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# FEASIBILITY STUDY ON A LITERARY TRANSLATION PRIZE

## Final Report

Vienna, October 29, 2010

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# 1. The Starting Point and the Aims of the Study

The aim of this study is to assess the feasibility of successfully creating a European award for literary translation and, in this perspective, to develop a set of models and variants for its possible implementation. The study presents as well potential benefits and constraints by defining the modalities to organise such a prize in accordance to the European Commission's call no. EAC/35/2009 and the steps as proposed in the respective tender and inception report presented to the European Commission by Rüdiger Wischenbart Content and Consulting.

The proposal has foreseen to ground this study in extensive research of the relevant sectors of literary translation and of publishing in Europe, of comparable awards, and of a survey discussing main assumptions and perspectives with a representative group of stakeholders resulting in a "working pilot" for the award in several alternative models.

The report follows in all detail this initially outlined path as it presents the main steps of the research conducted, notably an analysis of parameters and shaping forces, lists of stakeholders, and other references, a survey conducted among stakeholders, and a list of relevant award models laid out and qualified in detail.

The main goals of this report are therefore to

- Set the agenda and the scope as well as the methodology of the study in all detail;
- Critically discuss possibilities for a European Literary Translation Award as well as identify potential "knock out" factors
- Frame the initiative of a European Literary Translation Award by
  - Analysing the importance of literary translation in Europe;
  - Surveying relevant European policy documents and declarations;
  - Surveying and qualifying basic elements and parameters for literary and translation awards;
  - Developing a systematic overview of relevant existing prizes;
- Mapping relevant actors and stakeholders;
- Conducting an extensive questionnaire and interview based survey of stakeholder preferences;
- Developing on the basis of these data and insights three alternative models and basic concepts (plus sub-variants) for a European Literary Translation Award, including a detailed analysis and qualification of each of these models;
- Discussing in detail conceivable variants with regard to the eligibility, the criteria and the jury process for this award;
- A set of models for the award;
- Measures for promotion and visibility, including an outline for the award ceremony, including recommendations for the implementation of the award.
- A budget framework for the award
- A SWOT analysis to compare and qualify the options as proposed in the outlined models.

## 1.1 Structure of the work process, and changes from offer and inception report

The findings and report elements are conform to the tasks as proposed in the tender:

Task A: Kick off with the European Commission has resulted in the Inceptive Report.

Task B: Preparatory research & defining of stakeholders, benchmarks & parameters as well as related desk research and development of questionnaire and a representative list of respondents has resulted in the respective benchmarking elements of this report, and in the questionnaire as well as the stakeholder and the respondent's lists.

Task C: The 'main study phase' resulted in the detailed questionnaire and interview based survey and its analysis. The interviews with key stakeholders have been integrated into the respective report chapters and in a summarizing analysis of the replies received.

Task D: Data aggregation and analysis resulted in a Working Pilot with three alternative award models plus the detailed presentation of parameters for the eligibility, the proposition of sets of criteria for the award and the layered jury and selection process.

The work has been conducted by exactly the team proposed in the initial tender, led by Rüdiger Wischenbart Content and Consulting (Austria), and including the following experts:

- Yana Genova (key expert, Bulgaria)
- Peter Inkei (key expert, Hungary)
- Sabine Kaldonek (junior expert, Germany)
- Miha Kovac (expert, Slovenia)
- Claire Squires (expert, United Kingdom)
- Carles Torner (expert, Spain)

The delivery of the first draft of the Final Report to the European Commission by the tenderer takes place in accordance with the initially proposed time line by the end of October 2010, and corrections upon a review of the report by the Commission are also submitted in due time on December 13, 2010.

## 2. Why a European Literary Translation Award? Setting the agenda

Linguistic diversity lies at the heart of the European Union, expressed by its motto - "Unity in diversity". The Union has always considered its many languages as an asset, rather than as a burden. Respecting linguistic diversity is the essence of the language policy of the EU, whose main pillars are enhancing a healthy multilingual economy, exploiting linguistic diversity in the service of social integration, and encouraging language learning in every walk of life.

Linguistic diversity is also the key for cultural diversity, celebrated in the first subparagraph of Article 167 of the Lisbon Treaty. Most of the areas of action listed in this article, executed in favour of the flowering of cultures of the member states imply the cultivation of language cultures. The central role of language in cultural diversity was corroborated by the EU's adhering to the UNESCO Convention on the diversity of cultural expression, a basic assumption of which reads as "linguistic diversity is a fundamental element of cultural diversity".

Caring for the health and condition of our languages is thus a duty that is closely related to basic pragmatic as well as idealistic goals of the European Union. Enhancing the quality of translation is an important and central tool in this endeavour. The level of translation and interpretation is far greater an issue than a matter of efficient communication – it is also key for the maintenance and perfection of language culture in general.

Literature forms *par excellence* language culture. Literary translation is the area of intercultural co-operation by distinction.

These considerations have found reflection in the policies of the European Union. The Council Resolution of 21 November 2008 on a European strategy for multilingualism acknowledges the special role of translation "on account of the links it establishes between languages and cultures and the broad access it provides to works and ideas". Therefore the resolution invites to "promote the linguistic diversity and intercultural dialogue by stepping up assistance for translation, in order to encourage the circulation of works and the dissemination of ideas and knowledge in Europe and across the world". On the level of concrete actions the Council highlights the role of national and European assistance schemes for the translation of literary texts, calls for the co-ordination of measures to support translation, including the improvement of the education of translators.

The Communication from the Commission on a European agenda for culture in a globalizing world – the basic document that defines EU action in the field of culture – is also adamant about promoting literary creation and translation, implemented in the frames of the Culture Programme.

Professional translation is furthermore a vital constituent of the creative industries, which have recently acquired a central role in the quest for a more competitive Europe, also in the context of the 2020 Strategy. The Impact of Culture on Creativity, the study prepared for the European Commission highlights the need to promote multilingualism applications through creative media; the document argues that innovation processes can be enhanced also by promoting the distribution of

contemporary creation in literature and cinema through dubbing, sub-titling or translation.

Surveying relevant developments in the past several years of the European Union proves that thinking and decision-making processes have been converging towards a further upgrading of the significance of linguistic diversity and of the quality of language culture, the clearest representation of which is literary translation.

## 2.1 Recent European key initiatives on literary translation

Translations of literary or fiction books in Europe are the subject of broad attention paid by various actors recently. The European Commission has invited stakeholders and experts to attend a conference on translation in Brussels in April 2009. Academic conferences are held every year, focusing on funding schemes proposed by government and non-government organisations in most member states of the European Union while in almost all those countries public and private recognition to the cultural value of translations, notably of literature, is being paid in the form of national translation awards.

Most overarching professional platforms – including the Frankfurt and the London book fairs, and the European Commission - have recently highlighted the preeminent role of translation in fostering cultural diversity and the exchange of culture, knowledge and ideas, while professional organisations – notably CEATL the “European Council of Literary Translators’ Associations” have presented studies on the “Working conditions” of literary translators

([http://www.ceatl.org/en/situation\\_survey\\_en.html](http://www.ceatl.org/en/situation_survey_en.html)), and translators’ contracts and payment practices have been subject of court actions and policy debate in several European countries.

However, despite of such a general agreement on the key role of literary translation for Europe, hardly any reliable empirical data are available to allow a thorough analysis of the state and the impact of translations. And almost all supportive actions fostering literary translation are set in a various national perspectives, and not in a broader European context – with the European Union’s own translation grants scheme under strand 1.2.2 of the Culture programme being the rare exception underlining the general rule.

The same is true for the vast majority of translation awards. The European Union’s “Aristeion” prize, introduced in 1990, has been discontinued by 1999.

## 2.2 Surveying literary translations in the European Union

While there is no reliable figure available as to the overall number of translated books within the European Union, and even less for a break down allowing an assessment of the number of translated literature, data and analysis do exist to assess the relationship between the various European languages with regard to translation.

Still, UNESCO is collecting general data on translations worldwide since 1935 in the Index Translationum, and in some countries like Germany or France, trade

organisations release certain translation statistics related to titles produced by commercial publishers for their book markets.

Most translations of literature (fiction) are in fact commissioned and released by publishers, with non-commercial self-publishing playing no major role so far. In most cases, a publisher from the target market acquires the right for a translation at first from either a publisher in the original market, or from a literary agent, or the author, with translators often acting as a supportive mediator, or even a scout for the target publisher, and major book fairs, notably Frankfurt and London, provide a market place for this interaction. However, in most cases, all information related to these so called subsidiary rights deals is kept private by the involved parties so that again, no overall information is made publicly available. And as generally at least one year or even more is going by between the initial deal and the publication of a translation, tracking developments is even harder.

Nevertheless, a basic understanding of the main flows - and some of the hurdles – for translations can be produced by systematically analysing those data available, and a comparison of market developments at least in a limited number of markets, and hence languages. This has been the goal in two previous studies, the “Diversity Report 2008”, which presented an overview of the main flows of translations across all member states of the European Union, and the “Diversity Report 2009”, which was looking at specific market trends and patterns in 15 European countries.

The main findings of these reports are as follows:

- The role and impact of original languages is highly diverse, as English accounts for roughly 60 per cent of all translations of books, followed by French (with ca. 10 per cent) and German (with ca. 7 per cent) as original languages, so that the three strongest original languages have between them roughly four out of five translations of books.
- In reverse, only a tiny number of translations are made into English.
- The resulting competitive cascade between a few dominating source languages, and a much larger catalogue of mostly receiving languages is even accentuated by the fact that only very few translations are exchanged between those “mostly receiving languages”, as their publishers focus on buying rights primarily from the few dominating source languages.
- A comparative analysis across 15 European book markets of literary titles available in each market shows however, that only a small number of literary authors are paramount, as they are translated into most languages;
- Differences abound between national book markets and the translated literary authors that they welcome show significant national and regional variations;
- A small set of original languages can be identified as being prevalent however mixing both languages with a large number of speakers like English, German or French, with smaller languages such as Swedish or Dutch, while for instance languages from countries that joined the European Union only recently seem to confront hurdles that are much more difficult to overcome.

## 2.3 Close up on translations and the European book sector

The book sector is far from homogenous across Europe, with parameters of diversity ranging from the production of titles – and of translated books – to the degree of industry consolidation or reading habits and preferences.

The accessibility of book markets in different countries shows a high degree of variability, which includes a number of complexities. To give just one example, as we could show earlier, countries with languages embracing translations strongly, such as Sweden, and others allowing particularly few translations, such as Great Britain, share as a characteristic a particularly strong preference for domestic fiction at the same time, while other countries of various sizes and regional backgrounds seem to be particularly fond of translations, such as Slovenia, Bulgaria, Italy or Spain. In some countries, presenting a literary work as a translation can be a marketing asset (e.g. in Bulgaria), while it is considered as a significant hurdle in others (like Great Britain).

### 2.3.1 Variations in translations between countries and languages

While detailed comparative statistics on literary translations in different markets across Europe are unavailable, and existing statistics for those markets, where numbers exist are often inconsistent or difficult to compare due to methodological inconsistencies, the above mentioned Diversity Reports of 2008 and 2009 shed some light on the landscape.

Taking the specific case of bestselling fiction – where one might expect a high penetration of a small number of globally successful books and writers to have a paramount presence -, the fact is that differences between markets prevail.

