

RESEARCH INTO BARRIERS TO TRANSLATION AND BEST PRACTICES

A STUDY FOR THE GLOBAL TRANSLATION INITIATIVE

CONDUCTED BY DALKEY ARCHIVE PRESS

MARCH 2011

1. TABLE OF CONTENTS

Acknowledgements
List of survey respondents
List of tables
List of acronyms
Definitions

2. Introduction

Background
Objectives and aims
Methodology
Reporting stages

3. Country Profiles

Australia
Canada
Ireland
New Zealand
United Kingdom
United States

4. Key Survey Findings by Sector

Booksellers
Media
Publishers
Translators
University translation programs

5. Overall Findings

6. Summary of Recommendations

7. Appendix 1: Related Studies and Resources

8. Appendix 2: Survey Questions

Bookseller Survey
Media Survey
Publisher Survey
Translator Survey
University Translation Program Survey

Acknowledgements

We would like to thank all the organizations and individuals that took part in this survey for their time and cooperation. Special thanks to the Arts Councils which were instrumental in providing contact information, guidance and financial support: Academi, Arts Council England, Arts Council Ireland, Australia Council for the Arts, Canada Council for the Arts, Creative New Zealand, National Endowment for the Arts, Scottish Arts Council, and Welsh Books Council.

Respondents to the survey included:

BOOKSTORES

Amazon (US)

Baker & Taylor (US)

Books Upstairs (IR)

City Lights Books (US)

Elliott Bay Books (US)

Glee Books (AU)

Hodges Figgis (IR)

Idlewild Books (US)

London Review Bookshop (UK)

McNally Jackson Books (US)

Readings (AU)

St. Mark's Bookstore (US)

This Ain't the Rosendale Library (CA)

Waterstone's (UK)

W.H. Smith (UK)

UNIVERSITIES

Brown University (US)

Columbia University (US)

Edinburgh Napier University (UK)

Georgetown University (US)

Glamorgan University (UK)

Glasgow University (UK)

Heriot-Watt University (UK)

New York University (US)

Massey University (NZ)

Monash University (AU)

Salford University (UK)

Swansea University (UK)

Sydney University (AU)

Trinity College Dublin (IR)

University College Cork (IR)

University College London (UK)

University of Auckland (NZ)

University of Birmingham (UK)

University of Canterbury (NZ)

University of Cardiff (UK)

University of East Anglia (UK)

University of Illinois, Urbana-

Champaign (US)

University of Iowa (US)

University of Michigan (US)

University of Ottawa (CA)

University of Queensland (AU)

University of Rochester (US)

University of Toronto (CA)

University of Western Sydney (AU)

Victoria University of Wellington (NZ)

York University-Glendon Campus (CA)

PUBLISHERS

Alma Books (UK)

Arcadia (UK)

Archipelago (US)

Canongate (UK)

Carcanet (UK)

Center for the Art of Translation (US)

Coach House (CA)

Dalen (UK)

Dedalus (UK)

Farrar, Straus and Giroux (US)

Fish Publishing (IR)

Gecko Press (NZ)

Giramondo (AU)

Harvard University Press (US)

Huia (NZ)

Marion Boyars (UK)
McClelland and Stewart (CA)
Melville House (US)
Mercier Press (IR)
New Directions (US)
Northwestern University Press (US)
Parthian (UK)
Peter Owen (UK)
Portobello (UK)
Pushkin Press (UK)
Random House UK (UK)

MEDIA

Books Ireland (IR)
The Bookman (NZ)
Booktrust (UK)
Brick Magazine (CA)
Complete Review (US)
Cyphers Magazine (IR)
Harper's Magazine (US)
London Review of Books (UK)
Los Angeles Times (US)
National Public Radio (US)
New Welsh Review (UK)

TRANSLATORS

Anne McLean (UK)
Barbara McGilvray (AU)
Bill Johnston (US)
Brian Nelson (AU)
Chris Andrews (AU)
Cliff Landers (US)
Cormac O'Cuilleain (IR)
Daniel Hahn (UK)
David Homel (CA)
Esther Allen (US)
Frank Wynne (IR)
Harry Aveling (AU)
Ian Monk (UK)
Jamie Richards (US)
Jean Anderson (NZ)
Judith Bishop (AU)
Julie Rose (AU)
Lawrence Venuti (US)
Michel Henry Heim (US)
Linda Coverdale (US)

Sandstone Press (UK)
Saqi Books (UK)
Seren Books (UK)
Serpent's Tail (UK)
Talon Books (CA)
Text Publishing (AU)
Titus Books (NZ)
University of Illinois Press (US)
Victoria University Press (NZ)
Words Without Borders (US)

Rain Taxi (US)
SBS (AU)
Scotland on Sunday (UK)
Scotsman (UK)
The Guardian (UK)
The New York Times (US)
The Telegraph (UK)
The Washington Post (US)
Times Literary Supplement (UK)
Verbal Magazine (IR)
Winnipeg Free Press (CA)

Morgaine Reinl (US)
Nicky Harman (UK)
Patrick Camiller (UK)
Peter Bush (UK)
Phyllis Aronoff (CA)
Quynh-Du Ton-That (AU)
Rhett McNeil (US)
Ros Schwartz (UK)
Sara Bollati (NZ)
Sean Golden (IR)
Sheila Fischman (CA)
Shir Alon (US)
Sinead MacAodha (IR)
Siobhan McNamara (IR)
Susan Bernofsky (US)
Susanne Harwood (CA)
Suzanne Jill Levine (US)
Thomas Colchie (US)
Weizhen Pan (AU)

List of Tables

Page 10	Initial respondents from each country and sector
Page 20	Break-down of responses by country: bookseller survey
Page 21	Differences in stocking translations of various literary genres
Page 23	Incentives to placing larger orders for translations
Page 24	What might cause a translation to sell better
Page 24	Barriers to inviting international authors
Page 26	Break-down of responses by country: media survey
Page 27	Why are translations less often reviewed?
Page 28	Incentives to review more translations
Page 30	Break-down of responses by country: publisher survey
Page 31	Incentives to publish translations
Page 31	How publishers find works to translate
Page 33	Factors that contribute to achieving success with a translation
Page 34	Market barriers to publishing translations
Page 35	Editorial barriers to publishing translations
Page 36	Useful forms of support
Page 37	Importance of other forms of support
Page 39	Break-down of responses by country: translator survey
Page 41	What translators need
Pages 41–42	Helpful experiences
Page 42	University training for young translators
Page 42	Greatest challenges for young translators
Page 43	Examples of good practice in support of translators
Page 44	Break-down of responses by country: university survey
Page 44	Number of professional translators teaching in translation programs
Page 46	Why do universities offer degrees in translation?
Page 46	Evolution of interest in translation studies
Page 47	Where do universities recruit their students?
Page 47	How do universities evaluate the success of their translation programs?
Pages 47–48	Awareness of the number of literary translations published each year in each country
Page 49	Issues concerning the development and training of young translators
Page 49	How to provide better and more training for young translators
Page 50	What would help students become professional translators?
Page 51	In what ways could students work with publishers and editors?
Page 52	In what ways could students work with professional translators?
Page 53	What would most benefit students who seek to become professional translators?

ACRONYMS OF ORGANIZATIONS REFERRED TO IN THIS REPORT

ACA	Australia Council for the Arts
ACE	Arts Council England
ACI	Arts Council of Ireland
ACNI	Arts Council of Northern Ireland
ADM	Academi
CCA	Canada Council for the Arts
CNZ	Creative New Zealand
DAP	Dalkey Archive Press
NEA	National Endowment for the Arts
SRC	Scottish Arts Council
WBC	Welsh Books Council

DEFINITIONS

For the purposes of this report, “contemporary works in translation” include: literary fiction, poetry, drama, literary criticism, and creative nonfiction.

The Anglophone world includes: the United Kingdom, Ireland, the United States, Canada, Australia and New Zealand. This report examines translations of contemporary works from any languages in the world into English.

In the university survey, “funders” include those who provide government and university funding, as well as foundations and individual philanthropists.

In the publishers and translators’ survey, “funders” include all bodies that provide funds for literature (whether domestic or foreign, agencies, foundations or individual philanthropists).

2. INTRODUCTION

Background

This report is premised upon a number of assumptions about literary translation. Perhaps the most obvious of these are 1) that at present, the English-speaking world faces a cultural crisis, whereby a startlingly small amount of translated literature is being published and supported, and 2) that this situation is in large part due to a lack of awareness, among both the public and philanthropic sectors, of translation's cultural and historical importance.

The fact that this crisis of translation is occurring in the English-speaking world to a far greater extent than in other language-communities, as documented in several previous studies¹, is both ironic and alarming: ironic, because English is a global intermediary or “bridging language”—a language that the majority of other languages are able to translate *from*—making translation into English beneficial not only for English-language readers but for readers throughout the world; alarming, because it points to the cultural isolationism of the English-speaking world.

The Global Translation Initiative (GTI) was created by a consortium of organizations in the UK and US working with arts councils in other English-speaking countries in order to improve global intercultural dialogue by addressing this significant area of weakness. The GTI is premised on the idea that the translation crisis affects people of all countries, and is most obviously an issue of shared concern and responsibility for all English-language countries. With this in mind, the GTI aims to bring together various sectors of the translation community with national funding agencies and other stakeholders in the six largest English-language countries, to create a comprehensive assessment of the current state of translation and its repercussions on a global scale.

The first objective of the GTI is to build a broad cultural context for understanding the current state of English-language translation. With this in mind, a series of surveys were commissioned by Arts Council England (UK) with additional support from the National Endowment for the Arts (US) and conducted by Dalkey Archive Press in 2009 and 2010. These surveys posed substantive questions about the creation, promotion, and reception of literary translations to five sectors of the translation community (translators, publishers, academics, media, and booksellers) in the UK, Ireland, Canada, the US, Australia, and New Zealand. Dalkey Archive staff worked with program officers from national arts councils and other key figures in international literary and translation communities to identify a list of respondents within each sector; administered online surveys and conducted follow-up conversations; and assembled these findings in the creation of this report. A more detailed methodology of this survey and report appears below.

¹ Notably, Literature Across Frontiers's 2010 “Making Literature Travel: support for literary exchange and translation in Europe”

This report does not build an argument for the value of translation, but rather seeks to provide a broad overview of the current state of the art globally. It is intended as an introductory document, and a foundation upon which future GTI projects and advocacy efforts—led by GTI partners English PEN and Free Word in London—will be built.

Objectives and Aims

The primary objective of the “Research into Barriers to Translation and Best Practices” survey was to approach the challenges facing literary translation into English from a broad global perspective, making as few assumptions as possible. The past ten years in particular have seen an increase in the visibility of the translation community and the creation of a number of ambitious studies and advocacy projects on behalf of translated literature in English-language countries. (See Appendix 1 for a partial list of relevant studies and organizations.) For the most part, these are highly focused efforts, specific either to a geographic region or to a particular sector of the translation community, or both. Rather than attempt to summarize previous studies, statistics, and views, this report is intended to provide a broad international context through which the terms of that dialogue can be better understood.

With this in mind, the “Research into Barriers” survey aimed to:

- a) gather information from a broad range of industries relevant to literary translation (including translators, publishers, academics, booksellers, and media) on current practices within their respective fields;
- b) gather logistical information on the comparative development of the translation communities within each target country;
- c) identify the barriers to translation, discerning between those that are unique to a particular country and those that are common to all English-speaking countries;
- d) identify examples of “best practices” in support of translation.

In addition to presenting the survey findings, this report makes a set of preliminary recommendations to improve current practices within the various sectors of the English-language translation community, with the goal of creating more opportunities within each sector for the creation and promotion of translated works.

Methodology

From June to July 2009, Dalkey Archive Press conducted an online survey through the data collection service SurveyMonkey with key sectors in the translation community (the media, translators and translators' associations, publishers, booksellers, and universities that have translation programs or are currently developing one) across the Anglophone world (the United Kingdom, Ireland, the United States, Canada, Australia and New Zealand). A different survey was sent to each sector. (See Appendix 2 for the full text of all five surveys.)

250 email invitations were sent (54 members of the media, 53 translators, 64 publishers, 55 universities, and 40 booksellers). Targeted groups included both key individuals and organizations that are already involved with and committed to translations and those currently developing programs and strategies to facilitate the access to translated literature. A third targeted group was that of organizations which do not have a demonstrated interest or particular stake in translation but who occupy a position of influence in the translation community, such as chain booksellers. A total of 144 responses were initially collected across the various sectors (22 media, 39 translators, 36 publishers, 31 universities, and 16 booksellers), with an overall response rate of 60%. Seven reminders were sent over a one-month collection period, with valuable help from the partner arts councils.

The chart below outlines the initial respondents from each country and from each sector:

	US	UK	IRELAND	CANADA	AUSTRALIA	NEW ZEALAND	Totals by sector
Translators	13	7	5	4	8	2	39
Publishers	9	16	2	3	2	4	36
Booksellers	7	4	2	1	2	0	16
Universities	8	10	2	3	4	4	31
Media	7	8	3	2	1	1	22
Totals by country	44	45	14	13	17	11	

Although the number of surveys disseminated was approximately the same for each country, this chart makes clear that the response rate varied widely from sector to sector and country to country. Two preliminary conclusions might be drawn from these results, the latter perhaps more speculative: 1) that some countries—those that create the fewest translation publications—are less developed in relation to having an infrastructure for the translation community; and 2) that the immediacy of the translation crisis is more readily felt (and thus an online survey more pressingly responded to) in countries with developed translation communities.

Follow-up emails, phone calls, and in person consultations sought to address some of the data shortfalls of the online survey and to elaborate upon and enhance initial findings (as described in “Secondary data-collection” below).

Taking limitations of the data into account, the pool of respondents is nonetheless a relevant and productive one, with responses from key cultural institutions, including media sources such as the *The Guardian*, *New York Times*, and the *Times Literary Supplement*; universities such as the University of East Anglia and Trinity College Dublin; both large and small publishing houses, including Random House, Farrar, Straus and Giroux, Carcanet, and Arcadia; booksellers such as Waterstone’s, Amazon, and a range of independents; and well regarded translators from around the globe.

Reporting Stages

1. Selection process

Partner Arts Councils and other organizations in the Anglophone world (Academi, Arts Council Ireland, Australia Council for the Arts, Canada Council for the Arts, Creative New Zealand, National Endowment for the Arts, Scottish Arts Council, and Welsh Books Council) were contacted to help identify potential survey recipients for each sector in their country, with the goal of identifying between five and ten respondents in each sector (publishers, media, booksellers, translators and their associations, and universities) for each country.

2. Preparation phase

Five detailed questionnaires—one for each sector, comprising 17 to 35 questions—were created in collaboration with ACE (Arts Council England) and its partners (see Appendix 2.)

3. Survey phase

Each survey was sent via the online data collection service SurveyMonkey in June 2009 and the collection process was concluded in August 2009. Seven reminders were sent during that period to ensure the highest possible response rate. Data from the surveys was collected by SurveyMonkey and was analyzed in collaboration with ACE and its partners.

4. Secondary data-collection

Follow-ups (in-person meetings, phone calls, and emails) took place over two periods: first, following the initial analysis of raw survey data, a new series of data-collection efforts were made in order to fill gaps that were immediately apparent; and second, after the first draft of this report was completed, a series of individual consultations were made in order to obtain specific feedback on points of particular relevance to the final report.

5. Report design

The format for the report was decided in relation to both the survey's objectives and the nature of the data collected, with the key concern being that the report present a vision of the international English-language translation community that is both broad in scope and accurate in content. Discrepancies between resources for translation in different countries dictated that the report should emphasize first-hand feedback over statistics, and should treat these discrepancies as in themselves valuable indicators of the state of the art of translation.

6. Report drafting and publication

Three drafts were produced, revised at each stage in consultation with ACE, other GTI partners, and outside consultants, in order to identify follow-up areas and to provide context for the collected responses. The final draft was created in July-August 2010, for release to the public in the first quarter of 2011.

3. COUNTRY PROFILES

The country profiles below were compiled from a range of sources and in consultation with experts in each country. They are intended to provide contextualizing information about the market size for translations in each country, the number of publishers publishing translations, the number of universities offering translation programs, the number of literary translators, and other relevant descriptive information to establish a general context within which the survey result can be viewed. Because the book industry is undergoing rapid change, some of the information in these profiles may already have changed; nonetheless, the overall relationship between countries and sectors described here provide a context for what follows.

