b>TOTAL BUDGET:</b> €80 000 for 4 countries</p> <p><b>ELIGIBILITY OF COSTS:</b> Funding covers all or part of the translation costs; all or part of the amount of the transfer of rights; and all or part of printing, manufacturing and delivery costs.</p> <p>The grant cannot exceed 50% of the total amount of the project and may cover several posts. The grant is paid in two instalments (70% when obtaining the grant, 30% upon publication).</p> <p><b>NUMBER OF CALLS:</b> 4 calls for the entire project (2021-2022)</p> <p>→ This grant is for outbound translation.</p>
(FR) INSTITUT FRANÇAIS	<p><b>Other support offered by the Institut Français</b></p> <p>Translator training and author/translator meetings (commissioned from the ATLAS association) + local training programmes organised by various French Institutes / French cultural services abroad.</p> <p><b>BUDGET :</b> €100 000</p> <p><b>Upstream and downstream of direct funding</b></p> <ul style="list-style-type: none"> <li>◆ Professional meetings between French and foreign publishers, triggering the transfer of rights: e.g. "Focus" programmes (invitations to foreign publishers to book events in France), professional meetings co-organised with the BIEF, invitations to French publishers to book fairs abroad</li> </ul> <p>Specific example: Focus Polar 2019 (professional meeting): approx. 20 participants (professionals from the book sector) from a dozen countries.</p> <p><b>BUDGET:</b> €44 000</p> <ul style="list-style-type: none"> <li>◆ Promotion of translated works by inviting French authors abroad (and as an exception, foreign authors in France)</li> </ul> <p><b>BUDGET FOR SUPPORT OF LITERARY EVENTS AND INVITATIONS TO FOREIGN AUTHORS:</b> €60 000</p>
<p><b>(DE) GOETHE-INSTITUT (FUNDED BY THE FEDERAL GOVERNMENT / FOREIGN MINISTRY)</b></p>	
<p><b>Germany (population : 83.17mn)</b></p>	
	<p><b>Translation grants for foreign publishers / Translation of German literature</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €684 390, with 514 applications received and 317 approved in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> 50% - 70% of translation costs</p> <p><b>NUMBER OF CALLS:</b> 4 per year (1 March, 1 June, 15 September, 1 December)</p> <p>→ This fund is for outbound translation only.</p>

Name of funding institution	Name and details of funding opportunity
(DE) LITRIX.DE - ONLINE PORTAL AND TRANSLATION PROGRAMME, A PROJECT OF GOETHE-INSTITUT	<p><b>Translation grants for publishers of the focus language</b></p> <p>for a choice of new publications from the German book market, selected by a jury of critics, and presented on litrix.de</p> <p>The focus languages so far have been: Arabic (2015-2018), Greek (2019-2021), Italian (2022-24)</p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €70 000 for translation grants, and Litrix has an additional budget of €15 000-€20 000 for public events/presentations at book fairs. 22 subsidies given in 2019.</p> <p><b>ELIGIBILITY OF COSTS:</b> 100 % of the translation costs (as a rule not more than €5 000), and up to 50% of licence costs</p> <p>→ This grant is for outbound translation only.</p>
<p>(DE) GERMAN PUBLISHERS AND BOOKSELLERS ASSOCIATION, IN COOPERATION WITH THE FRITZ THYSSEN FOUNDATION, THE FOREIGN OFFICE, AND VG WORT*</p> <p>* Collective management organization of authors and publishers</p>	<p><b>Geisteswissenschaften International</b></p> <p>Nonfiction Translators Prize – Translation funding programme for German works in the humanities and social sciences and supports innovative works by financing their translation into English.</p> <p>International jury of translators, authors and publishers</p> <p><b>BUDGET AND NUMBER OF GRANTS:</b> €550 000 for translation grants, with more than 50 subsidies given in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> The funding is intended to finance the cost of translation. The amount of funding is determined on a case-by-case basis and generally does not exceed €0.15 per word of the original German text.</p> <p>Funding will be offered for works in the humanities and social sciences that are already slated to be published in translation by a licensee publisher.</p> <p><b>NUMBER OF CALLS:</b> 2 per year (31 January and 31 July)</p> <p>→ This grant is for outbound translation only.</p>
<p>(DE) LITPROM</p> <p>(non-profit organization, based at the Frankfurt Book Fair)</p> <p>Funded by the Foreign Ministry</p>	<p><b>Litprom Translation Grants</b></p> <p>for German (and Swiss) publishers, for literature from Africa, Asia, Latin America, the Arab world and Turkey</p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €75 000, with 26 applications received and 20 subsidies given (77%) in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> 60%-90% of the translation costs</p> <p><b>NUMBER OF CALLS:</b> 2 per year (1 April, 1 November)</p> <p>→ This grant is for inbound translation.</p>
<p>(DE) DEUTSCHER ÜBERSETZERFONDS</p> <p>(non-profit organization)</p> <p>Funded by the State Ministry for Culture and Media</p>	<p><b>Individual grants for translators with target language German</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €680 000 (2019), with 340 applications received and 151 approved (44%)</p> <p><b>ELIGIBILITY OF COSTS:</b> Literary translators can apply for working grants, travel grants, mentoring grants - which do not replace any costs of the publishers.</p> <p><b>NUMBER OF CALLS:</b> 3 per year (15 January, 15 May, 15 September)</p> <p>→ This grant is for individual translators translating into German (inbound translation); the Radial-Stipendien was introduced in 2020 to provide individual grants for translators with source language German and German residence (i.e., outbound translation support). The programme has a budget of €248 000, with 111 applications received, of which 57 were approved (51%). There are 3 calls per year, with the following deadlines: 15 January, 15 May, 15 September.</p>

Name of funding institution	Name and details of funding opportunity
<p><b>(DE) TOLEDO-PROGRAMM</b></p> <p>(the international and digital department of Deutscher Übersetzerfonds, funded by federal government and private foundations)</p>	<p><b>Mobility grants for translators with source language or target language German</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €54 600, with 58 applications received and 24 approved (41%) in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> Travel costs and working grant</p> <p><b>NUMBER OF CALLS:</b> 2 per year</p> <p>→ For both inbound and outbound translation. Of the 24 grants approved in 2019, 19 were for international translators of German literature, and 5 were for translators translating into German</p>
<p><b>(DE) DEUTSCHER LITERATURFONDS</b></p> <p>Funded by the State Ministry for Culture and Media</p>	<p><b>Individual grants for translators with target language German</b></p> <p><b>BUDGET AND NUMBER OF GRANTS:</b> ca. €90 000, with 3 grants given in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> "We support qualified translations of outstanding works of international literature into German." Up to €3 000/month</p> <p><b>NUMBER OF CALLS:</b> 3 per year (31 January, 31 May, 30 September)</p> <p>→ Only for translators with the target language of German (inbound translation)</p>
<p><b>(DE) LITERARISCHES COLLOQUIUM BERLIN: SCHRITTE-STIPENDIEN</b></p> <p>Funded by S. Fischer Stiftung</p>	<p><b>Residencies at LCB (Literarisches Colloquium Berlin) for translators with source language German from Middle and Eastern Europe</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €20 300, with 20 applications, of which 7 granted (35%) in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> Individual grants, accommodation costs</p> <p><b>NUMBER OF CALLS:</b> 1 per year (30 September)</p> <p>→ This is for outbound translation (supporting translators of German literature)</p>
<p><b>(DE) EUROPÄISCHES ÜBERSETZER-KOLLEGIUM STRAELEN</b></p>	<p><b>Residencies at EÜK for literary translators from all over the world</b></p> <p><b>BUDGET AND NUMBER OF GRANTS:</b> ca. €90 000, with 75 grants given in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> Individual grants of €1 200/month</p> <p><b>NUMBER OF CALLS:</b> open to applications at any time</p> <p>→ This grant is for translators working with German as both a source and target language (inbound and outbound translation).</p>
<p><b>(DE) EUROPÄISCHES ÜBERSETZER-KOLLEGIUM STRAELEN</b></p>	<p><b>Translator in Residence (TIR) programme at EÜK (for experienced translators)</b></p> <p><b>BUDGET AND NUMBER OF GRANTS:</b> ca. €20 000, with 4 grants given in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> Individual grants for 3 months, accommodation at EÜK, in connection with representative tasks: "Translators working in different languages and specialising in different types of literary genres provide insight into their work through readings and series of lectures. Moreover, they offer practical exercises and workshops to schoolchildren and the public".</p> <p><b>NUMBER OF CALLS:</b> No application</p>

Name of funding institution	Name and details of funding opportunity
<p>(DE) GOETHE-INSTITUT</p> <p>in cooperation with Alfred Toepfer Stiftung F.V.S. and Kulturstiftung des Freistaates Sachsen</p>	<p><b>Residencies for translators of German literature at Gut Siggen and in Dresden-Hellerau</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €10 000, with 31 applications received and 6 grants (22.6%) approved in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> Individual grants, accommodation, travel expenses</p> <p><b>NUMBER OF CALLS:</b> 1 per year</p> <p>→ For outbound translation (translation of German literature)</p>
<p>(DE) STIFTUNG GENSHAGEN</p>	<p><b>German-French-Polish Residency program, "Trilaterale Tandem-Residenz"</b></p> <p><b>BUDGET AND NUMBER OF GRANTS:</b> Budget not available. 16 grants given in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> 10 day-residency at Schloss Genshagen for tandems of author and translator in combinations with German, French or Polish. Individual grant + accommodation, travel expenses, daily allowance</p> <p><b>NUMBER OF CALLS:</b> 1 per year</p>
<p>(DE) GRANTS OF SEVERAL (6 OUT OF 16) FEDERAL STATES OF GERMANY (BUNDESLAND)</p>	<p><b>Individual grants for translators living in the relevant State</b></p> <p><b>BUDGET AND NUMBER OF GRANTS:</b> ca. €90 000, with 16 grants given in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> Individual grants for translators per state: Bayern offers 1 grant of €7 000; Berlin offers "Berliner Übersetzerwerkstatt" at LCB (offering a stipend, workshop, and mentoring), with a budget of €35.000; Hamburg offers 3 grants of €3 000; Schleswig-Holstein offers 1 grant of max. €6 000; Niedersachsen offers 1 grant of €7 800; and Baden-Württemberg (via "Freundeskreis") offers 10 grants of €2 500.</p> <p><b>NUMBER OF CALLS:</b> 1 per year</p> <p>→ Mainly for translators into German (inbound translation)</p>
<p>(DE) FREUNDESKREIS ZUR FÖRDERUNG LITERARISCHER UND WISSENSCHAFTLICHER ÜBERSETZUNGEN</p>	<p><b>"Perewest-Stipendium"</b></p> <p>Individual grant for translators of Slavic literature</p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €4 000 9 applications, 1 grant given in 2019</p> <p><b>NUMBER OF CALLS:</b> 1 per year</p> <p>→ For translators of Slavic literature into German (inbound translation)</p>



