

# Towards **new** conditions for literary **translation** in **Europe**



The **PETRA** Recommendations

*Europe's great heritage  
should be enjoyed by the  
many, not by the few.  
That is why translators  
are essential.*

**Androulla Vassiliou**

European Commissioner for Education, Culture, Multilingualism, Youth and Sport  
at the opening of the PETRA congress, Brussels, 1 December 2011

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for literary **translation**  
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**PETRA** is an initiative of the Literarisches Colloquium Berlin, Passa Porta, Instytut Książki (Polish Book Institute), Slovenská spoločnosť prekladateľov umeleckej literatúry (Slovak Literary Translators' Society) and Transeuropéennes.

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This booklet is a PETRA publication  
It is also available in French and German



*We share one and the same goal: promoting the discipline and the practice of creative translation and helping translation become more visible and more appreciated in Europe.*”

**José Manuel Barroso**

President of the European Commission  
at the *Literary Translation and Culture* Conference, Brussels, 20 April 2009

## Fuel, Cement and Compass

**Jacques De Decker**  
translated from the French by John Fletcher

For one day – on 20 April 2009 – Brussels was the capital of literary translation. The European Multilingualism Commission in association with the Culture Commission had taken on board the organisation of the conference on *Literary Translation and Culture*, and I had the honour of being the rapporteur on that day.

That initiative led a short time later to the PETRA project, with which I have been closely associated. Its aim is to offer a voice to a large number of actors in the vast field of literary translation in Europe, and as such it lies at the very heart of the European project. It can never be said too often that translation is the fuel, cement and compass of Europe.

It is the fuel, because without translation Europe would simply not function. It is the oil that helps its cogs to turn, it is the grease in which its mechanism is bathed. It is the cement, because without translation European integration would be compromised: translation cushions differences, even incompatibilities, and guarantees the indispensable cohesion we fight for every day, particularly at this moment in time. It is the compass because in highlighting the nuances and subtleties of each of its cultures, it points the way to the highest destinations.

In this massive deployment of linguistic competences, literary translation obviously occupies a privileged, unassailable position. One can easily imagine – even though it would be thoroughly undesirable – that Europe, taking the line of least resistance, could reduce the amount of multilingualism in its daily communications, starting with administrative communications. In practice that is already largely the case, and I am the first to deplore it. But there will always be a private domain, a kind of sanctuary, where what is at issue is the freedom to circulate, from one culture to another, the rarest and richest poetic accomplishments of another land, its specific legends and its emblematic dramas: its literature, in a word, the realm of creativity that uses language rather than sounds, colours or volumes. It is important for one to be able to read Pessoa without knowing Portuguese, Tsvetaeva without knowing Russian or Auden without knowing English, and still have the impression that one is hearing their voice, even if it is conveyed in the language with which one is most familiar. It is a prodigious achievement. Yet translators, perhaps because it is their daily work, hesitate to admit it.

In order to be a Pessoa – and I could have cited many other writers – one needs talent and genius; in order to translate him, another talent, another kind of genius, is necessary, together with a great deal of humility and generosity. One can imagine egocentric creators – they are hardly lacking – but there are no translators with that defect.

That is why they have been content for so long to form a kind of army of the shadows which can be exploited at will. It is that situation which PETRA seeks to rectify. Translators have for a while now been making their demands heard, and various associations – represented at the PETRA congress – have been conveying them to a wider public. But those demands needed to be expressed in an appropriate institutional framework: it is within that framework that PETRA seeks to operate. PETRA is taking up the cudgels for literary translation and for the one profession that is the most substantial with Europe. Europe is now in a position to respond positively.

*Dear reader, the conditions surrounding literary translation need to change. Try to make a difference.*

# On PETRA

Paul Buekenhout and Bart Vonck

Speaking at the *Assises de la traduction littéraire*<sup>(1)</sup> in Arles (France) on Sunday 14 November 1993, Umberto Eco uttered the immortal words: "The language of Europe is translation". Eco's words have been widely used, perhaps overused. On the other hand, they are very true. There are no less than twenty-three official languages within the European Union, not including quite a number of minority languages (i.e. less widely used languages), the languages of non-member states and the dozens of languages spoken by the so-called immigrants or expats. Eco's words describe, in a nutshell, the importance of translation for Europe.

We take it for granted that multilingualism and cultural diversity provide the basis for a European identity. In this perspective, literary translation is a skill and an art that enables, and even expands, European cultural unity.

There is a gradually increasing awareness that literary translation is an important matter. But the conditions required for literary translation to flourish are still far from ideal; and there is also a great deal more that can be done to improve the situation of the literary translator.

## A challenge

In September 2008, an appeal called *More Than a Single Language*<sup>(2)</sup> was launched in Paris on the occasion of the forum *Etats généraux du multilinguisme*. It called for a wider vision for translation and the creation of an ambitious European translation programme.

A few months later, José Manuel Barroso, the President of the European Commission, spoke at the *Literary Translation and Culture* conference in Brussels on 20 April 2009<sup>(3)</sup>. He launched a real challenge when he said: "I believe that the time has come for the practice of translation to develop its potential and for us to become better aware of how much we owe to translators ... We will welcome all approaches and views because we know that everyone in this hall shares one and the same goal: promoting the discipline and the practice of creative translation and helping translation become more visible and more appreciated in Europe."

Of course, there are already many initiatives that focus on literary translation. There are also organisations such as CEATL (European Council of Literary Translators' Associations), Literature Across Frontiers, Traduki, the Expertisecentrum Literair Vertalen, Transeuropéennes (who initiated the project *Traduire en Méditerranée*), the Next Page Foundation and HALMA, to name but a few, that draw particular attention to a transnational, or European, approach towards literary translation.

We have learned, from our many contacts within a large number of organisations throughout Europe,

that people working in the field have far too few opportunities to meet and exchange ideas and information on a European, or at least supranational, level. It is precisely this need that lies at the heart of PETRA.

PETRA stands for 'European Platform for Literary Translation' and takes up the challenge launched by Barroso. We are pleased to note that PETRA has been awarded an EU grant and that it is an acknowledged cooperation project within the EU Culture Programme. This shows that the EU takes literary translation seriously.

## The objectives of PETRA

As a platform, PETRA aims to give weight and visibility to the initiatives and expertise of the many actors active in the broad field of literary translation in Europe. It wants to work towards a European forum for literary translation: a forum for reflection, communication, action and the exchange of experience and expertise.

PETRA's main objective is to promote and support literary translation and literary translators in Europe. PETRA wants to instigate and set in motion beneficial changes.

PETRA also wants to present literary translation to a wider audience as an activity, adventure and artistic process that is both interesting and demanding.

It is explicitly not PETRA's intention to make other literary translation projects and organisations, or networks active in the field, unnecessary or redundant.

<sup>(1)</sup> Annual meeting organised by ATLAS, Paris/Arles; [www.atlas-citl.org](http://www.atlas-citl.org)

<sup>(2)</sup> Organised by Transeuropéennes, Paris; [www.transeuropeennes.eu](http://www.transeuropeennes.eu)

<sup>(3)</sup> Organised by the EU Multilingualism Commission in association with the Culture Commission; [www.ec.europa.eu/languages/news/documents/3306-barroso-speech.pdf](http://www.ec.europa.eu/languages/news/documents/3306-barroso-speech.pdf)

PETRA does not aim to replace what exists, but to add to it. PETRA wants to create a new dialogue and dynamic.

### A multi-phased project

#### The PETRA project runs in two phases.

**Phase 1:** The creation of a platform that brings together numerous actors and diverse expertise, and the start of a dialogue.

The PETRA congress, that took place in Brussels on 1 - 3 December 2011, brought together about 150 participants from 34 European countries, both EU member states as well as neighbouring countries. The purpose of the congress was to reflect upon the situation of literary translation in Europe and to start a dialogue about the problems and needs within the sector.

#### The six congress topics were:

- education and training of the literary translator
- copyright and e-status
- the cultural situation and visibility of literary translation
- editorial policies and the relationship with the market
- the economic and social status of the literary translator
- literary translation in Europe: culture, politics and cultural policies.

The discussions on the first five themes form the basis of five chapters in this publication. The latter has not been maintained in a separate chapter since it is dealt with, in various ways, in the other chapters.

We were delighted to welcome Vladimír Šucha, Director for Culture, Multilingualism and Communication at the Directorate General for Education and Culture of the European Commission, to the last plenary congress session of the congress. He presented the new Culture Programme, *Creative Europe*<sup>(1)</sup>, and commented on the EU policy concerning literary translation in particular.

PETRA has brought together many different actors within the translation chain. In so doing, the PETRA congress can be seen as a kind of historic moment. Never before have so many different actors, from so many different countries and with so many different backgrounds, missions and agendas come together to meet and to talk about literary translation. PETRA wants to discover something new: common objectives and a common goal.

Androulla Vassiliou, the European Commissioner

for Education, Culture, Multilingualism, Youth and Sport, officially opened the PETRA congress and stated: "I am very happy to see that this congress will continue the Europe-wide debate started in 2009 on the importance of literary translation and on the role of the translator. I look forward to the results of your discussions."

#### Phase 2: The awareness campaign

In order to change the situation of literary translation in Europe, an awareness campaign is needed. The main tool of this campaign is this very publication. The target groups that PETRA aims to reach are diverse.

Literary translators themselves are, of course, a very essential target group within the PETRA project. They are the creators or, even better, the authors of the translations that enable literature to cross language borders. Most of the changes needed in the world of literary translation are directly linked to them. In most European countries translators' organisations advocate their interests.

In addition, there are also the worlds of publishing, education and training, authors' rights, the media and literary criticism...

Finally, there are the regional, national and European bodies. They form a crucial target group because they have the capacity to change the situation of literary translation in general, and of the literary translator in particular, for the better. It would be of tremendous benefit if the regional and national authorities on the one hand, and EU policy on the other, were better attuned.

### A platform

PETRA has brought together the initiatives and expertise of the principal actors in the field of literary translation in Europe: translators' organisations, literary organisations and networks, policy making bodies, grant givers and organisations dealing with education, publishing and copyright.