Australia

With over 21 million citizens, Australia is the fourth largest country included in this survey.² The literacy rate is 99%, with 17.4% of adults reading and writing at a “high level,”³ including most types of literary reading. Its book production over the past decade has held steady at approximately 8,600 new titles per year, or approximately 1.4% of the total books annually published in the English-speaking world.⁴

Australia’s publishing industry is largely composed of US- and UK-owned corporations, such as Pearson Australia (Pearson Education/Penguin UK), Reed International Books (Harcourt), Thomson, and Random House, which control the great majority of the market share. In fact, though 230 publishers exist in Australia, the top 20 control 91% of the sales market. The education sector represents the most profitable and most exportable segment of Australia’s publishing industry, comprising 65-70% of total book market sales.

Recent sales figures show a decline in Australian-originated literature. Of the A\$189.7 million in fiction sales in 2008, only A\$73.1 million came from sales of Australian-originated fiction while A\$116.6 million came from sales of imported fiction.⁵ Nearly all of this can be attributed to the import of global bestsellers. Within the Australian publishing industry the number cited for new literary translations is fewer than 20 per year, and maintained that the number could be as low as six. A series of recent articles in the *The Sydney Morning Herald* suggested that the importation of high-quality international literature to Australia is not a serious priority within the industry, due in large part to a lack of funding options for publishers, leading literary presses to focus instead on projects that bring Australian-originated “literary” fiction to prominence within the marketplace.

The bookselling industry is largely composed of major chain bookstores, such as Borders (US), Collins, Dymocks, and Angus & Robertson, in addition to around 100 small and independent booksellers, several of which maintain strong online presences and

² As of June 2010. CIA World Fact Book.

³ Organization for Economic Co-operation and Development.

⁴ Fisher, Jeremy. “The Professional Author: Researching creativity and reality.” Australian Society of Authors.

⁵ Ibid.

sales numbers.

The academic infrastructure for translation in Australia is not highly developed relative to the US and UK, but there are organizations taking steps to improve the situation. The major institution for translation studies is located at Monash University, which also houses the Australian Association for Literary Translation, which recently launched an online review that publishes short translations, reviews, and critical articles. The Australian Institute of Translators and Interpreters has over 750 members and works with small publishers to raise the profile and working conditions of Australia's literary translators.

In 2009, Australia Council for the Arts provided support for 151 literary publishing projects, 20 of which covered the translation costs of 22 literary titles into other languages. No grants were awarded for translations into English.⁶

There is a variety of book reviewing media in Australia, including the *Australian Book Review*, the country's oldest literary magazine and remains Australia's leading critical outlet. *The Melbourne Age* regularly prints book reviews, while *The Australian* publishes the weekly pullout book section, *Australian Literary Review*.

Canada

Canada is the third largest country in this study, with almost 34 million citizens.⁷ Canada has the highest literacy rate of all countries surveyed at over 99%, with 25.1% of adult citizens reading and writing at a "high level."⁸ Over the past decade, book production has held steady at around 20,000 new titles per year, or approximately 3.3% of the total books published in English-speaking countries.

There is an English-language publishing industry and a French-language publishing industry. The first is composed of about 200 independent (Canadian-owned) companies which work alongside the Canadian offices of the large multinationals. The two associations – the Association of Canadian Publishers and the Literary Press Group – represent the independent publishers, and the Canadian Publishers Council mainly represents the interests of the multinationals. In the French-language sector there are more than 150 book publishers of whom the vast majority are based in Quebec, and a small number in Ontario, Manitoba and New Brunswick. French-language books from France and Belgium enter the market through distributors.

The major bookselling chain, Chapters-Indigo, has taken over much of the English-language market. In Quebec, as a result of government legislation and support, independent booksellers have continued to thrive across the province. Amazon and Chapters both compete for online sales of books. The situation for independent booksellers outside of Quebec has become very precarious in recent years with closures in cities and towns of some of long established businesses that have not been able to compete with the aforementioned companies.

An academic infrastructure for literary translation is beginning to take shape in Canada, with nine universities offering full degree programs in literary translation, in

⁶ Australia Council for the Arts Funded Projects database

⁷ As of June 2010. CIA World Fact Book.

⁸ Organisation for Economic Co-operation and Development

addition to a dozen others that offer certificate programs or introductory courses. The Banff International Literary Translation Centre (BILTC) is the nation's leading non-academic arts institution and provides year-round workshops and residency programs for student and professional literary translators.

Canada Council for the Arts recently extended its program to provide grants for Canadian-owned publishers to encourage translations between French and English. Livres Canada Books promotes the exportation of Canadian literature, but does not provide funding for translations into English or French. In Quebec the Société de développement des entreprises culturelles (SODEC) offers support for the translation of Québécois works into English.

Canadian literature regularly receives attention in nationally distributed newspapers, such as *The Globe and Mail*, *National Post*, as well as wide coverage through *Quill and Quire*, *Montreal Review of Books*, and the comprehensive *Canadian Book Review Annual*. In addition to electronic editions of these publications, several online book resources have been developed in recent years, including *Good Reports.net*.

The Literary Translators' Association of Canada currently has around 150 members working in over 30 languages.

Ireland

Ireland has the second smallest population of the countries included in this study, with approximately 4.5 million residents.⁹ It has a literacy rate of 99%, with 11.5% of its adult population reading and writing at a "high level."¹⁰ Ireland produces the fewest books of the countries surveyed, having published around 2,000 new titles in 2008, or approximately 0.33% of the total books published in English-speaking countries.¹¹ Approximately 85% of books sold in Ireland are published in Britain, which overwhelms the Irish publishing industry, especially those publishers producing books in the English language.

Around 70 publishers exist in Ireland, nearly all of which belong to the membership organization Publishing Ireland. The leading publishers of Irish literary works and translations in English include Dedalus and Lilliput. The largest Irish-language publisher, An Gúm, was established in 1926 and to date has published over 2,500 titles. Cló Iar-Chonnachta produces bilingual editions and facilitates translations between Irish and English.

The bookselling industry is composed of a few modest chains, as well as independent stores throughout the country. Waterstone's operates three of the largest bookstores, including Hodges Figgis. The British chain W.H. Smith has also begun opening airport shops in Ireland. The country's main wholesalers are Eason Books and Argosy.

Eason Books estimates that over 200 independent bookstores have opened over the past decade. However, over the past five years, specialists or niche bookstores have been marginalized because of the vast catalogs offered by massive online vendors, forcing many long-standing bookstores to shut down or become solely online operations.

⁹ As of June 2010. World Bank.

¹⁰ Organisation for Economic Co-operation and Development

¹¹ Nielsen BookData UK, 2009.

The academic infrastructure for literary translation in Ireland is relatively under-developed, with a few universities offering full degree programs in translation studies or language-specific literary translation, including University College Cork and Dublin City University. Trinity College Dublin is the only university currently offering graduate-level degrees in literary translation.

The Irish Arts Council provides support for the arts and literary translations. Culture Ireland and Ireland Literature Exchange (ILE) also provide funding for translations, as well as author travel into and out of Ireland. ILE promotes Irish literature in translation abroad and also facilitates the translation of foreign literature into English or Irish. Since 1994, ILE has funded over 400 translations in 38 languages.

The primary media sources for book coverage are *The Irish Independent* and *The Irish Times*. In addition to a number of smaller magazines, a few online Irish bookstores, such as *Read Ireland*, produce regular book review newsletters covering new and forthcoming literature.

There are an estimated 50-60 active literary translators in Ireland, about 40 of whom belong to the Irish Translators' and Interpreters' Association.¹² The most recent Irish language literary development is the Irish language writers' collective, Cumann Scriobhneoiri Ura na Gaeilge (New Irish Writers Association), which was founded in 2007 to cultivate new Irish language literature and promote this literature abroad.

New Zealand

With just over four million residents, New Zealand has the smallest population of the countries included in this study.¹³ The literacy rate is 99%, with 17.6% of the population reading at "high level."¹⁴ Its book market is the second smallest, publishing about 2,400 new titles per year, or approximately 0.6% of the total books published in English-speaking countries.¹⁵

The New Zealand publishing industry is composed of approximately 107 publishers. The top 28 companies, the majority of which are owned by overseas corporations, such as HarperCollins and Penguin, focus on the production of textbooks, and account for 92% of the market share.¹⁶ The vast majority of books produced in New Zealand are educational titles destined for exportation to other English-speaking countries. Some 60% of all books published in New Zealand are educational, and 66% of these books are exported.

Of the 2,400 new titles produced each year, around 3% (124 total) are fiction, and 2% (87) are poetry. When imported books are included, however, domestic sales of "literary" books is gauged at NZ\$15 million annually, or 18% of total sales.¹⁷

¹² European Council of Literary Translators' Associations (CEATL, 2008)

¹³ As of June 2010. World Bank.

¹⁴ Organisation for Economic Co-operation and Development

¹⁵ Publishers Association of New Zealand (PANZ)

¹⁶ Ibid

¹⁷ Fisher, Jeremy. "The Professional Author: Researching creativity and reality." Australian Society of Authors.

Current estimates are that fewer than 20 literary translations have ever been published in New Zealand. Creative New Zealand (the Arts Council) offers a host of fellowships, prizes, and bursary programs for authors; support programs for publishers; and funding for foreign publishers wishing to translate New Zealand literature into other languages. The New Zealand Book Council offers funding programs that cover travel costs for New Zealand authors participating in international literary events. No award program exists for the translation of literature into English in New Zealand.

The bookselling industry is composed of a few modest chain bookstores (stores with two or more locations), such as Borders, Dymocks, Paper Plus, and Whitcoulls, as well as dozens of independent shops, and a few major online marketplaces.

New Zealand has recently begun laying the groundwork for academic programming in literary translation. In 2008, the New Zealand Centre for Literary Translation at Victoria University in Wellington was launched. The Centre now receives translation scholars from around the world to participate in seminars, provides support for postgraduate research projects on translation, and has published an anthology of international literature. An M.A. and Ph.D. in Literary Translation Studies were launched in 2010; staff and students do publish translations, but primarily in overseas publications.

The New Zealand media provides limited coverage of books through *New Zealand Herald* and *New Zealand Post*, as well as the *Scoop Review of Books*. There are also a number of well regarded literary blogs, such as *Beattie's Book Blog* and *The Lumière Reader*.

The majority of literary translation in New Zealand is carried out by academics. There are some 1,300 members of the New Zealand Society of Authors, which is part of PEN New Zealand, a handful of whom are active literary translators.

United Kingdom

The United Kingdom is the second largest of the countries included in this study, with an estimated population of over 61 million.¹⁸ The literacy rate is over 98%, with 19.1% of adults reported to read and write at a “high level.”¹⁹ Its book market is second largest in the English-speaking world, having published some 133,224 new titles in 2009, approximately 22% of the total books published in English-speaking countries.²⁰

Though no concerted effort has been made to isolate an exact number, the general estimate is that 1.5-2% of all books published in the UK are translations—around 2,500 per year. Far fewer, perhaps 3-6% of total translations, are deemed “literary” in nature. These books are produced by 30 or so publishers. Longstanding houses, such as Faber & Faber, Harvill Secker, Bloomsbury, and Oxford University Press, have been leaders in this field for years, and distribute internationally, while a handful of smaller presses, such as Portobello, Bloodaxe, Carcanet, Arcadia, MacLehose, Serpent's Tail, and Pushkin Press regularly produce high quality literary translations, both fiction and poetry.²¹

According to Nielson, of the 763 million books sold in the UK in 2009, one third were

¹⁸ As of June 2010. CIA World Fact Book.

¹⁹ Organisation for Economic Co-operation and Development

²⁰ Number excludes electronic-only, self-published, and POD books. Nielsen UK, 2009.

²¹ Booktrust: Translated fiction survey, 2009

sold through the major chain stores Waterstone's, Blackwell's, and W.H. Smith. These three companies remain the UK's predominant booksellers, despite an increase in online sales over the past five years. Internet sales have, however, overtaken sales from independent bookstores, a shift that has contributed to the substantial rise in print-on-demand and electronic publishing.

There are nearly 20 universities in the United Kingdom that now offer full degree programs in literary translation, with numerous others offering certificate-level or below course options. The most well-known of these is the British Centre for Literary Translation (BCLT) which operates out of the University of East Anglia and provides courses for student translators, as well as developmental and promotional support for publishers and professional translators. Major funding for the BCLT and other arts projects and organizations in the UK comes from Arts Council England, the Scottish Arts Council, and Arts Council of Wales.

A number of foundations have in recent years provided funding in support of literary translation activities, perhaps most notably Arts Council England, but also Bloomberg, the Gulbenkian Foundation, foreign government organizations, and EU Culture. The UK also boasts the largest literary prize dedicated to works in English translation, the Independent Foreign Fiction Prize.

Longstanding newspapers such as *TLS*, *The Times*, *The Independent*, *London Review of Books*, *The Telegraph*, and *The Guardian* dedicate daily or weekly space to the review of literature, though the length of these sections and the depth of their coverage varies considerably. A gradual shift to digital reviewing has taken place, but is not nearly so prominent as in other countries surveyed.

There are 465 active literary translators in the UK belonging to either the Institute for Translation and Interpreting (ITI) or the Translators' Association (TA).²²

United States

The United States is the largest of the countries included in this study, with an estimated population of 310 million.²³ The literacy rate in the US is over 98%, with an estimated 19% of adults at "high level" reading and writing competency.²⁴ Its book market is by far the largest in the English-speaking world, publishing 275,232 new titles and editions in 2009, or approximately 45% of the total books published in English-speaking countries.²⁵ Bowker estimates some 285,394 print-on-demand books were also published in the same year, a 132% increase on 2008 figures.²⁶

It is a widely accepted estimate that 2-3% of all books published in the US are translations, with only a small percentage of those, perhaps 2%, being "literary" works. One informal survey tallied 356 "literary" books in translation in 2009, with 46 different presses having produced at least one such title.²⁷

²² European Council of Literary Translators' Associations (CEATL)

²³ As of June 2010. CIA World Fact Book.

²⁴ Organisation for Economic Co-operation and Development.

²⁵ Number excludes electronic-only, self-published, and POD titles. Bowker, 2009.

²⁶ Ibid.

²⁷ *Three Percent* blog. Excludes new translations of "classic" titles and reprints.

The publishing and bookselling industries in the US are currently undergoing significant changes due to economic instability and the advent of electronic publishing technologies; however, the primary infrastructure remains much as it has been for the past several decades. The US publishing industry is composed of a small number of corporate publishers, most of which house many smaller imprints, as well as a wide variety of medium-sized and small independent and nonprofit publishers. Literary translations are published in all of these sectors, although over the past decade there has been significant growth in the number of smaller publishers featuring translated literature, including Melville House, Ugly Duckling, Archipelago, Open Letter, and Europa Editions. A handful of presses, such as New Directions, Grove, Green Integer, and Dalkey Archive have been leading publishers of literary translations for more than a quarter century.

The US bookselling industry is composed of two large chain retailers, Barnes & Noble and Borders, and the major online retailer Amazon, as well as numerous smaller chains and over one thousand independent booksellers, whose membership organization is the American Booksellers Association.

The academic infrastructure for translation in the US has been a recent topic of debate: the 2009 conference of the Modern Languages Association (MLA) chose translation as its focus, with the goal of addressing the low status given to translation studies and practice within academia. Approximately 30 programs currently offer full degrees (B.A.; M.A.; or Ph.D.) in literary translation, many established within the past 10 years. In addition, certificate track courses are offered at over 70 institutions.

The US media has been perhaps more impacted than any other sector represented in this study by economic and technological changes, with nearly every major newspaper reducing or eliminating its book review coverage within the past five years. During this same period, the US has seen a dramatic increase in online review sources, and a significant shift toward other types of book coverage, including blogs and blog-style mass-market web magazines.

There are hundreds of active literary translators in the US belonging to several membership organizations, including the American Literary Translators Association (ALTA), which has 13 regional chapters around the country, the American Translators Association (ATA), and the PEN American Center.

There are a variety of small foundations in the US that support translation activities, whether it be through translator grants, or publishing support. The National Endowment for the Arts is the most stable source of funding for American nonprofit publishers. It also offers individual grants to translators, and facilitates much of the nation's arts culture.