Name of funding institution	Name and details of funding opportunity
Iceland (population : 364 100)	
<p><b>(IS) ICELANDIC LITERATURE CENTER</b> an independent office, under the Ministry for Education, Science and Culture.</p>	<p><b>Grants for translation and promotion, and grants for authors (travel, sample translations, mentorships)</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> Total budget (2019): €561 630 Of which:</p> <ol style="list-style-type: none"> <li>1. Translation from Icelandic: €144 300 (109 applications, 105 approved)</li> <li>2. Grants for promotion (authors's travel): €244 000 (78 applications, 67 approved)</li> <li>3. Grants for translators (residency grants, sample translations, reading reports): €15 500 (59 applications, 55 approved)</li> </ol> <p><b>ELIGIBILITY OF COSTS:</b></p> <ol style="list-style-type: none"> <li>1. Covers part of translation costs, 40-70% of translation costs, max. €3 960</li> <li>2. Covers travel cost only</li> <li>3. Residential grants (Covers travel, accommodation, fee, fixed amount pr. week) No specific percentage, but a fixed amount per week (€200), individual assessments in relation to overall budget</li> </ol> <p><b>NUMBER OF CALLS:</b></p> <ol style="list-style-type: none"> <li>1. 2 per year (15 February, 15 September)</li> <li>2. 3 per year (15 February, 15 May, 15 September)</li> <li>3. 1 per year (15 October)</li> </ol> <p>3 per year for residency grants (15 February, 15 September)</p> <p><b>OTHER SUPPORT:</b> Publishers' exchange and fellowship programs, and literary festival support – total €1 000</p> <p>→ The above grant is for outbound translation only; translation grants are also available for national publishers for translation into Icelandic (inbound translation). 2019 budget: €138 600; 87 applications received, 54 approved.</p>

Name of funding institution	Name and details of funding opportunity
Ireland (population : 4.96mn)	
<p><b>(IE) LITERATURE IRELAND</b></p> <p>Government-funded non-profit</p>	<p><b>1. Translation grants</b></p> <p><b>2. Promotion support/special projects &amp; author visits</b></p> <p><b>3. Translators-in-residence</b></p> <p><b>TOTAL BUDGET AND NUMBER OF GRANTS :</b></p> <p>1. Translation grants budget €139 697 in 2019, with 89 grants awarded. The main languages supported in 2019 were Dutch, French, Spanish, and German, followed by a smaller number of titles in Estonian, Greek, Swedish, Croatian, Chinese, etc.</p> <p>2. Promotion support/author visits budget €29 873 in 2019, with €14 261 provided for outbound author travel. 14 outbound author visits were organised in 2019 in partnership with international hosts, e.g. festivals, embassies, and other institutions; or, at the direct initiative of Literature Ireland. 5 authors travelled outside of Europe, China, Egypt and Japan. In all cases Literature Ireland played an active role in the curation of the events.</p> <p>3. Translators-in-residence budget €9 395 in 2019, with 2 residencies awarded: one 4-month bursary to a Japanese translator; and one 3-week bursary to a French translator.</p> <p><b>ELIGIBILITY OF COSTS :</b></p> <p>1. Translation grants are normally awarded to support translation costs only. Grants are awarded by the Board of Literature Ireland on a competitive basis, and generally range in value from €1,000 - €4,000. Decisions are taken based on the translation quality assessment of an independent expert reader, the difficulty of the work, strategic priority of the territory, genre, the track record of the publisher, and the number and quality of applications in a given grant round. There is no barrier to co-financed projects. In order for the grant to be paid, the publisher must provide proof of payment to the translator, acknowledge the support of Literature Ireland on the colophon page, and provide eight copies of the work free of charge.</p> <p><b>NUMBER OF CALLS:</b> (for translation grant programme) 3 call in Spring, Autumn and Winter</p> <p><b>OTHER SUPPORT:</b> Showcase opportunities are offered to Irish publishers who are eligible for travel grants and discounted exhibitor rates at the Frankfurt and London book fairs.</p> <p>→ The grant mainly supports outbound translation, but a small portion of the translation grant budget is awarded to inbound translations into Irish, e.g. Astérix, Tintin and various poetry collections.</p>
<p><b>(IE) CULTURE IRELAND</b></p> <p>(Dept. of Arts)</p> <p>Government Ministry</p>	<p><b>Grants for author visits and promotional trips</b></p> <p>(translation grant function is delegated to Literature Ireland)</p> <p><b>TOTAL BUDGET AND NUMBER OF GRANTS :</b> €108 000 for author visits and promotional trips. Total of 44 author visits funded in 2019, with a further 7 grants given to publishers at book fairs and presentations at conferences.</p> <p><b>ELIGIBILITY OF COSTS:</b> Grants are awarded to support travel, accommodation and exhibition costs.</p> <p><b>NUMBER OF CALLS:</b> 3 calls in 2019 (Spring, Summer, Autumn)</p> <p><b>OTHER SUPPORT:</b> Culture Ireland also supports programmes for writers at the Centre Culturel Irlandais in Paris and the Irish Arts Center New York.</p> <p>→ This grant is for outbound translation; support for inbound translation does not fall under Culture Ireland's remit.</p>

Name of funding institution	Name and details of funding opportunity
<p>(IE) CLÁR NA LEABHAR GAEILGE</p> <p>(Funded by the Dept. of the Gaeltacht through Foras Na Gaeilge)</p>	<p><b>Clár Na Leabhar Gaeilge Translation/Production grants for translations into Irish</b></p> <p><b>TOTAL BUDGET AND NUMBER OF GRANTS:</b> €76 763 granted for translations into Irish, with 18 grants awarded as publication grants in support of inbound translations.</p> <p>Source languages, in order of award value: French, German, Italian, Spanish, English</p> <p>→ This grant supports the translation of works into Irish (inbound translation).</p>
<p>(IE) ARTS COUNCIL</p>	<p><b>Grants for Irish publishing houses primarily publishing translations</b></p> <p><b>TOTAL BUDGET:</b> €54 000</p> <p><b>ELIGIBILITY OF COSTS:</b> The grants cover both production and translation costs. Irish language publishing houses receive the majority of their funding from Clár na Leabhar Gaeilge. Arts Council funding is awarded to publishers whose activity supports the Council's strategic objectives for a broad ecology of works in the Irish language. Co-funding from other sources is allowed.</p> <p><b>NUMBER OF CALLS:</b> Arts Council grant calls vary depending on the funding programme.</p> <p><b>OTHER SUPPORT:</b> Arts Council awards funding for an annual Irish language, multidisciplinary festival, which always includes a translation element in its performances, e.g. performances of translated songs by Bob Dylan and Bruce Springsteen.</p> <p>→ This grant is for inbound translation.</p>
<p><b>Latvia (population: 1.91mn)</b></p>	
<p>(LV) LATVIAN LITERATURE PLATFORM</p> <p>(International Writers' and Translators' house)</p>	<p><b>Translator and publisher grants for export</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €116 790 for translator and publisher grants. Supported 27 translator applications, and 29 publisher applications in 22 languages</p> <p><b>ELIGIBILITY OF COSTS:</b> Translators apply to cover the full cost of translating a work from Latvian literature into any other language; Publishers apply to cover technical costs of the book up to €3 000</p> <p><b>NUMBER OF CALLS:</b> 4 per year (1-29 March for publishers, 1-29 April for translators, 8-29 May for publishers, 1-8 August for translators and publishers)</p> <p><b>OTHER SUPPORT:</b> Occasionally, publishers' visits are organized to introduce foreign publishers to LV market and books</p> <p>→ This grant is for outbound translation only.</p>
<p>(LV) LATVIAN STATE CULTURE ENDOWMENT</p>	<p><b>In rare cases when resources of Latvian Literature are exhausted, some translators from LV can apply also in the regular LSCE calls</b></p> <p>(Funding unavailable in 2020 and 2021, until epidemiological situation improves)</p> <p><b>BUDGET:</b> In 2019, €46 646 went to projects related to translations, from the total of €446 137 spent on literary projects</p> <p><b>ELIGIBILITY OF COSTS:</b> Publishers may apply for co-financing of publication costs; translators may apply for translation grants if the publisher has obtained the translation rights or reserved an option to publish translation.</p> <p>The applications are submitted as part of regular application rounds</p> <p><b>CALLS PER YEAR:</b> 3 (end of January, April, and August)</p>