PETRA is the initiative of five co-organisers from five different EU countries: Literarisches Colloquium Berlin (Germany), Passa Porta (Belgium), the Polish Book Institute (Poland), the Slovak Literary Translators' Society (Slovakia) and Transeuropéennes (France).

They can count on the expertise and commitment of a number of associated partners: CEATL (European Council of Literary Translators' Associations), CETL (European Centre of Literary Translation), the Dutch Foundation for Literature, ELV (Expertisecentrum Literair Vertalen), Escuela de Traductores de Toledo, the Flemish Literature Fund, Fundação Calouste

Gulbenkian, HALMA, Het beschrijf, the Robert Bosch Stiftung, the S. Fischer Stiftung and Stiftung ProHelvetia.

Furthermore, there are the so-called 'contact partners' in Albania, Bosnia and Herzegovina, Bulgaria, Croatia, the Czech Republic, Great Britain, Italy, the Netherlands, Norway, Portugal, Serbia, Slovenia, Spain and Switzerland. These contact partners

committed to participate actively in the PETRA 'awareness campaign'. They organised events and coordinated the dissemination of this publication in their country.

And last, but not least, there are the other organisations that were represented at the PETRA congress and all those who, even though unable to attend, have joined the PETRA initiative.

### The PETRA Recommendations

Five topics are dealt with in this publication, each in a separate chapter. Each chapter ends with a number of recommendations. Some of the recommendations are quite concrete and others are more general. They are mostly addressed to the institutions and public bodies that wish to develop a policy on literary translation.

New conditions for literary translation can be created on a European, national or regional level. The EU offers many possibilities for the support of literary translation in Europe. There is, for example, the Culture Programme and the Lifelong Learning Programme. The EU should improve and widen the current facilitating measures. But the EU can do even more. It can motivate national and regional authorities and create a positive dynamic throughout the whole of Europe.

Policy makers, on both a national and regional level, need to be aware of the importance of literary translation, not just for its own sake, but also for that of their country, or region, and act accordingly. They have the capacity to make the concrete decisions that will improve the current situation.

This PETRA publication provides the national, regional and the EU policy-makers with interesting and useful suggestions. We urge all parties to reflect upon what they can do, be it collaboratively or individually.

### A long-term investment

Europe is a patchwork. We have experienced this when working on PETRA. We have also noticed striking inequalities at both national and regional levels. In some countries, translators are financially, or legally, better off than in others; in some countries, literary translation enjoys a certain degree of recognition, whilst in others it is not taken seriously at all. This makes it difficult to formulate recommendations that are not just pertinent, but broadly valid. Moreover, with so many different backgrounds and so many agendas and missions, it isn't realistic to expect everyone active in the field of literary translation in Europe to agree on everything. But there is a common goal: to change the situation of literary translation for the better.

The discussion should, of course, be an on-going one. The title of this publication starts with 'towards', which is quite revealing. This publication should not be considered as a final argument for improving the situation of literary translation and literary translators. The good cause that is advocated here needs a long-term investment.

In our opinion, it is necessary to create a permanent platform that brings together everyone active in the field of literary translation in Europe. This might be under the PETRA banner, or take a different form or name. PETRA should, however, be seen as a solid step in the right direction.

### Make a difference

Whether you are a politician or policy maker, a translator, someone who is active in a translators' organisation, in a literary network, or in the field of education and training of the literary translator, whether you are a publisher, a literary critic, a producer of multilingual literary events or festivals, this publication should be of interest to you.

Dear reader, the conditions surrounding literary translation need to change. Try to make a difference. Why not start now?

<sup>(1)</sup> [www.ec.europa.eu/culture/creative-europe](http://www.ec.europa.eu/culture/creative-europe)

*In Europe, high-level training and education for literary translators is necessary. To achieve this, all of the actors in the field need to collaborate: universities and institutes of higher education, literary funds, translators' organisations and publishers.*

## Education and Training of the Literary Translator

Henri Bloemen and Vincenzo Barca

It is generally agreed that literary translation represents the most complex form of translation. It is an intellectual activity that requires a profound knowledge of the source as well as of the target language. Moreover it requires knowledge of the literary and cultural systems of the languages involved. And it requires translation techniques specific to literary translation. Whereas writing talent may be something that can't be taught, the skills mentioned above can be acquired via training especially designed for literary translation.

The need for a high-level, professional education of literary translators is felt all over Europe. Several initiatives on different levels have emerged over the last ten years. It is time now to establish Europe-wide high-level curricula for literary translation on the one hand, and on the other to make possible cooperation between existing initiatives often run by professional translators' organisations and to facilitate the necessary cooperation between the professional and educational fields.

These requirements hold for all languages, but special attention should be paid to the so-called 'minor languages', because the 'critical mass' required to establish high-level degrees and official curricula often cannot be achieved. The predominance of English represents a threat to literary exchange in Europe. Nothing less than the diversity of European culture is at stake here.

The training of literary translators does not stop when a degree is delivered. There is a great need for further professionalisation, especially when entering the profession, and for continued education or lifelong learning.

### Situation and best practices

**Training of literary translators is nowadays offered in at least three forms:**

- fully-fledged master degrees in literary translation
- degree programmes organised in close cooperation with universities or institutions of higher education and the professional field
- programmes organised by translator's organisations or other private or public organisations offering master classes by experienced literary translators.

Looking at each of these forms separately the situation is even more diverse.

**Concerning the programmes for literary translation at university level, the situation, according to research<sup>(1)</sup> recently carried out by CEATL, is as follows:**

- in a minority of countries, programmes are offered that essentially concentrate upon literary translation and the delivery of a specific degree;
- in several countries, programmes partially concentrating on literary translation are offered and deliver a general degree in translation;
- in most countries, the formation of literary translators is a modular or optional part of programmes for language studies, philology, applied linguistics and literature;
- in some countries there is no university programme for literary translation at all.

To this it should be added that there is no minimum consensus about the structure and content of programmes for literary translation. Equally, there are no standards of competence in literary translation, either for graduates or undergraduates. Also the profiles of teachers active in university programmes for literary translation are very different and often come from traditional disciplines such as linguistics, literary studies, philology etc. rather than from the field of literary translation itself.

An essential problem of university programmes is their restriction to the major languages. Combinations of so-called smaller languages are exceptional. On the other hand, experienced translators have difficulties participating as teachers in university programmes, although there is a strong conviction that their collaboration is essential. The same holds for other participants in the field, such as publishers, funding organisations and critics.

The joint initiatives of institutes of higher education and the professional field seem to meet in a more efficient way the needs for training and education. Indeed, here the important point of collaboration with experienced translators and other professionals is much easier. Also the establishment of standards seems to be more feasible, although current practice shows difficulties in assuring a swift transfer from a bachelor or master degree to such specialised courses. Also the definition of final degrees is problematic.

Nevertheless, these joint initiatives play an impor-

<sup>(1)</sup> Formations universitaires à la traduction littéraire, CEATL, 2009-2012



tant role in the further professionalisation of literary translators with a university degree. As far as the financing is concerned, these programmes often depend on subsidies from government sources or others, such as literary funds.

Good examples of this model are the activities of CETL in Brussels, the ELV in Utrecht/Antwerp and the master's course in Literary Translation offered by the IDEC/Pompeu Fabra in Barcelona, where the programme teachers are experienced translators, proofreaders, editors and university lecturers.

Programmes organised by translators' organisations or other private or public organisations are offered all over Europe. They may have many different forms, ranging from occasional workshops for beginners to master classes for experienced translators and detailed programmes and courses spread over a longer period of time. Very often, they try to meet acute problems of quality and the lack of translators in certain language combinations. Thanks to their flexibility, many language combinations can be offered, including minor languages. Difficulties arise because the level of both intake and content is very varied; also the definition of final levels is problematic.

Organisers are literary funds, book institutes, private funds, translators' and/or writers' organisations etc. These initiatives show the genuine need for education and training because they arise out of the field itself.

Good examples are initiatives like *La fabrique des traducteurs* in the CITL Arles, the *Akademie der Übersetzungskunst* founded by the German Translators' Fund and the workshops of the Literarisches Colloquium Berlin.

## Recommendations

Given that education is a matter for member states, not all recommendations drawn from these conclusions may be addressed to the EU Commission, although European backing may help national decision makers to act in a desirable way.

1) It is recommended to create open structures, at national and European level, to enable universities and higher education establishments to collaborate with non-academic organisations and associations and networks of professional literary translators without cumbersome administrative procedures.

2) It is recommended to start a discussion on promising, long-term structures for the education and training of literary translators at a European level. This involves the exchange and cooperation between academic and non-academic institutions on the contents of training, on practical issues and methods of teaching.

A representative working group should work out a proposal based on already existing initiatives. One of the items on the agenda could be the development of a learning line for literary translators with a distinct sequence of steps from beginners to professional translators, including the training of translators willing to transfer their knowledge and skills.

3) It is recommended that those responsible for research and training in the fields of politics and culture, and in universities, dismantle existing barriers and constraints, so that active literary translators can be engaged as lecturers or tutors at universities without academic obstructions; the same applies to those

**The central questions in all kinds of training and education of literary translators are:**

- what skills and knowledge are needed if one is to be able to function as a literary translator?
- what sort of ideal education programme would be suitable for the acquisition of those skills and knowledge?

### Minimum agreements

In Europe, high-level training and education for literary translators is necessary. To achieve this, all of the actors in the field need to collaborate: universities and institutes of higher education, literary funds, translators' organisations and publishers.

**Minimum agreements should be reached about:**

- the duration of the education
- the structure of the programmes
- the content of the programmes
- the description of competences from beginner to professional translator
- the exchanges on a European scale between the different programmes
- the relation between theory and practice
- the programmes to teach the teachers and to secure knowledge and skill transfer
- the involvement of experienced translators in the programmes
- the relationship with the field, especially with the publishers and the market
- the source and target languages to be taught.

active in related areas, especially literary critics and publishers. This is a matter of national legislation, but the European level could help to introduce regulations allowing translators to act as teachers or guest lecturers in academic programmes.