4. Key Survey Findings

4.1 Findings of bookseller survey

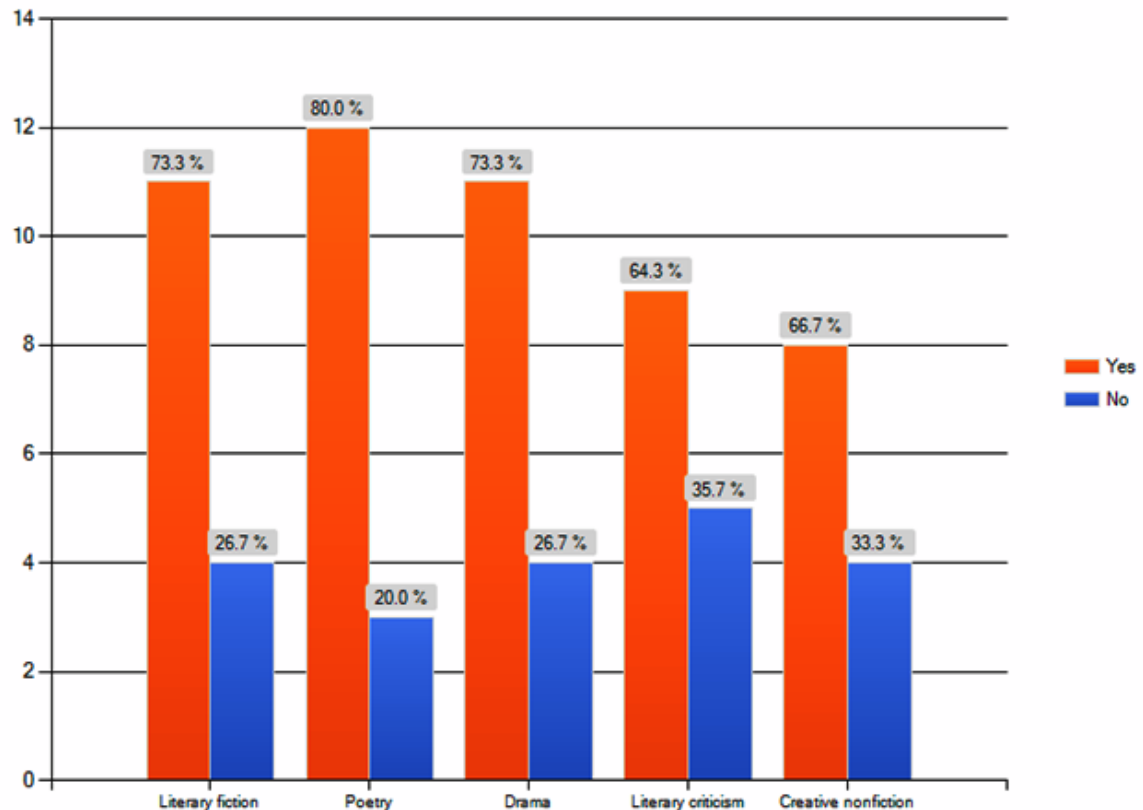
As part of the survey process, the bookseller survey was sent to 40 organizations across the Anglophone world, although the majority of respondents were from the US and UK. The survey included 17 questions, ranging from general data on the organization to barriers and incentives, to stocking translated works, to differences of practices between translations and works in English. The following table shows the geographic distribution of responses per country:

	US	UK	IRELAND	CANADA	AUSTRALIA	NEW ZEALAND	Total
Booksellers	7	4	2	1	2	0	16

It is worth noting that survey results were not weighed in terms of market share; that is, a respondent from Amazon did not “count” more than a respondent from an independent bookstore, even though Amazon in the US sells a higher volume of books than the combined independent bookstore community. The emphasis here is on diversity of responses.

Respondents were asked whether, in selecting books to stock, they pay attention to whether a book is translated or written in English. The table on the next page shows that practices vary according to the genre, with 73.3% and 80% of organizations that differentiate between translated fiction and fiction written in English; and about two thirds of organizations differentiating between translated and non-translated literary criticism and creative nonfiction.

Differences in stocking translations of various literary genres



In the comment box, three respondents added that they seek out literature in translation from particular translators and imprints, and pay great attention to the book's editor, as well as to other criteria such as bilingual editions for poetry.

Respondents were asked if they have a special section in their store dedicated to contemporary works of fiction in translation. 37.5% of respondents said that they do, while 62.5% said that they do not. In the comment box, two of the respondents who answered "No" to the question indicated that they have temporary promotions dedicated to fiction in translation.

Respondents were asked whether there were any particular reasons why their own store may choose not to stock contemporary works in translation, and what these reasons were. 69.2% of respondents said that there are no reasons why they would not stock translations. Three of them indicated that their customers are interested in different cultures, and that they love stocking translations. Of the respondents who indicated several barriers to stocking translations, these included: their sales potential, their price (particularly if published by a university press, or imported), their necessity (in the case of new translations of classics), and how much work has gone into building-up the author on the part of the publisher.

Respondents were also asked if, in their opinions, there were any particular reasons why other stores in their country may choose not to stock contemporary works in translation, and what these reasons were. Reasons cited ranged from the perceived lack of customer interest; to the lack of bookstore staff interest in discovering new writers; to the lack of understanding of the market or the cultural isolationism of some Anglophone countries, most prominently the US.

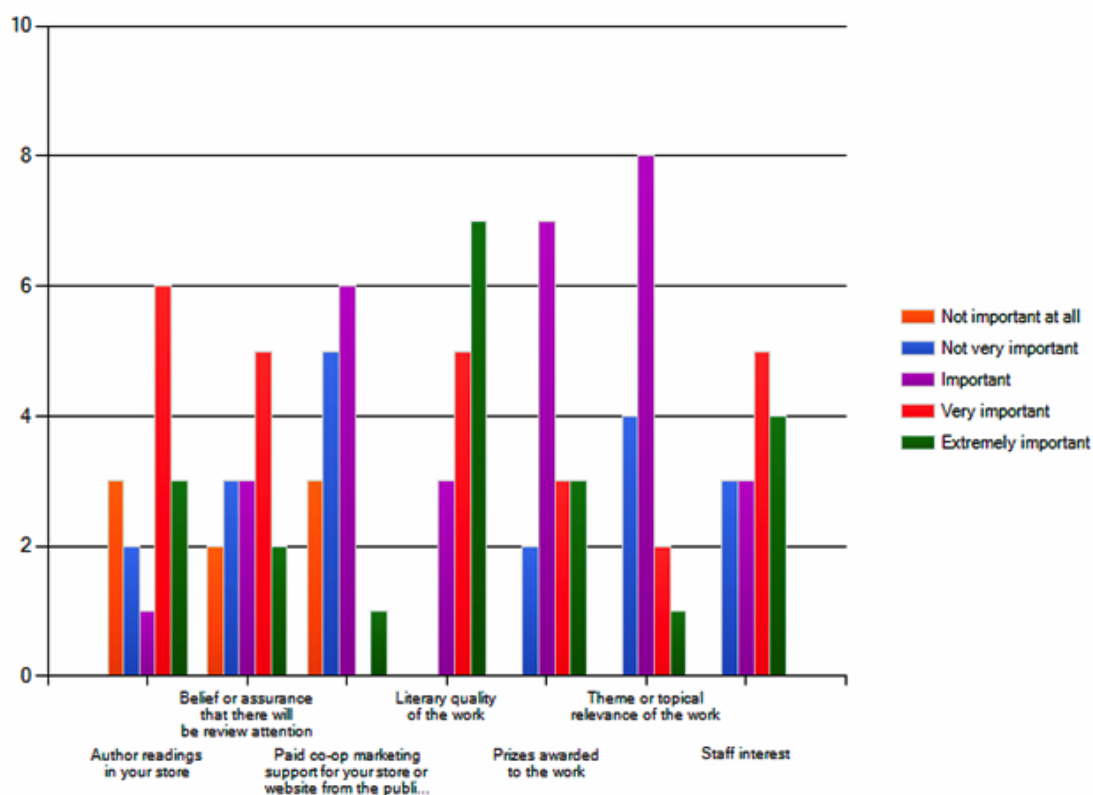
Asked whether translated works from some non-English-speaking countries sell better than works from others, two thirds of respondents said yes: four respondents mentioned that there are clear trends in customer practices (such as the current Scandinavian crime fiction trend), while three others indicated that Italian, French, Japanese and Chinese fiction are popular. Two respondents explained these tendencies by saying that customers decide to buy a particular book based on the genre(s) they like, rather than on the language.

Perceptions of reader interest are clearly positive, with 86.7% saying that they feel as though their customers are as open to purchasing translations as works written in English.

Asked what would cause or encourage them to place larger orders for a contemporary work in translation, respondents had to rate various options by order of importance. Their responses can be divided into two main groups: “Not important” (“Not important at all” and “Not very important”) and “Important” (“Important,” “Very important,” and “Extremely important”). 100% of respondents indicated that the “literary quality of the work” is “Important,” in various degrees as indicated in the table below (seven respondents said that it was “Extremely important”) while 73.3% rated the “theme or topical relevance of the work” as “Important.”

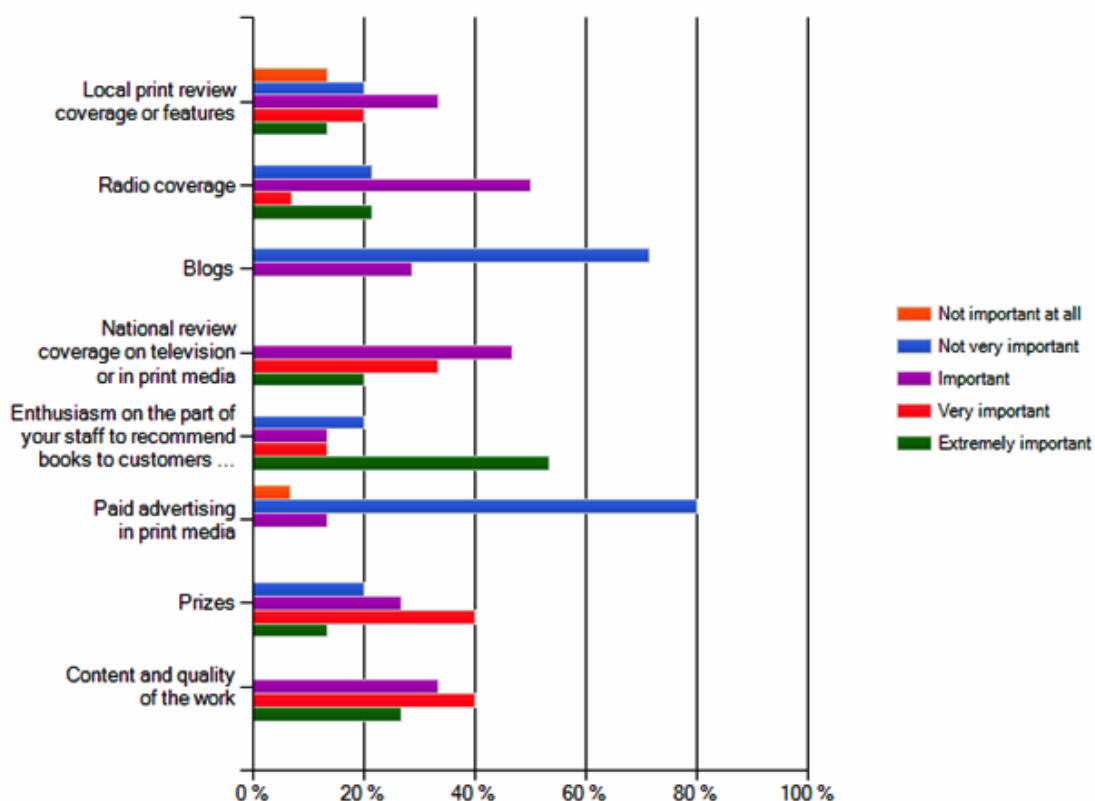
80% of respondents said that “staff interest” is “Important,” while 66% rated the “belief or assurance that there will be review coverage” as “Important” as well. Approximately half the respondents rated “paid co-op marketing support for your store or website from the publisher” as “Not important.”

Incentives to placing larger orders for translations



Opinions on what would cause a contemporary work in translation to sell better vary greatly. 71.4% rated “blogs” as “Not very important,” while 86.6% rated “paid advertising in print media” as “Not important.” Respondents rated only one choice as “Extremely important,” with 80% saying that “enthusiasm on the part of staff to recommend books to customers and Staff Picks” are “Important.”

What might cause a translation to sell better



The percentages of local, national and international author readings vary in approximately the same proportions in all countries, with a majority of local and national readings. Local readings average at 57.58 per year, while national readings average at 46.31 and international ones at 14.67.

Respondents identified various barriers to inviting international authors. No options were presented to them, as this question was open-ended.

Cost	6 (responses)
Distance	2
Availability	1
Sales potential	1
Additional work	1
Lack of reader interest	1
Language barrier	1
Decision made by others (publishers)	1
There are no barriers	2

Opinions regarding the impact of author readings on sales figures vary greatly for a variety of reasons. Respondents who said “Yes” indicated that the impact is positive, but limited, although in some cases the cumulative effect is important. One respondent pointed out that high profile book signings have much more impact on sales figures than readings do. Two respondents explained that a combination of author readings with promotional efforts and staff recommendations can have significant impact.

Almost all respondents said the name of a publisher influences whether they will order a book and how many copies they may order.

80% of respondents asked to rate the importance of literary awards in terms of sell-through and reordering (from “Not important” to “Important” to “Very important”) placed it in the “Important” category. 53.3% said their store does not run promotions focusing on translations, while 46.7% said their store does. Promotions include regular “staff picks” and display tables or windows dedicated to “Literature in Translation,” or nationwide promotions called “Lost in Translation” and “Reading the World,” and annual festivals.

93.3% declared that the means by which they promote translations in their store does not differ from their promotions of non-translated works.

Respondents were asked why stores might order contemporary works in translation in lower numbers than they might order books originally written in English. The response choices were: 1) “Because they are translations” (33.3%), and 2) “There is less and less interest in literary books generally” (66.7%).

4.2 Findings of media survey

The media survey was sent to 54 organizations across the Anglophone world, and twenty-two responses were collected. The following table shows the geographic distribution of responses per country:

	US	UK	IRELAND	CANADA	AUSTRALIA	N.ZEALAND	Total
Media	7	8	3	2	1	1	22

The survey included 22 questions, ranging from general data about their organization to the state of the reviewing of translations in their country.

55% of respondents stated that book reviews are the primary purpose of their publication.

86.4% declared that they review books in translation. Out of three respondents who said they do not, one declared they were never asked to review a book in translation.

The selection process of translations for review varies from reviewer to reviewer, and includes: browsing of online magazines or blogs, assessment of reader interest, knowledge and/or reputation of the author, reading galleys, personal interests, selection of the right reviewer for a book through a panel of reviewers, interest in the original based on its perceived newsworthiness, browsing publishers' catalogs.

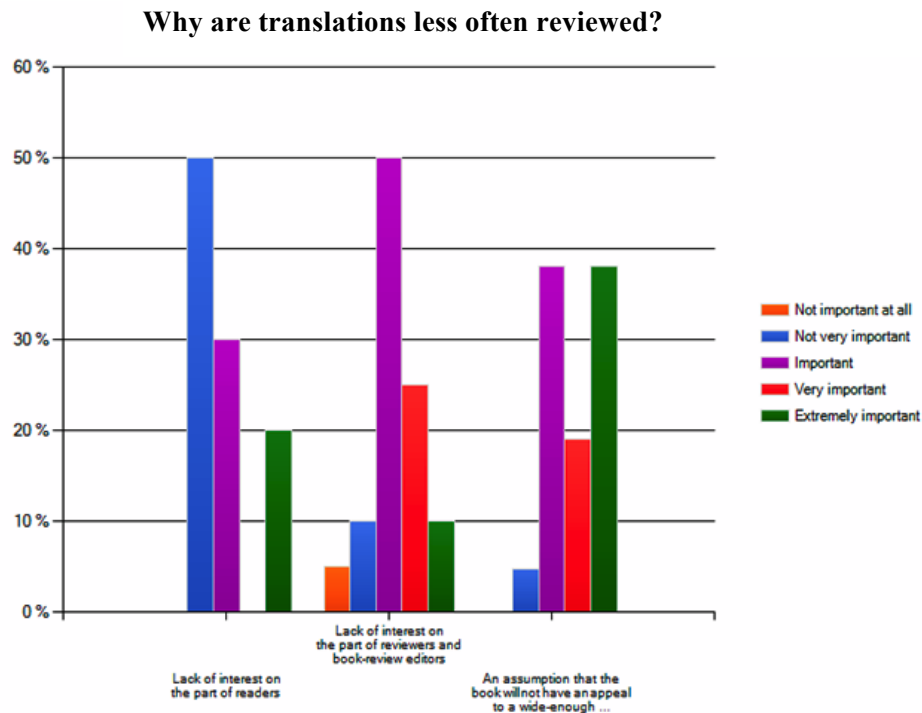
However, 85% said that they do not distinguish in the way they select translations and books in English for review. Two respondents indicated that they must evaluate reader interest before deciding to review a translation; two others declared that the primary purpose of their publication is to review their own country's literature.