Name of funding institution	Name and details of funding opportunity
Netherlands (population : 17.41mn)	
<p><b>(NL) NEDERLANDS LETTERENFONDS</b></p> <p>(Dutch Foundation for Literature) are responsible for all actions listed below.</p> <p>Total budget for the Dutch Foundation for Literature : €11 000 000</p>	<p><b>Translation grants for foreign publishers</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €938 401 awarded in 2019, with 314 applications of which 301 were awarded grants</p> <p><b>ELIGIBILITY OF COSTS:</b> Grants available to professional foreign publishers (70% of translation costs) for the publication in translation of a Dutch work of fiction, non-fiction or poetry, a graphic novel or children's book. Rights, quality of and fee for translator, etc., have to be correctly managed.</p> <p><b>NUMBER OF CALLS:</b> 7 (24 January, 15 March, 8 May, 21 June, 22 August, 11 October and 29 November)</p> <p>→ This grant is for outbound translation.</p> <p><b>Travel grants for Dutch- and Frisian-language authors</b></p> <p><b>BUDGET AND NUMBER OF GRANTS:</b> €62 358 awarded in 2019, to 97 grantees</p> <p><b>ELIGIBILITY OF COSTS:</b> Subsidies to cover travel expenses incurred by Dutch- or Frisian-language authors who participate in literary programmes, public events or other activities aimed at promoting their work in translation in other countries. Literary publishers, festivals, literary organizations and universities outside the Netherlands can apply for such subsidies.</p> <p><b>NUMBER OF CALLS:</b> Continuous</p> <p>→ This grant supports outbound translation promotion.</p> <p><b>Vertalershuis Amsterdam – Amsterdam Translator House</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €60 532 awarded for 56 residencies from 56 applications</p> <p><b>ELIGIBILITY OF COSTS:</b> Amsterdam Translator House provides residencies of two weeks to two months for translators of Dutch Literature (all genres), with a current contract for a specific project/book. The house has five rooms (plus a library etc). Translators can apply for a grant to help finance their stay and a contribution towards their travel costs.</p> <p><b>NUMBER OF CALLS:</b> Continuous</p> <p>→ This grant supports the translation of books from Dutch (outbound translation).</p> <p><b>Grants for literary translations into Dutch</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €1 550 840 awarded to 212 grantees from 254 applications</p> <p><b>ELIGIBILITY OF COSTS:</b> Literary translators into Dutch can apply for a project subsidy for one or more new books to be translated. The applicant must have made at least one independent literary translation (in accordance with Model Contract Literaire Uitgeversgroep/Auteursbond). This must not be older than four years at the time of application. In addition, the translation debut must be translated from the same language as the source text for which a project grant is requested. A duo translation is allowed provided that the project applied for is translated by the same duo as the literary debut translation.</p> <p>If the translator has already published several literary translations, these last three requirements do not apply. One can apply for both fiction and non-fiction. For the new book to be translated, the applicant must conclude a contract with a publisher as described in the regulation that contains at least the conditions of the Model Contract of the Literaire Uitgeversgroep and the Authors' Union.</p> <p><b>NUMBER OF CALLS:</b> Applications are received on a rolling basis. Those received before 15 December are decided upon end-March; those received before 15 April are decided upon end-July; those received before 15 August are decided upon end-November.</p> <p>→ This grant is for inbound translation support.</p>

Name of funding institution	Name and details of funding opportunity
	<p><b>Grants for Dutch publishers for the publication/translation of forgotten classics</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> 16 applications of which 14 have been awarded for a total of €59 073.</p> <p><b>Subsidies for (inter)national literary festivals in the Netherlands</b></p> <p>Either incidental, for a period of two years or a period of four years.</p> <p><b>BUDGET:</b> In 2020, a total of €5 880 000 has been awarded to 9 (inter)national festivals for 2021-2024, plus €890 000 to 8 festivals for 2021-2022, plus €420 064 to 31 regional or national literary events (there were 51 applications).</p> <p><b>Other support for translated literature</b></p> <ul style="list-style-type: none"> <li>◆ <b>Amsterdam Writers Residency.</b> Budget and number of grants: 7 foreign writers in residence were supported in 2019, with a total of €8 750</li> <li>◆ <b>Subsidies for literary magazines</b> in the Netherlands (of which some publish translations very regularly and one is dedicated to essays on literary translation: Filter). In 2020 a total of €720 000 has been awarded to 12 literary magazines for the years 2021-2024.</li> <li>◆ Brochures and publications on Dutch literature (specific genres)</li> <li>◆ Fellowships for foreign publishers and <b>Visitor's programme</b></li> <li>◆ <b>Large scale campaigns abroad</b> (in one country or language). In Fall 2019 the Dutch Foundation for Literature launched the campaign New Dutch Writing in the UK and Ireland (ongoing /extended due to Covid-19).</li> </ul>
	<p><b>Norway (population : 5.37mn)</b></p> <p><b>(NO) NORLA</b></p> <p>(Norwegian Literature Abroad)</p> <p>(Financed by the Norwegian Ministry of Culture)</p> <p><b>NORLA Translation Subsidies for Foreign Publishers</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b></p> <p>In 2019, translation support for 572 books into 47 languages was granted; 404 fiction titles, 168 non-fiction books and 136 books for children and young people.</p> <p>German is the largest language, measured by NORLA's statistics for 2019, and received 65 books support for release in 2020, which is well above the level from 2017 and all years back.</p> <p><b>ELIGIBILITY OF COSTS:</b> NORLA's translation subsidies are intended to encourage foreign publishers to release titles by Norwegian and Sami fiction and non-fiction authors.</p> <p>Translation subsidies are only available to cover the cost of translating a work by a Norwegian author, and applications must be submitted by the foreign publisher prior to publication. Two expert committees consider all applications, and applicants are contacted as soon as their applications have been reviewed.</p> <p>→ This grant supports outbound translation of Norwegian literature.</p>

Name of funding institution	Name and details of funding opportunity
Poland (population : 37.96mn)	
(PO) THE POLISH BOOK INSTITUTE	<p><b>Support for translation grants and author visits</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> Total budget for grants in 2019: €372 271 (442 applications, 161 grants given in 2019) 30 author visit applications, 12 granted in 2019</p> <p><b>ELIGIBILITY OF COSTS:</b> Covers translation, publication, and rights acquisition, and covers up to 60% of all eligible costs.</p> <p><b>OTHER SUPPORT:</b> Sample Translations ©POLAND is a grant for translators of Polish literature, and aims to promote Polish literature abroad by encouraging translators to present Polish books to foreign publishers. The Translators' Collegium maintains contact with translators of Polish literature, and each year hosts a group of translators in Cracow and Warsaw, providing the proper conditions for peaceful work on translations, library searches, and meetings with authors and experts.</p> <p><b>NUMBER OF CALLS:</b> 2 per year</p>
Romania (population : 19.32mn)	
(RO) ROMANIAN CULTURAL INSTITUTE (government)	<p><b>Translation and Publication Support Programme</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €711 058 awarded (147 applications from foreign publishing houses, 100 grants given)</p> <p><b>ELIGIBILITY OF COSTS:</b> 100% of translation expenditure (max. €17 000) + 50% of the publication costs (max. €3 000)</p> <p><b>NUMBER OF CALLS:</b> 1 call (launched in November 2019, extended through July 2020)</p> <p>→ This grant supports the outbound translation of Romanian literature.</p>
Slovakia (population : 5.46mn)	
(SK) CENTRE FOR INFORMATION ON LITERATURE (CIL) (Public organisation under the Slovakian Ministry of Culture)	<p><b>SLOLIA Grant for publishing of Slovak literature in translation</b></p> <p><b>BUDGET:</b> €178 610</p> <p><b>ELIGIBILITY OF COSTS:</b> Funding covers translation expenses, author's fees and, in reasonable cases, part of the printing costs.</p> <p><b>NUMBER OF CALLS:</b> 4 (31/1, 30/4, 31/7, 31/10)</p> <p>→ This grant is for outbound translation; no funding for foreign books translated into Slovak is provided in CIL, but there is another way of funding these books, provided by Fond na podporu umenia and Fond na podporu narodnostnych mensin.</p>
(SK) CENTRE FOR INFORMATION ON LITERATURE (CIL) (Public organisation under the Slovakian Ministry of Culture)	<p><b>Sample Translation Grant for the translation of Slovak literature into German</b></p> <p><b>BUDGET:</b> €6 260</p> <p><b>ELIGIBILITY OF COSTS:</b> Funding covers translation expenses.</p> <p><b>NUMBER OF CALLS:</b> 1 (5/9)</p> <p>→ This grant is for outbound translation.</p>

Name of funding institution	Name and details of funding opportunity
(SK) OTHER SUPPORT AVAILABLE	<p>Support of presentations of Slovak titles published in foreign languages abroad on bookfair, festivals or individually (travel expenses, accommodation, author's fees, diets, insurance); SCUP (Slovak Center for Literary Translation) offers Stipends for Translators of Slovak Literature into Other Languages; Visegrad Literary Residency Program.</p> <p>FELLOWSHIPS: Slovak Film Institute, The Theatre Institute, Music Fund Slovakia, Author's Society LITA, Slovak Design Centre, Slovak Institutes in Paris, Budapest, Prague, Berlin, Wien.</p> <p>→ This grant supports outbound translation projects.</p>
<p style="text-align: center;"><b>Slovenia (population : 2.095mn)</b></p> <p>(SI) SLOVENIAN BOOK AGENCY</p> <p>Independent agency funded by the Ministry for Culture</p>	
Slovenian Book Agency Grants	
<ol style="list-style-type: none"> <li>1. Grants for translation into foreign languages</li> <li>2. Mobility grants for authors, translators and publishers</li> <li>3. Promotion of published translations at international book fairs (where the Slovenian Book Agency, and Slovenian publishers supported by the agency, take part)</li> </ol>	
BUDGET AND NUMBER OF APPLICATIONS/GRANTS (ALL FIGURES 2019) :	
Total budget for all grants : €4.735mn	
<ol style="list-style-type: none"> <li>1. €184 000 (86 applications, 63 approved)</li> <li>2. €20 000 (55 applications, 55 approved)</li> </ol>	
ELIGIBILITY OF COSTS :	
<ol style="list-style-type: none"> <li>1. Grants for translation (all languages): translation costs; Grants for all production costs (only for German language): all costs, including promotion, except licence costs.</li> <li>2. Mobility grants for authors, translators and publishers: travelling costs and visa expenses.</li> </ol>	
NUMBER OF CALLS :	
<ol style="list-style-type: none"> <li>1. Grants for translation (into all foreign languages): 1 per year (e.g. 5 April-15 May 2019); Grants for all production costs (just German): 1 per year (5 April-15 May 2019)</li> <li>2. Mobility grants: 2 per year (1 January- 30 June 2019, and 1 July-31 December 2019)</li> </ol>	
OTHER TYPES OF SUPPORT: A fully covered seminar for translators from Slovenian (4 days, in Slovenia)	
→ The above translation grant (1) is for outbound translation, but there are three grants supporting the programmes of Slovenian publishers, including translated foreign works, with a budget of €1 848 500.	