4) It is recommended to further develop existing training initiatives for professional literary translators, such as workshop and mentoring programmes, seminars and publishing internships. They can serve as models for new initiatives.

5) It is recommended to create conditions for the inclusion of lesser used languages in all forms of training. The problem of minimum student numbers for the establishment of new courses should be solved.

Specifically on this point, a European initiative is needed; financial support for programmes including less widely used languages seems to be indispensable.

In this respect, it is necessary to strengthen European collaboration and to support the creation of networks (inter-university or inter-institutional) indispensable for the education of literary translators. Existing programmes for student and teaching staff mobility should be exploited more efficiently.

6) It is recommended to explore the possibilities of digital technologies for long-distance learning.

Electronic learning platforms can easily bridge the distance between learners and teachers, often living far apart from one another.

7) It is recommended to promote the practice and the art of literary translation in secondary schools.



*Europe, which takes a special pride in its literature, must also take full responsibility for this particular child. This should happen by way of sufficient protection of literary translators' copyright, which must also be extended to the digital forms of their works or digital copies.*

## Copyright and E-rights Management

Andy Jelčić

Before anything else on this topic, formulated before, during, and after the PETRA Congress in Brussels 1–3 December 2011 is discussed, summarised and concluded, one important issue has to be dealt with. In the eyes of general public, and also those of the professionals in the field, the issue of rights management is reduced to the old love-hate relationship between publisher and translator. As long as the translator's rights are seen only within this narrow context, in which society takes the part of an uninvolved spectator, and the state (with its local legislative bodies and private law-implementing organisations) is perceived as a mediator or referee in this process/game, the perspective is wrong and the chances of general improvement low.

The fact that Rostand's *Cyrano de Bergerac* is as well-known in Skopje as Dostoyevsky's *Raskolnikov* is in Birmingham shows that, even though very few would be able to name him/her, the work of the translator lives an active life in different cultural circles, just as paintings or sculptures do. From the copyright point of view, this results in a series of problems regarding the distribution of income from the commercial exploitation of these works.

Many well-known and lesser-known artworks in history were commissioned, some under very precisely, some under less precisely set, conditions. Painting is a good example. While until the mid-19th century the majority of paintings were commissioned, during the last 150 years this relation has radically changed in favour of non-commissioned paintings. With literary works it is the other way round: in the 17th and 18th century translations were often carried out by writers who wanted to present their colleagues from other countries to a local public, as a pastime by noblemen who had other sources of income, or by priests and scientists for ideological reasons. The 19th century was a transitional period, and in the 20th century there was a move towards the commissioned translation.

The aim of this introduction is to emphasise the fact that literary translations are deeply rooted in every society, influencing and forming both the individual and the whole, but that they are not so easily accepted as common social assets as other works of art, even though they deserve to be, according to all criteria: historical, sociological, cultural or aesthetic. Europe, which takes a special pride in its literature, must also take full responsibility for this particular child. This should happen by way of sufficient protection of literary translators' copyright, which must also be extended to the digital forms of their works or digital copies. On the national level, this means legal back-up of contractual copyright, which would strengthen the position of literary translators in relation to the still dominant publishers and distributors. Translators would be protected from unfair buy-out contracts and get the opportunity to additionally increase the quality of their production. On the European level, EU guidelines could encourage member states to formulate their copyright provisions in this direction.

### Present situation

The work done here, at the PETRA congress, based on the research and experiences of CEATL, as well as on the expertise of organisations such as the ELV, Transeuropéennes, CETL, the Dutch Foundation for Literature, and many others, was aimed at:

- assessment of the social and legal position of both the translator and the publisher
- raising awareness, and strengthening the copyright-related position, of literary translators in accordance with the Berne Convention and UNESCO Nairobi Recommendation (*Recommendation on the Legal Protection of Translators and Translations and the Practical Means to Improve the Status of Translators*<sup>(1)</sup>)
- outlining the path for national legislations in rela-

tion to the improvement of copyright and to future regulation of digital rights, as well as issues of use and distribution of protected works on the Internet, digital copies and conditions of lending digitalised works in public or private libraries

- reforms of legal conditions and provisions, which are necessary because of technical changes taking place in the digital world.

The so-called WULs ("widely used languages") and their respective countries of origin insist on the strict application of the provision that each kind of use requires a specific approval from the translator and his/her participation in the income obtained in this way. On the other hand, LWULs ("less widely used languages") and their respective countries might favour a one-time additional payment when a certain number of sold copies has been attained.

<sup>(1)</sup> [http://portal.unesco.org/en/ev.php-URL\\_ID=13089&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13089&URL_DO=DO_TOPIC&URL_SECTION=201.html)

This, however, should be based on realistic and not fantastically high numbers like the ones we can often see in contracts aimed at formal correctness only. Due to the rapid increase of the amount of texts offered in digital form, in many countries a re-thinking of time limits for rights transfer is necessary and in several countries the issue of time limits in any form has not been negotiated at all, so this process needs to be started as soon as possible.

The Copyright and E-rights Working Group at the PETRA congress, intentionally consisting not only of translators, but also of publishers, copyright lawyers and professionals otherwise involved in the publishing process of translated works, jointly reached the following conclusions and recommendations.

### Recommendations

- 1) The EU member states are invited to foster negotiations between translators' associations, publishers' associations and/or collecting societies with the aim of concluding a model publishing contract for translators. The contract is to be fair to both translators and publishers and suitable for the digital era. It is to be reinforced, if need be, by appropriate legislation at the national level and/or by ad hoc government initiatives that provide an incentive to the aforementioned associations or societies to initiate, or (re)activate, the said negotiations.
- 2) The European Commission and the EU member states should continue to acknowledge the value of copyright, especially but not exclusively in the digital environment, as a key instrument that protects the creations of translators, their livelihoods and the investment made by publishers. It should also be acknowledged that copyright is a key driver of any modern knowledge-based economy.
- 3) The European Commission and the EU courts should closely monitor the situation in EU member states that have a system of exceptions to copyright within a collective remuneration scheme (such as legal licenses and extended collective licensing) to ensure that the said schemes provide for a fair remuneration for all rights holders and for a fair division of that remuneration between the rights holders concerned (e.g. reprography, private copy, public lending).
- 4) The European Commission and EU member states should provide for an adequate legal framework with regard to the enforcement of copyright law in the digital environment and the fight against piracy, which is detrimental to translators, authors and publishers alike. The idea of a cultural flat fee should be rejected.
- 5) The European Commission and EU member states should ensure that any digitisation project (and/or making digital content available) that is undertaken or supported by a private company and/or a government body, or public institution, is fully compliant with copyright law. It must also be based on the expressed prior consent of all rights holders concerned (except in the case of an exception to copyright, within the limits of said exception) and provides for a fair compensation of said rights holders.
- 6) EU member states should take appropriate legislative action to ensure that the translator's name features in, or on, each tangible or digital copy of a translated book. This is to be done in such a way that it is sufficiently visible to end-users and in the way that is customary for the mode of exploitation concerned. This also applies to all promotional material pertaining to the book in question.

*Invisible translators have a poor negotiating position, and are accordingly badly paid. Bad working conditions lead to bad quality – and to the view that invisibility and bad pay might possibly be justified. Translators must be able to break out of this vicious circle.*

## Cultural Situation and Visibility

Jürgen Jakob Becker and Martin de Haan  
translated from the German by Shaun Whiteside

Translators are the great invisible figures of literature. It may be quite obvious that foreign-language writers from Pessoa to Pamuk generally speak to us not with their own voice, but with that of a second, invisible author. Awareness of this fact and its cultural resonance is, however, astonishingly underdeveloped.

Cultural influences seem to be responsible for this; we are used to thinking of translations in negative terms, as inadequate approaches towards an unattainable original. According to this way of thinking, the ideal state is achieved when a translation 'doesn't read like a translation', and hence makes itself invisible as a translation, obliterates itself. From this perspective failure is already programmed in, the translator is at best given the role of a zealous intermediary or 'ferryman', carrying the sensitive literary cargo in as intact a state as possible to the opposite shore.

But the ferryman metaphor downplays the creative aspect of translation. The text must – inevitably – be interpreted and recreated in a different language. To accomplish this operation, the translator enters into a dialogue with the original and presents the text in a foreign linguistic guise. This transformation is the most essential part of translation, and indeed of intercultural dialogue in general. Having reached the other side, the cargo is no longer the same.

### The invisible translators: consequences

In this sense, copyright acknowledges the translator as a creator of form and meaning: the 1886 *Berne Convention on the Protection of Literary and Artistic Works* places the translator side by side with the author: "Translations, adaptations, arrangements of music and other alterations of a literary or artistic work shall be protected as original works without prejudice to the copyright in the original work." Translators are authors, their works are protected as such by copyright. Like authors, they have a right to be publicly named and acknowledged as authors of their works. This applies to the naming of the translator in the translated book, just as it does to the quoting of passages from a translated work, and must of course be observed when reference is made to a text in the media or advertising.

The comparison with other interpretative artists such as actors or musicians, however, makes it clear how far we are from recognising the self-evidence of this claim. It would never occur to anyone to deny – say – András Schiff or Juliette Binoche their recognition as artists, while on the other hand an enthusiastic review of a well translated book without a mention of the translator is something we come across very often. Translators suffer from the dilemma of anonymity. Invisible translators have a poor negotiating position, and are accordingly badly paid. Bad working conditions lead to bad quality – and to the view that invisibility and bad pay might possibly be justified. Translators must be able to break out of this vicious circle. All too often, the everyday working of the book sector forces them into the role of the quiet service provider, it turns them into mere expense factors in the production of books. The visible translator, acknowledged as a transmitter of culture, is the goal. Visibility has an enlighten-

ing effect. We live in a culture of translation, and we should become aware of it.