90.9% said that they perceive a bias against translated literature in the review media in general in their country.

When asked, in an open-ended question, what they believed to be the source of this bias, 30% referred to the perception that translations are either too demanding, dull, or difficult; 25% mentioned the lack of familiarity of readers and reviewers with other cultures, languages and literatures; 15% said that readers prefer to read literature in their own language. Other responses included the cultural isolationism of Anglophone countries, philistinism, and the belief that originals are best. One respondent described this bias as a vicious circle: there is an assumption among publishers that translations do not sell, which means that they get less marketing and publicity than books in English, which means in turn that they get less coverage in newspapers.

Respondents were asked why, in their opinions, translations are less often reviewed than books in English, if indeed they are. They were asked to rate three reasons by order of importance, as shown in the table below. While 50% of respondents said that the "lack of reader interest" is "Not very important" at all, 95.2% rated the "assumption that the book

will not have an appeal to a wide-enough audience” from “Important” to “Extremely important.” Only one respondent rated it as “Not very important.”



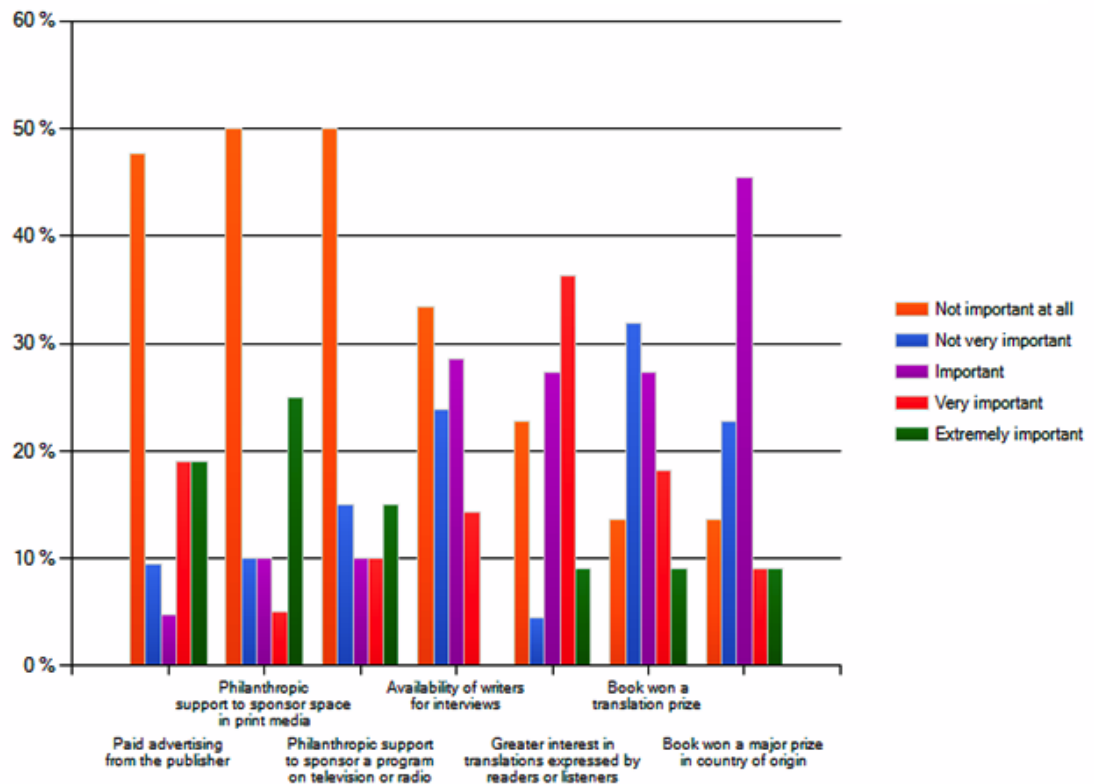
When asked if the reviewing of translations has gone the way of the reviewing of poetry (that is, as a "specialty area" that only occasionally gets covered in the mainstream media) in their country, 54.5% of respondents answered “Yes” and 45.5% “No.” Three respondents indicated that translations get less coverage than poetry in their country.

71.4% think that the shrinkage of review space in newspapers and magazines affects all literary books generally, while 28.6% think that it particularly affects translations. In the comment box, five respondents explained that in the context of generalized shrinkage of review space, translations are seen as the lowest priority and are thus the first to go.

77.3% declared that they personally feel responsibility to review contemporary works of literature in translation. In the comment box, respondents related this sense of responsibility to their personal interest.

Respondents were asked what would allow or encourage them to give more review space or coverage to contemporary works in translation. They were requested to rate a panel of choices, as shown in the following table:

Incentives to review more translations



72.8% rated the need for “greater interest in translations expressed by readers or listeners” from “Important” to “Extremely important,” while 63.6% rated the fact that “a book won a major prize in country of origin” from “Important” to “Extremely important.”

However, 50% rated “philanthropic support to sponsor a program on television or radio” and “philanthropic support to sponsor space in print media” as “Not important at all,” and “paid advertising from the publisher” was rated nearly identically by 47.6%.

In the comment box, one respondent indicated that getting writer interviews is more vital to promote a book than paid advertising in a magazine’s books pages.

63.6% said that the country of origin does not influence whether a book will be considered for review, while 36.4% said it does.

Respondents were equally divided (50%) when asked whether there were foreign countries they were more likely to review than others. Those who responded yes to the question indicated in the comment box that they tend to review books that correspond to their personal interest. Countries that were cited as being of interest included: France, Germany, Spain, Italy, Portugal, Russia, Latin America, Asia and China- Taiwan and Hong Kong in particular- and Poland.

Respondents were asked whether translations of literary fiction or poetry are more or less likely to be reviewed than translations of nonfiction works such as history, philosophy,

biographies, memoirs, etc. 71.4% said translations of literary fiction or poetry are more likely to be reviewed. Two respondents indicated they would have preferred one of the choices to be “It makes no difference.”

90.5% said that their publication does not require that the reviewer be familiar with the original language of a book in order to write a review.

90% declared that they do not track in any way the number of books in translation that they review per year.

When asked whether they perceive a difference in the way publishers promote contemporary works in translation and works originally written in English, 52.4% said they do. In the comment box, 58.3% said that publishers under-promote translations because they think they will not sell.

Respondents were asked what are the most effective ways that a publisher can work with them in order to gain review coverage for contemporary works in translation - responses included: send books and as much information as possible about the books, build a strong relationship with book review editors and convince them of the merit and newsworthiness of the books, make authors and translators available for interviews.

4.3 Findings of publisher survey

As part of the survey process, the publisher survey was sent to 64 organizations across the Anglophone world, and thirty-six responses were collected. The table below shows the geographic distribution of responses per country:

	US	UK	IRELAND	CANADA	AUSTRALIA	N.ZEALAND	Total
Publishers	9	16	2	3	2	4	36

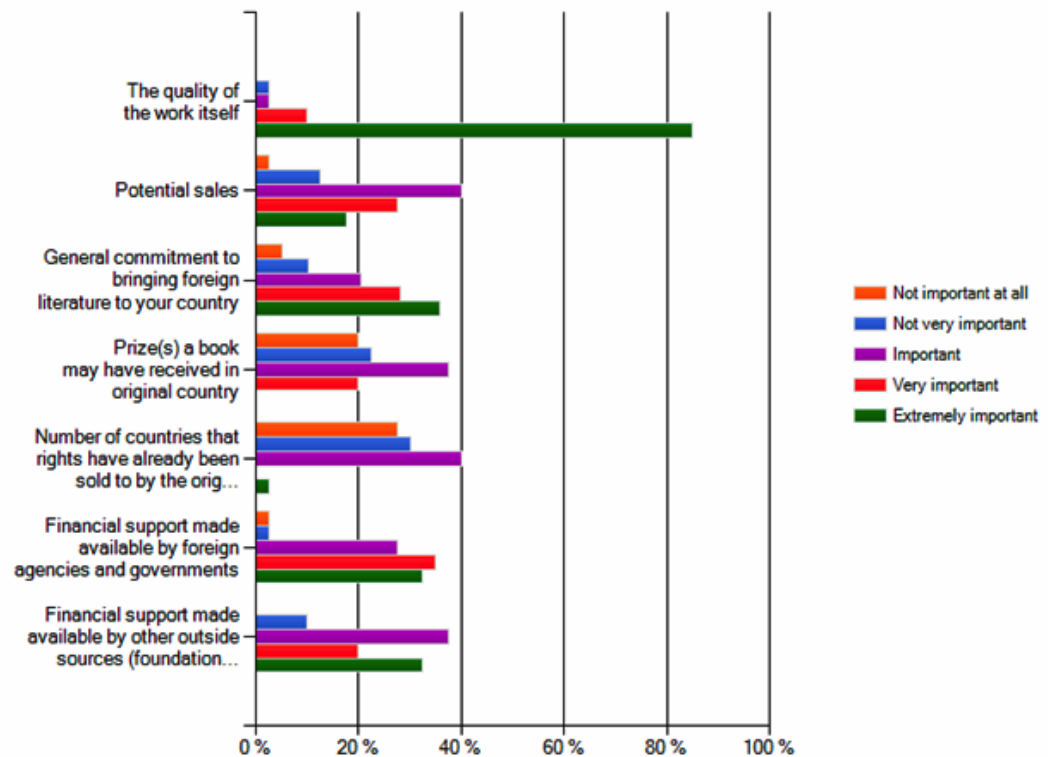
The survey included 35 questions, ranging from the selection process for translations, to background information about the publishing of translations in their country and in their publishing house, to the barriers to publishing translations, including funding issues.

Respondents were first asked to rate various options that might cause them to decide to publish a contemporary work in translation. The “quality of the work itself” was rated as “Extremely important” by 85%. The “general commitment to bringing foreign literature to [their] country” was rated as “Extremely important” by 35.9%, as “Very important” by 28.2% and as “Important” by 20.5%.

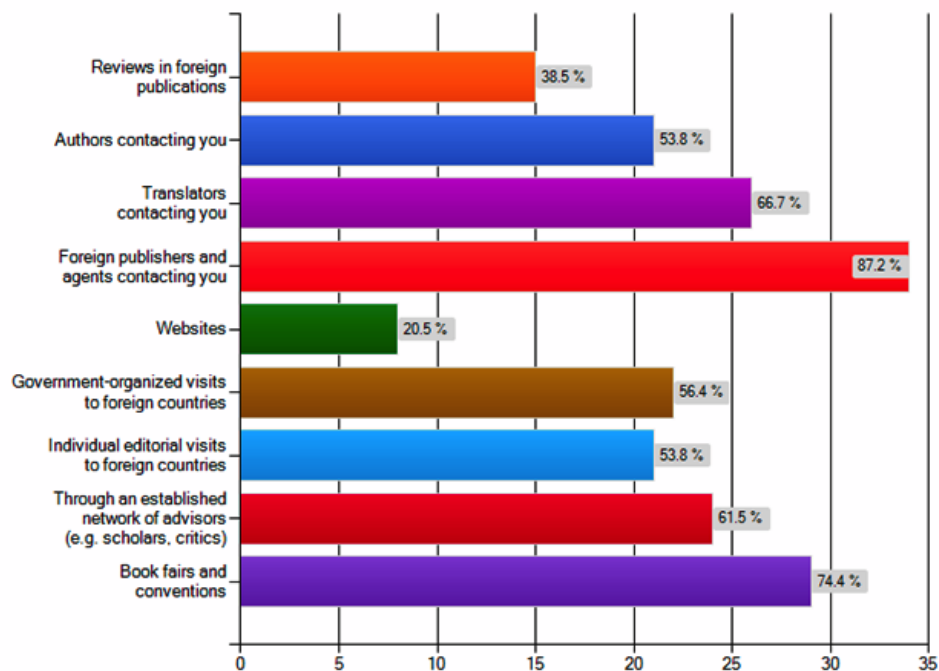
57.5% said that the “Number of countries that rights have already been sold to by the original publisher” is “Not important at all” (27.5%) and “Not very important” (30%).

Generally, the ratings in the “Important” categories are much higher than in the “Not important” categories. On average, 85.14% of respondents rated all the choices below between “Important” and “Extremely important,” with the exception of the previous figures above.

Incentives to publish translations



Respondents were asked how they find works to translate. They could choose as many options as were applicable, as presented here:



87.2% selected “foreign publishers and agents contacting you,” and 74.4% selected “book fairs and conventions,” which are the most prominent responses to this question.

When asked how easy it is to find readers of foreign languages whose opinions they trust and who can recommend books for translation to them, only three respondents selected “Very easy,” while 72% then said that they would like to have more readers advise them on books to translate.

Publishers rely on a variety of means to find readers who can advise them. These include: networks of professional relationships (foreign publishers, agents, foreign funding bodies and literature institutes, scholars, translators and critics), former employees, and talking to university translation programs and booksellers. Moreover, 68.4% said that translators often recommend books to translate for them.

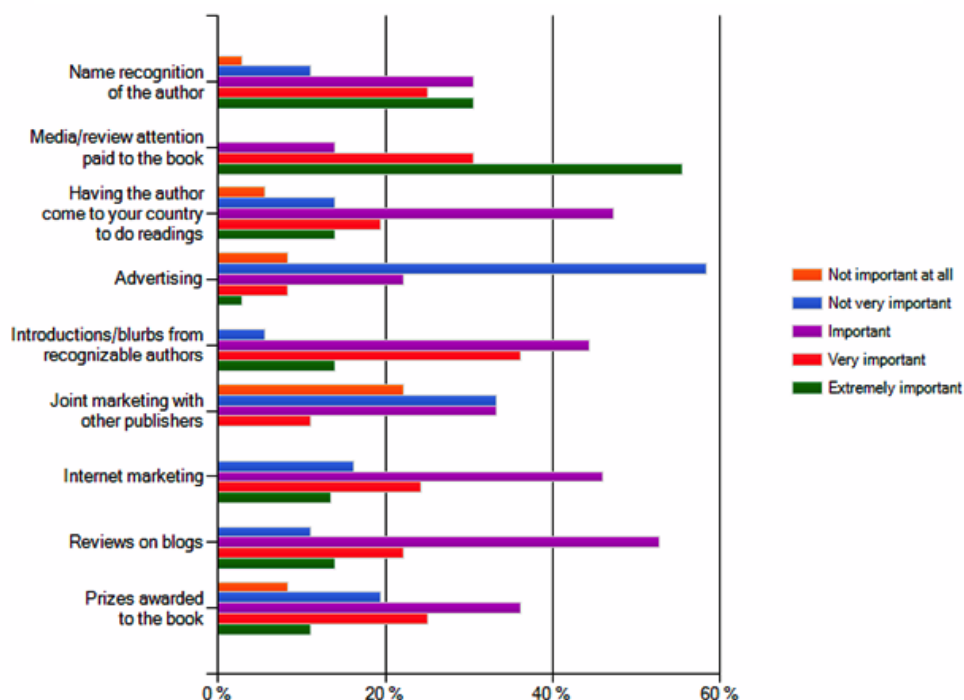
Respondents were then asked whether the number of literary translations has increased or decreased in their publishing house over the past 10 years. 51.4% said this number has increased. Seven respondents who said the number had decreased indicated, in the comment box, that this was mostly due the current economic climate, to cuts in translation grants from foreign or domestic agencies, and to poor sales.

On average, respondents declared having published 4.74 translations in 2006, 5.71 in 2007 and 5.77 in 2008.

On average, translations represent one third of the responding publishers’ publication lists.