For instance an analysis recently conducted by Rüdiger Wischenbart Content and Consulting on authors with a presence in the top 10 charts in seven European countries in the twelve months between January and November 2010, only 7 of the 25 best performing authors have written their works in English, and 18 in other languages. And a closer look at the performance of translations of such bestselling titles across major European languages and markets show a complex pattern of exchange between languages and literatures.<sup>1</sup>

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<sup>1</sup> For the complete analysis and additional research on the topic, see [www.wischenbart.com/translation](http://www.wischenbart.com/translation)

Rank Jan- Nov 2010	Author information	Country (listed)	Bestselling title (original title)	Result (Points)
1	Stieg Larsson	NL	De vrouw die met vuur speelde ( <i>Flickan som lekte med elden</i> )	367
	SE	NL	Gerechtigheid ( <i>Luftslottet som sprängdes</i> )	361
		NL	Mannen die vrouwen haten ( <i>Män som hatar kvinnor</i> )	419
		SP	La reina en el palacio de las corrientes de aire ( <i>Luftslottet som sprängdes</i> )	45
		UK	The Girl Who Kicked the Hornets' Nest ( <i>Luftslottet som sprängdes</i> )	136
		<b>Total</b>		
2	Dan Brown	UK	<i>The Lost Symbol</i>	145
	US	SE	Den förlorade symbolen	144
		ES	El símbolo perdido	139
		ITA	Il simbolo perduto	94
		GER	Das verlorene Symbol	90
		FR	Le symbole perdu	142
		NL	Het verloren symbool	132
		<b>Total</b>		
3	Tatiana de Rosnay	NL	Haar naam was Sarah ( <i>Sarah's Key</i> )	538
	FR/US	NL	Die laatste zomer ( <i>Boomerang</i> )	131
		NL	Kwetsbaar ( <i>Moka</i> )	133
	<b>Total</b>			<b>802</b>
4	Stephenie Meyer	NL	Morgenrood ( <i>Breaking Dawn</i> )	50
	US	GER	Bis(s) zum Ende der Nacht	265
		GER	Bis(s) zum ersten Sonnenstrahl ( <i>The Short Second Life of Bree Tanner</i> )	145
		ITA	La breve seconda vita di Bree Tanner	48
		ES	La segunda vida de Bree Tanner	147
		GER	Bis(s) zum Abendrot ( <i>Eclipse</i> )	45
		<b>Total</b>		
5	Katherine Pancol	FR	<i>Les écureuils de Central Park sont tristes le lundi</i>	287
	FR	ES	Los ojos amarillos de los cocodrilos ( <i>Les yeux jaunes des crocodiles</i> )	403
	<b>Total</b>			<b>690</b>
6	Jussi Adler-Olsen	GER	Erbarmen ( <i>Kvinden i buret</i> )	508
	DK	GER	Schändung ( <i>Fasandræberne</i> )	144
	<b>Total</b>			<b>652</b>

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Rank Jan- Nov 2010	Author information	Country (listed)	Bestselling title (original title)	Result (Points)
7	Camilla Läckberg	SE	<i>Fyrvaktaren</i>	91
	SE	ES	<i>Crimen en directo (Olycksfågeln)</i>	180
		FR	<i>L'oiseau de mauvais augure</i>	190
		ITA	<i>La principessa di ghiaccio (Isprinsessan)</i>	135
		FR	<i>La princesse des glaces</i>	41
	<b>Total</b>			<b>637</b>
8	María Duenas	ES	<i>El tiempo entre costuras</i>	538
	ES			
	<b>Total</b>			<b>538</b>
9	Lars Kepler	SE	<i>Paganinikontraktet</i>	196
	SE	SE	<i>Hypnotisören</i>	94
		ITA	<i>L'ipnotista</i>	88
		FR	<i>L'hypnotiseur</i>	42
		ES	<i>El hipnotista</i>	41
	<b>Total</b>			<b>461</b>
10	Ken Follett	UK	<i>Fall of Giants</i>	46
	UK	ITA	<i>La caduta dei giganti. The century trilogy. Vol. 1</i>	91
		ES	<i>La caída de los gigantes</i>	99
		FR	<i>La chute des géants, vol. 1 : Le siècle</i>	94
		GER	<i>Sturz der Titanen</i>	100
	<b>Total</b>			<b>430</b>
11	Tommy Jaud	GER	<i>Hummeldumm</i>	426
	GER			
	<b>Total</b>			<b>426</b>
12	Anna Gavalda	FR	<i>L'échappée belle</i>	190
	FR	SE	<i>En dag till skänks</i>	42
		ES	<i>La sal de la vida</i>	45
		GER	<i>Ein geschenkter Tag</i>	129
	<b>Total</b>			<b>406</b>
12	Henning Mankell	SE	<i>Den orolige mannen</i>	89
	SE	NL	<i>De gekwelde man</i>	136
		GER	<i>Der Feind im Schatten</i>	138
		FR	<i>L'homme inquiet : La dernière enquête de Wallander</i>	43
	<b>Total</b>			<b>406</b>
14	Julia Navarro	ES	<i>Dime quién soy</i>	370
	ES			
	<b>Total</b>			<b>370</b>
	Isabel Allende	ES	<i>La isla bajo el mar</i>	41
	CL	GER	<i>Die Insel unter dem Meer</i>	41

Rank Jan- Nov 2010	Author information	Country (listed)	Bestselling title (original title)	Result (Points)
15		NL	Het eiland onder de zee	172
		ITA	L'isola sotto il mare	89
	<b>Total</b>			<b>343</b>
16	<b>Andrea Camilleri</b>	ITA	<i>Il nipote del Negus</i>	98
	ITA	ITA	<i>Il sorriso di Angelica</i>	49
		ITA	<i>La caccia al tesoro</i>	189
	<b>Total</b>			<b>336</b>
17	<b>Marc Levy</b>	FR	<i>La première nuit</i>	138
	FR	FR	<i>Le voleur d'ombres</i>	194
	<b>Total</b>			<b>332</b>
18	<b>Johan Theorin</b>	SE	<i>Blodläge</i>	326
	SE			
	<b>Total</b>			<b>326</b>
19	<b>James Patterson</b>	UK	<i>9th Judgement</i>	90
	US	UK	<i>Cross Fire</i>	44
		UK	<i>Private</i>	143
		SE	<i>Postcard Killers (The Postcard Killers)</i>	47
	<b>Total</b>			<b>324</b>
20	<b>David Safier</b>	GER	<i>Plötzlich Shakespeare</i>	128
	GER	ES	<i>Maldito Karma (Mieses Karma)</i>	169
	<b>Total</b>			<b>297</b>
21	<b>Arturo Pérez-Reverte</b>	ES	<i>El asedio</i>	292
	ES			
	<b>Total</b>			<b>292</b>
22	<b>Gianrico Carofiglio</b>	ITA	<i>Le perfezioni provvisorie</i>	195
	ITA	ITA	<i>Non esiste saggezza</i>	92
	<b>Total</b>			<b>287</b>
23	<b>Kristin Cast</b>	GER	<i>Betrogen (Betrayed)</i>	93
	US	GER	<i>Erwählt (Chosen)</i>	48
		GER	<i>Gezeichnet (Marked)</i>	95
		GER	<i>Ungezähmt (Untamed)</i>	49
	<b>Total</b>			<b>285</b>
23	<b>P.C. Cast</b>	GER	<i>Betrogen (Betrayed)</i>	93
	US	GER	<i>Erwählt (Chosen)</i>	48
		GER	<i>Gezeichnet (Marked)</i>	95
		GER	<i>Ungezähmt (Untamed)</i>	49
	<b>Total</b>			<b>285</b>
25	<b>Fabio Volo</b>	ITA	<i>È una vita che ti aspetto</i>	41
	ITA	ITA	<i>Il tempo che vorrei</i>	232
	<b>Total</b>			<b>273</b>
			<b>Overview</b>	

Rank Jan- Nov 2010	Author information	Country (listed)	Bestselling title (original title)	Result (Points)
			<b>Total points</b>	12092
			Original language other than English	<b>18</b>
			English as original language	<b>7</b>
© of this analysis by ruediger@wischenbart.com 2010				
<b>A note on the methodology</b>				
<p>The goal of this list is to develop a sense of how domestic titles, translations from English and translations from other languages develop in a set of European key book markets, and to track author's talent as it is recognized by readers across languages and cultural boundaries.</p> <p>This analysis is a computation from author's performances over the past 11 months, between January and November, 2010, based on monthly compilations of the top 10 bestselling lists (fiction) of The Bookseller, buchreport/Spiegel Bestsellerliste, El Cultural, Livres Hebdo/Ipsos, Svensk Bokhandel, and a combined top 20 fiction and non fiction list for Italy provided by Informazioni Editoriali, and of the Netherlands by GfK/CPNB De Bestseller.</p> <p>We based this analysis primarily on authors (and not titles or publishers), as we consider the authors as carrying more strongly the brand of a work than the individual title, or the publisher. In order to assess and compare the impact of an author's books, we attributed points for each month that a book stays in a given market in the top 10 (with 50 points for a #1 rank, 49 for a #2, etc.). This system allows having larger and smaller countries and book markets across Europe in a realistic calibration.</p> <p>We started these compilations in 2008, and will continue to release this list &amp; analysis on a quarterly basis.</p>				

Figure 1: European Top Bestsellers January to November, 2010  
[www.wischenbart.com/translation](http://www.wischenbart.com/translation)

The distribution of authors and languages in this table is of specific value as it shows much more variety in original languages and authors as the above mentioned overall distribution of translations might suggest, when on average ca. Two thirds of all translations originate from English, and the three strongest original languages, English, German and French, on average account for almost four out of five translations.

Comparing various European markets, again with specific emphasis on the best selling fiction segment, considerable differences between countries become evident:

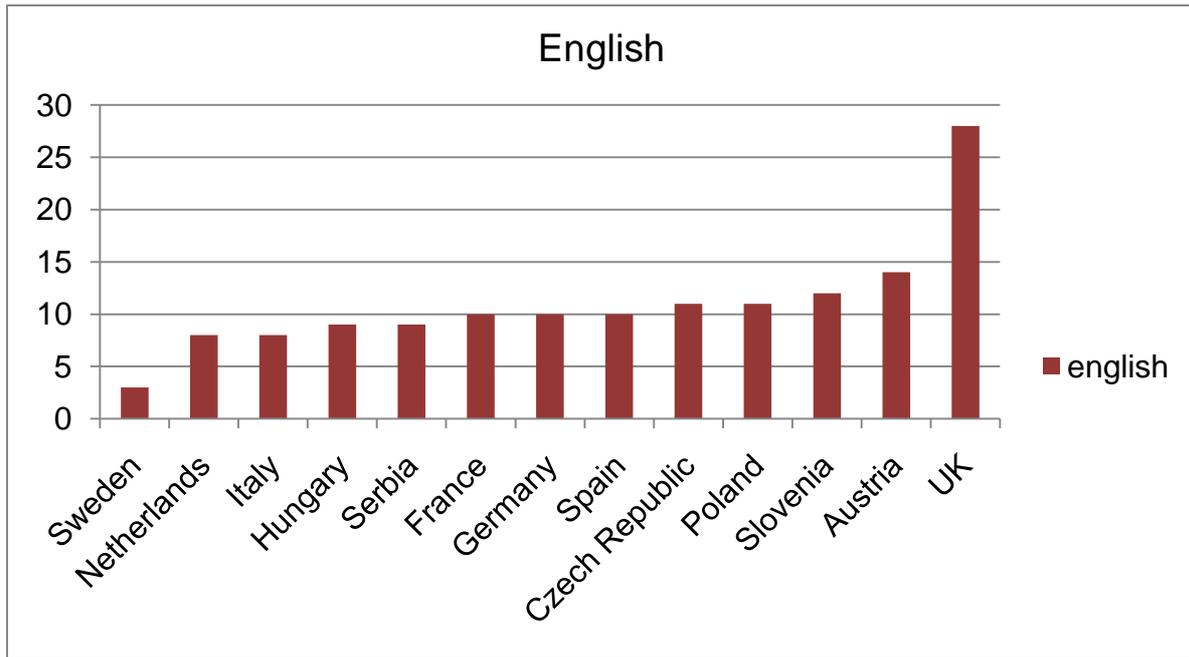


Figure 2: Translations FROM English  
As reflected in a comparative analysis of the 30 strongest fiction authors across selected European book markets in 2009. Source: Diversity Report 2009.