### Problems and approaches to a solution

We need the literary public to develop a keener sense of the specific qualities of translated texts. Literary criticism is particularly important in this respect. Unfortunately, seriously argued criticism of translations is a rarity. There are long discussions of the book, which deal positively and at length with its language – without the translator's name ever being mentioned. Or else a single, vague adjective may be attributed to the work, without locating it in the context of an argument. This may have to do with a lack of will on the critic's part, but quite clearly the critical instruments are absent. One possible approach to improvement in this sphere would be the offer of further training. In Germany, text seminars for translators have been opened up to editors and critics who are keen to learn more – and these are showing first signs of success. One area particularly attractive to literary critics is the subject of the retranslation of classic works, because here the subject is particularly easy to foreground through the possibilities of comparison. The development of serious translation criticism would be a major element in a fully-fledged translation culture. The first steps would have to be taken in schools and universities, or everywhere work is done with literary texts.

Visibility is a legitimate claim, for which translators have for years been campaigning on their own behalf. This is most successful in places where translators have organised themselves, and where they can play the role of negotiating partners with publishers. Those are also the countries in which translators have been most successful at finding a place in the public promotion of literature. Institutions such as

the Dutch Foundation for Literature or the German Translators' Fund sponsor translators as individual artists, but they also embody a society's embrace of the art of translation and the importance generally assigned to the exchange of ideas and stories, of the knowledge of both self and others. 'Capacity building' in this direction should be seen as a national and a European task.

### Some best practices

The first important thing to do is to overcome the invisibility of translators within the field itself. Translators have a right to be named, and there are good examples of this which are worthy of imitation.

The translator's name can be very prominent in a book, it can appear on the cover. Innovative publishing companies have begun placing biographical information about the translator next to the author's details. These things are happening in many countries, because even on the side of the publisher it is noticed that a good translator can be a marker of the quality of a book. The CEATL website has collected successful examples of books in which the translator is named on the cover.

The lack of the translator's name in the bibliographical record of titles in library catalogues and bookshop ordering systems is a notorious source of vexation, often based more on ignorance than intent. A successful intervention with the German version of Amazon persuaded that company to record the translator's name as a matter of routine. We know of examples from France and Belgium where there have been swift and systematic reactions to absent translator names (through mailing actions, for example). Without constant publicity work by translators themselves and their organisations, little will

change. In this respect the pragmatic approach tends to be the most successful.

A group of active translators in Germany, calling themselves *Weltlesebühne*<sup>(1)</sup> has taken the initiative of taking translations as the subject of literary events. They are devoted to international literature and the often unknown co-authors. The translators report from their workshop and, with the audience, explore the vast expanses that lie between languages and cultures. The response has been excellent, the events are real eye-openers for anyone interested in literature. The group's activities are now to be extended to the field of children's and teenage literature, and to work with schools.

Book fairs can also be used as an arena for the visible translator. Following the example of Frankfurt, several European book fairs (London, Paris, Turin and others) have recently set up a 'Translation Centre'. These centres quickly become the scene's meeting-place, but also a visible message about the translator's role as a mediator and an author.

The creation of prizes for translators is one of the obvious forms of public recognition of translators' achievements. The idea of adding a translator prize to already existing literary prizes, such as a *Prix Goncourt* or a *Booker Prize* for translation, is particularly attractive. The *Prize of the Leipzig Book Fair*, highly regarded in Germany, which is awarded for the categories *belles-lettres*, non-fiction and translation, shows that translators can gain in visibility in association with authors. Other prizes, such as the *International IMPAC Dublin Literary Award* and the *Dutch Europese Literatuurprijs*, co-award the translator and the original writer.

### National and European authorities

4) The promotion of translators – in the sense of the funding of individual artists – should become a self-evident part of the funding of literature. Hitherto, publishing companies have been almost exclusively the focus of funding programmes in the field of literary translation. Now it's time to put translators themselves into the picture. Programmes such as the *Literarische Brückenbauer* by the Robert Bosch Stiftung and the Traduki network have set standards. Literature in Europe, and European readers in general, will profit from it.

5) The naming of the translator on the book cover is a particularly effective measure to achieve the visibility of translators – and is already practised in some countries. National and EU programmes for the funding of translations should proceed according to this good example. The commitment of funded publishing companies to naming the translator on the book cover should be made a part of funding contracts.

6) Translators should be supported in their attempts to develop new forms of events. Initiatives such as the *Weltlesebühne* try out new ways of promoting knowledge of translation and sensitising audiences to the peculiarities of translated texts. They are applicable to all European countries.

## Recommendations

### Book sector

1) Translators are authors who deserve to have their creative and cultural achievements recognised. Publishing companies, newspapers, institutions in general should commit themselves to naming translators by name in books and the digital media, in advertising for books, in book reviews, in the catalogues of libraries and the book trade. Translators should be named everywhere the author is named.

2) Book fairs and literary festivals are big stages where literature is presented to the public. Translators should play a part in this – beyond their role in interpreting panel discussions. The establishment of translation centres (such as Frankfurt Book Fair, Bologna Children's Book Fair, Salon du Livre Paris) and series of translation events, with translators on stage as protagonists, is a seriously unexploited potential.

3) Sensitisation to translations is a task of which the agencies of literary promotion should be more fully aware. This applies to school and university (even beyond 'translation studies'), but particularly to literary criticism.

Initiatives that attract the curiosity of teachers, critics, event organisers and literature funders to the subject of literary translation should be developed and supported.

<sup>(1)</sup> [www.weltlesebuehne.de](http://www.weltlesebuehne.de)



*Profits are easier to make on translations of international bestsellers than on translations of literary gems that will be appreciated only by a limited readership.*

## Editorial Policies and the Market

Peter Bergsma

At a time when many European countries are brutally cutting arts funding, and when appeals to base emotions are drowning out political and cultural arguments, the need for literary translation and for literary translators as cultural mediators is actually on the rise. They offer a corrective to a climate that stifles not only sound argumentation, but also creativity in all its forms. Furthermore, cultural exchange is profitable even in purely economic terms and can serve as an engine of European integration, which appears right now to be crumbling away.

### Situation

In this world of literary mediation, the prime movers are of course the publishing houses, for they determine what translated literature will come onto the market. Ideally, these decisions should be guided by the principle of reciprocity that is fundamental to intercultural dialogue: those who would like their books to be published in foreign languages, must be willing to publish foreign-language books in translation. And any self-respecting literary publisher will recognise the importance of cultural mediation and do as much as possible to advance the cause.

Yet there is also the inevitable need to make a profit, and profits are easier to make on translations of international bestsellers than on translations of literary gems that will be appreciated only by a limited readership. This explains the international emergence of a culture of best-sellers, in which the foremost aim is to publish translations – most particularly of English-language books – that will sell well on the international market. What is more, these translations have to hit the shelves as quickly as possible, so that they can ride the wave of international publicity.

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

The emerging culture of best-sellers also has radical consequences for literary translators. For one thing, they are forced to finish their translations ever more rapidly, so that their publishers can reap the full benefits of international publicity.

Meanwhile, they are confronted with an impoverished range of literary work, especially if they translate from languages other than English.

However paradoxical it may seem, there is, at the same time, an international shortage of literary translators as a result of the ageing of the profession. Although young people continue to join the profession, their numbers are not sufficient in most European countries to counteract the ageing trend.

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

### 1. The translators, victims of the culture of best-sellers

It is publishers, to be sure, who are primarily responsible for reversing the decline in literary diversity. But unfortunately, the large international publishers born of transnational mergers have not been the real trendsetters for some years now, but market followers. The outcome of this is that in bookshops across Europe we are increasingly likely to find translations of the same titles, just as in shopping streets throughout the continent we find more and more branches of the same chains.

A fund of the European Commission to support publishers with translation grants is not yet able to change the course of this trend, which is directly opposed to one of the main cultural objectives of the European Union – cultural diversity. The pursuit of this aim could be enabled by more decisive steps in direction of supporting ambitious translations of less known works of high literary quality, especially from smaller languages.

In an attempt to turn the tide, the Dutch Foundation for Literature has set out to break the dominating bestseller culture by launching the website *Schwob*, named after the French author, essayist and translator Marcel Schwob. The website [www.schwob.nl](http://www.schwob.nl) presents major literary works from around the globe that are not yet available in Dutch translation. This includes both forgotten classics and undiscovered contemporary authors. In 2012, the Dutch Foundation and four European partners will apply for a subsidy from the EU Culture Programme in order to elevate the *Schwob* project to a more European level.

## 2. The work of literary translators under pressure

Here too we must look to publishers, first and foremost, to do their best to offer translators remuneration in keeping with their level of education, the creativity demanded of them, the time they invest and the cultural impact of their work. In this respect, nearly all European countries still have plenty of room for improvement, not only in the area of remuneration, where Italy, Portugal, Spain and most Central and Eastern European countries are at the bottom of the heap, but also in the area of standard contracts and clauses on royalties and other authors' rights, where the situation is unsatisfactory in almost every European country.

Although literary publishers in general might make a more serious effort to improve their treatment of translators, they could never actually provide an acceptable income, because that would make their translated books unaffordable. Both the Netherlands and Flanders give direct grants to literary translators, in order to guarantee an acceptable income for these translators and to make it easier for them to reserve more time for translation, so that they can ensure the quality of their work even under tight deadlines.

In addition to a reasonable professional status and remuneration, literary translators need to be in contact with their source language and culture and with fellow translators from other countries who work from or into the same language. One relatively low-cost but effective means to this end is the translation centre system. Most European countries now have

one or two such centres, and fourteen of them are united in the RECIT network<sup>(1)</sup>.

The RECIT centres accommodate some five hundred translators a year for periods ranging from two weeks to two months, and organise many dozens of translation workshops annually for both novice and experienced translators. Until 2006, the RECIT centres were supported by the European Commission, but since the new Culture Programme of 2007, with its so-called non-sectoral approach, this is not the case anymore. Renewed European support for literary translation centres is highly necessary.

## 3. An impending shortage of literary translators

Research has shown that the translation profession is ageing rapidly in almost all European countries. Many of these countries offer post-secondary courses in literary translation, some inside and some outside the university system. CEATL studies the data on the state of literary translation training in Europe.