Respondents were asked to rate a variety of options according to their importance in achieving success with a contemporary work in translation:

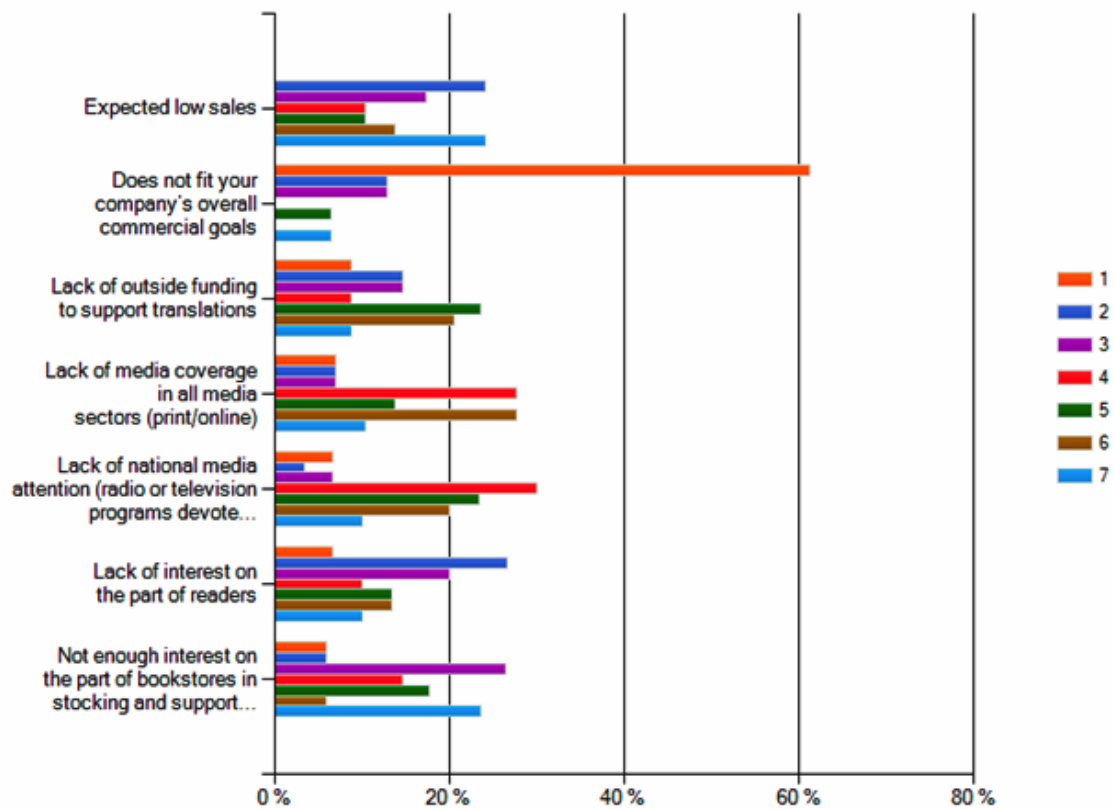
Factors that contribute to achieving success with a translation



100% of respondents rated the “media/review attention paid to the book” from “Important” (13.9%) to “Very important” (30.6%) to “Extremely important” (55.6%). Only 9.75% of respondents rated all these choices as either “Not important at all” or “Not very important,” while 36% of respondents (on average) rated these choices as “Important.”

Respondents were then asked to what are the greatest market barriers to publishing translations, and to rank several possibilities (with “one” being the lowest market barrier, and “seven” the highest). While their companies’ overall commercial goals do not seem to be a challenge for 61.3% of respondents, expected low sales and the perceived lack of interest on the part of bookstores in stocking translations are prominent issues.

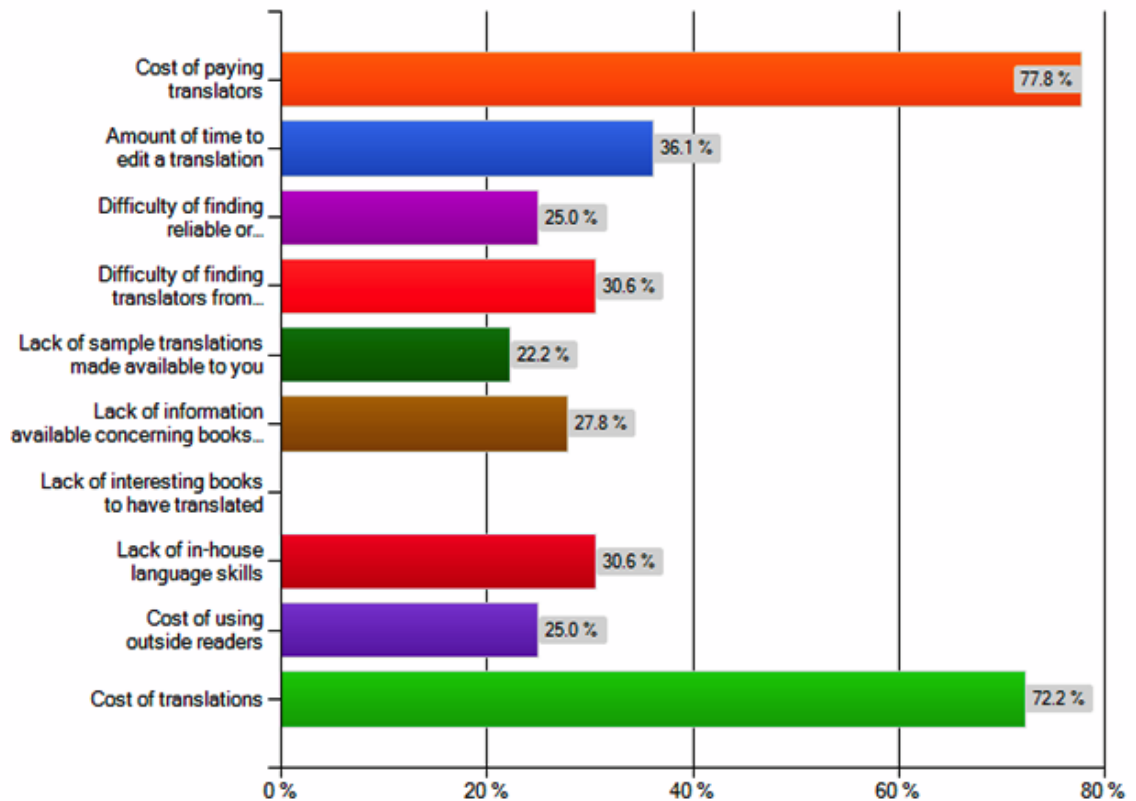
Market barriers to publishing translations



52.8% declared that their marketing department is “Confident” about promoting international literature in translation, while 16.7% said they are “Very confident,” and 30.6% said they are “Not confident at all.”

The cost of paying translators and the overall cost of translations is deemed to be the greatest editorial barrier to publishing translations, as shown below. Respondents could select as many choices as were applicable. No respondent selected the option “lack of interesting books to have translated.”

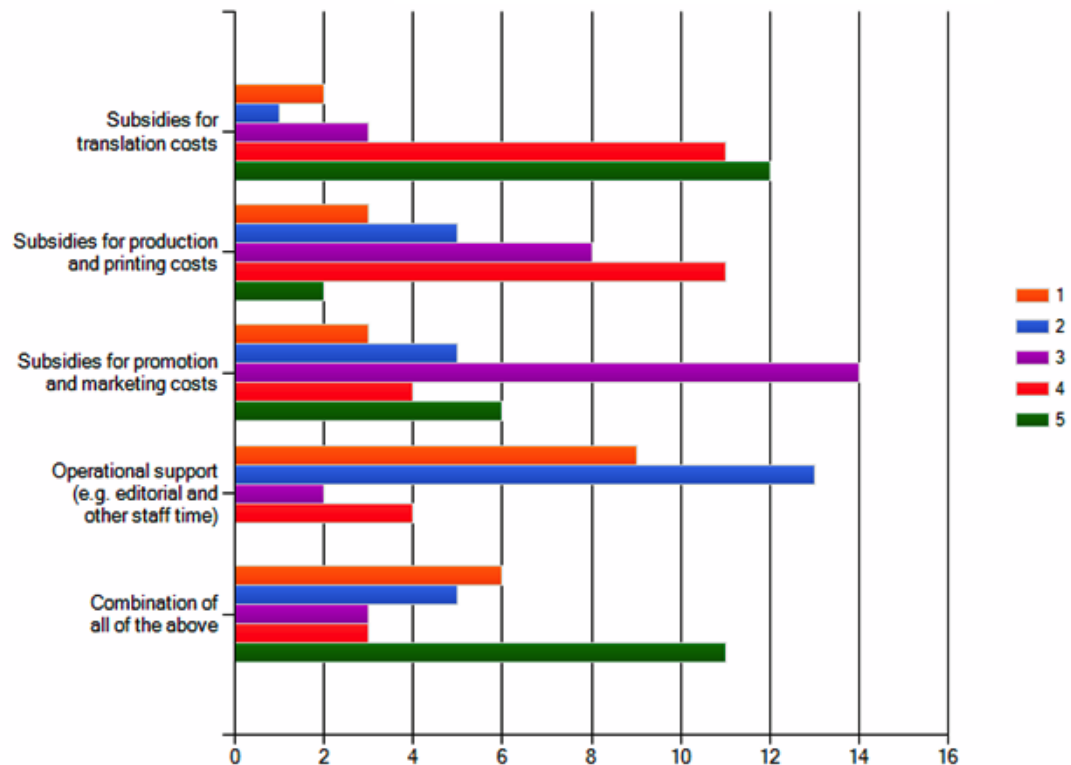
Editorial barriers to publishing translations



75% said that the current financial climate makes them less likely to invest in a translation.

When asked to rate various forms of financial support that would cause them to publish more translations (with “one” being the least important and “five” being the most important), 46.4% indicated that operational support was “Not very important” (rank two), while 41.4% said that subsidies for translation costs were “Very important,” similarly to a combination of all forms of support (39.3%).

Useful forms of support



100% of respondents said they receive support from government agencies, while support from private foundations (34.3%) and from individual philanthropists (20%) was much lower.

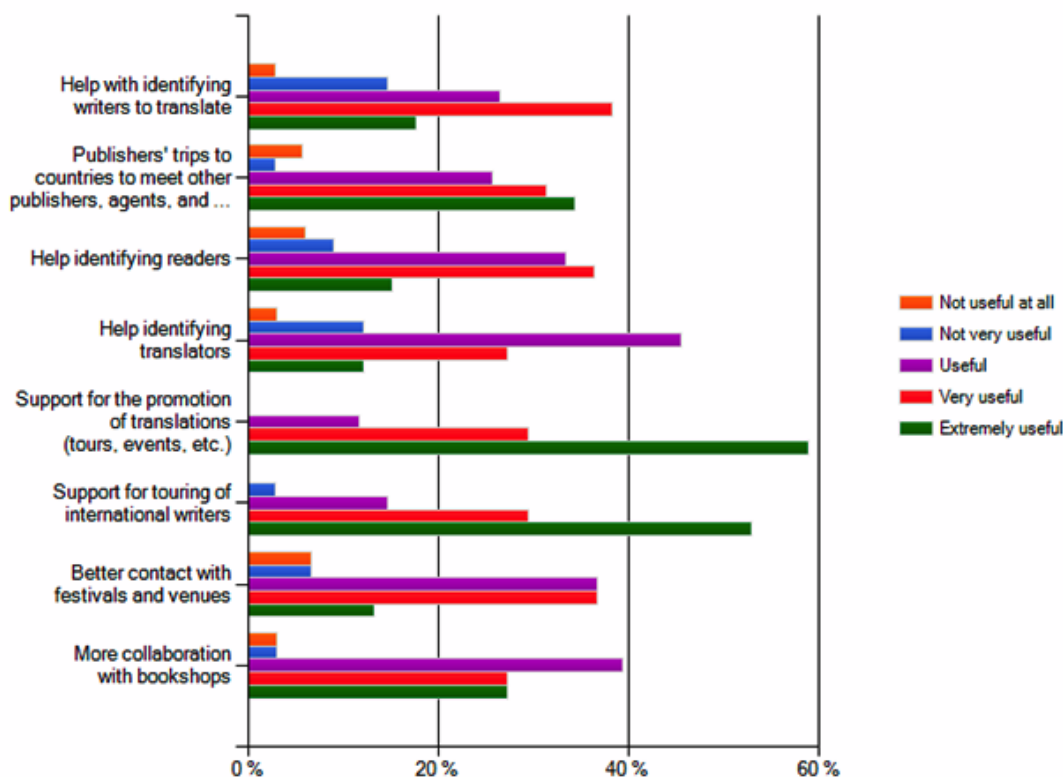
Respondents offered examples of good and bad practice on the part of funders.

Examples of good practice included: support for marketing translations, block grants for multiple translations, understanding the particularities of each publisher and each national market, willingness to invest in new genres, high editorial freedom left to the publisher, support for production, and support for touring authors, clear forms and flexible approach to applications, speed of decision making.

Examples of bad practice included: only funding translations by translators from their own country, tying the grant subsidy to the amount paid to the translator, the imposition of a quota on the number of translations per publisher supported annually by the agencies, indecision due to limited resources available to agency, only funding translations from English into other languages.

Respondents were asked to rate other forms of support by order of importance. Support for the promotion of translations and for the touring of international writers were rated as being the most important forms of support by, respectively, 58.8% and 52.9%:

Importance of other forms of support



61.1% declared that translations are a high priority at their publishing house, and 63.6% said that they plan, under current conditions, to publish more translations.

Respondents said that, on average, it costs \$22,400 (£13,300) to publish a translation (a 250-page novel with a 3,000 print run), taking all costs into account, from editing to printing to marketing to distribution, etc.

A subsidy of \$10,000 on average was deemed necessary to cause respondents to undertake a typical translation (see above criteria), while respondents said that a subsidy of \$5,000 would allow them to arrange proper marketing for a translation.

67.6% said that they expect to lose money when publishing a translation. 32.4% said they do not. Seven respondents did not answer the question.

87.9% declared that publishing translations (from discovering to acquiring to translating) cost their company more than books written in English.

96.6% said that it is more difficult to gain review and publicity attention for a translation than for a book written in English; however, 66.7% said that they do not find it necessary to make a larger investment in advertising and promotion for a translation than for a book written in English.

56% also said that there is no difference in how they secure review coverage for a translation to a book written in English.

81.8% said that they believe there is a potential market for translations in their country that has not been tapped.

97.1% declared that reader development and audience building is important for contemporary works in translations.

85.3% said that they sometimes or often publish translations more out of a sense of social/cultural/aesthetic responsibility than for commercial considerations.

Finally, respondents were asked what other factors would cause them to publish more translations. The two most prominent responses were: increased funding, and a less insular intellectual climate on the part of readers, funders and the media.

4.4. Findings of translator survey

The translator survey was sent to 54 translators across the Anglophone world, and 39 responses were collected.

The following table shows the geographic distribution of responses per country:

	US	UK	IRELAND	CANADA	AUSTRALIA	N.ZEALAND	Total
Translators	13	7	5	4	8	2	39

The survey included 28 questions, ranging from their status as translators, to the training of young translators, to the funding of translations and its issues.

Respondents translate from the Catalan (3), Chinese (3), Danish (1), French (18), German (3), Irish (2), Indonesian (1), Italian (5), Malay (1), Polish (2), Portuguese (5), Romanian (1), Russian (1), Spanish (9). The number of languages of each translator ranges from 1 to 7.

Their average rate per thousand words varies from country to country:

US\$: 115

GBP£: 74.28

A\$: 126

EUR€: 115

CAN\$: 146

Comparison (in US\$) at the time of this survey:

US: \$115

UK: \$122

AUSTRALIA: \$103

IRELAND: \$163

CANADA: \$132

81.3% declared they supplement their income from translations by other work, including non-literary translations, commercial translations, teaching, literary representation, editing, writing, journalism, filmmaking, and reviewing. In the comment box, respondents declared that they rather supplement their academic or other income by translation work, translation income being far from enough to live on.

5% of respondents said they have no contact with editors when suggesting books for translation or when translating a book for a publisher. 50% said that the amount of contact they have with editors varies a lot from editor to editor, while 45% said they have a considerable amount of contact with editors at all stages of the translation process.

62% said they found the editorial process with the publishers they work with to be “Supportive” of their translation work. 34% said this process was “Extremely supportive.” Only one respondent declared that this process is “Not supportive at all.”

41.4% said they are usually able to find a publisher for a work they think should be translated, while 58.6% indicated they are not.

The way in which respondents find a publisher for a work they think should be translated varies from relying upon a network of contacts to being found directly by the publisher, to identifying the right publisher by looking at their list and trying to match the book with a publisher, to sending a cover letter with a report, a sample translation, sales figures and press reviews (often without remuneration).

Although 68.4% of publishers said that translators often recommend books to translate to them, 78.1% of translators said that publishers do not often commission them to find new books for translation.