A detailed comparison, in the same segment of bestselling fiction, of selected markets and the ratio between domestic fiction authors, translations from English and translations from other languages, again, shows a wide variety:

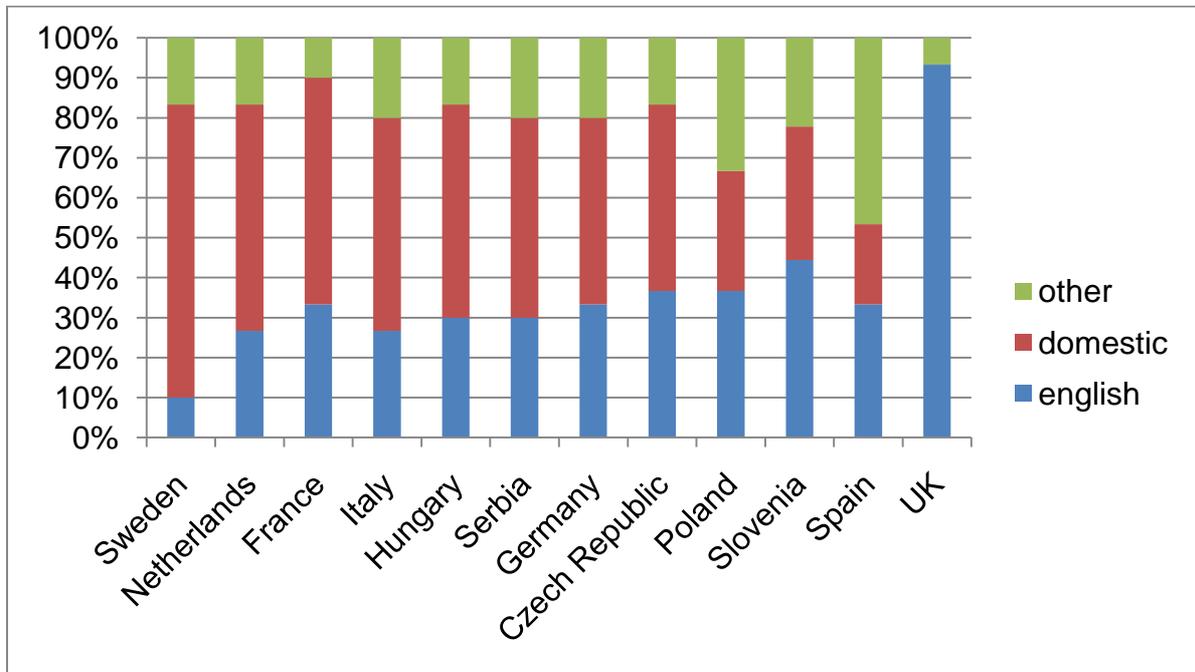


Figure 3: A comparison of the 15 'strongest' authors per country  
According to bestselling charts, and the ratio of translations from English and translations from other languages, across selected European book markets in 2009. Source: Diversity Report 2009.

These data ultimately suggest that across Europe, significant differences exist between the presence as well as the recognition of literary translations in different European countries and regions, reflecting a complex setting of cultural traditions and different market parameters.

### 2.3.2 The main actors responsible for the penetration of literary translations.

Translators act, very often, as middlemen between authors, agents, subagents and publishers, as scouts and as facilitators, pointing to works which may be of interest to a reading audience in another country and language.

In the case of major markets, notably the United Kingdom, Germany and France, publishers specifically interested in translations, work with specialized scouts to identify works of interest. Professional trade magazines publish occasionally international book charts and report on emerging authors, yet hardly in systematic ways.

A few international book fairs, notably in Frankfurt and in London, provide efficient market places for publishers and agents to interact and trade rights and licences and clear copyrights.

However, no integrated flow of information for this highly dynamic market and no reliable data or any systematic analysis of such interactions is publicly available.

Despite of being a key driver for the international perspective of the publishing industry, this segment is governed largely by anecdotal references as well as personal contact networks of key actors, built over years, are the predominant shaping forces of this exchange.

### 2.3.3 The role and the impact of awards.

As a general rule, awards play a role by providing qualified and recognised information on specific authors and their work. But so far, no literary translation prize has succeeded in gaining relevance at a European level.

Even for awards aiming at original literary creation, which have a much longer tradition and many more proven models in all European countries, only a tiny few have a reputation of providing the winner not only with fame and prize money, but with a recognizable push on the market place. And even fewer tend to be recognized beyond the national borders of their country of origin. Among those rare exceptions, the best know awards are probably Man Booker Prize in the United Kingdom, the four big literary prizes in France (Goncourt, Femina, Renaudot, Interallié), and more recently, the German Book Prize.

Measuring the impact of an award from empirical evidence – and not only through tracking resonance with the media - is difficult and, to our knowledge, has hardly ever been tried

Most recently, we could track at least one case for the German Book prize 2010 which shows a particularly strong impact of the prize and its publicity turning instantly into a very significant increase in sales – and a slow decrease of the sales figure thereafter.

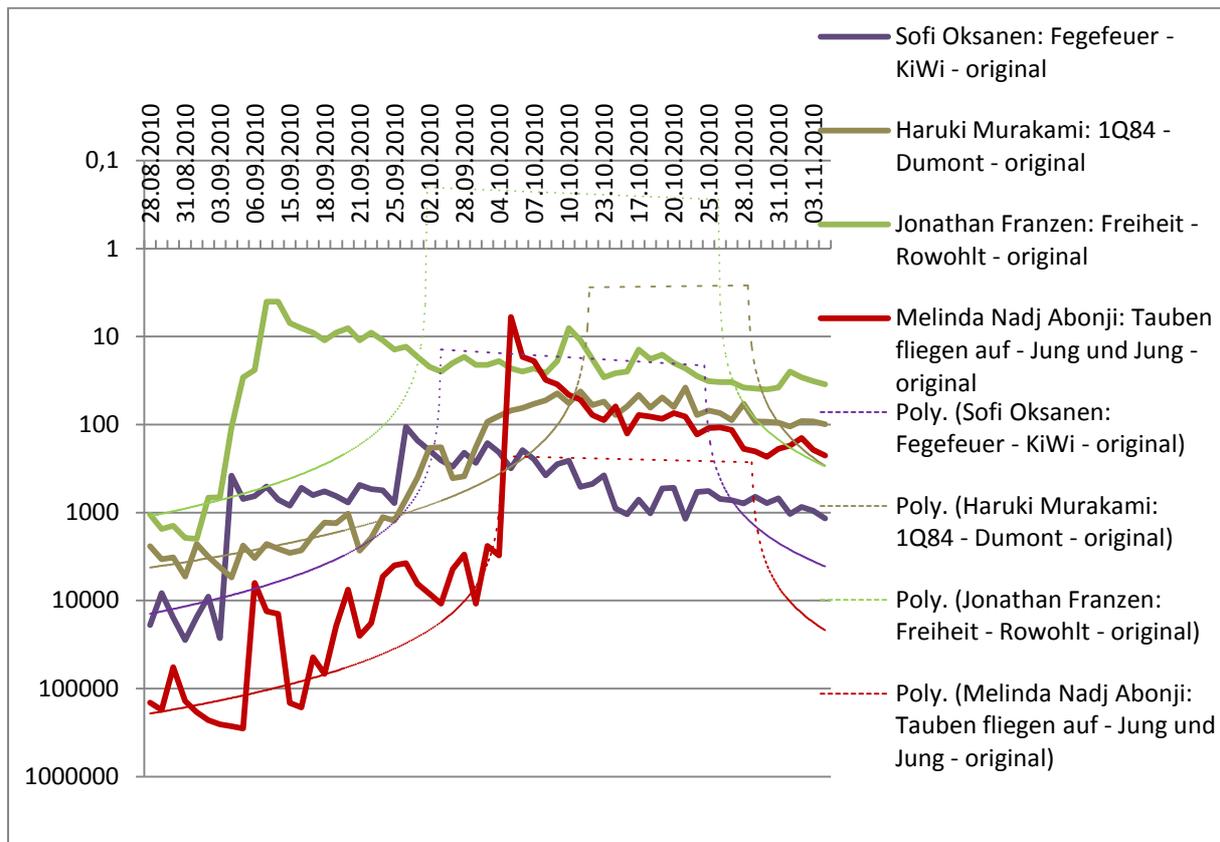


Figure 4: Performance of four fiction titles

One German original – Melinda Nadj Abonji – and three translated works – from English, Japanese and Finnish - , based on Amazon.de sales rank for the period of August 28, 2010 to November 3, 2010. The steep spike in red for Melinda Nadj Abonji coincides with the award of the German Book Prize for her novel “Tauben fliegen auf” on the evening before the opening day of the Frankfurt Book Fair.

In this specific case, the impact of the highly publicized prize and the award ceremony has been reinforced further by the following days of the Frankfurt Book Fair which accelerated media coverage significantly on the title and the author.

Aside from such extraordinary events as the German Book Prize (or, in the United Kingdom, the Man Booker Award) it is hardly possible to screen, with empirical data, the direct impact of a prize on a book’s performance on the market place. Most of the information available either deal with just one title, or the titles of one publishing company. But no comparative tracking and calibrating is common practice in the book publishing industry, and the published bestseller lists usually track only a tiny few top titles, which is not good enough for picturing the dynamics throughout the sector.

The situation is made even worse by an industry culture where only very little data are shared. Notably the trade in rights and licenses, which is at the core of the business with translations, is kept very secretive, with only informal information, or even hard to verify gossip, being publicised.

#### 2.3.4 Further characteristics and dynamics relevant for the book sector and translation

Significant differences between countries also are to be found with regard to the recognition of translation in the form of funding schemes or national translation awards. While some countries not only encourage translations from their language, but provide substantial subsidies for the receiving publishers, and thereby supporting the work of translators, others are less involved in this field. To our knowledge, no significant comparative evaluation for cases from across Europe has been conducted for these support schemes.

Similar variations are to be found for the economic conditions that translations and translators are confronting. There are no guidelines available for a translator's fee for translating a given amount of text and even as in some countries national translation associations do have recommended rates, these are rarely respected by the publishers. While in some countries translators are granted more and more frequently also a percentage of the revenues, such as in Germany, this is by far not the rule in other countries. And earning the cost of translation may be more difficult in a market of two million inhabitants such as Slovenia, than in the 100 million strong German speaking markets.

So far, literary translations are published almost exclusively as printed books while electronic editions play hardly any role at all so far in the cultural markets. However, first initiatives have appeared as translators started to experiment with collaborative translations via the Web (e.g. in "Global Voices"). There are also a significant number of amateur volunteers translating for free for certain "fan literatures" (such as science fiction, or fantasy literature).

#### 2.4 The EU context - policies and instruments in the field of literary translation

Dedicated attention and care towards the cause of literary translation can be derived from a number of fundamental policy documents of the European Union. Acknowledging the achievements of high-level translation is tantamount to respecting linguistic diversity – one of the most important features of cultural diversity, celebrated in the first sub-paragraph of Article 167 of the Lisbon Treaty. The issue of high quality translation is relevant to all four entries of sub-paragraph two in the same Article, listing the areas of action in support of co-operation between Member States, to be followed in favour of the flowering of their cultures: dissemination of the culture of the European peoples, safeguarding of cultural heritage, cultural exchanges, and literary creation.

When the EU collectively adhered to the UNESCO Convention on cultural diversity, this was also an expression of the confirmation of one of the basic assumptions contained thereof: "linguistic diversity is a fundamental element of cultural diversity".

These high principles have repeatedly been translated into concrete measures. The European agenda for culture in a globalizing world (2007) contains several references to linguistic diversity, multilingualism, and the protection of languages. These issues appear in all three broad sets of objectives, formulated in the Agenda: language learning, linguistic competences and their communication value receive special treatment.

During 2008, in the frames of the European Year of Intercultural Dialogue, particular attention was paid to the multilingual dimension of this dialogue. In the same year, the ministers of culture at the Euro-Med conference in Athens<sup>2</sup> highlighted the role of translation for the dialogue between cultures in the Mediterranean area. More recently, the Anna Lindh Foundation (ALF), co-financed by the forty-three countries of the Union for the Mediterranean and the European Commission, has joined-in as a major partner and donor in a multi-annual and multi-partner project "Translation in the Mediterranean"<sup>3</sup>. The ALF's recently announced priority on "promoting translation as a key element for improving mutual understanding and in support of partnership-building" provides yet another chance for increased horizontal links and coordination between the various Community efforts in the field of translations.