However, there are apparently too few graduates entering the literary translation sector to counter the ageing trend, which is undoubtedly the result of the poor social and financial situation of the literary translator. This can only be brought to a halt if the national and European institutions cooperate to make the profession more financially appealing and to enhance its social standing. One vital step in this direction is to increase the visibility of literary translators, in order not only to improve their cultural and economic status, but also to obtain greater recognition from readers and reviewers and to spark young people's interest in pursuing the profession.

## Recommendations

1) Both national literary foundations and the European Commission should encourage literary publishers to aim for a more diverse range of translated books.

2) The European Commission, national literary foundations and literary publishers should all strive to improve the social status and remuneration of literary translators.

For this purpose, national and European bodies should cooperate to establish a system of direct grants to translators, while publishers should decide to treat translators not as a budgetary afterthought, but in a manner commensurate with their level of education, their creative efforts, the time they invest and the cultural significance of their work.

3) The European Commission should renew its support for literary translation centres and encourage the opening of translation centres where they do not yet exist.

This support might consist of two distinct forms: a regular annual operating grant for translators' centres, and a system modelled after the Erasmus programme that would award travel grants to translators interested in visiting one of the centres.

4) National literary foundations, the European Commission and literary publishers should all work to increase the visibility of literary translators, in order to strengthen their social and financial status and make the profession more attractive to future generations.

<sup>(1)</sup> [www.re-cit.eu](http://www.re-cit.eu)

*In most countries, literary translators are in need and have trouble earning a living.*

## Economic and Social Situation of Literary Translators

Ildikó Lőrinszky and Holger Fock  
translated from the French by Shaun Whiteside

Literary translation is, like writing, a free profession, and the literary translator has no defined status like an architect or a lawyer. His/her situation is more comparable to that of an artist. And rightly so, because literary translation is an art like writing, music or painting. None the less, literary translators enjoy a certain level of protection because their works are protected by copyright.

### Translation prospers while translators starve

As statistics show – statistics from UNESCO, national libraries, associations, book fairs – literary translation has been thriving for decades. In most European countries, a third or more of all new publications are translations, and in half of countries translations represent more than half of new publications.

As a proportion of the overall number of new publications, many more translations are published in the smaller languages. Sometimes there are few translations in the larger languages: this is true of German, with fewer than 10% of translated titles each year (Germany, Austria, Switzerland); twice as many are published in Italy, and three times as many in Spain.

All markets show a stark imbalance: translations from English always represent a figure of between half and one third of all translations. While in the United Kingdom, on the other hand, translations make up only 3% of new publications.

It is not long since the first studies were made into the economic and social status of literary translators on the national level like the 2008 Flemish-Dutch manifesto<sup>(1)</sup>, "The White Book"<sup>(2)</sup> in Spain, 2010 and, in France, the "Assouline Report"<sup>(3)</sup>, 2011. At the international level, the only existing study is the CEATL survey<sup>(4)</sup> which dates from 2008.

All of these studies reveal that the situation of literary translators has not improved since 1990, sometimes it has even deteriorated despite the rapid expansion of the book market. In most countries, literary translators are in need and have trouble earning a living.

### Problems and their causes

Generally speaking, translators are paid by the page of manuscript, by the printed page, by the word or by digital stroke (basic remuneration).

### But in principle their takings should be increased from other sources:

- percentages or a share in the exploitation of their work (royalties)
- payments from copyright collection companies (public loans, private copies and other rights)
- grants and bursaries.

In most countries, these supplementary sources do not exist or supply little income (a maximum of 5% of overall income).

According to the CEATL study, the average gross income of literary translators is below €12,000 in eight countries, and in at least ten countries below €24,000 per annum. The result is worse for average net income which is, in ten countries, below €10,000, and almost everywhere below €20,000 per annum.

If we compare these figures with the gross average income of employees in the manufacturing and service sectors (MAS) and with purchasing power (PPS) in each country, the poverty is immediately obvious: there are only three countries in which the gross average income of literary translators exceeds 80% of gross average income in the MAS sector, and of those countries, including the United Kingdom and Ireland, we find only 3% of all books are translations and the professional literary translator (making at least 85% of their living from translation) is a rarity. But in six other countries (including Italy and Germany) it is below 50% and in another 12 countries below 75%.

The situation becomes desperate if we compare net average income with the Purchasing Power Index in each country. In the countries where there are professional literary translators, their net average income never exceeds 60% of PPS, in half of the countries they do not earn as much as 50% of PPS. In other words: the great majority of literary translators in Europe live on or below the poverty line.

<sup>(1)</sup> Martin de Haan, Rokus Hofstede, *A pamphlet for preserving a flourishing translation culture*, Amsterdam, 2008

<sup>(2)</sup> *Libro Blanco de la traducción editorial en España*, published by ACE Traductores, Madrid, 2010

<sup>(3)</sup> Pierre Assouline, *La Condition du traducteur*, Centre National du Livre, Paris, 2011

<sup>(4)</sup> Holger Fock, Martin de Haan, Alena Lhotová, *Revenus comparés des traducteurs littéraires en Europe/Compared Income of Literary Translators in Europe*, CEATL Brussels, 2008, cf: [www.ceatl.org/docs/surveyfr.pdf](http://www.ceatl.org/docs/surveyfr.pdf) or [www.ceatl.org/docs/surveyuk.pdf](http://www.ceatl.org/docs/surveyuk.pdf)

### The main causes of this low income are as follows:

- it is a free, non-protected profession, and markets have no rules;
- basic rates of remuneration are not based on the cost of living;
- copyright privileges the exploiters, the contractual position of translators is the weakest in the system of literature and on the markets;
- often translators do not benefit from royalties;
- in general, literary translators are unknown to the public;
- literary translators receive much less financial assistance and fewer grants, bursaries and literary prizes than writers, painters and musicians, etc.

What are the consequences of these low incomes? Literary translators are forced to work more quickly and botch their translations. They have neither the time nor the means to do the necessary research and travel, and that has an effect on the quality of literary translation. In several countries, in fact, a considerable number of literary translations are published without any literary merit. But it is not only the translators who are responsible for this, it is the publishers who choose the cheapest translators, sometimes even translators with no linguistic or literary training, who are unfamiliar with the cultural context of the source language. Some contracts contain rates and deadlines which indicate overall that the translators who sign them will be unable to produce high-quality work.

### Possible solutions

The best working conditions for literary translators are to be found in countries with bursary systems, sometimes financed directly by the state (by funds), some indirectly, in the form of public loans and guaranteed library purchases – as in the Netherlands and the Nordic countries. The situation is more favourable in countries where there are agreements between translators and publishers, with codes of practice or common usages (as in France, for example).

### Without knowing of any universal remedy with immediate results, we suggest four measures that will yield mid-term effects:

1) Basic remuneration should be increased, given that the situation is better in countries where there are accords or agreements concerning model contracts and minimum rates. But in many countries publishers or their associations refuse even to negotiate with the translators represented by their associations. Sometimes both parties persist in a hostile or oppositional attitude, while it would be of the utmost importance to negotiate at common rules. In countries where there are as yet no professional associations,

that gap needs to be filled: associations need to be promoted and their capacities reinforced so that they can defend the interests of literary translators.

2) In many countries, translators must accept contracts that force them to cede without limit all rights concerning the use of their works. This unlimited cession of rights can apply even to secondary or subsidiary rights for which the publisher does not own the rights from the original. Furthermore, with digital editions, literary translators will no longer be able to recover their rights. That is why the cession of rights must absolutely be limited so that translators have the chance to resell their works at a later date and become actors in the market.

3) The visibility of the literary translator must be improved, because his/her reputation has an effect on remuneration.

4) Since the situation of publishers is getting progressively worse, literary translators cannot survive under the conditions imposed on them by 'the market'. So in all countries and also on the European level of funding, programmes of bursaries and direct support for literary translators must be established, with individual help for work, research, travel (mobility) and lifelong learning.

### Some best practices

The income of literary translators is higher and more stable in countries where there are agreements (or at least arrangements) between translators and publishers on basic remuneration and percentages with minimum rates as in France, Norway or the Netherlands.

For the contractual aspects of copyright, the example of Germany can be cited as a model to be followed. German legislation gives all authors, including literary translators, the right to honest and equitable fees and the translator can institute proceedings to correct his/her contract.

For ten years, German translators, with the support of the German association of literary translators and the Ver.di trade union, brought about thirty cases and obtained two precedent-setting Federal High Court judgements. These judgements force the associations to agree about fees and remuneration, and about the rules to be respected within this field.

However, the best working conditions exist in countries which provide bursaries, some of which are financed directly by the state (funds), some from public loans, or both. The best examples of this system are to be found in the Nordic countries – in Norway, Denmark and Sweden. As regards foundations, the Dutch Foundation for Literature and the Flemish Literature Fund have created a situation for translators that is almost ideal. The German Translators' Fund also presents a best practice to follow.

In order to improve the situation of literary translators, various initiatives are required on both a national and European level (negotiations with publishers, improvement of copyright, introduction of a copyright contract law, creation of funds for the support of literary translators etc.). These initiatives can only come to fruition on the basis of concrete data about the situation of translators. One good

example of this are the surveys into the social and economic situation and the visibility of translators, as well as into copyright law in Europe, carried out by CEATL (which represents 34 associations from 28 countries). The results of these work groups will be published over time, and will be downloadable from the CEATL website<sup>(1)</sup>.

### Recommendations

1) On the national level, for each country: the creation, in cooperation with the cultural policy authorities, public administration and private cultural institutions, of foundations, funds or national programmes devoted to the support of translators (work bursaries for concrete projects; travel for the necessary research and consultations, inter-cultural studies, lifelong learning), and the promotion of literary translation.

2) The creation by the EU of a support mechanism for mobility and lifelong learning of literary translators. Most particularly, reinforcement or support should be given to European translation centres or colleges of translators which play an indispensable role in cultural exchange in Europe. Countries which have such a structure should safeguard and develop it; and those which do not as yet have one should take the necessary steps to set up translation centres, taking inspiration from existing models.

3) The institution of negotiations between translators' associations and publishers' associations on a national level (enforced, if necessary, by legal arrangements within the context of copyright): promoting discussions concerning rates, copyright (participation in exploitation) and acceptable types of contract. On this point, we are keen to stress the necessity for the EU to formulate concrete directives concerning copyright in Europe.