Name of funding institution	Name and details of funding opportunity
Spain (population : 47.33mn)	
(ES) SPAIN MINISTRY OF CULTURE AND SPORTS	<p><b>Subsidies for the translation of complete works</b> (reserved for foreign publishing entities)</p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €400 000</p> <p><b>2019:</b> 169 applications received, 85 granted. 71 editorials awarded. 23 languages and 27 countries among the grantees.</p> <p><b>2020:</b> 156 applications received, 87 granted (61%). 63 editorials awarded, with 24 languages and 26 countries among the grantees.</p> <p><b>ELIGIBILITY OF COSTS:</b> Up to 100% of translation costs.</p> <p><b>NUMBER OF CALLS:</b> One per year</p> <p>→ This grant is for outbound translation.</p>
(ES) SPAIN MINISTRY OF CULTURE AND SPORTS	<p><b>Subsidies for the translation of fragments of works</b> (reserved for Spanish publishing entities, for the sale of rights)</p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €30 000</p> <p><b>2019:</b> 13 applications received, 5 granted (38%), with 5 editorials awarded.</p> <p><b>ELIGIBILITY OF COSTS:</b> Up to 100% of translation costs.</p> <p><b>NUMBER OF CALLS:</b> One per year</p> <p>→ This grant is for outbound translation.</p>
(ES) SPAIN MINISTRY OF CULTURE AND SPORTS	<p><b>Subsidies for the translation of books between languages of the State (2021)</b></p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> €200 000. Call still open.</p> <p><b>ELIGIBILITY OF COSTS:</b> Up to 100% of the translation costs.</p> <p><b>NUMBER OF CALLS:</b> One per year</p> <p>→ This grant is for translation between the languages of Spain.</p>
(ES) AC/ E SPANISH CULTURAL ACTION	<p><b>Grants for the translation of complete works and support for illustration</b> (aimed at foreign publishers)</p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b></p> <p><b>2019:</b> Budget €200 000. 114 applications received, 65 granted for complete works, and 1 granted for illustration.</p> <p><b>2020:</b> Budget €300 000. 130 applications received for complete works, 22 for illustration. 109 granted for complete works and 18 for illustrations.</p> <p><b>ELIGIBILITY OF COSTS:</b> Up to 100% of translation costs.</p> <p><b>NUMBER OF CALLS:</b> One per year</p> <p>→ This grant is for outbound translation.</p>

Name of funding institution	Name and details of funding opportunity
(ES) AC/ E SPANISH CULTURAL ACTION	<p><b>Grants for the translation of fragments of works for the preparation of foreign promotion dossiers</b> (intended for Spanish publishers and agents)</p> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b></p> <p>2019: Budget €30 000. 366 applications received, 88 granted.</p> <p>2020: Budget €100 000. 318 applications received, 236 granted.</p> <p><b>ELIGIBILITY OF COSTS:</b> Up to 100% of translation costs</p> <p><b>NUMBER OF CALLS:</b> One per year</p> <p>→This grant is for outbound translation.</p>
<p><b>(SE) SWEDISH ARTS COUNCIL / SWEDISH LITERATURE EXCHANGE</b></p> <p>Agency under the Ministry for Culture</p>	
Sweden (population : 10.33mn)	
	<p><b>Swedish Literature Exchange Grants</b></p> <ol style="list-style-type: none"> <li><b>Grants for translation and production</b></li> <li><b>Grants for promotion and translation workshops</b></li> <li><b>Grants for translators</b> (travel, sample translations, mentorships)</li> </ol> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b></p> <p>Total budget for all grants 2019 : €811 300</p> <ol style="list-style-type: none"> <li>Translation and production : €517 000 (398 applications, 285 approved)</li> <li>Grants for promotion (author travel, exchange projects, events, translation workshops, etc) : €244 000 (100 applications, 67 approved)</li> <li>Grants for translators (research, travel, sample translations) €50 300 ( 142 applications, 79 approved)</li> </ol> <p><b>ELIGIBILITY OF COSTS:</b></p> <ol style="list-style-type: none"> <li>Covers part of translation costs, printing costs for 4-colour books, 50-100% of translation costs, max €1 000 production costs</li> <li>Covers travel, accommodation, fees, no percentages, individual assessments in relation to overall budget</li> <li>Covers travel, accommodation, fees for bookfairs, seminars, etc.</li> </ol> <p>No specific percentage. no percentages, individual assessments in relation to overall budget. For sample translations max €1 200.</p> <p><b>NUMBER OF CALLS:</b></p> <ol style="list-style-type: none"> <li>3 per year (4 February, 3 May, 4 October)</li> <li>4 per year (14 February, 9 May, 5 September, 29 October)</li> <li>4 per year (14 February, 25 April, 5 September, 7 November)</li> </ol> <p><b>OTHER SUPPORT AVAILABLE:</b> Fellowships: Gothenburg, Stockholm, Umeå</p> <p>→This grant is for outbound translation. There are no translation grants available for foreign books translated into Swedish, but there is a publication grant available for the whole production.</p>

Name of funding institution	Name and details of funding opportunity
Switzerland (population : 8.61mn)	
(CH) PRO HELVETIA	<p><b>Translation grants, translation dossier grants, and translation samples, for publishers/translators of contemporary Swiss literature</b></p> <ol style="list-style-type: none"> <li>1. Translations: Professional publishers may submit funding requests for translations of contemporary Swiss literature. Professional Swiss translators may submit funding requests for literary translations (not necessarily Swiss works).</li> <li>2. Translation dossier grants: International and Swiss translators may apply for research contributions as part of preparing a presentation dossier (including a sample translation) for a work of contemporary Swiss literature and for its placement with a licensed publisher (max. two per year and translator; max. amount of founding: CHF 800 ≈€740).</li> <li>3. Translation samples: Pro Helvetia supports publishers in producing sample translations of Swiss contemporary literature (max. 4 per publisher per year; requests should be submitted via e-mail). Supported target languages: Switzerland's national languages, English, Russian, Chinese and Spanish. Pro Helvetia funds translations at local rates up to a maximum of CHF 500 and reserves the right to apply priority criteria.</li> </ol> <p><b>BUDGET AND NUMBER OF APPLICATIONS/GRANTS:</b> No data available.</p> <p><b>ELIGIBILITY OF COSTS:</b> In the case of translations of contemporary Swiss literature, Pro Helvetia will cover up to 100% of the translation costs.</p> <p>In the case of translations of international literature by a Swiss translator, Pro Helvetia will cover the difference between the publisher's estimated fee and the usual translation rate in Switzerland (CHF 60 (≈€55) per 1,800 characters for prose; CHF 120 (≈€110) per poem for poetry). In the case of translations of illustrated children's and young children's and young adult literature, half of the license costs (max. CHF 2,000 (≈€1840) are covered in addition to the translation fees.</p> <p>All support by Pro Helvetia is based on the principle of subsidiarity, meaning that all supported projects must be co-financed. In the case of translation, this means that Pro Helvetia covers the translation costs, but the publisher will have to cover all other costs such as printing, editing etc.</p> <p><b>NUMBER OF CALLS:</b> Funding requests up to CHF 25,000 can be sent in any time up to eight weeks prior to the event/publication</p> <p><b>OTHER SUPPORT AVAILABLE:</b> Residencies, mentorships for aspiring translators</p> <p>→ These grants concern both translations by Swiss translators of international literature into to one of the four national languages (inbound translation) and also translations by foreign translators that translate Swiss literature into their own languages (outbound translation).</p>
(CH) CANTON OF AARGAU	<p><b>Aargauer Kuratorium grants for printing costs, programme and project grants</b></p> <p>The Aargauer Kuratorium provides substantial support to individual literary artists in the form of work grants, studio residencies and travel grants.</p> <p><b>ELIGIBILITY OF COSTS:</b> The grants are aimed at translators from Aargau only.</p> <p><b>NUMBER OF CALLS:</b> One a year (1st of June)</p> <p>→ This grant is for inbound translation.</p>

Name of funding institution	Name and details of funding opportunity
(CH) BASEL-STADT AND BASEL-LAND	<p><b>The Fachausschuss Literatur BS/BL</b> awards grants for the creation or translation works in the genres of epic poetry, drama, lyric poetry as well as in the genres of literary essay, graphic novel and radio play.</p> <p>ELIGIBILITY OF COSTS: Minimum grant of CHF 10 000 (≈€9 208), maximum of CHF 30 000 (≈€27 630). Only professional translators from the Basel region who have been resident in the canton of Basel-Stadt or Basel-Landschaft for 12 months or who, through their literary work (book vernissages, readings) have been present in the canton of Basel-Stadt or/and Basel-Landschaft for many years, are eligible. Funding is provided exclusively for projects in the adult and youth literature.</p> <p>NUMBER OF CALLS: 3 calls each year (25th of March, 5th of August, 15th of December)</p> <p>→This grant is for inbound translation.</p>
(CH) CANTON OF ZÜRICH	<p><b>Canton of Zurich grants for work and awards for excellence in literary translation</b></p> <p>ELIGIBILITY OF COSTS: Must be a translator in the Canton of Zurich.</p> <p>NUMBER OF CALLS: Once a year (30th of April)</p> <p>→This grant is for inbound translation; Zurich translators of all languages can submit an application.</p>
(CH) CITY OF ZÜRICH	<p><b>City of Zurich year-long grants and awards for excellence in literary translation</b></p> <p>ELIGIBILITY OF COSTS: CHF 48 000 (≈€44 200) per work year</p> <p>Translators must have a close biographical connection to the city of Zurich and have already published a literary work.</p> <p>NUMBER OF CALLS: Once a year (1st of September)</p> <p>→This grant is for inbound translation, given its target grantees.</p>
<b>United Kingdom (population : 67.03mn)</b>	
<p><b>(UK) ENGLISH PEN</b></p> <p>(supported by Arts Council England, which is funded by the Department for Digital, Culture, Media and Sport)</p>	<p><b>PEN Translates</b></p> <p>Grant helping UK-based publishers to meet the costs of translating new works from other languages into English, whilst ensuring translators are acknowledged and paid properly for their work.</p> <p>BUDGET AND TOTAL NUMBER OF APPLICATIONS/GRANTS: Data not available.</p> <p>In the last four years, the average grant awarded was £2 750 (≈ €3 150), and 80% of grants were between £1 000 and £4 750 (≈ €1 100 and €5 300-5 600). PEN Translates has limited funds; applicants are encouraged to also apply elsewhere.</p> <p>ELIGIBILITY OF COSTS: Up to 75% of translation costs for selected projects; when a publisher's annual turnover is less than £500 000 (≈ €570 000), covering 100% of translation costs might be considered. The submitted project can be a work of fiction (incl. children's literature), non-fiction, poetry, prose or plays (for print edition), but not a magazine.</p> <p>NUMBER OF CALLS: 2 per year (deadlines end-May and end-November)</p> <p>→This grant is for inbound translation only.</p>