The first Council resolution about the financial support to the translation of important works of European culture was passed as early as November 1987, and this kind of promotion has been going on for over twenty years. In the frames of the Culture 2000 Programme grants have been provided for exchange programmes, festivals, publications, workshops, training periods for translators and events under the theme "Literature, books and reading". The Culture 2000 Programme has financed translation-related projects for a total amount of €9.656.752. Since the new Culture 2007-2013 launch, the Literary Translations Strand is specifically dedicated to funding publishers' proposals for literary translations. In the year 2010 alone, the strand has allocated €2.774.732,64 specifically for publications<sup>4</sup>. Applications by publishers from 32 countries are eligible, from Croatia, Iceland, Macedonia, Norway and Serbia, besides the EU member states.

Among the co-operation projects (Strands 1.1 and 1.2.1) in the new Culture 2007-2013 program, the Commission also supported a number of other projects that pay central attention to the art of translation. Importantly, the European Commission has been providing support for the translation residency centres across Europe assembled in the RECIT network.

Furthermore, the ongoing feasibility study for mobility of translators<sup>5</sup> commissioned by EACEA has the potential to set the ground for future actions in the field of exchanges and training for literary translators. The relations between facilitating translators' mobility across Europe and the greater recognition of literary translation work via other instruments (such as translation award) should be further explored.

The Lifelong Learning Programme also provides opportunities for mobility, training and networking, including in the field of literary translation and translation studies.

Last but not least, in April 2009, the European Commission organized a conference on literary translation and culture<sup>6</sup> that brought together stakeholders from different

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2 [http://ec.europa.eu/external\\_relations/euromed/docs/culture\\_concl\\_0508\\_en.pdf](http://ec.europa.eu/external_relations/euromed/docs/culture_concl_0508_en.pdf)

3 A collaborative platform on translations in the Euro-Med area, currently focused on mapping translation flows in the region. For more info, see [http://www.transeuropeennes.org/en/42/the\\_project](http://www.transeuropeennes.org/en/42/the_project)

4 For detailed reports, see [http://eacea.ec.europa.eu/culture/funding/2010/selection/selection\\_strand\\_122\\_2010\\_en.php](http://eacea.ec.europa.eu/culture/funding/2010/selection/selection_strand_122_2010_en.php)

5 [http://eacea.ec.europa.eu/about/call\\_tenders/2009/call\\_tenders\\_02\\_2009\\_en.php](http://eacea.ec.europa.eu/about/call_tenders/2009/call_tenders_02_2009_en.php)

6 [http://ec.europa.eu/education/languages/news/news3306\\_en.htm](http://ec.europa.eu/education/languages/news/news3306_en.htm)

fields of activity related to literary translation. The results of the conference and its follow-up have been taken into account in this study.

Literary translation is primarily a cultural activity and a cultural issue. At the same time, however, professional translation – which matches the quality of literary translation – is a vital constituent of a number of creative industries. Book publishing, above all, but also a number of media and entertainment sectors, the film industry, digital content provision and other businesses rely on the work of high quality translators. The study prepared for the European Commission on the impact of culture on creativity<sup>7</sup> highlights – among others – the need to promote multilingualism applications through creative media (dubbing, subtitling, translation); the documents argues that innovation processes can be enhanced also by promoting the distribution of contemporary creation in literature and cinema through dubbing, sub-titling or translation. The recent EU focus on creative or copyright sectors therefore indirectly increases attention to the linguistic dimension of many of these industries. It is high time that this acknowledgment of the importance of the quality of translation works should become much more manifest.

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7 KEA European Affairs: The Impact of Culture on Creativity, June 2009, pp. 151-152

### **3. Fundamental complexities and practical obstacles that a European Literary Translation Award must confront.**

#### 3.1 Fundamental complexities of a European Literary Translation Award

“The height of poetry is not a peak on which one climbs higher and higher, but a circle, within which there is only what is unequally equal, unique, irreplaceable; a noble anarchy and the fraternity of a guild.”

Robert Musil: Address at the Memorial service for Rilke in Berlin.<sup>8</sup>

Defining ‘objective criteria’ for assessing and qualifying literary works or, similarly, the excellence of a translation of such a work, contains a fundamental contradiction in itself, as the dictum of Robert Musil illustrates. And yet, creating an award requires just this: A framework of rules and criteria that can be shared between members of the jury or, in the case of a multilingual and multinational award, even a number of juries working from considerably diverse backgrounds in terms of culture and tradition.

Therefore, a fundamental paradox needs to be confronted: While linguistic diversity is at the heart of European culture, no jury of any reasonable number of members will ever be fluent in all the eligible incoming and outgoing languages.

The European Union has 23 official languages, to which one may need to add those of the candidate countries who are in the process of preparing for joining the European Union (notably Croatia, or Iceland), plus the national languages of the countries of the European Economic Area (EEA) plus Switzerland, not even counting all the languages recognized at national levels as those of minorities.

Bearing in mind that, mathematically, 506 language combinations exist alone between the 23 official languages of the European Union, it is all but impossible to form one body of experts who can, among themselves cover the entire linguistic range.

But also installing a smaller jury which acts only as a body of caretakers, taking in external expert advice for most propositions is hardly a viable way as, on the one hand, such a set up would necessarily fall short of developing an integral European perspective for a literary translation award, and on the other hand it would be simply unpractical.

While all the technicalities of the hereby proposed jury procedure will be discussed in all detail further below in chapter 8, we want to address here already the principal

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<sup>8</sup> “Die Höhe der Dichtung ist keine Spitze, auf der es immer höher geht, sondern ein Kreis, innerhalb dessen es nur ungleich Gleiches, Einmaliges, Unersetzliches, eine edle Anarchie und Ordens-Brüderlichkeit gibt.” In: Robert Musil. *Precision and Soul*. Edited and translated by Burton Pike and David S. Luft. The University of Chicago Press, Chicago 1990 (paperback edition 1994), p. 239.

considerations which lead the authors of this study to the proposed approach in order to overcome these fundamental complexities with an arrangement of pragmatic decisions and practical organisational measures.

This approach is to build a selecting scheme of two layers for the award, which can optimize the balance between quality assurance and practicability of the award procedure:

- The first layer consists of national juries who select, in several categories, the best translations from their constituency; at this level, mastering at least the target language is guaranteed; it will be advisable though to allow the national jury to call for additional advice from external experts in specific cases where, according to their assessment, this is critical for their decision making on the works they propose for the award; by doing so, it can be assumed that only translations of a secured outstanding excellence are forwarded to
- The second layer of the European jury whose first task is not anymore to assess the generic qualities of each submitted work, but to confront the complex task of comparing the pre-selection with regard to their value in a wider European perspective and to pick “the best of the best” for each category, and, like an academy, assure the recognition of the award winners by the combined diligence and transparency of the award procedure and the personal experience of each of the members of the European jury.

Several more elements must be considered in their support of this approach:

1. The national juries will be required, based on a structured form, to provide detailed wording to defending each of the translations that they submit to the European jury. By aggregating such input from some 30 juries, a highly qualified body of information will be aggregated for the European jury for their assessment, making it plausible for them to recognize differences and specificities for their final pick of the winners in each category.
2. While the national juries will be composed primarily of experts and representatives from the professional field of translation and closely related stakeholders, we suggest that the European jury includes professionally experienced as well as recognized personalities of all sectors of culture and the art, so that it does not duplicate the competencies of the national juries, but enlarges the horizon to a more generalist and European perspective.
3. Foreseeing awards in several categories – e.g. as proposed six – allows additionally to create a balance for the overall award scheme, as it avoids the need to compare and match incomparable entries, such as for instance juxtaposing translations in different genres, or works of fundamentally diverse ambitions (e.g. traditional and experimental prose).

Being aware of the complexity, we made the jury issue a central element in a two step (“Delphi”) survey for which altogether 130 stakeholders have been approached, asking in the second round specifically if it was acceptable to stakeholders that a jury of experienced and recognized experts would assess translations even if they do not master all the original and target languages involved.

The results of this part of the survey (which is to be discussed in all detail in chapter 7) clearly reflect the controversy of the matter.

Assuming a two-layered jury process (consisting of a national and a European jury), respondents trust the qualities of a national jury to qualify and argue the pre-selection in order for the European jury to rely on this information.

However, one cannot draw a clear conclusion on the question of whether experienced jury members can assess the quality of a work without mastering an original language or not. Just as many stakeholders agree with this, the same number of respondents expresses doubts.

In view of all these expressions and considerations, the proposed procedure aims therefore at generating a balanced and transparent process that brings about the best conceivable balance between a pragmatic approach and a sophisticated evaluation of works of art, with the built in ambition to win over scepticism against the difficult task by growing a reputation that will result from award winners beyond all doubt against their work.

### 3.2 Practical obstacles of a European Literary Translation Award: Financing, promotion and cooperation partners.

Aside from the emphasized fundamental complexities that a European Literary Translation Award must confront, some significant practical obstacles need to be overcome as well.

Most importantly, literary translation is not an industry, with organizations of substantial size behind it, but an endeavour usually executed by individuals who are hired for their art and services on a by case (or, by work) basis by publishers who then exploit the results of such a cooperation as a part of their broader professional activities.

While translators have founded professional organizations who, most recently, have achieved to lobby both on national and European levels for their cause, these organisations by their scope and tradition can hardly equal their equivalents from other relevant cultural sectors, be it publishing, music, the arts, architecture, or national heritage.

This results in at least two significant shortcomings:

- On the one hand, the recognition of the cultural value and the professional requirements of literary translation by both the general public and the media fall short of other cultural sectors;
- On the other hand, it is hardly conceivable to find, from among the stakeholders of literary translations, sponsors willing or able to commercially support an award and the organisational framework necessary for its successful implementation.

In practical terms, this means that it is all but unrealistic to apply a rule that governs comparable European awards for literature, music, or architecture, where the

respective organizing bodies usually contribute up to 40 percent of the cost from their own resources.

In the case of literary translation, only a private sponsor – or, more precisely, a patron – might compensate for such a lack of funds. Yet the likelihood of such a private initiative cannot be assessed properly in the scope of this study for pragmatic reasons: private organisations usually do not disclose their plans for such initiatives unless formal and concrete proposals are presented to them. It can furthermore not be anticipated which aspect would find the support of such a sponsor, be it its creation, its organisation, the award money or the promotion and dissemination. Moreover literary translation is usually carried out by individuals who are not institutionally backed by an industry, such as publishing, or architecture, or cinema. As a result, the professional organisations in the field of literary translation do not as a rule control sufficient funds to act themselves as institutional sponsors for such an award.

A similar difficulty arises for promotion. By the fact that literary translation is viewed as an art by its community, yet as a service to literature and the reading audience by other stakeholders and the general public (which is well reflected in the strained working conditions of many literary translators, as has been documented in much detail<sup>9</sup>, only limited attention is usually paid to its achievements.

However, in the broader context of cultural dialogue and diversity, literary translation is more and more recognized as a key element for the working of a modern European identity and a knowledge based society in a multilingual environment – a development well mirrored in recent political debate and the adoption of policy documents such as the UNESCO sponsored Declaration on Cultural Diversity and related European initiatives.

Set in such a wider context, a literary translation award may take advantage of such policy commitments, and gain both support in terms of special funding as well as in media attention.

For the latter, it seems therefore critical, from the outset of an initiative such as the creation of a European Literary Translation Award, to find a media partner committed to the cause, and well recognized as a powerful platform for such an endeavour.

As we will discuss in more detail in chapter 10, the cooperation with a TV channel with a specific cultural and European vocation such as the French and German channel “ARTE” would be a key asset in this regard.

The formal fact of being “European” may not, in itself, generate recognition for such an award. But highlighting the more fundamental dimension of diversity and of creation beyond national boundaries can be framed as a unique value.