<sup>(1)</sup> [www.ceatl.eu/actions/working-groups](http://www.ceatl.eu/actions/working-groups)



*The implementation of all these justified claims will lead to improvement in the status of one of the chief actors in interculturality, and will, consequently, help to promote the idea of quality in dialogue between cultures.*

## Summary of the PETRA Recommendations

Françoise Wuilmart  
translated from the French by Shaun Whiteside

The following synthesis attempts to summarise the essentials of the PETRA Recommendations and to mirror them faithfully, both in spirit and letter.

### Ambivalence of the current situation of literary translators

The ambivalence of the current situation of literary translators is the chief reason for demands for reform to their status, which are now impossible to ignore at both the national and the European level.

**On the one hand:** the translator's role as mediator between cultures is obvious. If literature is appreciated everywhere, it is only thanks to the mediation of literary translators, and thinkers would not be able to engage in dialogue in time and space without passing through the translated text. Hence the mobility of humanity's spiritual legacy is entrusted to the attentive and re-creative reading of the literary translator.

**On the other hand:** the very essence of the translator's enterprise lies at the source of his misfortune. Wholly at the service of the author of the original and his writing, he is obliged to step aside, and the success of his performance depends on his invisibility. As a co-author, he will be consigned to oblivion. If, on the other hand, his traces are visible, he will be named in order to be criticised. He loses either way.

The very specificity of his role therefore has perverse effects:

- the invisible translator will not enjoy the recognition, moral or financial, to which he has a right as author of a recreated work;
- the literary critic, generally ill-informed about the specifics of the profession, will ignore him or, conversely, talk about him in purely negative terms;
- the publisher sees the translator as a financial burden. For economic reasons: he will hurry him in his work, not pay him his due worth, and impose upon him poor-quality works of the kind that thrive in our best-seller culture.

The consequences of these three kinds of treatment are self-evident; the literary translator, ignored, badly paid and short of time, will be unable to supply a quality piece of work. Because, after all, he has to live.

It is therefore recommended:

- 1) that the literary translator be allowed to regain his prestige, by having his visibility guaranteed like that of any other creative artist, and wherever this applies to other creative artists;
- 2) that any digitisation project should also respect copyright law for the literary translator, by adapting to the specific needs of the profession;
- 3) that literary critics be sensitised to and trained about the specifics of the profession;
- 4) that programmes of grants and financial support be introduced at both the national and European level, to be paid directly to literary translators be introduced, to make up for the short-fall in their basic remuneration;
- 5) that inspiration be drawn from individual best practices, and that these be introduced at the European level, particularly:
  - by supporting existing demands and action by groups such as the literary translators' associations, which have celebrated their first victories in certain countries by introducing codes of practice for publishers;
  - by establishing, at the European level, a standard contract with clauses respecting the work of both translator and publisher;
  - by encouraging and supporting tested initiatives to establish ideal working conditions: translators' colleges or translators' houses, places of residence that offer professionals the peace and tranquillity they require, immersion in the foreign culture, the opportunity to engage in dialogue with fellow translators or authors, and to undertake research or study trips;

- by holding increased numbers of events to make the public aware of the complexity and the importance of literary translation;
- by encouraging national prizes along the lines of the big literary prizes awarded to authors.

**For high-quality training**

High-quality training always has two inseparable components: talent, which is innate, and skill, which is acquired. Skill feeds both on theoretical reflections gathered over time and on practices that constitute a craftsmanlike tradition. The complexity of the process of literary translation therefore deserves to be analysed and passed on in training appropriate to the requirements of the talented apprentice.

There is as yet no consensus on the national or European level about how such training might be conceived. In one context, it will be assumed that linguistic or philological training, which privileges analytic and descriptive reflection over the creative act, is enough to prepare the translator for his profession, in another, the trainers employed are professionals who are keen to pass on a practice, either over a period time or in occasional one-off events. Only rarely are the two dimensions, the reflexive and the practical, combined in the same specialist training.

**It is therefore recommended:**

- 1) that think-tanks be set up at European level to discuss the organisation of specialist training in literary translation;
- 2) that a fundamental debate be held within those think-tanks, aimed at establishing a consensus on guidelines for a course of education taking into account the duration, organisation and content of targeted programmes;
- 3) that within the content of this training, three essential components be taken into consideration:
  - substantial literary and cultural acquisition
  - the development of mastery of the mother tongue (target language)
  - the creative and craftsmanlike aspect of the process: by entrusting a substantial proportion of the treatment to high-level practitioners;
- 4) that university training geared towards literary translation be supported;
- 5) that established non-university training structures be encouraged and maintained, as well as lifelong learning to guarantee the perpetuation of quality;
- 6) that interest be encouraged in all these types of training, with a view to replenishing the diminishing workforce of literary translators.

**Content of the market in translations**

It is primarily the publishers who, guided by economic interests, determine the contents of the translation market:

- the principle of reciprocity does not exist. Translations from English predominate in most countries, while in Great Britain they constitute only 3% of new publications. Non-dominant cultures and less widespread languages are the first to suffer;
- we are witnessing the international emergence of a culture of best-sellers, leading to a considerable diminution in the publication of works of first-rate literature.

**It is therefore recommended:**

- 1) that quality works as yet untranslated be drawn up and made available at the European level, drawing inspiration from best practices already in force in some countries;
- 2) that interest in less familiar cultures should be prompted, and training encouraged in less widespread languages in order to avoid the prevalence of relay translation.

**The implementation of all these justified claims will lead to improvement in the status of one of the chief actors in interculturality, and will, consequently, help to promote the idea of quality in dialogue between cultures.**

# The PETRA Organisations

As PETRA stands for ‘European Platform for Literary Translation’, it is quite obvious that many organisations are involved in the PETRA project.

PETRA is steered by five organisations: the Literarisches Colloquium (Berlin), Passa Porta (Brussels), the Polish Book Institute (Krakow), Transeuropéennes (Paris) and the Slovak Literary Translators’ Society (Bratislava); they carry the project in respect of content and budget and Passa Porta, the project initiator, coordinates their efforts. The so-called associated partners are the organisations that, from the very start, provided assistance to the steering organisations with their valuable advice, data and critical but constructive comments. Furthermore, there are the contact partners who participate actively in the PETRA awareness campaign.

And last, but not least, there are the other organisations that were represented at the PETRA congress and all those who, even though unable to attend, have joined the PETRA initiative.

### The steering organisations

#### Literarisches Colloquium Berlin

[www.lcb.de](http://www.lcb.de)

The Literarisches Colloquium Berlin (LCB), founded in 1963, is an event forum, guesthouse and workplace for authors and translators. The LCB enjoys the reputation of being an institution of international significance through its programmes, project initiatives and the magazine *Sprache im technischen Zeitalter* (Language in the Age of Technology). Public readings, workshops for authors and translators and guests from all over the world make the house at Lake Wannsee a place of vivid literary activity and exchange. The LCB is host to the German Translators’ Fund ([www.uebersetzerfonds.de](http://www.uebersetzerfonds.de)) and is a member of RECIT ([www.re-cit.eu](http://www.re-cit.eu)) and the Halma Network ([www.halma-network.eu](http://www.halma-network.eu)).

#### Passa Porta

[www.passaporta.be](http://www.passaporta.be)

Passa Porta, Brussels’ international house of literature, is a meeting place for lovers of literature and its creators. It opened its doors in October 2004. The centre houses a literary podium, a multi-language bookshop, workshop and office space, a small gallery and living quarters for writers and translators in residence. Passa Porta is a laboratory for the exchange and internationalisation of literature. It spurs those active in the literary world towards multilingual or boundary-crossing productivity.

The encounter between different literatures is a crucial aspect of Passa Porta. The literary translator plays a vital role in inter-literary traffic. It should therefore come as no surprise that Passa Porta wants to correctly estimate the true value of the work done by literary translators.

#### Polish Book Institute

[www.bookinstitute.pl](http://www.bookinstitute.pl)

The Polish Book Institute (Instytut Książki) is a na-

tional institution established by the Polish Ministry of Culture. The Institute’s basic aims are to influence the reading public and to popularise books and reading within Poland, as well as to promote Polish literature internationally. The Book Institute organises literary programmes to promote Polish books at national and international book fairs, appearances by Polish writers at literary festivals and, within the scope of programmes designed to promote Polish culture worldwide, it publishes *New Books from Poland*, runs study and educational activities, organises meetings and seminars for translators of Polish literature and keeps in touch with translators.

#### Slovak Literary Translators’ Society

[www.sspul.sk](http://www.sspul.sk)

Established in 1990, the Slovak Literary Translators’ Society (SSPUL) is an independent non-profit professional organisation of literary translators whose source or target language is Slovak, or any of the languages of national minorities living in Slovakia; the Society’s membership currently comprises 320 literary translators who translate from 43 languages. SSPUL creates the conditions to help improve the professional level of literary translation, and addresses all issues and problems of translation. SSPUL takes care of the moral and material interests of translators and contributes to their continuous training. SSPUL is focused on the education of translators and organises seminars and training programmes in cooperation with other organisations. It collects information related to translation and the translation profession and disseminates it to its members. It also establishes international contacts in order to provide scholarships and study visits for SSPUL members abroad.

#### Transeuropéennes

[www.transeuropeennes.eu](http://www.transeuropeennes.eu)

Transeuropéennes is a journal of critical thought founded in 1993 and published online in four languages: French, English, Arabic and Turkish.

The journal is edited by the Trans-European Assembly for Translation between Cultures. In continuity with the projects developed by Transeuropéennes since 1993, its purpose is to bring together in an open cooperation network individuals, organisations or institutions whose aim it is to develop, promote and disseminate the concept and practices of translation. Translation is understood to cover different modes of representation, including the imaginary, in addition to languages and 'regimes of speech'.