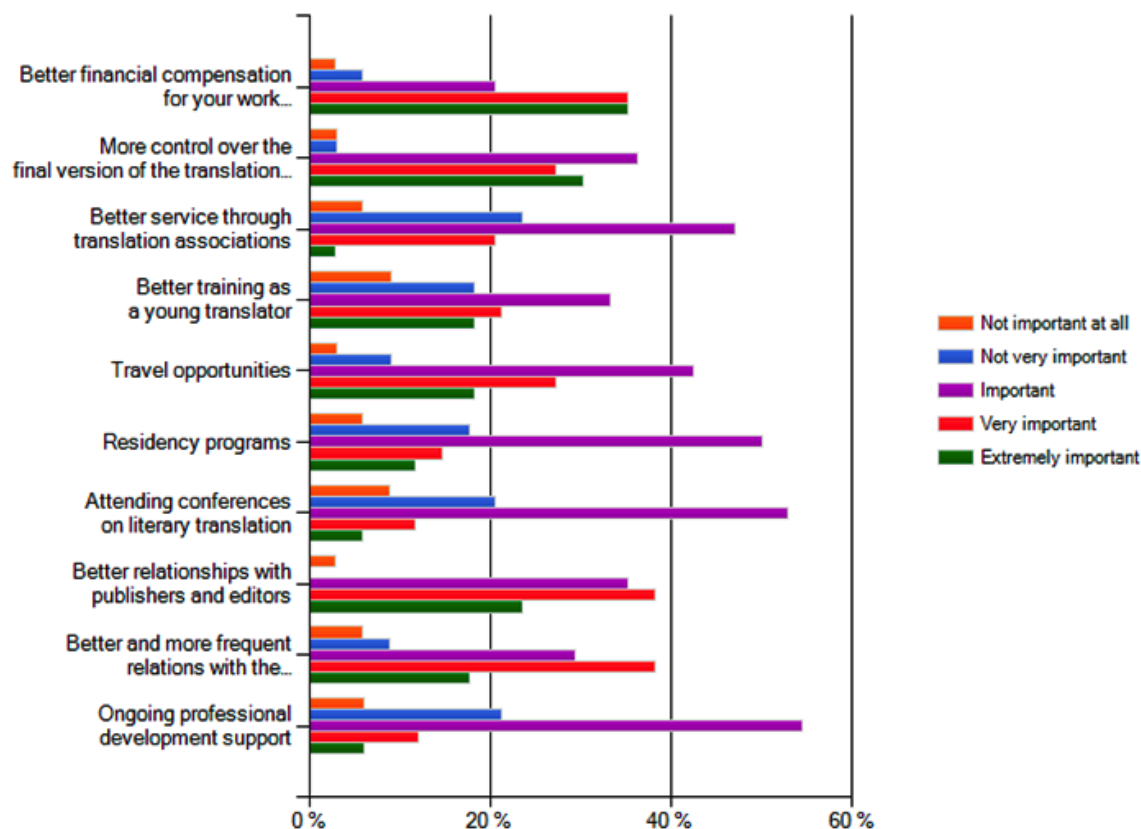
Respondents were equally divided when asked whether they attend book fairs, conventions and other trade events, with 50% saying they do and 50% saying they don’t. 30% said they “Do not find them useful,” while 40% find them “Useful” and 20% find them “Very useful.”

When asked whether the situation for translators has significantly changed over the past ten years, 62.1% said that compensation has stayed the same while 41.4% said that the availability of work has increased.

84.8% declared that they do not work closely with any foreign funding agency, while 75.8% said they do not work closely with any domestic funding agency.

Better financial compensation was rated as being “Very important” and “Extremely important” by an equal 35.3% of respondents, as shown in the table below. The highest percentages of respondents rated the offered choices as “Important.” However, the question was skipped by four respondents.

What translators need



63.3% said that translators' associations provide them with the necessary support and information to aid their work. 30 responses were collected, and eight respondents skipped this question. In the comment box, respondents explained that although translators' associations provide useful legal support and are a good forum where translators interact with each other, they generally do not have enough professional connections with the rest of the field, especially with publishers, to help negotiate better pay for translators or better work conditions.

73.5% declared that they did not receive any formal training as a translator or study translation as students. Four respondents skipped this question.

When asked what experience would have been most helpful to them as young translators upon completion of their degree, respondents cited the following:

Mentoring by experienced translators	31.25%
Residencies abroad	28.1%
More time to translate	12.5%
Opportunities to meet publishers for guidance in how the publishing world works	9.3%
Residency as an in-house translator	6.25%

More funding	6.25%
Attending creative writing workshops	3.1%

34.4% said that working at a publishing house in order to learn about the process of publishing a translation (copy-editing, marketing, sales, etc.) would have been “Valuable” to them, while 25% said it would have been “Extremely valuable,” and 21.9% “Not very valuable” and “Not valuable at all.”

In relation to this, 72.4% of respondents said they do not think that young translators are currently properly educated to do translation work, nor that universities provide proper training for them.

Respondents were then asked how they think universities could better train and educate translators. Eight respondents skipped this question. Responses included the following:

Combine a translation program with an apprenticeship at a publishing house	23.3%
Hire teaching staff with a track record of translating	13.3%
Mentorship program with experienced translators	10%
More graduate courses in literary translation taught by translators on translation theory and on the "practical" aspects of literary publishing	10%
Well-designed translation programs, established in consultation with everyone in the field	6.6%
More exchange programs for young translators	6.6%
Integration of translation as a part of language learning	3.3%

Respondents were divided over what the greatest challenge facing young translators in establishing themselves is:

Lack of work opportunities	33.3%
Getting the first book contract	27.2%
Lack of publisher interest in translating foreign literature into English	12.1%
Lack of connection with publishers and editors	6.06%
Cultural isolationism of English-speaking countries	6.06%

However, 66.7 % said they would encourage young people to become literary translators.

Making a living as a translator was identified as the greatest challenge that respondents are facing, by 23.3%. Other respondents identified the lack of time (16.6%), the difficulty of finding interested publishers (16.6%), the continuity of work (10%), the lack of readership (10%), and the lack of academic, financial and social support (6.6%), as additional challenges.

Respondents were also asked to rate various rewards for their translation work by order of importance. 38.2% said that the “prominent display of their name on the book cover” is “Extremely important,” while “high profile translation prizes” are deemed “Very important” by 32.4%. 73.6% rated “media interviews with translators” from “Important” to “Extremely important.”

Respondents were asked what would make a difference to their life as translators, and were asked to provide examples of good practice in support for translators:

Better, more steady pay	21.4%
Exchanges with other translators in workshops	14.28%
Residencies and in-house work with publishers	10.71%
More support from publishers, and increased awareness of the challenges of translation	10.71%
More translation grants	10.71%
More readers for translations	10.71%
More work	3.57%
More residencies abroad	3.57%
More time to translate	3.57%
Getting royalties	3.57%
Health insurance for translators	3.57%
Create a monthly devoted to the best in literature in translation	3.57%

4.5. Findings of university translation program survey

The university translation program survey was sent to 55 universities across the Anglophone world. 35 responses were collected. The following table shows the geographic distribution of responses per country:

	US	UK	IRELAND	CANADA	AUSTRALIA	N.ZEALAND	Total
Universities	8	10	2	3	4	4	31

The survey included 34 questions, ranging from their current activity to the context for training translators to the solutions for training translators better.

Respondents were asked for how many years their translation program has been in place. Responses range from 1 to 40 years, with an average of 9.24 years in the Anglophone world. Three programs are not yet in place but will be in a few years' time. Six respondents declared that they do not have a translation program, but do teach translation courses (among which four UK and one US respondents).

68.6% said they do not offer a degree in literary translation. Those who do (31.4%) offer degrees ranging from the undergraduate to doctoral level.

The languages for which translation programs are offered at these universities were identified as Ancient Greek, Arabic, Bosnian, Bulgarian, Catalan, Chinese, Croatian, Czech, Danish, Dutch, French, German, Hindi, Indonesian, Italian, Japanese, Korean, Latin, Modern Hebrew, Norwegian, Polish, Portuguese, Russian, Scottish, Serbian, Spanish, Swedish, Turkish, Ukrainian, Yiddish, Welsh Gaelic.

On average, there are 3.175 professional translators on staff in these programs in the Anglophone world, with numbers ranging from zero to 10 at each university, as shown here:

Country	USA	UK	Canada	Ireland	Australia	New Zealand
Average	3.4	1.6	3.3	2	3.25	5.5

The averages given above must be read in the context of some respondents (particularly those from New Zealand) having given answers although they do not have a translation program. They represent an average of 54% of their staff in the translation programs, with responses varying from 0% to 100%.

67.9% do not offer professional development opportunities for translators who are not students. Those who do (32.1%) offer opportunities that range from residencies for non-degree students to mentoring, editing and networking for publication, to translation events and participation in campus publications.

64.3% said that they feel their program is primarily focused on developing students to become professional literary translators, while 35.7% said that their program is focused on preparing them for a career in academia.

Ways of evaluating the effectiveness of their translation programs vary among universities and include the following:

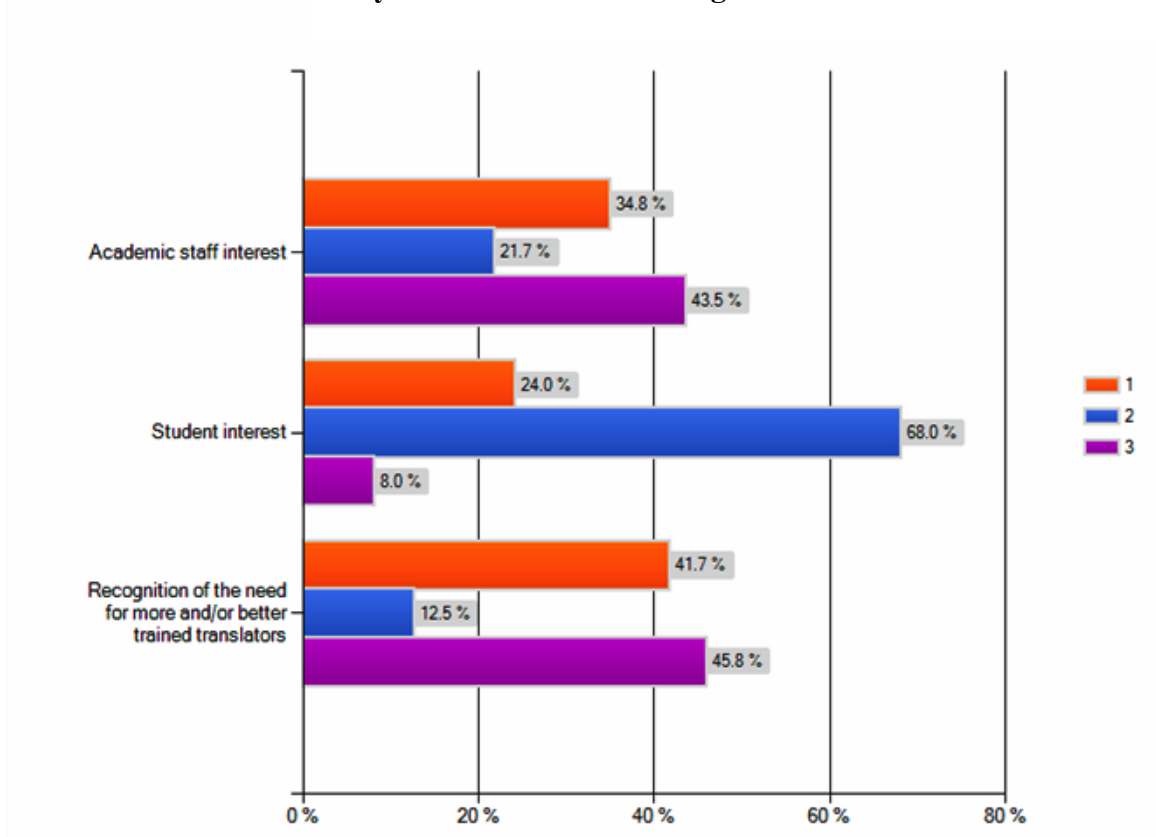
- Internal review
- External review
- Peer review
- Survey of graduate satisfaction and employment
- Survey of employers
- Student evaluation forms
- Student-staff meetings
- Exit interviews
- Quality of dissertation/portfolio

Respondents were asked to provide examples of future improvements to their program. Examples included the following:

- Degrees in translation studies at all levels (undergraduate, MFA, Ph.D.)
- Introduction of specialization streams, including literary translation)
- Online components and degrees
- Joint hires with key departments such as Creative Writing
- Offer degrees in translation technology
- Use of new media and training for students in a variety of publishing formats/technologies
- Better financial support from administration and better funding for graduate students
- Higher entrance standards

Academic staff interest and recognition of the need for more and/or better trained translators were ranked by respectively 43.5% and 45.8% of respondents as the most important reasons why they offer degrees, certificate or coursework in translation, on a scale of one to three, 68% ranked student interest as “two” on the same scale:

Why do universities offer degrees in translation?



66.7% said that they think there is sufficient student interest in literary translation.

In relation to this, 53.6% said that interest in literary translation has grown among academic staff and students in the past few years.

Although this question was skipped by seven respondents, the country-by-country comparison is interesting:

Country	Grown	Diminished	Stayed the same
USA	5	0	3
UK	3	1	2
Canada	1	1	1
Australia	3	1	0
Ireland	0	1	1
New Zealand	2	1	1
TOTALS	14	5	8

Respondents were asked where they find most of their students for translation degrees. They were free to select as many choices as were applicable, with the results below:

Students already enrolled in languages at their schools	44.4%	12
Students coming to them after finishing work at other schools	55.6%	15
Vigorous recruitment	14.8%	4
Domestically	81.5%	22
Overseas	48.1%	13

When asked whether their program has a mechanism in place for judging whether their students are prepared to do professional literary translations upon completion of their degree, 44% of respondents declared that they do not measure the success of their program in the proposed ways, without suggesting other ways of measuring success:

Published thesis	28%	7
Successful completion of coursework	40%	10
Published translations while enrolled as students	28%	7

53.6% said they do not work closely with publishers of translations, while 46.4% said they do. Those who currently work with publishers provide sample translations done by students to publishers, or have their students work for the campus magazine. However, 64.3% said there is not a publisher of translations attached to their school or university on campus.

70.4% said they do not work with other institutions that offer degrees or certificates in translation. Some indicated that they do so informally, however.

Respondents identified the benefits of these relationships as invaluable for peer networking, student recruitment, lobbying for important issues regarding translation, setting standards for the production and assessment of translation work, study abroad opportunities for students, awareness of developments in the field and exchange of information, joint research projects, and inspiration.

35.7% declared being very aware of the number of literary works in translation that are published in their country every year. The country-by-country comparison suggests discrepancies between countries:

Country	Not aware at all	Not very aware	Quite aware	Very aware	Extremely aware
US	0	0	0	5	3
UK	0	2	3	2	0
Canada	1	1	0	1	0
Australia	0	0	4	0	0
Ireland	0	1	0	1	0
New	0	2	1	1	0

Zealand					
---------	--	--	--	--	--

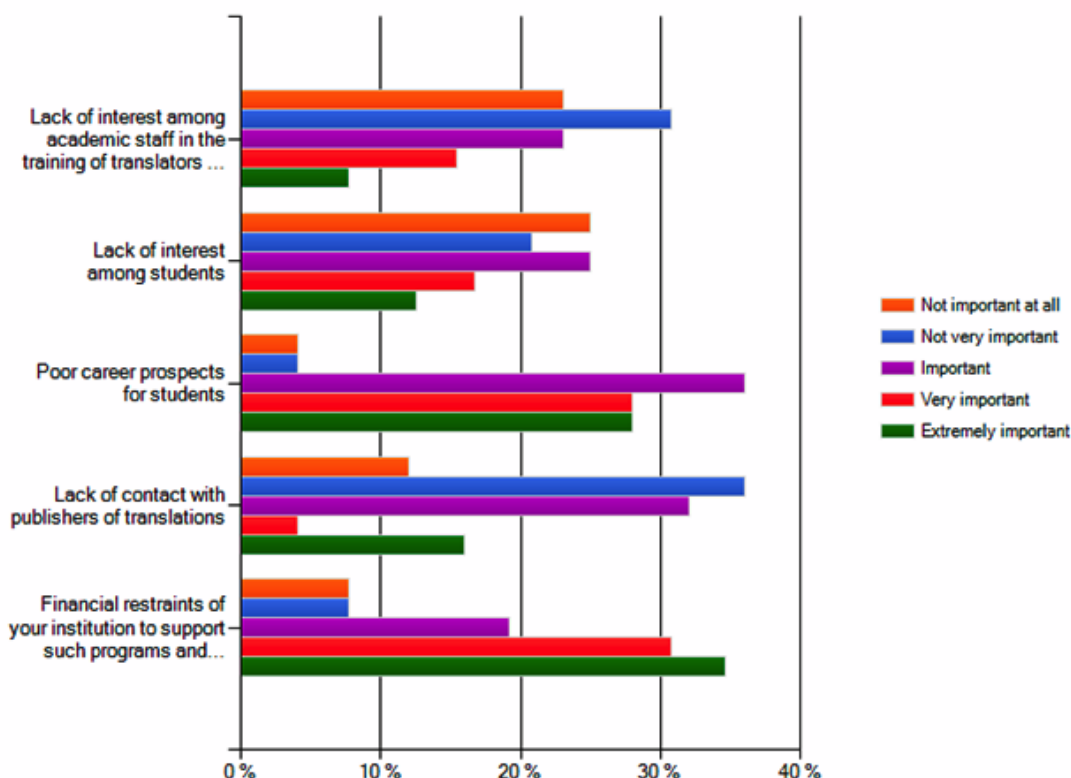
63.2% said that this number of translations published per year is increasing in their country, while 36.8% said that it is decreasing. One respondent from New Zealand indicated that to the best of her knowledge there have been half a dozen works in translation published in New Zealand in the last four years. Other countries were divided on this issue:

Country	Increasing	Decreasing	Staying the same
US	4	3	0
UK	4	1	0
Canada	0	1	1
Australia	2	1	1
Ireland	0	1	0
New Zealand	3	0	0

However, 57.1% said that their program's mission does not include an objective to help increase this number in their country.