This aspect can also be instrumental in winning widely recognized celebrities from other arts, notably film or music, to be part of the European jury for a literary translation award. For this, it must be highlighted that the translation of literary works are at the core when it comes to make literature universally accessible, while being so often not recognised adequately for this role. We therefore suggest to approach such personalities from the very outset of launching such a literary translation award,

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<sup>9</sup> Conseil Européen des Associations de Traducteurs Littéraires : “Comparative income of literary translators in Europe.” Brussels 2007/2008. <http://www.ceatl.eu/docs/surveyuk.pdf>

and to give such personalities not just a symbolic role in the award ceremony, but to make this dimension across linguistic borders and artistic sectors a key quality of the entire operation.

### 3.3 The potential perspectives and the eventual alternatives of a European Literary Translation Award

In principal terms, a European Literary Translation Award can pursue several goals:

- a. Highlighting the value of literary translations for the broader exchange of ideas and knowledge across languages in Europe;
- b. Highlighting the work and recognize the excellence of literary translators in this context;
- c. Enhancing the visibility and therefore the access of literary works and authors beyond their original reading audience, in a wider European framework;
- d. Building bridges across market related obstacles that make translations part of the wider cultural and political debate.

These different goals however make it also clear that a number of different models for such an award are conceivable, with preferences for each model depending on the preferred overall goals and agenda as defined by the initiator and sponsor of such an award.

In this feasibility study, we will therefore aim at proposing several of these conceivable models, while making transparent the specific characteristics and strengths each of these models brings up.

Given both the fundamental complexities and the practical obstacles that a European Literary Translation Award must overcome, we need to point at least with a few key words to conceivable alternatives for such an award.

#### 3.3.1 Conceivable alternatives to a European Literary Translation Award.

One alternative option is clearly to reduce its ambition and scope, e.g. by not rewarding literary translation in all its variants, but to focus on just one especially important aspect, be it the formation of translators, or the recognition of new talent in literary translation, or a limited set of specifically demanding language combinations.

While discussing these alternatives at length is not the purpose of the current study, we want at least to point to some conceivable alternatives, yet in a strictly non-exhaustive way.

If the complexities as analyzed in the previous pages result in a decision to not launch a full-fledged European Literary Translation Award, e.g. as explored in the three models presented in chapter 9 of this study, one may nevertheless opt either to go for a prize with a much more limited vocation, or to enhance other supporting actions for the sector of literary translation, or a mixture of the two.

An award of limited scope and ambition can in principle focus on a variety of segments. It can notably

- Add a component of translation directly linked to the recently created European Literature Prize (e.g. by encouraging the translation of the winning authors);
- Support new talent (e.g. translators up to 35 years of age); or
- Introduce an award for 'life time achievement', possibly in cooperation with professional organizations of literary translators.

Variants other than an award, may include actions to enhance existing support schemes for the sector, notably

- The fostering of a wider European perspective at national literary translation awards;
- To highlight European literary translation at major professional events such as book fairs;
- To put a specific focus on literary translation at literary festivals of a European ambition;
- To integrate a respective professional formation targeting literary translation in the context of creative writing, or related programmes;
- To extend the support for professional networks targeting literary translation and initiatives fostering literary translation.

Obviously, most of these alternative actions will be less complex to introduce, and may produce tangible results more quickly as the introduction of an entirely new scheme such as a new award.

In return, such limited efforts will be recognized most likely primarily by the professional community of translators, yet not by general media and the public.

## 4. Selected Award Models. Case Studies

### 4.1 Growth of Cultural Awards and Prize Competition

Literary translation awards are a small territory on the ever-expanding map of different models created for the sake of expressing distinction and value ranking in various areas of human achievement.

On the long path towards our theme – literary translation awards – the personality of Karl Baedeker stands out, who introduced the simple device of star classification in 1844, broadly applied since then to tourism objects like hotels, restaurants, as well as attractions of civilisation and nature. The same scheme – most frequently a scale of five stars – is used for practically any consumable object or phenomenon.

Sometimes the choice is based on some level of sophistication, but most often just left to the readers' statistical judgment, a kind of on-going plebiscite about films, songs, hotels, mobile phones, cheeses, wines and so on.

The advent of the internet age has produced a few complex global rating schemes in various fields of culture, too. Some of these systems try to exclude elements of subjectivity and personal taste, and are based on hard quantitative facts only – similarly to the constantly evolving rank lists of professional tennis or golf players. The most sophisticated example is Artfacts.Net™, an “unbiased, verified and up-to-date” global rank list of visual artists, exhibitions and galleries, based on millions of data: auction scores, exhibitions, publications etc. Similar in complexity is the annual list of exhibitions and museums of the world, ranked by attendance figures, published in The Art Newspaper each spring.

Quality judgment, however, is much more widespread. Presenting awards and prizes is an ever-mushrooming exercise in today's mediatised world, just to name Nobel and Oscar, the two peaks of the genre. In music, the Gramophone awards, bestowed on classical music discs each year, dominate the scene side by side with the broader scope of the Grammy awards. They, and the thousands of smaller distinction, all involve evaluation, qualification and “rating”, done usually by juries.

Over the years, an enormous variety of selection methods have been invented, tested and exercised. The basic challenges usually boil down to the same two dilemmas:

1. How to combine the subjective nature of the task with the desire for objectivity?
2. How to compare manifestations of human achievement, whose most essential feature is almost always uniqueness and singularity?

Cultural awards have performed a particularly vigorous expansion over the course of the 20<sup>th</sup> century. The primary purpose of prizes and awards in the arts is often assumed to reside in recognizing merit and conferring prestige, but awards also have a range of other impacts, including, notably, increasing promotional opportunities, and heightening visibility of winners and shortlistees in the media sphere. The field of

literature has also been a fertile ground for awards. This ‘wild proliferation’, as one prize expert has phrased it, has surpassed the production of literature itself.<sup>10</sup>

The European Union has also entered the arena of cultural prizes. At present the EU Culture Programme is funding four prizes, for cultural heritage, contemporary architecture, pop music and literature. They are organised by external bodies recruited through open calls for proposals. The EU funds up to a maximum of 60% of the costs, so the organisers must make a significant own contribution.

The European Commission has also launched the Juvenes Translatores contest, inviting schools across Europe to take part in a simultaneously carried out translation test.

The concerted will of three broad branches – writers, publishers, booksellers – and the EU produced the European Union Prize for Literature in 2009. In 2010 the second set of eleven emerging authors receive the awards, orchestrated in conjunction by the European Commission, the European Booksellers Federation (EBF), the European Writers' Council (EWC) and the Federation of European Publishers (FEP).

The European Parliament also established a cultural award in 2007. The members of the Parliament select a film each autumn to receive the European Parliament LUX Prize.

The list of cultural awards in Europe contains a rather direct antecedent to the forthcoming European Literary Translation Award, namely the Aristeion Prize. It was a European prize, awarded for significant contributions to contemporary literature, and exceptional translations of contemporary literature. The prize was awarded in a different Capital of Culture each year. It was first awarded in Glasgow, 1990 and was awarded every year until 1999, when it was discontinued.

Following is the list of the ten winners of the translation prize:

Year	City	Translation Winner	Work
1990	Glasgow	Michael Hamburger (United Kingdom)	Paul Celan: Poems of Paul Celan
1991	Dublin	Frans van Woerden (Netherlands)	Louis-Ferdinand Céline: De Brug van Londen - Guignol's Band II
1992	Madrid	Sokrates Kapsaskis (Greece)	James Joyce: Ulysses
1993	Antwerp	Françoise Wuilmart (Belgium)	Ernst Bloch: Das Prinzip Hoffnung
1994	Lisbon	Giovanni Raboni (Italy)	Marcel Proust: À la Recherche du Temps Perdu
1995	Luxembourg	Dieter Hornig (Austria)	Henri Michaux: Un barbare en Asie
1996	Copenhagen	Thorkild Bjørnvig (Denmark)	Rainer Marie Rilke: Udsat på hjertets bjerge (Selected Poems)
1997	Thessaloniki	Hans-Christian Oeser (Germany / Ireland*)	Patrick McCabe: The Butcher Boy

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<sup>10</sup> English 2005: 3, 325

1998 Stockholm Miguel Sáenz (Spain)

Günter Grass: Ein weites feld

1999 Weimar Claus Bech (Denmark)

Flann O'Brien: The Third Policeman

\* Oeser was a German translator nominated by Ireland.

The growth of cultural awards and literary prizes over the 20<sup>th</sup> and into the 21<sup>st</sup> century has also meant that a new translation award is entering a highly competitive scene in the hunt for media coverage and sponsorship as well as prestige. New entrants on the prize scene must decide whether to compete directly with existing prizes, or to find a new prize niche.

## 4.2 Case Study I: The Man Booker Prize

The case study of the Man Booker Prize has been chosen, as it is one of the highest-profile literary prizes in the world, organised for maximum promotional impact. It has managed to negotiate commercial and critical success, and its decisions reverberate well beyond the UK, and indeed the English-speaking world.

### Background

The UK-based Man Booker Prize for Fiction (as the Booker McConnell Prize for Fiction, and subsequently the Booker Prize for Fiction) was established in 1968, and made its first award in 1969. It was set up in collaboration between the Publishers Association and Booker Brothers, a business grouping with core interests in food, shipping and engineering, but with a sideline in authors' copyright.

Now established for over 40 years, the Man Booker Prize for Fiction is one of the literary prizes with the greatest impact in the Anglophone literary world.

### Purpose

The Man Booker was set up in order to bring to Britain the same level of attention, and sales, that the Prix Goncourt brought to the French literary scene. It is important to note that it was partly set up by a trade organisation (the Publishers Association), with the explicit intention of increasing promotion, and sales, of books in particular (its winners) and in general (of the British book trade). Nonetheless, it has as a core aim that of celebrating literary quality in the realm of the literary novel.

### Submission Process and Eligibility

Submission to the Man Booker Prize is only made by the book's publisher, and is limited in number (currently 2 per publisher). Publishers are also allowed to submit a list of further titles that may be called in for submission. Judges can also call in titles. Books must be 'unified and substantial' full-length novels, written in English (and not translated into English), and must be published in the UK within the specified time period for the given year's award (though they may previously have been published elsewhere). Books must additionally be written by authors with Commonwealth, Republic of Ireland or Zimbabwean citizenship.

### Decision Makers

Following the earliest years, in which there was some continuity, the Man Booker Prize has a new set of judges each year. There are now five judges, with one appointed as the chair. The judges are drawn from a mix of backgrounds, with writers (in a number of genres), literary journalists, literary critics, academics, broadcasters, politicians, plus a number of other individuals drawn from various spheres, including actors and religious figures). The balance of judges is drawn from those closely connected to the literary world. Although the prize has a wide nationality remit in terms of authorship, judges are almost exclusively British.

### Prize Administration

The Booker Prize Foundation has latterly been established as a registered charity with responsibility for all the organisation and operation of the Prize. The Foundation operates via an Advisory Committee whose role is to advise on changes to the Prize's rules, to appoint the judges, and to oversee the prize generally. Advisory Committee members are appointed on a longer-term basis, and thus provide continuity, expertise and governance to the Prize, although they have no role in deciding the longlist, shortlist, and winner.

The Advisory Committee is chaired by the Literary Director, or 'Administrator', who has a key public-facing role with regards to prize promotion and representation, and also sits on the judging panel to advise on the Prize rules, but without acting as a judge.

The Prize is administered and promoted via a PR agency, Colman Getty. In earlier years it was administered via the Publishers Association, then the National Book League and subsequently Booktrust.

The Prize has now developed a prize portfolio, which includes the Man Booker International Prize (which awards a prize in recognition of a writer's career, rather than one specific work), and is open to writers from around the world, in translation as well as writers in English.

The archive of the Prize is located at Oxford Brookes University.

### Stakeholders and partnerships

The Prize was initially set up as a partnership between the Publishers Association and Booker McConnell, and has changed partnership and stakeholder relationships along the decades. The Man Group (a financial services company) became the Prize's sponsor in 2002. The Prize has had numerous media partners, including televising of the ceremony and associated programming via the BBC and Channel 4.