Name of funding institution	Name and details of funding opportunity
<p><b>(UK) PUBLISHING SCOTLAND</b></p> <p>(administered on behalf of Creative Scotland)</p>	<p><b>Publishing Scotland Translation Fund</b></p> <p>grants for publishers outside the UK to buy rights and translate the works of contemporary Scottish writers</p> <p><b>BUDGET:</b> £36 200 (≈ €42 100) granted over two rounds for 2020/21, with 27 grantees total.</p> <p><b>ELIGIBILITY OF COSTS:</b> Supports publishers outside the UK to buy rights from Scottish and UK publishers and agents by offering assistance with the cost of translation of contemporary Scottish writers. Priority is given to the translation of contemporary literature, incl. fiction, non-fiction, poetry, writing for children and graphic novels.</p> <p>Grants towards the costs of translation only, a maximum of 50% of the translation costs or £2 500 (≈ €2 880). Fund limited to one bid per publisher per financial year.</p> <p><b>NUMBER OF CALLS:</b> 2 per year (15 Jan 2021, 20 August 2021)</p> <p>→ This grant is for outbound translation only.</p>
<p><b>(UK) WALES LITERATURE EXCHANGE</b></p> <p>(supported by the Arts Council of Wales)</p>	<p><b>Wales Literature Exchange Translation Fund</b></p> <p><b>TOTAL BUDGET:</b> £20 000 (≈ €23 300) in 2016</p> <p><b>ELIGIBILITY OF COSTS:</b> Support for translator's fees only is available – on average, 50% of translation fees are covered. Grants open to foreign publishers for the translation of Wales' two literatures (Welsh and English language literature). In the case of translations of Welsh-language literature into English, publishers in the UK can also apply.</p> <p><b>NUMBER OF CALLS:</b> 2 per year, deadlines in June and December</p> <p>→ This grant is for outbound translation only.</p>
<p><b>(UK) ARTS COUNCIL ENGLAND</b></p> <p>(supported by Department for Digital, Culture, Media and Sport)</p> <p>And</p> <p><b>(UK) CREATIVE SCOTLAND</b></p> <p>(supported by the Scottish Government)</p>	<p>Funding for translation is mainly the domain of English PEN in England and Publishing Scotland in Scotland. However, funding is also available through National Lottery Project Grants from Arts Council England and grants from the Creative Scotland Creative Development Fund.</p> <p>National Lottery Project Grants can be granted for inbound literary translation and promotion, for translators; grants from the Sustaining Creative Development Fund can be given to Scottish publishers for inbound translation into English, Scots or Gaelic. Both grants can range from approx. €1 150 to €115 000, and applications are accepted on a rolling basis.</p>



# Annex

## VIII

An abstract graphic at the bottom of the page consists of several overlapping, semi-transparent white chevron shapes pointing downwards, creating a layered, three-dimensional effect against the light background.



## Regional Cooperation

This annex details the various forms of regional cooperation in the field of literary translation that take place across Europe. The first table lists the foremost organisations which engage in multi-country cooperation in the field of literary translation, while the second table contains examples of regional cooperation carried out by individual countries, both to support literary translators and to increase the circulation of books internationally.

This information was collected through an informal survey carried out among the OMC group members. The purpose is therefore not to offer an exhaustive list, but to give some key examples and provide an overview of the activities in each country.

### The leading formal organisations that engage in regional, multi-country cooperation

#### TRADUKI

TRADUKI is a European network that connects Southeast Europe with the German-speaking world by means of literature, namely books, translations, festivals, workshops and residency programmes for authors and translators. All 14 member countries contribute financially to this funding programme. The network also connects Southeast European neighbours among each other.

Over the years, an intense exchange has flourished between languages and literatures, readers and publishers, and the literary scenes in fourteen European countries: the TRADUKI network involves Austria, Germany, Liechtenstein and Switzerland, as well as several countries of the former Yugoslavia, along with Albania, Bulgaria and Romania. TRADUKI is not only active in the realms of literary and cultural exchange; TRADUKI is a civil society project with a distinctly Euro-political component, promoting dialogue between the countries of Southeast Europe and the German-speaking world, as well as within Southeast Europe. What started as an experiment in 2008 is now an example of multilateral international cultural cooperation, building bridges beyond borders and neighbourhoods. Translators play a pivotal role in this tightly woven structure, and their invaluable work as cultural mediators has given TRADUKI its name.

Translation Grants – In the TRADUKI universe there are 105 translation combinations – so there is much to do for translators. The TRADUKI network runs a grant programme for these translators. Publishers from German-speaking countries and Southeast Europe are eligible for support. TRADUKI offers grants for works of fiction, poetry, and drama, books for children and young adults as well as cultural non-fiction. To date, more than 1100 translations by more than 600 literary translators have become available to readers with the support of TRADUKI. Twice a year, publishers are invited to apply with interesting translation projects. Traduki grants primarily supports translations from German into Southeast European languages, vice versa, and between Southeast European languages, with emphasis on 20th and 21st century literature.

Residencies – TRADUKI offers translators, authors and other experts from the literary world residencies in Southeast Europe as well as in Germany, Austria and Switzerland. Several online residencies are a new recent addition to the programme. To date, around 230 authors and translators have taken the opportunity to immerse themselves in new literary landscapes and work on their projects. There is one annual open call for residency applications. In 2020, many residencies had to be cancelled due to the Corona outbreak, which led us to invite one of our authors to revisit his residency city, namely Bucharest, digitally.

Common Ground – In the years 2020-2022, Southeast Europe is the Region in Focus at the Leipzig Book Fair. The TRADUKI partners have titled their joint appearance "Common Ground". In 2021, the central theme of our Common Ground is 'Archipelago Yugoslavia – From 1991 to Today'. Find out more [here](#).

## The leading formal organisations that engage in regional, multi-country cooperation

### NORDLIT

NordLit is a network of literary centres from Nordic countries, who collaborate in order to increase the visibility and circulation of Nordic literature. The network consists of the Danish Arts Fund (The Danish Agency for Culture and Palaces), FILI (Finnish Literature Exchange), FarLit (Literature from the Faroese Islands), GreenLit (Greenlandic literature), NORLA (Norwegian Literature Abroad), the Icelandic Literature Centre, and the Swedish Literature Exchange (The Swedish Arts Council).

The network members for an annual conference where they share information, discuss common issues, and plan joint projects, which are undertaken when it is more fruitful to work together rather than as separate countries. Joint projects include the shared Nordic stand at the London, Bologna, and Beijing Book Fairs, where Nordic publishers and agents exhibit and take meetings with international publishers and translators. The network members also cooperate on visiting programmes for publishers outside Europe, translation seminars, and joint campaigns on social media, and they organise bilateral exchange projects for publishers and agents. Funding for these collaborative projects come from each member's own budgets.

A central part of the NordLit network is their collaboration on Nordic translation grants, with members cooperating to allocate grants for translations into Nordic languages. The Danish Art Council manages the Nordic translation grants on behalf of the Nordic Council of Ministers, allocating grant money from the Council of Ministers to fellow member institutions, who then allocate grants in their own countries. The directors of NordLit's members meet twice a year to plan common strategies and the division of these grants.

### BALTIC CULTURE FUND

The Baltic Culture Fund promotes cultural cooperation between Baltic States, in order to strengthen the internationalisation of Estonian, Latvian and Lithuanian culture through joint cultural events. The Fund supports professional events and projects in architecture, visual art, design, literature, sound art, performing arts, libraries, museums and archives, and welcomes interdisciplinary projects. The Fund especially supports new and one-off cultural events outside the Baltic countries, such as concerts, exhibitions, festivals, performances, international events with a Baltic focus, and showcases and forums promoting the internationalisation of culture.

The grants are distributed once a year and the Fund is administrated by national cultural endowments on a three-year rotation basis, with the Cultural Endowment of Estonia running it from 2019 to 2021, and Latvia's State Capital Culture Foundation taking over from 2022. After the first 3-year cycle, it is clear that interest in cooperating on a Baltic level in order to introduce Baltic culture internationally has been greater than anticipated. Several very strong collaborative have been supported, with a total of €1mn total given in grants. The Baltic Culture Fund implementation report for 2019-2021 can be found [here](#).

Each Baltic country contributes €100 000 to the Fund annually (with the Fund also accepting donations), and the grants are €25,000–100,000 euros per project, with at least 20% of self-financing. Only legal persons from Estonia, Latvia or Lithuania are eligible for support, and the lead partner for each project must bring in partners from all three Baltic countries. Project applications will be assessed by an [expert committee](#) of six Baltic representatives of various cultural domains. Each country will be represented by two committee members.

### ENLIT

ENLIT, or the European Network for Literary Translation, is a collaboration of cultural organisations and translation funding bodies founded in 2016, which aims to promote literature and translation to a global network of publishers, authors, translators and other cultural professionals. The network will support the continued development of grant programs, in order to generate greater interest and visibility for literature, both in the countries of origin and at an international level.

ENLIT consists of 22 organisations from 19 countries and regions. The network members meet twice a year to discuss best practice, deliver presentations on literary exchange and translations, project proposals for Creative Europe, and for joint events at bookfairs. The membership fee for the network creates a 'common pot' which allows for collaboration on joint events and projects.

The organisations involved in ENLIT are: [Bulgarian National Book Centre \(of the Ministry of Culture\)](#) (Bulgaria), [Instituto Ramon Llull](#) (Catalonia and the Balearic Islands), [Estonian Literature Centre](#) (Estonia), [FILI](#) (Finland), [Flemish Literature Fund](#) (Flanders), [Institut Français + Centre National du Livre](#) (France), [Frankfurt Book Fair + Goethe Institut](#) (Germany), [Hungarian Books and Translation Office](#) (Hungary), [Literature Ireland](#) (Ireland), [Latvian Authors Association](#) (Latvia), [Dutch Foundation for Literature](#) (Netherlands), [NORLA](#) (Norway), [Etxepare Basque Institute](#) (Spain), [Swedish Arts Council](#) (Sweden), [Pro Helvetia](#) (Switzerland), [Literature across frontiers](#) (United Kingdom), [Wales Literature Exchange](#) (Wales), and [Service general des Lettres et du Livre + Fédération Wallonie-Bruxelles](#) (Wallonie-Bruxelles).