Respondents were then asked what the most important issues regarding the development and training of literary translators are, according to them. They were asked to rate every possibility offered. "Financial restraints of their institutions to support such programs and training" was deemed to be "Extremely important" by 34.6% of respondents. "Lack of interest among students" was ranked as "Not important at all" and "Important" by an equal 25%.

Issues concerning the development and training of young translators

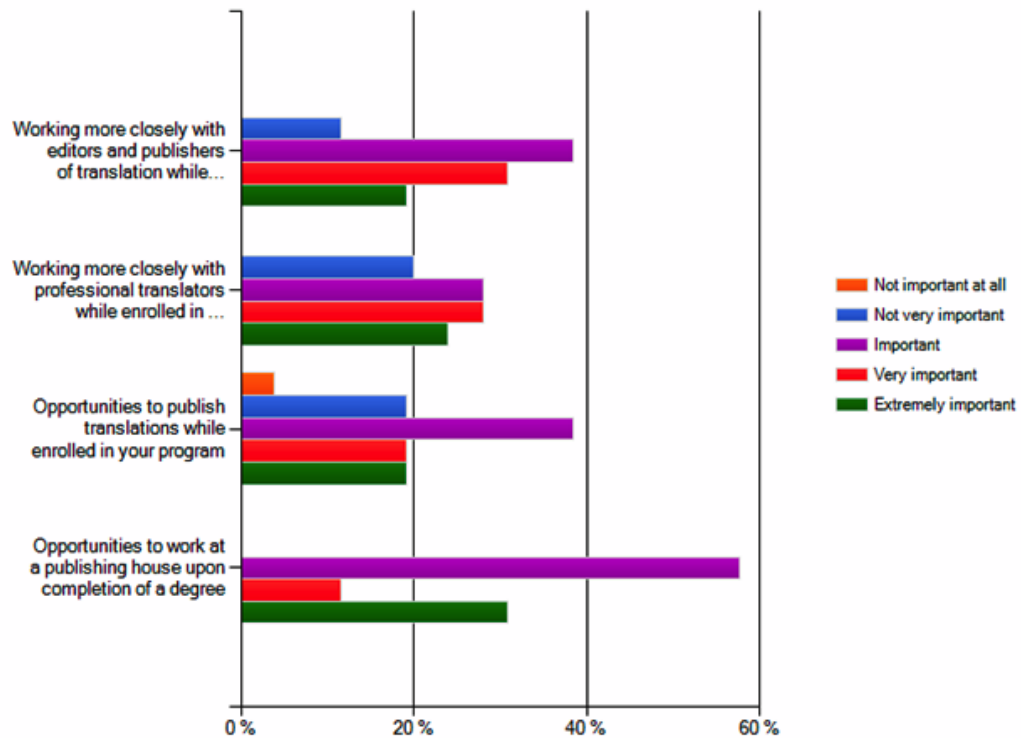


Among the factors that would encourage them to provide better and more comprehensive training of literary translators, “increased financial support” was selected by 74.1% of respondents:

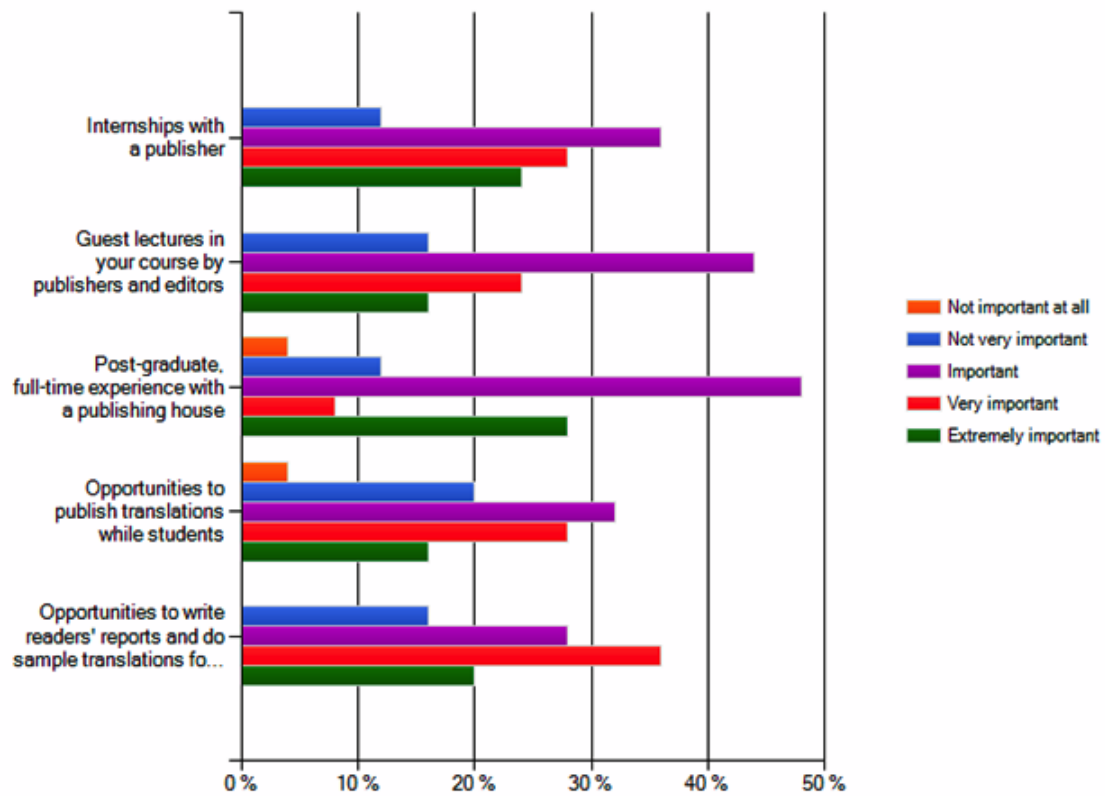
Academic staff interest	33.3%	9
Student interest	37%	10
A change in the mission of their program	29.6%	8
Increased financial support	74.1%	20

On the other hand, among the factors that would most help their students to become professional translators, “working more closely with professional translators while enrolled in their program” was rated as “Important,” “Very important” and “Extremely important” by approximately the same number of respondents (28%, 28% and 24% respectively), while opportunities to work at a publishing house upon completion of a degree was rated as “Important” by 57.7% of respondents:

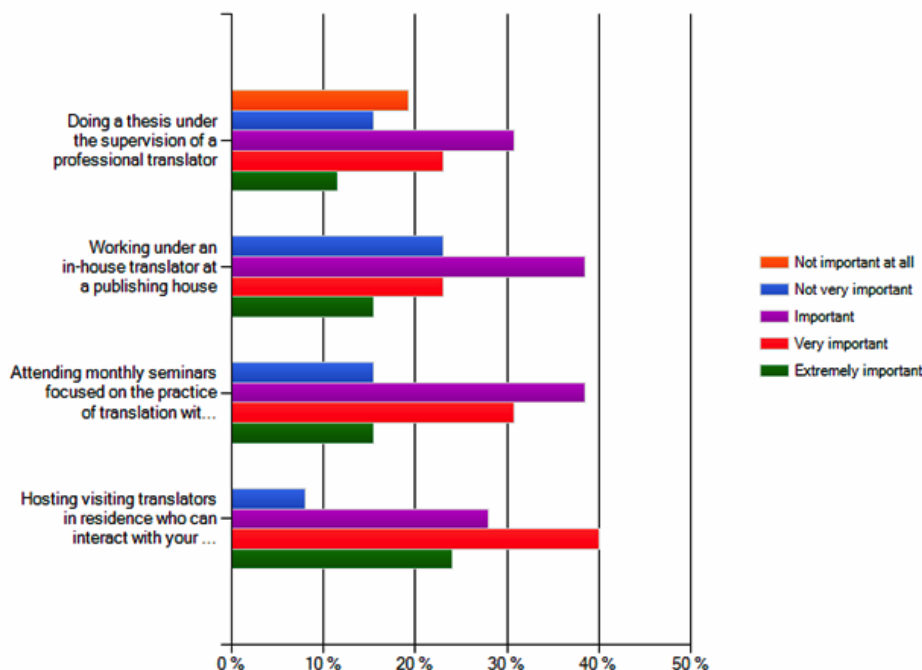
What would help students become professional translators?



When offered various ways in which students could work with editors and publishers, responses were as follows:



Respondents were then asked the same question in relation to working with professional translators:



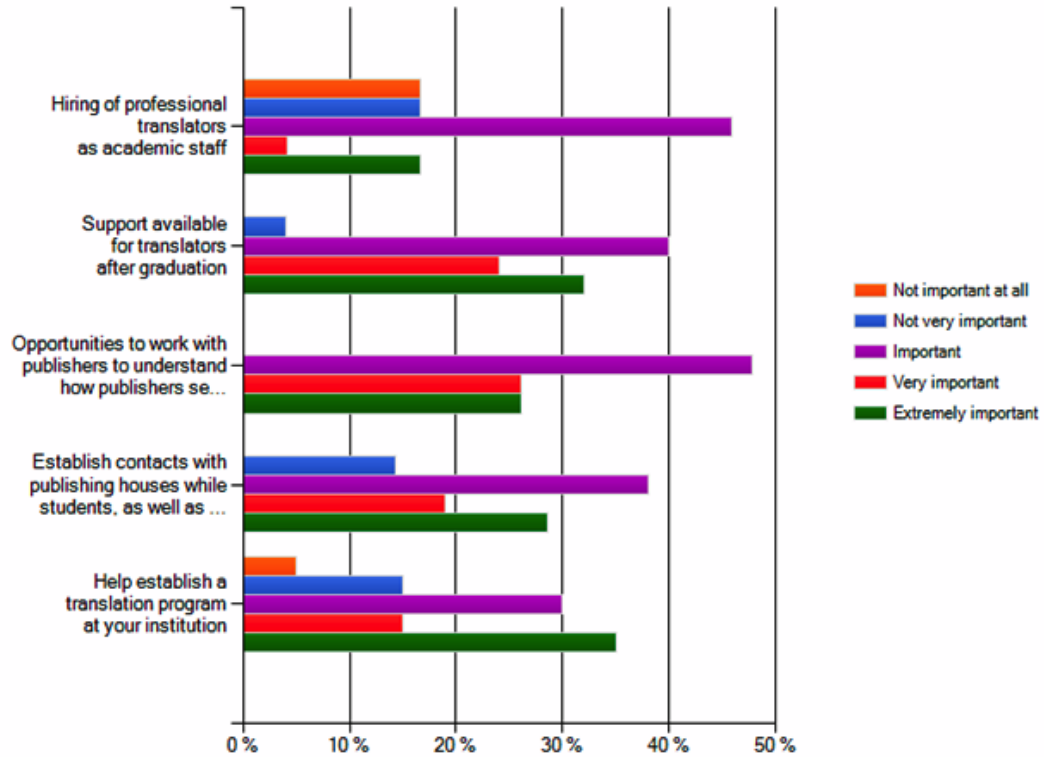
Respondents have received various kinds of support from funders for their programs: support for guest speakers; for conferences; international university exchanges; visiting scholars and publishers; student tuition fees; various fellowships. Some respondents indicated that their program has not been launched yet because they have not received any funding so far.

Respondents offered examples of best practice in terms of support for their program, such as support for student fellowships and long-term commitment to their program.

Other forms of support were suggested by respondents as examples of best practice:

- corporate support for internships and fellowships
- willingness of corporate world to serve on advisory board
- mentorships with professional translators
- work experience for young translators
- funding for guest lectures and workshops

Particular areas for which funder support was deemed valuable were as follows:



5. Overall Findings

- Very few publishers publish literature in translation outside the UK and the US, other Anglophone countries relying upon importations of translations in their own countries, particularly in Australia, New Zealand and Ireland.
- Respondents in each sector identified *perceptions* as a major obstacle to the further development of literary translation; that is, that literary translations suffer from the perception that they are more difficult or hold less potential for popularity than other books, even when such perceptions are based upon no available evidence.
- Further, responses suggest that the bias against translated literature in the community at large is perceived by each field as coming from other fields. Translators perceive a bias against translations on the part of publishers; publishers perceive a bias against translations on the part of the media; the media perceives a bias on the part of readers. Perceptions that readers are not interested in translated literature has created a circular reasoning that has impacted the entire field of literary translation.
- There is insufficient financial support available for translation into English in most Anglophone countries, and when such support is available, as in England for instance, funds are often oversubscribed.
- While many European countries provide services and funds to translators and publishers through national agencies that are responsible for the promotion of their national literature, most Anglophone countries do not have such agencies. Regular grants awarded to publishers or directly to translators in support of the development and increase in the amount of foreign literature translated into English have not yet been made a priority in most Anglophone countries.
- Although translators are the primary creative artists in the production of translations, support for the training of literary translators is limited, and literary translation is still fighting to establish its status as an accepted academic discipline.
- While numerous universities offer courses in translation studies, few focus on the practice of translation, with strong interactions with professional translators and publishers.
- Translators have pointed out the lack of work opportunities as one of their greatest challenges and have explained it as follows: according to them, foreign literature is not read enough, nor is it marketed on a large enough scale, which in turn diminishes the market, which thus makes it even harder to publish any translations.

- Overall, collected responses have suggested a lack of dialogue and consultation between sectors of the translation community in general, each sector tending to act according to its needs only—be they commercial, nonprofit, educational, etc.—despite the interdependence of their work. This lack of communication and of exchange of information has led to disjointed actions, notably in the academic field.

6. Summary of Recommendations

- Information about each sector should be disseminated to the field in order to counter the misperceptions between sectors. This is one of the ambitions of this report.
- The initiatives that translators would most like to see implemented in relation to the training of young translators are mentoring of young translators with experienced professional literary translators, experience and contact with the publishing world to learn how translations are published, the creation of translation programs that combine the theory and practice of translation, and more professional translators as teaching staff in universities.
- The initiatives that universities would most like to see implemented are the introduction of graduate degrees in literary translation (MFAs, Ph.D.s), and of online components to certificate and degree programs in translation, more interaction between translation programs and other creative programs such as creative writing, more funding for their translation programs, and more support from their administration to develop such programs.
- The initiatives that publishers would most like to see implemented are more diversity in the nature and type of grants that are offered in support of translated literature, especially an increase in support for promotions and the touring of international authors, more understanding of the nature of the publishing world on the part of funders, adaptability of funding models to these demands, more focus on reader development and audience building, and a more open intellectual climate in the field in general.
- The sector that is most conspicuously absent from this report is both the least quantifiable and the most essential: readers. As numerous respondents to this survey from various sectors have indicated, speculation about the “interests of readers” has rarely been to the advantage of literary translation. Yet responses from booksellers, who have the most direct contact with readers, suggest that the actual reader bias against literary translation is minimal, and that lack of awareness, rather than active bias, is a more accurate description of the relationship of readers to translated works.

7. Appendix 1: Related Studies and Resources

Australia Council for the Arts Funded Projects Database
(www.australiacouncil.gov.au/grants)

Booktrust: Translated fiction survey (2009 - www.booktrust.org.uk)

Bowker (www.bowker.com)

CIA World Factbook (www.cia.gov/library/publications/the-world-factbook/index.html)

European Council of Literary Translators' Associations (CEATL - www.ceatl.eu)

Fisher, Jeremy. "The Professional Author: Researching creativity and reality," *Text*, 10, 1, April 2006 (This paper was delivered on 25 November 2005 as a Plenary Address at Alchemy: Blending Research and Creativity, the Tenth Annual Conference of the Australian Association of Writing Programs, Curtin University of Technology, Perth, 25-27 November 2005)

Literature Across Frontiers's "Making Literature Travel: support for literary exchange and translation in Europe" (2010)
(www.lit-across-frontiers.org/files/Translation_trends_1990_2005.pdf)

Organisation for Economic Co-operation and Development (www.oecd.org)

Nielsen BookData UK (www.nielsenbookdata.co.uk)

Publishers Association of New Zealand (PANZ - www.bpanz.org.nz)

The World Bank Data Catalog (<http://data.worldbank.org/data-catalog>)

Appendix 2: Survey Questions

8. Bookseller Survey

8.1. In selecting books to stock, do you pay attention to whether a book is translated or written in English? Yes / No

Literary fiction

Poetry

Drama

Literary criticism

Creative nonfiction

8.2. Do you have a special section in your store dedicated to contemporary works of fiction in translation? Yes / No

8.3. Are there particular reasons why your store may choose not to stock contemporary works in translation? What are they?