The Man Booker prize provides display and promotional materials to public libraries in the UK, and also reading guides, via its website.

Bookshops (both chains and independents) have Booker point-of-sale material.

Shortlisted and winner publishers must provide co-promotional fees to Booker (currently £5000 if shortlisted, and a further £5000 for the winner).

An annual 'Cheltenham Booker' event is held at the Cheltenham Literary Festival, which debates who winners might have been in the years before the Booker (both 19<sup>th</sup> and 20<sup>th</sup> century).

### Decision-Making Process

The submitted titles (in the 21<sup>st</sup> century, numbering well over 100) are sent to each of the five judges. In principle, all judges read all books (but it seems inevitable that some of them will be read in a cursory way, given the books are sent out over a period of a few months, rather than the full year). It is the responsibility of the chair of the judges to develop a process for arriving at the longlist, shortlist and winner. The longlist (which has only been made public in the 2000s) is the 'Booker dozen', numbering 12 or 13 titles. The shortlist is normally 6 titles. Roughly a month separates the announcement of the longlist, shortlist and final ceremony itself. The decisions are made via a series of meetings between the judges, with the decision of the winner being made on the day of the ceremony.

Judges should arrive at one single winner, but in previous years the prize has been shared (this has been deemed to be a promotional mistake, and the current rules state that the prize cannot be awarded to more than one book).

### Criteria

The explicit criteria for the Man Booker prize have never been lengthy, focusing simply on the 'best book of the year'. It is understood that this 'best book' is a literary novel, and it has never been won by a work of mass-market or children's fiction (the implicit criteria are largely understood by publishers).

### Categories

There are no separate categories for the Booker Prize, with all books being entered for the final and only award.

### Prize/Award

The Booker Prize award has always been a substantial financial award given to the winner of the prize (currently, £50,000). Each of the shortlisted authors receives a smaller prize (currently £2,500). For all of the shortlisted authors, and particularly for the winner, a greater prize is in raised profile and an often phenomenal uplift in sales.

### Awards Ceremony

The winner is announced at an awards ceremony on a traditional model (a dinner, with invitees from the shortlisted publishers, and others from the literary community and related stakeholders, including the media). The winner is unknown until the announcement is made. Following the citation, the winning author is invited to make an acceptance speech. The announcement has been mediated in a variety of ways from year to year, including complete programmes profiling the shortlisted authors and with opinions from various pundits, to a television simply of the announcement.

### Marketing Strategies

The Booker Prize has – since its inception – been very focused on marketing and promotion, given one of its key aims was to bring attention to its winners, and the British book trade more generally. The Prize has closely fostered relationships with literary and general media channels, and it is evident that at certain points in the Prize's history a judicious amount of 'leaking' of information has occurred in order to bring media attention to the Prize.

The Prize's marketing strategies are varied and multi-channelled, and include: PR focused at the literary media; particularly in the early years, 'leaking' of media-worthy information to the press; the longlist/shortlist/final ceremony structure which builds media attention; events at bookshops, literary festivals (etc.) featuring shortlisted or winning authors and judges; literary festival events focusing on the prize itself; co-promotional activities with bookshops and libraries; various media tie-ins, including television; a rich web resource which includes message boards and discussion; birthday celebrations at regular intervals, with additional winners ('The Booker of Bookers', the 'Lost Booker'; and from 2010, a downloadable mobile phone app. The Prize is administered and marketed year-round by the PR agency Colman Getty, and although after 40 years it is clear that the Prize generates publicity anyway, given its high profile, great efforts are putting at sustaining and developing that profile.

### Impact

The Prize has established over its decades a high impact factor, in terms of commercial success, promotional appeal and as a signifier of cultural merit. There are university courses based around the Booker Prize and its prize winners; its authors are given long-term career boosts; and the name 'Booker' has become synonymous with success for its winners, but also for success for literary prizes.

The Booker clearly has managed to achieve its original aims, but not without careful custodianship of its brand and sharp promotional awareness, the occasional crisis, and shaky beginnings.

## Conclusions

The Man Booker Award is standing out in two regards:

- It has managed to integrate aspirations and attention from the entire professional community, both by building on a long tradition, and by actively involving key stake holders from the sector;
- As a consequence, it could draw the attention of general media, as its profile and broad industry support has made the Man Booker a unique platform to identify exceptional quality in literature.

Both of these aspects made the award also the probably most relevant reference and model for this study, despite of being a prize for literature, and not translation, and influenced the conception of the model favoured in the realm of this study.

A lesson that can be learnt from the Man Booker Prize is in the area of marketing and promotion, although their administrative and operational structure have been devised, and over the decades, refined, in order to optimise the Prize's brand and effective PR.

The organisers, from the beginning, were clear in their attempts to gain promotional impact, and in the early years when establishing the prize, were careful to develop strategies in order to attract the attention of the media. It is possible that working with a pan-European media, it may not be possible to operate in the same way. However, the multi-channelled marketing approach now taken by Man Booker is to be recommended as an effective model of marketing communications.

### 4.3 Case Studies II: Literary Translation and Multilingual Awards

The case studies bring together a number of important translation awards that are aiming at celebrating both literature from multilingual contexts and literary translation. The prizes are chosen as to demonstrate the wide variety of strategies and choices that are currently applicable, both inside and outside Europe. In this sense, the selection of the awards does not represent a statement on their quality or impact but rather demonstrates the scale in the variety of approaches existing at the moment.

The awards are examined in the context of parameters and formats widely used and taken as significant benchmarks. This contains information on the organisational structure such as submission and eligibility, decision-making process including the jury composition, language combination and criteria, prize award and ceremony.

It would have been obviously desirable to not only describe the structure and workings of each prize, but also their internal organizational and financial characteristics. However by the fact that the involved organizations are in each case private entities, there is no reason why they should make public such information.

Another important limitation to the case studies refers to the direct impact of awards on the performance of winning titles and authors. As has been already shown in chapter 2, such a direct impact can be tracked only in very few exceptional cases, and not in a general way.

As the entire book and publishing sector is characterized by a strong informal architecture of dealing with overarching market information, and only very limited studies in this field have been published so far, we saw no possibility to measure actual market impact in a solid and realistic way.

The prizes considered are:

- Independent Foreign Fiction Award (UK)
- Europäischer Übersetzerpreis Offenburg (Germany)
- Übersetzerpreis der Kunststiftung NRW / Europäisches Übersetzer-Kollegium Straelen (Germany)
- Karel Capek Medal and “Aurora Borealis” Prize for Outstanding Translation of Fiction Literature (International)
- Translation Awards of the Union of Bulgarian Translators (Bulgaria)
- Best Translated Book Award/University of Rochester (USA)

It is important to note that there are a number of significant initiatives aside from prizes and awards fostering awareness for translations. For example, the European Commission has launched the Juvenes Translatores contest, inviting schools across Europe to take part in a simultaneously carried out translation test. The contest is a very successful activity to promote language learning and to raise interest for the profession. Further in-depth analysis of the objectives and organization of this initiative, however, is not applicable within our framework and would go beyond the scope of the case studies.

#### 4.3.1 The Independent Foreign Fiction Award

The UK-based Independent Foreign Fiction Prize was first awarded in 1990, under the sponsorship of the broadsheet newspaper of the same name. The prize has been awarded each year, but for a period in the late 1990s the prize was suspended but began again in 2001 in collaboration with Arts Council England (ACE). From 2011, the prize is under the administration of Booktrust, the London-based agency that administers a number of other awards, including the Orange Prize for Fiction, the BBC National Short Story Award, the Blue Peter Awards and, previously, the Man Booker Prize.

Compared to other European nations, the UK title output of translated books is very small (generally put at 3%). The Independent Foreign Fiction Prize therefore has a dual role both in celebrating the art of translation, but also in promoting translation into English. As Boyd Tonkin, Literary Editor of the *Independent* comments, the Prize ‘has helped to open readers’ eyes, to broaden publishers’ horizons, and to give a new place in the sun to the art of translation in Britain. We still have a long way to go before Britain matches its main European neighbours in the welcome it gives to fiction in translation.’

#### Submission Process and Eligibility

Eligible titles must be published in the UK during the annual period specified. They must be the first publication of the title, and must be translations into English from any language. The genre of ‘fiction’ includes novels and single author short story collections. Eligibility rules specify that the author of the title must be alive at the point

of submission. No more than one title per author can be submitted per year, though a translator may have more than one entry. From 2011, entries are submitted to Booktrust by 'established UK publishing houses' using an entry form. Self-published titles, and self-translated titles, are not eligible. There is no limit to the number of titles each publisher can submit (this is in marked variance to the rules for the Man Booker Prize, and hints at the paucity of translated fiction in the UK).

### Decision Makers and the Decision-Making Process

The prize judges must come up with a longlist of 15, a shortlist of 6, and a final winner. The prize cannot be split between more than one book, and must be awarded each year. The prize judges read all titles, and usually number c.5, including Boyd Tonkin as chair, and normally a representative from the Arts Council, a writer, and other literary figures.

### Language Combination and Criteria

All titles are judged in English as the target language. They may have been translated from any original language. Books are submitted in English, and are not read in original languages. There are no explicit published criteria for the prize, although there are aspirational statements about what it is hoped that the prize will achieve – 'to celebrate and broaden readers' awareness of foreign fiction'.

### Prize Award/Award Ceremony

The prize demonstrates it is an award both for the original book and its translation by dividing the prize purse (£10,000) equally between author and translator. Given the small number of translations into the UK, it is feasible for translators to win the prize more than once (as with the 2009 award).

### Financing/Partnerships

The prize is funded by ACE, and has the *Independent* newspaper as media partner and sponsor. From 2011, the prize is administered by Booktrust, who link their work with the prize to their more general literary development work, particularly in this case via their Translated Fiction website: <http://www.translatedfiction.org.uk/Home> . Publishers of shortlisted titles are expected to make a commitment to marketing the prize, both in terms of providing additional promotional copies, and in terms of funding promotion for the author and translator (see below). ACE has worked with The Reading Agency in order to run reading groups which shadow the judges by reading the shortlist, with the opportunity for the winning group to attend the prize ceremony. Libraries also had access to a downloadable poster promoting the prize. The prize previously also had Champagne Taittinger as a sponsor.

### Marketing/Impact

The prize has a media partner (the *Independent*), although the prize is reported on in other media which have an interest in more literary fiction. The prize regulations state that publishers of shortlisted titles must cover the expenses of the author and

translator, and ‘to do their best to ensure their attendance’. The publisher must also commit to a serious effort to get interviews and other media coverage for the winners, i.e. promotion is not left to the prize organisers.

The requirement for the author to be living at the time of submission emphasises the promotional aspect of having a living author, but also – without explicitly stating it – suggests that the prize is for ‘new’ translated fiction, rather than (re-)translations of established classics.

As mentioned in ‘Financing/Partnerships’, the Prize and ACE work with The Reading Agency to promote the prize through public libraries.

#### 4.3.2 Europäischer Übersetzerpreis Offenburg/Hubert Burda Foundation

The Europäischer Übersetzerpreis Offenburg was established in 2006, in association with a sponsor (the Hubert Burda Media Foundation) which had previously sponsored the renowned Petrarca Award for Translation, which was awarded for the last time in 1995. The Europäischer Übersetzerpreis Offenburg has the objective of diminishing cultural barriers and the aim to foster valuable contributions to European unification.

##### Submission Process and Eligibility

The Europäischer Übersetzerpreis Offenburg awards the work and overall merit of a translator for any language of the European Union translated into German.

There are no eligibility rules such as publication date, number of titles etc. since the award recognizes the overall achievement of the translator. The submission process is restricted to a defined set of experts.

##### Decision Makers and the Decision-Making Process

In terms of the decision-making process, the Europäischer Übersetzerpreis Offenburg works via an expert commission of renowned publishers, literary critics, translators and public figures decides, first of all, on the language for the next award (for example, 2006 was Polish; 2008 was French; 2010 was Danish). In a second step, the commission designates one person only as juror. This person is supposed to have strong links to the language chosen and a vast knowledge and understanding of the respective cultural background. This process assigns a huge amount of responsibility and power to one individual since it is the juror’s sole decision to name the award winner. At the same time, the juror is the laudator of the award ceremony. The winner then is assigned to name the winner of the ‘promotion award’.