Regional cooperation across Europe, by country		
Country	Organisations in each country that participate in regional (multi-country and/or multi-language) cooperation with other European organisations to support literary translators, e.g., residencies, exchange projects, training, etc.	Regional cooperation in the field of book circulation (e.g., multi-country collective stands, multi-country book promotion, joint-country guests of honour, fellowships, etc.), including regional 'common pot' funding programmes, if applicable
AUSTRIA	<p>IG Übersetzerinnen Übersetzer is the Austrian partner in the Traduki network, and organizes author presentations and seminars for translators</p> <p><a href="#">Literaturhaus</a> is a partner in the network of literature houses – mainly author/book presentations, literature festivals</p> <p>A number of festivals presenting European/international literature, e.g. Europäische Literaturtage - <a href="#">European Literature Days</a>: international literature festival including exhibitions, concerts and wine tasting in Wachau, Lower Austria</p> <p><a href="#">Rauriser Literaturtage</a> literature festival presenting writers from the German-speaking area</p> <p>Buch Wien (Vienna Book Fair) and Lesefestwoche (reading festival) with a focus on literature from CEE countries</p>	<p>The Austrian Publishers' Association organises collective stands for Austrian publishing houses at Frankfurt, Leipzig, London, and smaller book fairs.</p> <p>The Writers' Association IG Autorinnen Autoren organises a collective stand for small publishers at the Frankfurt Book Fair.</p> <p>New Books in German - Cooperation funded by the Federal Ministry for Arts, Culture, the Civil Service and Sport via Austrian Cultural Forum in London with Goethe-Institut London, Frankfurt Book Fair, Börsenverein des Deutschen Buchhandels, German Book Office in New York und Pro Helvetia – aimed at promoting new German language literature in English speaking countries for translation – publication of 2 magazines per year, published by the British Centre for Literary Translation, University of East Anglia; see <a href="#">here</a>.</p> <p>Project <a href="#">Incentives</a> – Austrian Literature in Translation showcases a representative selection of new publications by Austrian authors, with the aim of encouraging the translation of works of latest Austrian literature and their publication abroad. Incentives features established authors and distinguished debut writers alike, as well as experimental texts and poetry, novels and short stories. Each work is presented with an excerpt and a short review, in German and four other languages. Its collaboration with well-known translators also makes Incentives a platform for translators of Austrian literature.</p> <p>Incentives is a shared project realized by the Literaturhaus-Buchmagazin and the IG Übersetzerinnen Übersetzer.</p>

## Regional cooperation across Europe, by country

### BELGIUM (FLANDERS)

[Flanders Literature](#) is part of Literatuur Vlaanderen. That autonomous government institution aims to facilitate a widely accessible literary landscape and to ensure better visibility for literature from Flanders at home and abroad. Flanders Literature supports the publication of translations and literary tours abroad by means of grants, that can be applied for by foreign publishers and festival organisers.

[Translator's House Antwerp](#) (Flanders Literature) a member of the [RECIT Network](#). In the Translators' House in Antwerp, Flanders Literature hosts literary translators from Dutch. This gives translators from abroad a unique opportunity to immerse themselves in Flemish culture and connect with authors, publishers, other translators and native speakers in person.

Flanders Literature is a member of ENLIT.

Flanders Literature is joint-country guest of honour of the Leipzig Book Fair. In the framework of this project, we will organize several (online) fellowships and we will develop a podcast. For the guest of honour-program at the Leipzig Book Fair and the associated fellowships we work with a 'common pot'. For author presentations we now often only pay the costs for the Flemish author, but we do hope to become a full-fledged partner in the future.

Flanders Literature is co-organizer of 'The Literary Translation Days', hosted by the Amsterdam Translators' House.

We work together with the Dutch Foundation for Literature for author presentations in e.g., France, the UK and Germany, but due to the pandemic it's on a lower level now.

### BELGIUM (WALLONIA-BRUSSELS)

The Wallonia-Brussels Federation supports three types of residencies:

[Residencies for Belgian authors abroad](#)

The Ministry of the WB Federation has partnerships with:

- Berlin (Litterarisches Colloquium)
- Montréal (Union des Écrivaines et des Écrivains Québécois)
- Rome (Academia Belgica)
- Villeneuve-lez-Avignon (Chartreuse)

Residencies for international authors in Belgium:

International authors have the opportunity to obtain a residency in Belgium. [Passa Porta](#), the [Maison de la Poésie d'Amay](#) and the Résidence de Mariemont are operators who offer this type of residency. The practical procedures for applying for a residency are specified on the website of each of them.

Residencies for literary translators in Seneffe, which is organised by Passa Porta FR; see [here](#) and [here](#).

The Department of Letters of the Ministry of the Wallonia-Brussels Federation also [supports the translation of literary works by authors from the Wallonia-Brussels Federation](#). By "literary works" we mean novels, short stories, poetry, theatre, children's novels, comic strips and literary essays. This aid is granted to foreign publishers to pay for the translation of books by Belgian French-speaking authors; it is not a publishing aid.

The international promotion of French-speaking Belgian authors and publishers is coordinated by [Wallonia-Brussels International](#)

In order to promote the literary and book professionals of Wallonia and Brussels beyond their borders, Wallonie-Bruxelles International offers various types of support: participation in an event abroad, organisation of an international event in Wallonia or Brussels, prospecting and international networking, etc.

Wallonie-Bruxelles International (WBI) can also support the presence of publishing professionals at various book fairs abroad via the implementation of communities or via funding at various events abroad (see [here](#)).

[Aids and services:](#)

- Transferring rights to original French-language works in a foreign language
- Organising an international event and/or hosting professionals in Wallonia or Brussels
- Participating in book fairs and exhibitions abroad
- Participate in an event abroad
- Participate in a residency or training course abroad
- Prospecting abroad and developing your network
- Strengthen your international strategy through professional coaching

## Regional cooperation across Europe, by country

## CROATIA

Croatia works with the following organisations: Creative Europe, Traduki, Forum slavenskih kultura, International PEN Centre, National and International Residency Networks (details on national residencies available upon request), and festival exchange programmes.

Cooperation with these organisations involve different funding models, translation support, the co-funding of events, travel grants for Croatian authors invited to international festivals and/or reading tours and remuneration for invited foreign authors, and assistance in acquiring publication rights, etc.

The Croatian Publishers' Association is supported to book collective national stands at international book fairs and showcase Croatian authors and the publishing industry.

Authors are promoted by supporting Croatian literary agents and co-financing sample translations and author portfolios, as well as by maintaining the [croatian-literature.hr](http://croatian-literature.hr) website.

Joint-country presentations at book fairs with multi-country collective stands is a big challenge – they promise cost efficiency and higher promotional impact but have not yet been implemented by Croatian publishers.

## DENMARK

The Danish Translators' Association (DOF) is a member of the European Council of Literary Translators' Associations, CEATL, and through its membership of the Danish Authors' Society also of European Writers' Council and International Authors' Forum. DOF is also part of the Nordic translator network Norne (with Sweden, Norway, Finland and Iceland) and the Nordic Writers and Translators' Forum NFOR.

The Danish Centre for Writers and Translators Hald Hovedgaard sometimes has residency programs for translators from outside Denmark and informal cooperation with e.g. the Baltic Centre for Writers and Translators, but is not part of any formal network.

The Danish Arts Council invites 10-15 translators from Danish to a 4-day culture exchange seminar every other year. Funded by the Arts Council and by application.

The Danish Arts Council is a member of the NordLit network, which often arranges collaborative stands at book fairs or projects for translators and publishers. Funding from each country's own budgets.

## ESTONIA

[Estonian Literature Centre](#) – translators' residency programme offers an opportunity for translators of Estonian literature to spend one month in Tallinn and Estonian Writers' Union (EWU) offers residency programme in Käsmu, a small village on the Northern coast of Estonia. EWU participates in the network of residencies in Gotland, Sweden, one in Latvia, one in Belgium and one in Italy.

ELIC organises translation seminars either by language or by genre. ELIC organises translation seminars either by language or by genre. A worldwide translation seminar was planned for June 2021 in Käsmu, where all Estonian literature translators meet (every 5 years) to discuss literature, translation and life – it has been rescheduled for Summer 2022.

ELIC has also published a book -- Estonia Found in Translation. Stories of translators of Estonian literature) pp 240, published in 2011

Estonia, Latvia and Lithuania were the Market Focus of the London Book Fair in 2018, financed by the state, with a contribution from the British Council.

Estonian Literature Centre (ELIC) is one of the founding members of Enlit network and has joined the German initiative to participate in the international book fairs with a collective stand. In 2021 the plan was to participate in Paris and in Gothenborg. The participation fee is covered by the state.

EUNIC network activities.

Estonia is a member of the Baltic Culture Fund.

## FINLAND

The [Finnish Association of Translators and Interpreters](#) is a member in CEATL. It offers a residency abroad, in Germany, to its members, and Mazzano Romano in Italy (for writers & translators)

There are several (small) residencies in Finland that are open to international applicants as well, and from artists from different fields including translators.

FILI is a member of the NordLit network, which often arranges collaborative stands at bookfairs or projects for translators and publishers. Funding from each country's own budgets.

## Regional cooperation across Europe, by country

### FRANCE

#### 1. The [Bureau international de l'Édition française](#) (BIEF):

It facilitates the action of publishers for the development of exports, rights exchanges and international partnerships.

The BIEF is supported by the Ministry of Culture and the Ministry of Europe and Foreign Affairs. It works in close collaboration with French professional organisations, including the Syndicat national de l'édition (SNE).

Its actions are based on three main lines of action:

- Showcasing French publishing at international book fairs,
- Monitoring and analysis of national book markets,
- Networking of book industry players around the world through professional exchanges.

In collaboration with the Franco-German Youth Office (OFAJ), it runs the Georges Arthur Goldschmidt programme for young Franco-German literary translators.

In partnership with the local French Institutes, the BIEF also invites literary translators from French into foreign languages to come and meet French publishers at major book fairs abroad, for which it manages the French collective stand.

For example, the BIEF hosts the award of the best translation prize (French-Taiwanese) on the French collective stand at the Taipei Fair (Taiwan), in association with the Bureau français du livre.

A Fellowship for translators from French into foreign languages is planned for 2022.

The BIEF also collaborates with the ATLF and the School of Literary Translation (ETL).

#### 2. Participation of ATLF and ATLAS in the European networks CEATL and RECIT

#### 3. Translation Residencies:

- [List of residencies](#)
- [RECIT](#) (Réseau Européen des Centres de Traduction Littéraire)
- [BIEF](#) (Bureau International de l'Édition Française)
- [MEET](#)
- [ATLF](#): [Call for applications for the 'Résidence en Tandem' programme](#), [Residency grants for Germanists](#), and [all residencies listed in the ATLF blog](#).