8.4. In your opinion, are there particular reasons why other stores in your country may choose not to stock contemporary works in translation? What are they?

8.5. Do translated works from some non-English-speaking countries sell better than works from others? Yes / No

8.6. Do you feel as though your customers are as open to purchasing translations and works written in English? Yes / No

8.7. Of the following, which would cause or encourage you to place larger orders for a contemporary work in translation? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Author readings in your store

Belief or assurance that there will be review attention

Paid co-op marketing support for your store or website from the publisher

Literary quality of the work

Prizes awarded to the work

Theme or topical relevance of the work

Staff interest

8.8. What do you think causes a contemporary work in translation to sell better? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Local print review coverage or features

Radio coverage

Blogs

National review coverage on television or in print media

Enthusiasm on the part of your staff to recommend books to customers and Staff Picks
Paid advertising in print media
Prizes
Content and quality of the work

8.9. How many author readings do you host in your store per year on average?

8.10. What is the percentage of local, national, and international authors reading in your store each year on average? Please give specific figures for each category:

Local

National

International

8.11. Are there any barriers to inviting international authors? If so, what are they?

8.12. Do author readings have an impact on sales figures? If so, how big an impact?

8.13. In terms of advance orders for a book, does the name of a publisher influence whether you will order the book and how many copies you may order? Yes / No

8.14. How important are literary awards in terms of sell-through and your reordering (Not important / Important / Very important)?

8.15. Does your store sometimes run promotions focusing on translations? Yes / No

8.16. Does the means by which you promote translations in your store differ from your promotions of non-translated works? Yes / No

8.17. If stores order contemporary works in translation in lower numbers than they might order books originally written in English, is it because:

They are translations

There is less and less interest in literary books generally

9. Media Survey

9.1. Are book reviews the primary purpose of your magazine or newspaper? Yes / No

9.2. How much space is dedicated to book reviews in your magazine or newspaper?

9.3. Do you review books in translation? Yes / No

9.4. How do you select the translations you review?

9.5. Is there a difference in the way you select translations and books in English for review? Yes / No

9.6. Do you perceive any particular bias against translated literature in the review media in general in your country? Yes / No

9.7. If so, what do you believe to be the source of this bias?

9.8. If fewer translations are indeed reviewed, why is this? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Lack of interest on the part of readers

Lack of interest on the part of reviewers and book-review editors

An assumption that the book will not have an appeal to a wide-enough audience

9.9. In your country, has the reviewing of translations gone the way of the reviewing of poetry (that is, as a "specialty area" that only occasionally gets covered in the mainstream media)? Yes / No

9.10. In your country, does the shrinkage of review space in newspapers and magazines particularly affect literary translations or do they affect all literary books generally?

9.11. Do you personally feel any particular responsibility to review contemporary works of literature in translation? Yes / No

9.12. Which of the following would allow or encourage you to give more review space or coverage to contemporary works in translation? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Paid advertising from the publisher

Philanthropic support to sponsor space in print media

Philanthropic support to sponsor a program on television or radio

Availability of writers for interviews

Greater interest in translations expressed by readers or listeners

Book won a translation prize

Book won a major prize in country of origin

9.13. Does the country of origin influence whether a book will be considered for review? Yes / No

9.14. Are there foreign countries you are more likely to review than others? Yes / No

9.15. Are translations of literary fiction or poetry more or less likely to be reviewed than translations of nonfiction works such as history, philosophy, biographies, memoirs, etc.?

9.16. Does your newspaper (or other) require that the reviewer be familiar with the original language of a book in order to write a review?

9.17. Do you track in any way the number of books in translation that you review per year?

- 9.18. If so, how many translations do you review per year on average?
- 9.19. What percentage of the total number of books you review per year do translations represent?
- 9.20. Has this percentage increased or decreased in recent years? Yes / No
- 9.21. Do you perceive a difference in the way publishers promote contemporary works in translation and works originally written in English? Yes / No
- 9.22. What is the most effective way that a publisher can work with you in order to gain review coverage for contemporary works in translation?

10. Publisher Survey

10.1. What causes you to decide to publish a contemporary work in translation? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

The quality of the work itself

Potential sales

General commitment to bringing foreign literature to your country

Prize(s) a book may have received in original country

Number of countries that rights have already been sold to by the original publisher

Financial support made available by foreign agencies and governments

Financial support made available by other outside sources (foundations, individuals)

10.2. How do you find works to translate? Please select as many as are applicable.

Reviews in foreign publications

Authors contacting you

Translators contacting you

Foreign publishers and agents contacting you

Websites

Government-organized visits to foreign countries

Individual editorial visits to foreign countries

Through an established network of advisors (e.g. scholars, critics)

Book fairs and conventions

10.3. How easy is it to find readers of foreign languages whose opinions you trust and who can recommend books for translation to you (Not easy at all / Easy / Very easy)?

10.4. Would you like to have more readers advise you on books to translate? Yes / No

10.5. How do you go about finding readers who can recommend books to translate to you?

10.6. Do translators often recommend books to translate to you? Yes / No

10.7. Has the number of literary translations increased, decreased or stayed the same in your publishing house over the past 10 years?

10.8. By approximately what percentage of increase or decrease?

10.9. What are the factors that have contributed to this change?

10.10. How many contemporary works in translation did you publish in 2006, 2007 and 2008? Please give separate figures for each year.

10.11. What percentage of your list does that represent?

10.12. How important are the following for achieving success with a contemporary work in translation? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Name recognition of the author

Media/review attention paid to the book

Having the author come to your country to do readings

Advertising

Introductions/blurbs from recognizable authors

Joint marketing with other publishers

Internet marketing

Reviews on blogs

Prizes awarded to the book

10.13. What do you think are the greatest market barriers to publishing translations? Please rank, with seven being the greatest barrier.

Expected low sales

Does not fit your company's overall commercial goals

Lack of outside funding to support translations

Lack of media coverage in all media sectors (print/online)

Lack of national media attention (radio or television programs devoted to covering translations)

Lack of interest on the part of readers

Not enough interest on the part of bookstores in stocking and supporting translations

10.14. How confident is your marketing department about promoting international literature in translation (Not confident at all / Confident / Very confident)?

10.15. What do you think are the greatest editorial barriers to publishing more translations? Please select as many as are applicable.

Cost of paying translators

Amount of time to edit a translation

Difficulty of finding reliable or experienced translators

Difficulty of finding translators from particular languages

Lack of sample translations made available to you
Lack of information available concerning books from other countries
Lack of interesting books to translate
Lack of in-house language skills
Cost of using outside readers
Cost of translations

10.16. Does the current financial climate make you more or less likely to invest in a translation?

10.17. What forms of financial support would cause you to publish more translations? Please rate the following by order of importance, with one being the least important and five being the most important.

Subsidies for translation costs
Subsidies for production and printing costs
Subsidies for promotion and marketing costs
Operational support (e.g. editorial and other staff time)
Combination of all of the above

10.18. What type of funders do you regularly receive support from? Please select as many as are applicable.

Government agencies
Private foundations
Individual philanthropists

10.19. Can you offer examples of good practice or bad practice on the part of funding agencies? Please list a maximum of three.

10.20. What funding agencies have been most helpful and supportive in your translation efforts? Please list five and explain why they've been helpful.

10.21. How useful would other forms of support be? Please rate (Not useful at all / Not very useful / Useful / Very useful / Extremely useful):

Help with identifying writers to translate
Publishers' trips to countries to meet other publishers, agents, and writers
Help identifying readers
Help identifying translators
Support for the promotion of translations (tours, events, etc.)
Support for touring of international writers
Better contact with festivals and venues
More collaboration with bookstores

10.22. Are translations a high priority at your publishing house? Yes / No

10.23. Do you plan, under current conditions, to publish more translations? Yes / No

10.24. In your currency, how much—taking all expenses into account—does it cost you to publish a typical translation (for example a 250-page novel with a 3,000 print run)?

10.25. How much of a subsidy in your currency would be required to cause you to undertake a typical translation?

10.26. In your currency, how much would be required to arrange proper marketing and publicity for a typical translation?

10.27. Do you expect to lose money when publishing a typical translation? Yes / No

10.28. Do translations (from discovering to acquiring to translating) cost your company more or less than a book written in English?

10.29. Is it easier or more difficult to gain review and publicity attention for translations than it is for a book written in English?

10.30. Do you find it necessary to make a larger investment in advertising and promotion for a literary translation than for a book written in English in order to achieve success? Yes / No

10.31. Is there a difference in the ways you secure review coverage for translations and books written in English? If so, please explain.

10.32. Do translations have a potential market in your country that has not been tapped? Yes / No

10.33. How important is reader development and building an audience for translated literature (Not important at all / Not very important / Important / Very important / Extremely important)?

10.34. Do you sometimes or often publish translations more out of a sense of social/cultural/aesthetic responsibility than for commercial considerations? Yes / No

10.35. What other factors would cause you to publish more translations than those that have been asked about here? Please be as specific as possible.

11. Translator Survey

11.1. What language(s) do you translate from?

11.2. How much are you paid on average (in your currency) for a contemporary work in translation? Please indicate the scale used (per thousand words, per 1500 characters on a page, etc.).

- 11.3. How does that compare to official recommendations for the remuneration of translators in your country? Please be as specific as possible.
- 11.4. How much do you feel you should be paid on average (in your currency) for a contemporary work in translation? Please indicate the scale used (per thousand words, per 1500 characters on a page, etc.).
- 11.5. Do you supplement your income from translations by other work? Yes/No
- 11.6. How much contact do you have with editors when pitching books for translation or when translating a book for a publisher?
- 11.7. How supportive do you find the editorial process with the publishers you work with? Select one of the following: Not supportive at all / Supportive / Very supportive
- 11.8. Are you usually able to find a publisher for a work that you think should be translated? Yes / No
- 11.9. How do you go about finding a publisher for a work that you think should be translated?
- 11.10. Do publishers often commission you to find new books for translation? Yes / No
- 11.11. Do you attend book fairs, conventions, or other trade events? Yes / No
- 11.12. If so, how helpful is it?
- 11.13. Has the situation for translators significantly changed over the past 10 years (Improved / Deteriorated / Stayed the same)?
- Compensation
Availability of work
Relations with publishers and editors
Recognition
- 11.14. Do you work closely with any foreign funding agencies? Yes / No
- 11.15. Do you work with domestic funding agencies? Yes / No
- 11.16. Please rate the following choices, using the criteria of what would be of most help to you (Not important at all / Not very important / Important / Very important / Extremely important):
- Better financial compensation for your work (translation grants and publisher subsidies)
More control over the final version of the translation in the editing process
Better service through translation associations
Better training as a young translator
Travel opportunities

Residency programs

Attending conferences on literary translation

Better relationships with publishers and editors

Better and more frequent relations with the authors you translate

Ongoing professional development support

11.17. Do translators' associations provide you with the necessary support and information to aid your work? Yes / No. Please explain.

11.18. Did you study translation as a student or receive formal training as a translator? Yes / No

11.19. After completing your university degree, what experience would have been most helpful to you as a young translator?

11.20. How valuable would it have been to you, as a young translator, to work at a publishing house in order to learn about the process of publishing a translation (copy-editing, marketing, sales, etc.)? Not valuable at all / Not very valuable / Valuable / Very valuable / Extremely valuable.

11.21. Do you think that young translators are properly educated to do translation work and do universities provide proper training for young translators? Yes / No

11.22. How could universities better train/educate translators? Please be as specific as possible.

11.23. In your opinion, what is the single greatest challenge facing young translators in establishing themselves?

11.24. Would you encourage young people to become literary translators? Yes / No

11.25. What is the single greatest problem that you face as a translator?

11.26. How important a reward for your translation work are the following? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

High profile translation prizes

Prominent display of translator's name on book cover

Media interviews with translators

11.27. In your opinion, is it necessary to establish more high profile translation prizes? Yes / No

11.28. What would make a difference to your life as a translator? Do you have in mind any examples of good practice in support for translators?

12. University Translation Program Survey

12.1. For how many years has your translation program been in place?

12.2. Do you offer a degree in literary translation? Yes / No

12.3. What is the highest degree you offer and for how many years has this degree been offered?

12.4. How many students are currently enrolled in your degree or certificate program? Please give figures for each level (undergraduate, postgraduate, etc.).

12.5. How many languages are offered for which you provide translation courses? Please list the languages.

12.6. How many members of your staff in the translation program also work professionally as translators of contemporary works in translation?

12.7. What percentage of your staff in the translation program does that number represent?

12.8. Do you offer professional development opportunities for translators who are not students? Yes / No. If so, please provide more information about the program.

12.9. If given the following choices, do you feel that your program is primarily focused on:

Developing students to become professional literary translators

Preparing them for a career in academia

12.10. How do you assess the quality and effectiveness of your program?

12.11. What future improvements on your program would you like to see? Please be as specific as possible.

12.12. Why do you offer a degree or certificate or coursework in translation? Please rank (1, 2, 3):

Academic staff interest

Student interest

Recognition of the need for more and/or better trained translators

12.13. Is there sufficient student interest in literary translation? Yes / No

12.14. Has interest in literary translation among academic staff and students grown, diminished or stayed the same in the past few years?

12.15. Where do you find most of your students for translation degrees? Please select as many as are applicable:

Students already enrolled in language degrees at your school

Students coming to you after finishing work at other schools

Vigorous recruitment

Domestically

Overseas

12.16. Does your program have a mechanism in place for judging whether your students, upon completion of their degree, are prepared to do professional literary translations?

Please select as many as are applicable.

Published thesis

Successful completion of coursework

Published translations while enrolled as a student

You do not measure the success of your program in such ways

12.17. Do you work closely with publishers of translations? Yes / No

12.18. If so, what is the greatest benefit of these relationships?

12.19. Is there a publisher of translations attached to your school or university on campus? Yes / No

12.20. Do you have a relationship with this publisher? Yes / No

12.21. Do you work with other institutions that offer degrees or certificates in translation? Yes / No

12.22. What is the greatest benefit of these relationships?

12.23. How aware are you of the number of literary works in translation that are published in your country (Not aware at all / Not very aware / Quite aware / Very aware / Extremely aware)?

12.24. Is that number increasing or decreasing?

12.25. Does your program's mission include an objective to help increase the number of literary translations being published in your country? Yes / No

12.26. What do you think are the most important issues regarding the development/training of literary translators? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Lack of interest among academic staff in the training of translators to be professional translators

Lack of interest among students

Poor career prospects for students
Lack of contact with publishers of translations
Financial restraints of your institution to support such programs and training

12.27. What would encourage your institution to provide better or more training of literary translators? Please select as many as are applicable.

Academic staff interest
Student interest
A change in the mission of your program
Increased financial support

12.28. What would most help your students to become professional translators? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Working more closely with editors and publishers of translation while enrolled in your program
Working more closely with professional translators while enrolled in your program
Opportunities to publish translations while enrolled in your program
Opportunities to work at a publishing house upon completion of a degree

12.29. In what ways would you like your students to work with editors/publishers? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Internships with a publisher
Guest lectures in your course by publishers and editors
Postgraduate, full-time experience with a publishing house
Opportunities to publish translations while students
Opportunities to write readers' reports and do sample translations for publishers

12.30. In what ways would you like your students to work with professional translators? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Doing a thesis under the supervision of a professional translator
Working under an in-house translator at a publishing house
Attending monthly seminars focused on the practice of translation with a series of professional translators
Hosting visiting translators-in-residence who can interact with your students

12.31. What financial or other support have you received from funders for your program? Please list the funders and the type of support.

12.32. What kind of funding or other support have you found to be most effective? And what is least effective? Can you offer examples of good practice?

12.33. What other support do you think funders should offer for translation programs?

12.34. If support were available from funders, which of the following would most benefit students who seek careers as professional translators? Please rate (Not important at all / Not very important / Important / Very important / Extremely important):

Hiring of professional translators as academic staff

Support available for translators after graduation

Opportunities to work with publishers to understand how publishers select and edit translations

Establish contacts with publishing houses while students, as well as with potential funders

Help establish a translation program at your institution