*Translating in the Mediterranean* is a project that

began in 2008 with the aim of creating a federation of partners in the Euro-Mediterranean region. As a result of this, Transeuropéennes, along with these partners and in co-production with the Anna Lindh Foundation, has been running an unprecedented project entitled *The Mapping of Translation in the Euro-Mediterranean Region*. The first recommendations and conclusions are taken from approximately sixty studies based on the same methodological pattern. The report was published in September 2011.

### The associated partners

CEATL (European Council of Literary Translators' Associations) – [www.ceatl.eu](http://www.ceatl.eu)

CETL (European Centre of Literary Translation) – [www.traduction-litteraire.com](http://www.traduction-litteraire.com)

Dutch Foundation for Literature – [www.letterenfonds.nl](http://www.letterenfonds.nl)

Escuela de Traductores de Toledo – [www.uclm.es/escueladetraductores](http://www.uclm.es/escueladetraductores)

ELV (Expertisecentrum Literair Vertalen) – [www.literairvertalen.org](http://www.literairvertalen.org)

Flemish Literature Fund – [www.fondsvoordeletteren.be](http://www.fondsvoordeletteren.be)

Fundação Calouste Gulbenkian – [www.gulbenkian.pt](http://www.gulbenkian.pt)

HALMA – [www.halma-network.eu](http://www.halma-network.eu)

Het beschrijf – [www.beschrijf.be](http://www.beschrijf.be)

Robert Bosch Stiftung – [www.bosch-stiftung.de](http://www.bosch-stiftung.de)

S. Fischer Stiftung – [www.traduki.eu](http://www.traduki.eu) and [www.adimlar-schritte.net](http://www.adimlar-schritte.net)

Stiftung ProHelvetia – [www.prohelvetia.ch](http://www.prohelvetia.ch)

### The contact partners

Association of Literary Translators of Serbia (Udruženje književnih prevodilaca Srbije) – [www.ukpsalts.org](http://www.ukpsalts.org)

Association of Translators and Interpreters of Bosnia and Herzegovina (Udruženje prevodilaca u Bosni i Hercegovini) – [www.upbh.ba](http://www.upbh.ba)

British Centre for Literary Translation – [www.bclt.org.uk](http://www.bclt.org.uk)

Bulgarian Translators' Union (СЪЮЗ НА ПРЕВОДАЧИТЕ В БЪЛГАРИЯ) – [www.bgtranslators.org](http://www.bgtranslators.org)

Centre for Literary Translation at the University of Lausanne (Centre de Traduction Littéraire de Lausanne) – [www.centre-multilingualism.ch/ctl-university-lausanne.html](http://www.centre-multilingualism.ch/ctl-university-lausanne.html)

Croatian Literary Translators' Association (Društvo hrvatskih književnih prevodilaca) – [www.dhkp.hr](http://www.dhkp.hr)

Czech Literary Translators' Guild (Obec překladatelů) – [www.obecprekladatelů.cz](http://www.obecprekladatelů.cz)

Dutch Society of Authors (Vereniging van Letterkundigen) – [www.vvl.nu](http://www.vvl.nu)

Institute for Dialogue and Communication of Albania (Instituti i Dialogut & Komunikimit) – [www.idk-al.org](http://www.idk-al.org)

Ireland Literature Exchange – [www.irelandliterature.com](http://www.irelandliterature.com)

Norwegian Association of Literary Translators (Norsk Oversetterforening) – [www.oversetterforeningen.no](http://www.oversetterforeningen.no)

Portuguese Association of Translators (Associação Portuguesa de Tradutores) – [www.apt.pt](http://www.apt.pt)

Slovenian Association of Literary Translators (Društvo slovenskih književnih prevajalcev) – [www.dskp-drustvo.si](http://www.dskp-drustvo.si)

Spanish Association of Literary Translators (Asociación colegial de escritores de España, sección de traductores) – [www.acescritores.com](http://www.acescritores.com)

STRADE (Sindacato traduttori editoriali) – [www.traduttoristrade.it](http://www.traduttoristrade.it)

# The PETRA Congress Programme Brussels, 1-3 December 2011

Thursday 1 December / Vaudeville Theatre

## Opening of the congress

Guest speakers: **Androulla Vassiliou**, European Commissioner for Education, Culture, Multilingualism, Youth and Sport and **Alberto Manguel**, writer and literary translator

Friday 2 December / Egmont Palace

## Working group sessions

### • Education and Training of the Literary Translator

president: **Henri Bloemen**

keynote speakers: **Vincenzo Barca**, **Ton Naaijken**, **Françoise Wuilmart**

minutes secretary: **Morgane Batoz-Herges**

### • Copyright and E-status

president: **Kurt Van Damme**

keynote speakers: **Andy Jelčić**, **Frédéric Young**, **Enrico Turrin**

minutes secretary: **Taina Helkamo**

### • Literary Translation in Europe: Culture, Politics and Cultural Policies

president: **Bart Vonck**

keynote speakers: **Antje Contius**, **Ghislaine Glasson Deschaumes**, **Dieter Hornig**

minutes secretary: **Christine Defoin**

### • The Cultural Situation of Literary Translation and Visibility

president: **Jürgen Jakob Becker**

keynote speakers: **Martin de Haan**, **Burkhard Müller**, **María Teresa Gallego Urrutia**

minutes secretary: **Nadia d'Amelio**

### • Editorial Policies and the Relationship with the Market

president: **Carlo Van Baelen**

keynote speakers: **Peter Bergsma**, **Beata Stasińska**, **Yana Genova**

minutes secretary: **Anne Casterman**

### • The Economic and Social Status of the Literary Translator

president: **Ildikó Lőrinszky**

keynote speakers: **Holger Fock**, **Mark Pieters**, **Adan Kovacsics**

minutes secretary: **Loes Chielens**

## Plenary session: 5 best practices

Friday 2 December / Flagey Centre

### Grand Hotel Europa: A Tribute to Literary Translators

Guest speakers: **Michael Cunningham**, **Dubravka Ugrešić**, **Alberto Manguel**

Saturday 3 December / Egmont Palace

## Plenary session: reports of the working groups and conclusions

Guest speaker: **Vladimír Šucha**, Director for Culture, Multilingualism and Communication at the Directorate General for Education and Culture of the European Commission

The plenary sessions of the congress were presided over by **Paul Buekenhout** and **Bart Vonck**.

They deputised for **Jacques De Decker** who was unavailable.

Minutes secretary of the plenary sessions: **Bea De Koster**.



# The PETRA Congress: Participants and their Organisations

## REPRESENTATIVES OF TRANSNATIONAL AND EUROPEAN ORGANISATIONS AND NETWORKS

- CEATL (European Council of Literary Translators' Associations)**  
Martin de Haan, Andy Jelčić, Taina Helkamo, Katarína Bednárová and Holger Fock
- Traduki**  
Hana Stojic
- RECIT**  
Peter Bergsma
- HALMA**  
Laura Seifert and Angela Grosse
- LAF (Literature Across Frontiers)**  
Alexandra Büchler and Alice Guthrie
- EUNIC (European Union National Institutes for Culture)**  
Cécile Mabilotte
- ELV (Expertisecentrum Literair Vertalen)**  
Ton Naaijken, Henri Bloemen and Gea Schelhaas
- Nederlandse Taalunie**  
Karlijn Waterman
- FEP (Federation of European Publishers)**  
Agata Olbrycht and Enrico Turrin
- European Commission - Directorate-General for Education and Culture**  
Cecilie Cave and Vladimír Šucha
- Virtual Baltic Sea Library**  
Klaus-Jürgen Liedtke
- Next Page Foundation**  
Yana Lubenova Genova

## REPRESENTATIVES PER COUNTRY

- Albania**  
Diana Çuli
- Algeria**  
Inam Bioud (Institut Supérieur Arabe de Traduction)
- Belgium**  
Paul Buekenhout and Bart Vonck (Passa Porta)  
Koen Van Bockstal, Lara Rogiers, Greet Ramael, Elise Vanoosthuyse and Carlo Van Baelen (Flemish Literature Fund)  
Sigrid Bousset (Het beschrijf)  
Anne Casterman (ISTI - Institut Supérieur de Traducteurs et Interprètes)  
Christine Defoin and Morgane Batoz (ATLB - Association of Belgian Literary Translators)  
Kurt Van Damme (VUV - Flemish Publishers' Association)  
Frédéric Young (SACD-SCAM)  
Loes Chielens (VAV - Flemish Authors' Association)  
Ingrid Degraeve (Taaluniecentrum Nederlands als vreemde taal)  
Françoise Wuilmart (CETL - European Centre of Literary Translation)  
and Nadia d'Amelio, Bea De Koster, Katelijne De Vuyst, Victorina Rius Gumbau, Rokus Hofstede, Hilde Keteleer

Bosnia-Herzegovina

Dušan Janić

Bulgaria

Aglika Markova (Bulgarian Translators' Union)

Croatia

Lara Hölbling Matkovic (DHKP - Croatian Literary Translators' Association)

Dubravka Đurić Nemec (Ministry of Culture of Croatia)

Sanja Cimer and Romana Čačija (Faculty of Humanities - J.J. Strossmayer University of Osijek)

Cyprus

Despina Pirketti

Czech Republic

Alena Lhotová (Obec překladatelů - Czech Literary Translators' Guild)

Václav Jamek (Charles University Prague)

and Markéta Hejkalová

Estonia

Heli Allik (Tallinn University Press)

and Triinu Tamm

Finland

Johanna Sillanpää (FILI - Finnish Literature Exchange)

Laura Lahdensuu (SKTL - Finnish Association of Translators and Interpreters)

France

Ghislaine Glasson Deschaumes and Anaïs-Trissa Khatchadourian (Transeuropéennes)

Anne Damour (ATLF - Association of Literary Translators of France)

Pierre Janin (Ministry of Culture and Communication of France)

Jörn Cambreleng (CITL - Collège International de traduction littéraire)

and Dieter Hornig

Germany

Jürgen Jakob Becker (Literarisches Colloquium Berlin)

Antje Contius (S. Fischer Stiftung)

Andreas Schmohl (Goethe-Institut)

Ulrich Blumenbach (German Translators' Fund)