For more than thirty years, ATLAS has been organising '[Assises de la traduction littéraire](#)' in Arles, which brings together lovers of foreign literature – translators, authors and readers – for three days of debates around a specific theme.

Two other festivals are worth noting:

- [VO-VF](#) in the Paris region (Bur-sur-Yvette)
- [D'un pays l'autre](#) in Lille

## Regional cooperation across Europe, by country

## GERMANY

[Deutscher Übersetzerfonds](#), the main funding institution for literary translators in Germany, runs the TOLEDO-Programm with an international focus and many cooperating partners in Europe.

The VdÜ is the German translator's association, member of the CEATL.

Literarisches Colloquium Berlin and Europäisches Übersetzer-Kollegium Straelen are both members of the RECIT.

German Foreign Office, Goethe-Institut and S. Fischer Foundation are founding members of the TRADUKI network ([traduki.eu](http://traduki.eu)).

The [Frankfurt Book Fair](#) facilitates German collective stands in Kairo, Havanna, Taipeh, Austin, London, Paris, Bologna, Buenos Aires, Abu Dhabi, Oslo, Turin, Jerusalem, Cannes, Kiev, Teheran, Paraty, Peking, Göteborg, Krakau, Istanbul, Shanghai, Guadalajara, and Moskau. This is funded by the German Foreign Office and co-funded by the German Federal Ministry of Economic Affairs and Energy.

Frankfurt Book Fair fellowship and grant programmes :

- Frankfurt International Booksellers:  
The programme is aimed at international booksellers who offer foreign-language titles in their bookshops and would like to gain insight into the workings of the German book market and German publishing. Some 20-25 international booksellers will be selected by Frankfurter Buchmesse to take part in an exclusive training, exchange and networking programme. The programme has been organised by Frankfurter Buchmesse with financial support from the German Foreign Office
- Young Talents: In cooperation with partnering organisations (publishers ass. Et al.) from eight countries, Frankfurt Book Fair supports the international Young Talent initiatives. The programmes are country-specific.
- Frankfurt Fellowship: Every year Frankfurt Book Fair Fellowship Programme invites 16 participants from all over the world to an intensive training and networking programme. The focus is on information exchange, professional dialogue and the enhancement of professional networking. Annual meetings of former Frankfurt Fellows at Frankfurter Buchmesse and abroad ensure that the programme, which has been taking place since 1998, provides lasting contacts across the year.  
The Frankfurt Fellowship agenda includes visits to publishing houses, agencies and bookstores, market presentations, matchmaking events and numerous networking opportunities in three German cities and at Frankfurt Book Fair.
- Paris-Frankfurt Fellowship: Selected young booksellers and publishing staff complete an intensive two-week training programme between France and Germany. Costs for the Paris-Frankfurt Fellowship (preparatory course, accommodation, food, travel) are covered by the Franco-German Youth Office (DFJW) in cooperation with Frankfurter Buchmesse, the society for promoting French literature abroad (BIEF) and Pro Helvetia.



## Regional cooperation across Europe, by country

- Goldschmidt Programme: The scholarship programme is organised jointly by Frankfurter Buchmesse, the Franco-German Youth Office (DFJW), the society for promoting French literature abroad (BIEF) and Pro Helvetia, the Swiss Arts Council.
- Invitation Programme: The Invitation Programme offers small independent publishing companies from Africa, the Arab world, Asia, Central and Eastern Europe, Latin America and the Caribbean the chance to participate in the world's biggest book fair. Funding is provided jointly by Frankfurt Book Fair/ German Publishers and Booksellers Association and the German Federal Foreign Office.
- [Leipzig Book Fair](#) – every year since 2009 the TRADUKI partners make a joint appearance at Leipzig Book Fair, including more than 30 events like readings, book presentations, panels et al. Thus, Leipzig has been becoming the central forum for the presentation of Southeast European authors, literature and for the various fields of cooperation between the German speaking countries and Europe's Southeast.

### GREECE

Since 2014, the National Centre for Books (EKEBI) no longer exists and was not replaced by a new organization with the same focus.

The Goethe Institute's LITRIX programme is an interesting initiative that includes Translation Grants for German-to-Greek literary translations. The Goethe Institute in Greece collaborates with the Hellenic Foundation for Culture, promoting translators and their work.

The Hellenic Foundation for Culture is currently responsible for organizing the International Book Fair of Thessaloniki, as well as for the Greek presence in International Book Fairs around the world.

### ICELAND

Residencies: There is one residency in Reykjavík, and the Icelandic Literature Center and The Writers' Union of Iceland offer residency grants for translators of Icelandic literature, who translate directly from Icelandic.

The [Icelandic Literature Center](#) is a member of the NordLit network, which often arranges collaborative stands at bookfairs or projects for translators and publishers. Funding from each country's own budgets.

### IRELAND

[Literature Ireland](#) runs annual residencies in partnership with the Centre Culturel Irlandais Paris and the Literarisches Colloquium Berlin. These residencies are normally of one month's duration.

There are regular collaborations between Literature Ireland and the Instituto Cervantes, the Alliance Française and the Istituto Italiano di Cultura, where Irish and visiting authors share a stage and discuss their work. The International Literature Festival Dublin also collaborates with these institutions to bring European writers to Irish audiences. Literature Ireland and the ILFDublin co-curate a programme focusing on Literary Translation.

The Tyrone Guthrie Centre in Annamakerrig, Co. Monaghan, hosts literary translators in partnership with Literature Ireland. Translators can also stay at the Centre on a non-funded, fee-paying basis.

Literature Ireland organises the Irish National Stand for the major trade book fairs in London and Frankfurt. These collective stands represent a cross-section of the most dynamic and internationally-focused publishing houses in Ireland [Irish and English language]. Literature Ireland itself also exhibits at (or attends on an occasional basis) other major world book fairs, e.g., Moscow, Beijing, Guadalajara, Bologna, and Gothenburg. 2019 expenditure by Literature Ireland on book fairs amounted to €86,301.

[Children's Books Ireland](#) organises the Irish National Stand for the Bologna Book Fair. The stand includes children's publishing houses and also representative bodies such as Children's Book Ireland, Illustrators Ireland and iBbY. Ireland's children's laureateship, Laureate na nÓg, is also represented on the stand. 2019 expenditure for the stand was €26,215, with additional travel and accommodation grants awarded by Culture Ireland to some participants awarded.

## Regional cooperation across Europe, by country

ITALY	<p>The Casa delle Traduzioni is a part of Biblioteche di Roma, and offers residencies to foreign translators working on translations of Italian literature.</p>	<p>Fellowship programs/invitation programs are organised at the main Italian Book Fairs: Children's Book Fair (Bologna), Più libri più liberi, Small and Independent Publishing houses Book Fair (Rome), and the Turin International Book Fair.</p>
LATVIA	<p><a href="#">International Writers' and Translators' House</a> in Latvia is a member of RECIT.</p> <p>The Latvian Writers' Union has regional cooperation with respective organizations of Estonia and Lithuania.</p> <p>The Latvian Publishers Association is one of the partners in the networks "ALDUS – Building the bridges in the Book World" (2016-2020) and "ALDUS UP – Building Bridges in the Book World/Aldus +" (2020-2024) for local and international book fairs, which provides professional training and literature exchange opportunities for its members.</p>	<p>Latvia, together with Estonia and Lithuania, participated in the London Book Fair as joint guests of honour in 2018. All the costs of participation in the London Book Fair were divided equally between all three countries.</p> <p>The platform Latvian literature is a member of the ENLIT network.</p> <p>Latvia also participates in the Baltic Culture Fund.</p> <p>One of the objectives of ALDUS UP, of which the Latvian Publishers Association is a member, is the internationalisation of the book market, audience development and strengthening exchange of ideas and experience among various book markets in Europe. This helps to organize fellowships and visits to bookfairs.</p> <p>Latvian Ministry of Culture has special funds to support the projects which are co-financed by Creative Europe so some of that money has been spent also for translation of books and mobility of authors and book professionals including translators.</p>
LITHUANIA		<p>Lithuania participates in the Baltic Culture Fund.</p>
NETHERLANDS	<p><a href="#">Expertisecentrum Literair Vertalen</a> (The Centre of Expertise for Literary Translation)</p> <p><a href="#">Vertalershuis Amsterdam</a> (Amsterdam Translators House) offers <a href="#">The Chronicles</a> and <a href="#">de Vertaalfabriek</a></p> <p><a href="#">Nederlands Letterenfonds</a> (Dutch Foundation for Literature) offers <a href="#">de Literaire Vertaaldagen</a> (annual translation days for professional literary translator both from and into Dutch, with readings and workshops)</p> <p><a href="#">Nederlandse Taalunie</a> (Union for the Dutch Language)</p> <p>CELA (Connecting Emerging Literary Artists) via <a href="#">Wintertuin/De Nieuwe Oost</a></p> <p>Many (inter)national literary festivals in the Netherlands also provide workshops in the field of translation, for instance <a href="#">Poetry International</a> (Rotterdam), <a href="#">Read my World</a> (Amsterdam), and <a href="#">ILFU</a> (Utrecht).</p> <p><a href="#">Schwob</a>, an initiative of the Dutch Foundation for Literature, to promote forgotten classics from world literature within the Netherlands. Cooperates with several European foundations.</p>	<p><a href="#">Nederlands Letterenfonds/ Dutch Foundation for Literature</a> (promotion of Dutch literature worldwide, guests of honour, fellowships et cetera)</p> <p><a href="#">Collectieve Propaganda voor het Nederlandse Boek</a> (CPNB), promotion of Dutch books within the Netherlands</p>
NORWAY	<p><a href="#">Norwegian Literature Abroad</a> (NORLA) has collaborated with <a href="#">Livres Canada Books</a> to host meetings between Norwegian and Canadian acquisition editors.</p>	<p>NORLA is a member of the NordLit network, which often arranges collaborative stands at bookfairs or projects for translators and publishers. Funding from each country's own budgets.</p>

## Regional cooperation across Europe, by country

### POLAND

#### Translators' Collegium

Each year in Cracow, and from 2018 also in Warsaw, the Polish Book Institute hosts translators from all over the world, for whom conditions for peaceful work on translations, library searches, as well as meetings with authors and experts are provided.