For the Europäischer Übersetzerpreis Offenburg, the decision making process - juror/laudator names laureate names promotion award winner - as well as the fact that jurors are writers and/or translators of high prestige and expertise positions the translators very strongly, particularly during the bestowal of the award.

### Language combination and Criteria

The nomination follows an entirely open discussion among the expert commission. The nominated translators and their works are usually judged in German as the target language. Reference is made to the original by some experts and particularly by the designated juror who masters the original language. There are no written regulations defining a set of criteria, because the experts as well as the designated juror are trusted in having a broad expertise to make valuable judgements.

### Prize/Award and Award Ceremony

The Europäischer Übersetzerpreis Offenburg has a grant of 15,000 Euro for the translator, in addition to the 5,000 Euro 'promotion award'.

The ceremony is formal and assembles political representatives of the city of Offenburg as well as a country representative, usually the ambassador, from the source language. Prior to the ceremony, a reading and round-table with the award winners and the keynote speaker is held at a local bookstore.

### Financing/Partnerships

The Award is financed in equal parts by the Hubert Burda Foundation and the City of Offenburg.

### Marketing Strategies/Impact

The Europäischer Übersetzerpreis Offenburg is still at the beginning of becoming a firmly established award because it has been carried out only for a third time in 2010. As firmly established awards like The Man Booker Prize demonstrate, it takes stable and permanent efforts over many years in order to gain public attention. The prize organizers, being aware of the importance of branding, are working on a TV tie-in with ARTE, focused PR at the literary media and public events with the winners and the juror/laudator.

These efforts have resulted in a modest reporting, reaching even to Japan and Turkey in 2010.

#### 4.3.3 Übersetzerpreis der Kunststiftung NRW / Europäisches Übersetzer-Kollegium Straelen

The Übersetzerpreis der Kunststiftung NRW / Europäisches Übersetzer-Kollegium Straelen acknowledges outstanding achievements in literary translations from German into another language or from another language into German. Supporting international cultural exchange and strengthening international understanding are further considerations.

The award ranks among the most distinguished translation prizes worldwide because it is operated through the prestigious Europäisches Übersetzer-Kollegium Straelen, worldwide the first and largest international centre for translators of literature.

### Submission Process and Eligibility

The Übersetzerpreis der Kunststiftung NRW / Europäisches Übersetzer-Kollegium Straelen allows an open submission process. Translators, publishers, editors, literary critics are invited to make suggestions. This results in approximately 80-100 nominations annually.

The rules state that eligible works must be translations into German from any language or vice versa. The titles must be published and available at the time of submission and are restricted to fiction/prose.

### Decision Makers and the Decision-Making Process

From its beginning in 2001, the prize was awarded every two years, two consecutive times to a translator translating into German, once to a translator translating from the German language. Since 2007, it is being awarded annually, alternating between translations from and into German.

The Foundation of the Übersetzerpreis der Kunststiftung NRW / Europäisches Übersetzer-Kollegium appoints five independent jury members each year, who then select the prize winner. The members are renowned literary translators who belong to the top representatives of their profession.

Decisions are made on the basis of the submission reports.

### Language combination and Criteria

It is an explicit regulation of the prize organization to have solely literary translators to judge on the submitted works.

The nominated translators and their works are usually judged in the target language.

Since the Übersetzerkollegium can draw from a vast pool of translators from over 50 languages, the jury always includes experts mastering target and original language.

There are no written quality criteria, because the jury members are trusted in having a broad expertise. Disputes in the jury are solved by a discussion and consensus.

### Prize Award and Award Ceremony

The winner receives a sum of 25.000€, thus honoured with one of the highest endowments awarded to literary translators across Europe.

The Award Ceremony usually takes place at the Europäisches Übersetzerkollegium at Straelen. On the occasion of awarding a non-German translator, the ceremony is held at the Goethe-Institut of the respective country.

### Financing/Partnership

The award is funded by the Kunststiftung NRW (Arts Foundation of North Rhine-Westphalia). The foundation supports projects which cultivate the exceptional in order to bring forth more daring and higher quality in the arts and culture.

### Marketing Strategies / Impact

The Übersetzerpreis der Kunststiftung NRW / Europäisches Übersetzer-Kollegium is highly prestigious due to the outstanding merits of the jury members, who are all literary translators, and the high endowment of 25.000€. It receives a very good media attention, mostly through intensive coverage in regional print, radio and TV media. Additionally, international cultural media is positively reporting on the award because it recognizes not only the translators of the target language German, but also translators of various countries for their translation achievements from German into another language.

The organizers deliberately go without any events or activities for the general public, i.e. book store readings, because the award's main objective is aimed at smoothing the translators working conditions (thus providing a large endowment) in order to pursue high quality projects rather than at stimulating book sales.

#### 4.3.4 Karel Capek Medal and Aurora Borealis

The Karel Capek Medal and the 'Aurora Borealis' Prize for Outstanding Translation of Fiction Literature are two of the seven International Federation of Translators' (FIT) awards. The Karel Capek Medal, named after the Czech author, is specifically designed to promote the translation of literary works written in languages of limited diffusion, but otherwise the prizes operate in a similar manner. The overall objectives of the FIT prizes are to improve the quality of translations and bring people closer together in terms of culture. Being awarded a FIT prize signifies recognition of the 'best of the best' by peers around the globe.

### Submission Process and Eligibility

All member associations of the FIT are allowed to submit nominations. The nomination process is restricted to one candidate only, which seems an appropriate regulation, considering that the FIT has over 70 regular members worldwide and a huge number of associated members. Nomination reports have to be submitted in English or French.

### Decision Makers and the Decision-Making Process

The Medal and Prize have a jury of five, which is appointed by the FIT executive committee. It judges and selects on the basis of the English- and French-language nomination reports from member associations. These give details of the translator's titles, other awards and reviews, and an analysis of the merits of the particular translation or body of translated work. It is interesting to note that in order to ensure quality judgements, the jury must always include experts in the language areas covered by the nominations.

### Language Combination and Criteria

As mentioned under 'Decision Makers and the Decision-Making Process', selection and judgement is made on the basis of English and French-language reports from member associations. The Medal and Prize have high demands in terms of both criteria and regulation, which leads to a very high-level assessment and qualification of the excellence of a translation. The awards are either for a single translation, or a body of translated work.

### Prize Award/Award Ceremony

The prizes are awarded during the FIT world congress once every three years. The winner of the Aurora Borealis receives a 'Certificate of Merit and a sum of money' (not specified in official documentation). The Karl Capek winner's prize is honorary, being also a Certificate of Merit and a Medal of Karel Capek, provided by the Czech Translators' Association.

### Financing/Partnerships

The Aurora Borealis prize is sponsored by the Norwegian Association of Literary Translators. Finance is provided via copyright revenues. It is awarded to the translator. The Karl Capek award is in association with the Czech Translators' Association.

### Marketing Strategies / Impact

The weakness of the FIT prizes is that they persist in a entirely closed circle. This is fortified by the fact that the prizes are awarded during the FIT world congress, an event unknown to virtually anyone outside the translators' community.

#### 4.3.5 Best Translated Book Award/University of Rochester

The Best Translated Book Award (BTBA) comes into existence in 2007 launched by the weblog [Three Percent](#). The weblog itself is affiliated with the Open Letter, a publishing house for literary translations at the University of Rochester, NY.

The aim of the BTBA is to award quality translations but also to bring public attention to the best original works of international fiction and poetry. While there is a number of other translation awards in the USA, the BTBA distinguishes itself by focusing its efforts in achieving a wider public impact. For this reason, in addition to the qualities of the translation, the award also openly considers the literary quality of the original works.

### Submission Process and Eligibility

Only translations of prose and poetry published in the USA during the preceding year are eligible. Reprints and retranslation are ineligible. Submissions could be provided by anybody – writers, translators, publishers and readers. However, since each nomination should be accompanied by 9 free copies of the publication for the jury's consideration, submissions are made mainly by publishers.

### Decision Makers and the Decision-Making Process

Organizers of BTBA appoint two different juries – for prose and poetry, respectively. The nine members include renowned editors, translators, academics, publishers and other literary personas that also have pronounced public activities. Some jury members are rotated from year to year. During the first year of the award, jury discussions took place exclusively online due to lack of funding. Members of the jury have only the published translations at hand for review.

Juries comprise long lists which are made public and select final winners that are announced only at the evening of the award ceremony.

### Language combination and Criteria

Submissions from any language into English are allowed. There is no special procedure to follow in cases when jury members do not master the language of the original work so they take decisions on the basis of the English translation only. According to the organizers “having all judges read in original & translation would most likely detract from the evaluation being based on the book as a work of art and would instead devolve into an award based on decisions about appropriate word choices”.

There are no written criteria for the selection.

### Prize/Award and Award Ceremony

During the first three years of its existence, the BTBA was not awarding any cash to accompany the prize. Only after getting a grant of 25,000 USD by Amazon.com in 2010, the organizers started providing financial rewards to both the translator and the author that get 5, 000 USD each as well as a plaque.

The winners are announced at a special ceremony that takes place at different places of literary significance. In 2009, winners were announced at a special celebration at Idlewild Books in New York City. In 2011 celebration and a special reception is planned to take place during the PEN World Voices Festival at the end of April.

### Financing/Partnerships

Management and selection process of the award had no special financial backing up until mid 2010 when Amazon provided a grant to cover both a cash award for the winners and some management costs. In addition to sponsoring the Best Translated Book Awards, Amazon.com has awarded same-size grants to a diverse range of not-for-profit author and publisher groups dedicated to fostering the creation, discussion, and publication of new writing and new voices in the USA. While the fact that the largest commercial online bookseller is underwriting non-commercial projects in publishing may seem controversial, it should be noted that Amazon.com poses no requirements of any sort to its grantees.

The University of Rochester hosts the BTBA organizers and contribute to its basic costs.

### Marketing Strategies/Impact

BTBA makes special efforts in communication and PR. It has a strategy that creates drama and expectations, and uses various media to attract wider public attention. Long lists are announced through various online platforms, and over the following month each title is individually highlighted through short write-ups by the various judges. Awarded titles as well as the award itself gets attention by major printed and other media too.

Publishers of the awarded books inform the booksellers about the award, promote the winning book through their website and other appropriate outlets and get some extra events/gigs for the winning authors

Some sources claim that BTBA provide a bounce in sales of the winning books that can be testified by raise in sales figures at amazon.com during the week following the prize announcement. However, there is no reliable information as to the impact on overall sales and/or sales via other channels.

#### 4.3.6 Translation Award of the Union of Bulgarian Translators

The Union of Bulgarian Translators is established in 1974 as a professional association of translators in Bulgaria. The union's awards are the only ones in the country having the objective to honour quality translation and interpreting from any language into Bulgarian.

### Submission Process and Eligibility

The division of the awards' categories follow broadly the division between the different sections of the Union: belles lettres, scientific and technical, interpreting, legal translations, translation theory and training, and translations on socio-political issues. In addition, there are awards for translations from Bulgarian into other languages, for a lifetime achievement of a translator as well as a special prize that can be awarded to a person, an institution or a media outlet.

Consequently, eligibility criteria for the different categories are different and may include translations of books, but also oeuvre of a single translator as well as achievements in simultaneous interpreting. When it comes to books, only publications from the previous two years are eligible. Translations from any world language into Bulgarian are eligible.

Submission itself is preceded by a two-day professional conference called "A Review of Translation Production into Bulgarian". Long lists of potential nominations are comprised during the conference discussions.

Submission process itself is restricted to the members of the Union that can propose nominations directly to the heads of the respective section at the Union.

### Decision Makers and the Decision-Making Process

The Awards operate according to a detailed set of rules arranged by the organizers Board of Trustees.