Burkhard Müller (Technische Universität Chemnitz)

and Axel Henrici, Andreas Jandl, Peter Klöss

Greece

Ismeni Katsouli-Kansi

Hungary

Ildikó Lórinzsky (MEGY - Magyar Műfordítók Egyesülete)

Ireland

Giuliana Zeuli and Maire Nic Mhaolain (ITIA - Irish Translators' and Interpreters' Association)

Italy

Vincenzo Barca (Sindacato Nazionale scrittori - sezione traduttori)

and Elisa Comito, Anna D'Elia

Latvia

Ingmāra Balode

Lithuania

Jurgita Mikutyte (LLVS - Lithuanian Association of Literary Translators)

and Laimantas Jonusys

Macedonia

Jordan Plevnes and Liljana Plevnes (ESRA - University of Audiovisual Arts)

Malta

Nadia Mifsud Mutschler

Montenegro

Olivera Kusovac and Olivera Terzic (Institute of Foreign Languages, University of Montenegro)

Netherlands

Alexandra Koch and Bas Pauw (Dutch Foundation for Literature)

Petra Van Dijk (University of Utrecht)

Mark Pieters (Athenaeum - publishing house)

Haye Koningsveld (Ambo|Anthos - publishing house)

and Jeanne Crijns, Martine Vosmaer

Norway

Bjørn Herrman

Poland

Elżbieta Kalinowska and Agnieszka Rasińska-Bóbr (Polish Book Institute)

Elżbieta Tabakowska (UNESCO Chair for Translation Studies and Intercultural Communication at the Jagiellonian University)

Jerzy Jarniewicz (University of Łódź; Literatura na świecie review)

Stawomir Paszkiet and Karolina Szymaniak (Polish Association of Literary Translators)

Beata Stasińska (W.A.B. - publishing house)

Portugal

Beata Cieszynska and Franco Jose Eduardo (APT - Portuguese Association of Translators)

Romania

Irina Horea (USR - Romanian Writers' Union)

Rodica Pop (Babes-Bolyai University of Cluj)

and Anca Fronesco, Marina Vazaca

Serbia

Meral Tarar-Tutus and Milos Konstantinovic (UKPS - Association of Literary Translators of Serbia)

Slovakia

Olga Ruppeltdtová (SPULL - Slovak Literary Translators' Society)

Martin Solotruk (Ars Poetica Association)

Miroslava Brezovská (Authors' agency)

Maša Kusá (Institute of World Literature, Slovak Academy of Sciences)

and Martin Djovčoš, Miloš Švantner, Dáša Zvončeková

Slovenia

Barbara Jursic and Nada Marija Groselj (DSKP - Slovenian Association of Literary Translators)

Spain

María Teresa Gallego Urrutia and Adan Kovacsics (ACEtt - Sección Autónoma de Traductores de Libros de la Asociación Colegial de Escritores de España)

Lluís Maria Todó (ACEC - Asociación Colegial de Escritores de Catalunya and AELC - Associació d'Escriptors en Llengua Catalana)

Sònia Garcia and Julià Florit (Institut Ramon Llull)

Patricia Buján Otero (AGPTI - Asociación Galega de Profesionais da Tradución e da Interpretación)

Ana Alcaina (Universidad Autónoma de Barcelona)

Arturo Peral (ACE - Asociación colegial de escritores de España, sección de traductores)

Olivia de Miguel (University Pompeu Fabra of Barcelona)

Bel Olid (AELC - Associació d'Escriptors en Llengua Catalana)

Sweden

Lena Pasternak (Baltic Centre for Writers and Translators)

and Johanna Hedenberg

Switzerland

Sabine Graf (Stiftung Pro Helvetia)

Turkey

Akin Terzi (Cevbir)

Mehmet Demirtas (Kalem Literary Agency)

United Kingdom

Shaun Whiteside (The Society of Authors)

Daniel Hahn (BCTL - British Centre for Literary Translation)

Catrin Ashton (Wales Literature Exchange)

Antonia Byatt (Arts Council of England)

# Special Thanks

The PETRA steering group would like to thank all those who have contributed actively to the PETRA initiative and especially:

**Henri Bloemen, Sigrid Bousset, Anne Casterman, Jacques De Decker and Françoise Wuilmart** for being members of the Passa Porta working committee

**Grażyna Bienkowski, Nathalie Goethals, Anne Janssen, Nathalie Schmitz and Magdalena Siemieńska** of the Passa Porta staff for their coordinating work

**Anaïs-Trissa Khatchadourian** of Transeuropéennes, **Miloš Švantner** of the Slovak Literary Translators' Society and **Elżbieta Kalinowska** of the Polish Book Institute for their assistance

**Andy Jelčić**, for his input at the meetings of the PETRA steering group as the CEATL representative.

Special thanks should also go to all those who participated at the PETRA congress and in particular to:

the presidents of the different working groups:

**Jürgen Jakob Becker, Henri Bloemen, Ildikó Lőrinszky, Carlo Van Baelen, Kurt Van Damme and Bart Vonck**

the keynote speakers: **Vincenzo Barca, Peter Bergsma, Antje Contius, Holger Fock, Ghislaine Glasson Deschaumes, Martin de Haan, Andy Jelčić, Burkhard Müller, Ton Naaijken, Mark Pieters, Beata Stasińska and Frédéric Young**

the discussants: **María Teresa Gallego Urrutia, Yana Genova, Dieter Hornig, Adan Kovacsics, Enrico Turrin and Françoise Wuilmart**

the minutes secretaries: **Morgane Batoz, Anne Casterman, Loes Chielens, Nadia d'Amelio, Christine Defoin and Taina Helkamo.**

The PETRA steering group is very grateful to the European Commission for its moral and financial support. Particular thanks should go to:

**Androulla Vassiliou**, European Commissioner for Education, Culture, Multilingualism, Youth and Sport  
**Vladimír Šucha**, former Director for Culture, Multilingualism and Communication at the Directorate General for Education and Culture of the European Commission

**Xavier Troussard**, acting Director for Culture, Multilingualism and Communication at the Directorate General for Education and Culture of the European Commission

**Cecilie Cave**, Programme Manager at the Directorate General for Education and Culture of the European Commission

**Ricard Moya**, contact person at the Education, Audiovisual & Culture Executive Agency (EACEA).

We are very grateful to all other organisations and institutions that made the PETRA project financially possible:

the Calouste Gulbenkian Foundation, CETL, the Dutch Foundation for Literature, the Expertisecentrum Literair Vertalen, the Fédération Wallonie-Bruxelles, the Flemish Literature Fund, Loterie Nationale Belgium, the Portuguese Embassy in Belgium, the Robert Bosch Stiftung, SABAM, the S. Fischer Stiftung, the Ministry of Culture of the Slovak Republic, Stiftung Pro Helvetia and Wallonie-Bruxelles International.

We are also indebted to all those who worked on the three different language versions of this publication:

**Vincenzo Barca, Jürgen Jakob Becker, Peter Bergsma, Henri Bloemen, Ann Branch, Jacques De Decker, Martin de Haan, Holger Fock, Andy Jelčić, Ildikó Lőrinszky and Françoise Wuilmart** for their inspiring texts

**Ulrich Blumenbach, Anne Damour, Holger Fock, John Fletcher, Andreas Jandl, Andy Jelčić, Anna Petersdorf, Shaun Whiteside and Françoise Wuilmart** for their excellent translation work into English, French or German

**Jürgen Jakob Becker, Katarína Bednárová, Meike Beyersdorff, Anne Damour, Holger Fock, Sabine Müller, Aurore Picavet, Helen Simpson, Ingrid Vandekerckhove, Shaun Whiteside and Françoise Wuilmart** for their fine editing work

**Henri Bloemen, Yana Genova, Martin de Haan, Andy Jelčić and Ton Naaijken** for their invaluable advice. Last, but not least, we thank everyone involved in the dissemination of this publication.

<b>Texts:</b> Vincenzo Barca, Jürgen Jakob Becker, Peter Bergsma, Henri Bloemen, Paul Buekenhout, Jacques De Decker, Martin de Haan, Holger Fock, Andy Jelčić, Ildikó Lőrinszky, Bart Vonck and Françoise Wuilmart	ISBN 978 90 8141 006 9 NUR 610 D/2012/11.968/7
<b>Translations into English:</b> John Fletcher and Shaun Whiteside	This publication appears in the framework of the PETRA project.
<b>Editing:</b> Helen Simpson and Shaun Whiteside	All texts © Passa Porta, and the Literarisches Colloquium Berlin, the Polish Book Institute, the Slovak Literary Translators' Society, Transeuropéennes and all authors and translators involved, 2012
<b>Coordination:</b> Grażyna Bienkowski, Nathalie Goethals, Anne Janssen, Caroline Mailleux and Magdalena Siemieńska	PETRA has received funding from the European Commission.
<b>Editors-in-chief:</b> Paul Buekenhout and Bart Vonck	This publication reflects the views only of the authors; the Commission cannot be held responsible for any use which may be made of the information contained herein.
<b>Design and Print:</b> Kerschhoffset (Zagreb)	



- PETRA is financially supported by:**
- Calouste Gulbenkian Foundation
  - CETL
  - Dutch Foundation for Literature
  - European Commission (EU Culture Programme)
  - Expertisecentrum Literair Vertalen
  - Nederlandse Taalunie
  - Fédération Wallonie-Bruxelles
  - Flemish Literature Fund
  - Loterie Nationale Belgium
  - Ministry of Culture of the Slovak Republic
  - Portuguese Embassy in Belgium
  - Robert Bosch Stiftung
  - SABAM
  - S. Fischer Stiftung
  - Stiftung Pro Helvetia
  - Wallonie-Bruxelles International



# PETRA



Education and Culture DG

Culture Programme

**The conditions surrounding literary translation in Europe need to change.**

Whether you are a politician or policy maker, a translator, someone who is active in a translators' organisation, in a literary network, or in the field of education and training of the literary translator, whether you are a publisher, a literary critic, a producer of multilingual literary events or festivals, this publication should be of interest to you.

**Dear reader, try to make a difference.**



TRANSEUROPEENNES