#### Artists' Residencies Centre of the Villa Decius Association

The office manages two programmes of stipends and residencies for writers and translators:

- Krakow UNESCO Residency Programme for writers and translators from the UNESCO Creative Cities Network;
- Villa Decius hosts artists taking part in The Visegrad Literary Residency Programme and Scriptwriting Scholarships.

International Congress of Translators of Polish Literature

A 3-day event organised by the Polish Book Institute in Cracow for translators of Polish literature, held every 4 years.

Circulation of books sector is provided by companies such as:

- Targi w Krakowie Ltd. – organiser of the books fair held every year in Cracow;
- Murator EXPO – organiser of the Warsaw Book Fair.

The above fairs are the biggest in the Polish book sector. They are co-financed by local and regional territorial communities/EU programmes.

### ROMANIA

The Ministry of Culture of Romania is partner in the Traduki Network (20.000 EUR yearly fee)

AER, the Romanian Publishers' Association, is part of the CELA Project – Connecting Emerging Literary Artists, 2<sup>nd</sup> edition

ARTLIT, the Romanian Association of Literary Translators cooperates with CEATL – European Council of Literary Translators' Associations

The FILIT Iași International Literature and Translation Festival is an event organized every year since 2013 by the National Museum of Romanian Literature Iași and funded by the Iași County Council (Consiliul Județean Iași).

Taking place each year in October, FILIT comprises professional meetings (literary translators, editors, journalists), meetings of translators with the general public, as well as translation workshops with students and schools.

Also within the FILIT framework, outside the actual festival period, individual residencies for translators of Romanian literature are organized:

1. 6 residencies per year since 2014 (duration: 1 month), in partnership with other museums or institutions cultural heritage of Romania.

- Resident translators receive the net sum of RON 2000.
- Accommodation and international transport are provided by the organizers.

The Ministry of Culture (MC) and the Romanian Cultural Institute (ICR) both finance the organization of national book stands at international book fairs worldwide.

In 2019, MC financed its participation at international bookfairs (in Frankfurt, Leipzig, Budapest, Bologna, Prague, Istanbul, Sofia) with approx. 2 million EUR. Although the stands are national, not multi-country, their promotional mission and presentation materials offer an excellent platform for authors, publishers and booksellers to get to know the Romanian market and facilitate rights and book deals. The workshops we organize or take part in at these events offer an invaluable experience to all participants, creating ties and future business connections. The national stand offers a collective platform for many of the major players on the Romanian market, thus, although MC does not directly finance publishers or booksellers, this indirect support is highly appreciated and sought-after.

As a partner in the TRADUKI network, in 2019, MC has been able to facilitate the translation (financed through TRADUKI) to/from Romanian of 22 different titles.

There are 4 ongoing (or recently completed) RO publishing projects within the Creative Europe programme:

'Women Love With Their Soul', 'A Literary Feast in Europe: 10 Contemporary Writers in Romanian Translation', 'Aramis Romania Reads with Europe' and 'L'Europe des librairies indépendantes'

## Regional cooperation across Europe, by country

2. Since 2015, FILIT Workshops for translators of Romanian literature have been held in September, in partnership with the Ipotești Memorial - National Center for Mihai Eminescu Studies.

- Between 10 and 20 translators meet for 10 days in a working environment in Ipotești.
- They receive a net sum (1500 RON ≈ €300-320) and accommodation.

## SLOVAKIA

The [Centre for Information on Literature](#) (CIL) is co-organising a [Visegrad Literary Residency Program](#). It was established 2012 by the International Visegrad Fund, and consists of a series of residency stays and literary events addressed to writers of fiction and non-fiction, poets, essayists and critics, as well as literary translators, publicists and journalists, from the Visegrad Countries (Czech Republic, Hungary, Poland and Slovakia).

CIL is collaborating with Air (Artist in residence programme in Krems an der Donau, Austria) on residencies and the Translation House in Looren in Switzerland on training, etc.

CIL was a part of the European initiative Transbook.

The Centre for Information on Literature (CIL) is participating on collective multi-country exhibitions, stands and promotion. With partners from the Visegrad Group (Czech Republic, Poland and Hungary), Slovakia had collective stands and events at the International Budapest Festival. Slovakia was part of European Union exhibition (guest of honour, Livre Paris 2019). Slovakia are collaborating with Czechlit and Moravian Library on collective events and sharing know-how. Funding is from each country's own budgets.

## SLOVENIA

Translators from and to Slovenian can take part in the following residencies in Slovenia:

- Odisejevo zatočišče: Ulysses' Shelter run by The Slovenian Writers' Association
- A residency of the Slovenian association of Literary Translators in Dol pri Hrastniku
- A residency for literary translators in Velenje is run by the Ustanova Velenjska knjižna fundacija (Book Foundation of Velenje)

Slovenian translators can also take part in numerous residencies run by organisation around the world.

The [Slovenian Book Agency](#) is a member of international networks TRADUKI and ENLIT.

The Slovenian Book Agency also offers its own grants for translations of high-quality fiction, non-fiction and children's books into and from foreign languages. The applicants are publishing houses, which receive funds that cover translators' fees as well.

## Regional cooperation across Europe, by country

### SPAIN

#### Participation in Creative Europe

The Ministry of Culture and Sports offers aid to guarantee Spanish participation in [The International Board on Books for Young People \(IBBY\)](#).

The Ministry of Culture contributes as a member country to the [Regional Center for the promotion of books in Latin America and the Caribbean \(CERLALC\)](#).

ACE Traductores is a member of the [Ibero-American Alliance of Literary Translators Associations \(alitrál\)](#), the [European Council of Literary Translators Associations \(CEATL\)](#), and [RedVértice](#), an alliance of Translators Associations based in Spain, but which also includes international and multilingual associations.

Spain has participated in several book fairs :

2019 :

- 78° Madrid Book Fair, Madrid (Spain)
- 36° LIBER. International Book Fair, Madrid (Spain).
- 25th International Book and Publishing Fair (SIEL), Casablanca (Marruecos).
- F.I.L. Leipzig (World's Best Edited Books Exhibition), Leipzig (Germany).
- Lisbon Book Fair, Lisbon (Portugal).
- 70th Frankfurt International Book Fair, Frankfurt (Germany).

2020 :

- Digital Book Fair – International Book and Publishing Fair (SIEL), Casablanca (Marruecos).
- International book fair of Havana (Cuba).

Spain was guest of honor at the 2021 Slovenia Book Fair, the 2021 Sharjah International Book Fair (UAE), and at the 2022 Frankfurt Book Fair.

Since 2006, The Ministry of Culture and Sports (MUCD) has organised "Meetings of Writers and Translators", in Castrillo de los Polvazares (León). A forum for Spanish writers, translators from all over Europe, publishers, cultural agents and representatives of professional associations and foundations, with the aim of adjusting and disseminating translations of literary works.

MUCD holds a series of exhibitions related to the world of books, highlights the exhibition "Heroes of the European comic".

### SWEDEN

Residencies: There are a few residencies in Sweden, the largest one is the [Baltic Centre for Writers and Translators, Visby](#)

There are a few smaller regional residencies for literature and translation in many of the Swedish regions. All with funding from either the Region or from the Swedish Arts Council.

The Swedish Literature Exchange office is a member of the NordLit network, which often arranges collaborative stands at bookfairs or projects for translators and publishers. Funding from each country's own budgets.

## Regional cooperation across Europe, by country

## SWITZERLAND

There are many possibilities for Swiss translators participate in residencies all around the world – below is a short selection of possible destinations :

- [Traduki](#)
- [Landis & Gyr Foundation, Zug](#): Grants for residencies in London, Budapest, Bucharest, Sofia and Zug : translators living in Switzerland can apply in the literature category. The foundation also awards grants for works and travel.
- [Atelier for translators, Raron](#) : The Canton of Wallis awards two three-month residencies a year at this atelier. The translation project must have a connection with the alps.
- [Château de Lavigny, Résidences d'écriture](#) : residency grants for writers and translators each summer; additional grants programme on the website.
- [Fondation Jan Michalski, Montricher](#) : Residencies for writers and translators.
- [Goethe-Institut](#): Residency grants for literary translators from abroad to work in Germany.
- [Übersetzerhaus Looren](#) : Residencies for international and Swiss translators.
- [Canton of Valais, Residencies for literary translators](#) (eligible are translators who are working on a translation of a work by an author from Valais or a of a a book with a relation to the mountains or the Canton of Valais. The translator him/herself does not have to be Swiss).

Switzerland also hosts a number of translation festivals :

- [Translation festival aller-retour](#) : Organised by the ch-foundation for Federal Cooperation, the festival contributes to linguistic understanding and the internal cohesion of Switzerland.
- [BABEL Festival di letteratura e traduzione](#)
- [Solothurner Literaturtage](#): Translation is one of the festival's focuses
- [Bieler Gespräche \('Bienne talks'\)](#) : Annual conference for translators and authors where they can exchange ideas on their text in a range of workshops.
- [LiTrans Übersetzertage Literaturhaus Lenzburg](#) : The programme "LiTrans Übersetzertage" is aimed at experienced and young, ambitious literary translators alike. It offers four masterclasses, in which distinguished translators exclusively share their knowledge and experience.

## Regional cooperation across Europe, by country

### UNITED KINGDOM

The [British Centre for Literary Translation \(BCLT\)](#) and [National Centre for Writing \(NCW\)](#) are members of RECIT, a network of European literary translation centres offering residencies for translators and organising events which bring together writers and translators.

The BCLT offers the Charles Wallace India Trust Translation Fellowship, a residency programme for literary translators from India the opportunity to spend time at the University of East Anglia working on a literary translation project of their choice.

The NCW organises [several residencies](#) in cooperation with international organisations, e.g. LTI Korea, the Elizabeth Kostova Foundation in Bulgaria, and the British Council (as part of the Indonesian Market Focus at the London Book Fair 2019).

The NCW and BCLT are part of the Translation in Motion cooperation project, which supports the international mobility and professional development of literary translators working from and into the languages of the Western Balkans through translation residencies and international workshops, as well as supporting the networking and expanse of translation residency centres.

The British Council organizes the [International Publishing Fellowship](#)

The London Book Fair's Market Focus initiative puts the spotlight on publishing trade links with the country of region being showcased, which helps to create commercial and cultural partnerships around the world. The Baltic Countries were the Market Focus region of 2018, with Indonesia taking the spot in 2019 and Sharjah in 2022.





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