The long lists of nominations proposed by the Union members are reviewed by a number of juries (one per category) that puts together a short list and assigns independent evaluators for each entry in the short lists. The evaluators are translators or academics that present a written statement on the quality of the translation. Juries' final decisions are taken on the basis of the evaluators' statements and approved by the Board of Trustees.

#### Language combination and Criteria

The nominated translators and their works are usually judged in Bulgarian as the target language. However, since the Union assembles translators from nearly 50 languages, it has the advantage of having a wide base of expertise at hand. References to the original are always made in the evaluators' statements. There are also rare cases of seeking cooperation by experts in the country of origin of a given work that has to be evaluated.

There are no written quality criteria, because the jury members are trusted in having a broad expertise. Disputes in the jury are solved by a discussion and consensus.

#### Prize/Award and Award Ceremony

For the last 10 years, the awards have been having a symbolic rather than financial dimension. In rare occasions, the Union manages to ensure modest financial rewards (100 to 200€) for particular categories by different funding bodies.

There is no public award ceremony.

#### Financing/Partnerships

Since the Union itself is lacking any permanent funding, the management of the awards relies mainly on voluntary contributions. Technical staff as well as jury members are not being paid for. Independent evaluators receive a modest fee of 15€ per evaluation financed by the Union membership fees.

At some instances, the Union ensures funding from public bodies (such as foreign embassies that fund winners translating from their languages) to backup financially certain awards.

#### Marketing Strategies/Impact

The Union has not a pronounced communication strategy for the Awards. Winners get some attention by professional and cultural media but impact is strictly limited to recognition in the professional circles of translators.

#### 4.3.7 Conclusions

From this summary of literary translation and multilingual awards, it is clear that – despite some distinctions and innovative ideas, and varying degrees of international and multilingual outreach – the existing awards surveyed follow a relatively similar pattern, in terms of objectives, administration and decision-makers and -making

processes. Each award has its limitations, which particularly focus around the construction of the decision-making process. Perhaps the biggest flaw in all of these prizes is, largely speaking, their failure to make a significant impact in terms of PR and marketing strategies, and despite sometimes high value in terms of consecration and within literary and/or translation circles, have a very limited reach, speaking only to their own community and not much further.

In contrast to the fact that virtually every translation prize is set in a national framework and therefore hardly reaches beyond the national boundary, the European Literary Translation Award has the advantage of positioning itself in an international scope. Bringing together 27 national juries in the decision-making process will give the award a unique broadness.

Secondly, the large number of European-wide experts involved in the submission and selection process will ensure the “best-of-the-best” to be recognized and thus will make the award one of exceptional quality.

Thirdly, the appeal for media partnerships and prominent patrons can be rated higher than is the case with national awards. Celebrated authors, i.e. Henning Mankell has stressed the importance of literary translations, and even called for such a prize.

By celebrating the top achievements in translation across Europe, the European Literary Translation Award can complement the growing attention on literary translations as a key element for a modern European identity, thus becoming attractive to the media and to sponsors.

The case studies have shown that comparable translation awards tend to have just one organization, be it a government or a private body, as both the initiator and the main sponsor. This reflects the fact that on the one hand, no cultural industry comparable to publishing, music or architecture is behind the art and craft of translation. Instead, it is usually driven by a sense of cultural vocation to foster diversity beyond a level guaranteed by the market.

We must therefore assume that a similar approach will need to be found for a European Literary Translation Award, with either the European Commission, or a private body, must cover the cost of such an initiative, out of a similar commitment on cultural policy. Details of this issue have been discussed in the realm of this study in the general introduction in chapter 3, and will be addressed again in chapter 11 dealing with budget issues.

As the case studies have shown, a set-up phase of 3 – 5 years is a realistic assumption and will have to be allowed for the European Literary Translation Award. Nonetheless, it will distinguish itself from any other existing translation prize by broadness, quality and prominence and becoming an award with a unique standing.

## **5. The Literary Prize Matrix: Prize Parameters, Variables and invariables for a European Literary Translation Award**

Awards for translation, but also for literary works and authors more generally, are designed on the basis of a number of parameters and formats which, depending on the choice and balance of these framing conditions, cater to different preferences, requirements and overarching goals of the award sponsors.

In order to allow a calibrated overview and comparison of, in a first step, the parameters and formats which are widely used in such existing awards that can be taken as significant benchmarks for this study, and then, in a second steps, to look at the specific case of a European Literary Translation Award to assess in detail which parameters may seem as fundamental – or invariable – requirements, and which can be seen as variables.

### **5.1 Description of the Prize Matrix**

In order to benchmark the proposals for a new literary translation prize, we have developed a literary prize matrix to compare and contrast a range of different types of book, literature and translation related awards. The Prize Matrix is developed around a set of parameters into which prizes roughly fall, and has also allowed us to develop a consistent template for analysing literary awards, which is used in the case studies contained in this report, and for presenting the suggestions for the new literary translation award.

The Prize Matrix parameters provide information on a range of aspects of prizes: their explicit mission or implicit intent; their organisation (submission, eligibility criteria, categories, judging process, long and shortlisting); their management structures and partner organisations; their nature of the award; their media impact and strategies.

The Prize Matrix presented here is populated by three sets of awards: those for literary translation; those for literature generally; and those for culture, politics and science more broadly. The Prize Matrix does not aim to present an exhaustive list of awards, but rather to demonstrate something of the range of prizes currently in existence, and their defining attributes.

<b>Category 1: Translation Awards</b>					
	Übersetzerpreis der Kunststiftung NRW/ Europäisches Übersetzer-Kollegium Straelen	Europäischer Übersetzerpreis Offenburg/ Hubert Burda Media Foundation	Best Translated Book Award/ University of Rochester	Karel Capek Medal/FIT	Independent Foreign Fiction Award
<b>Mission/Purpose</b>					
Awarding 'quality'	x		x	x	x
Political or campaigning	x	x		x	
Media Impact					x
Sales Impact					
<b>Submission Process</b>					
By publishers	x		x		x
By jurors			x		
By authors			x		
By translators	x		x		
By translators' organisations			x		
By librarians			x		
By booksellers			x		
By government agencies			x		
By a defined series of approved bodies				x	
By self			x		
By public	x		x		
By other					
<b>Eligibility</b>					
Based on publication date			x		x
Based on nationality/region of author				x	
Based on genre of work					
Based on gender of author					
Based on intended audience					
Based on 'lifetime achievement'					
Based on specific act or achievement					
Based on place of publication			x		x

Category 1: Translation Awards					
	Übersetzerpreis der Kunststiftung NRW/ Europäisches Übersetzer-Kollegium Straelen	Europäischer Übersetzerpreis Offenburg/ Hubert Burda Media Foundation	Best Translated Book Award/ University of Rochester	Karel Capek Medal/FIT	Independent Foreign Fiction Award
<b>Decision Makers</b>					
Single set of jurors who read all submitted works	X		X	X	X
Single set of jurors who read a share of submitted works					
Pre-selection by individuals/group other than final jurors		X			
Jurors who change each year					
Jurors who sit for more than one year					
Section Jurors					
Section Jurors, Overall Jurors					
Single juror		X			
Literary Critics					
Peers					
The Public					
Celebrities					
Industry insiders					
<b>Prize Administration</b>					
Management Committee	X		X	X	
Prize Portfolio					
Rotating Awards					
<b>Stakeholders and Partnerships</b>					
Industry sponsor		X	X		X
Reader development agencies					
Media partner					X
Book Festival partner			X		
<b>Decision-Making Process</b>					
Longlisting (public)			X		X
Longlisting (private)	X				
Shortlisting			X		X

<b>Category 1: Translation Awards</b>					
	Übersetzerpreis der Kunststiftung NRW/ Europäisches Übersetzer-Kollegium Straelen	Europäischer Übersetzerpreis Offenburg/ Hubert Burda Media Foundation	Best Translated Book Award/ University of Rochester	Karel Capek Medal/FIT	Independent Foreign Fiction Award
(public)					
Shortlisting (private)	x	x			
<b>Criteria</b>					
Explicit and lengthy				x	
Explicit but brief	x	x	x		
Measureable					
Open to interpretation			x		
<b>Categories</b>					
One main award	x				x
Multiple categories			x	x	
<b>Prize/Award</b>					
Honorary				x	
Financial - token			x		
Financial - substantial	x	x			x
Financial - extremely large					
Prize 'gong'					
Onward-facing		x			
<b>Awards Ceremony</b>					
Mediatized event			x		
Ceremony related to an event (i.e. book festival)			x		
Formal Ceremony	x	x		x	
<b>Marketing Strategies</b>					
Public 'shadowing' process					
Media partner					x
Media coverage	x	x	x	x	x
Bookshop promotions			x		
<b>Impact</b>					
PR (bringing attention to winner)			x		x
Sales			x		
Canonisation					

Figure 5: Literary prizes - translation awards

	Category 2: Literary Awards						Category 3: Awards in Culture, Politics, Science
	European Prize for Literature / European Commis- sion	The Nobel Prize in Literature	Man Booker	Internati- onal IMPAC Dublin Literary Award / Municipal Gov. of Dublin and IMPAC Systems	The Astrid Lindgren Memorial Award	Hans Christian Andersen Award/ IBBY	Prince of Asturia Awards
<b>Mission/Purpose</b>							
Awarding 'quality'	x	x	x	x	x	x	x
Political or campaigning	x	x			x		x
Media Impact		x	x				
Sales Impact		x	x				
<b>Submission Process</b>							
By publishers			x				
By jurors			x				
By authors							
By translators							
By translators' organisations							
By librarians				x			
By booksellers							
By government agencies							
By a defined series of approved bodies	x	x			x	x	x
By self							
By public							
By other							
<b>Eligibility</b>							
Based on publication date	x		x	x			
Based on nationality/region of author	x		x				
Based on genre of work		x	x	x			
Based on gender of author							
Based on intended audience					x	x	
Based on 'lifetime achievement'		x			x	x	

	Category 2: Literary Awards						Category 3: Awards in Culture, Politics, Science
	European Prize for Literature / European Commis- sion	The Nobel Prize in Literature	Man Booker	Internati- onal IMPAC Dublin Literary Award / Municipal Gov. of Dublin and IMPAC Systems	The Astrid Lindgren Memorial Award	Hans Christian Andersen Award/ IBBY	Prince of Asturia Awards
Based on specific act or achievement			x	x			x
Based on place of publication			x				
<b>Decision Makers</b>							
Single set of jurors who read all submitted works		x	x		x		
Single set of jurors who read a share of submitted works							
Pre-selection by individuals/group other than final jurors		x		x		x	
Jurors who change each year			x	x			
Jurors who sit for more than one year		x			x		
Section Jurors	x						
Section Jurors, Overall Jurors							
Single juror							
Literary Critics							
Peers							
The Public							
Celebrities							
Industry insiders							
<b>Prize Administration</b>							
Management Committee	x		x	x		x	x
Prize Portfolio		x	x			x	x
Rotating Awards							
<b>Stakeholders and Partnerships</b>							
Industry sponsor		x					
Reader development agencies						x	
Media partner			x				

	Category 2: Literary Awards						Category 3: Awards in Culture, Politics, Science
	European Prize for Literature / European Commission	The Nobel Prize in Literature	Man Booker	International IMPAC Dublin Literary Award / Municipal Gov. of Dublin and IMPAC Systems	The Astrid Lindgren Memorial Award	Hans Christian Andersen Award/ IBBY	Prince of Asturias Awards
Book Festival partner							
<b>Decision-Making Process</b>							
Longlisting (public)			x	x	x	x	
Longlisting (private)		x					
Shortlisting (public)			x	x		x	
Shortlisting (private)	x	x					
<b>Criteria</b>							
Explicit and lengthy							
Explicit but brief	x	x	x	x	x	x	x
Measureable							
Open to interpretation		x	x	x	x	x	x
<b>Categories</b>							
One main award		x	x	x	x		
Multiple categories						x	x
<b>Prize/Award</b>							
Honorary							
Financial - token							
Financial - substantial	x		x	x			x
Financial - extremely large		x			x		
Prize 'gong'		x	x	x		x	x
Onward-facing							
<b>Awards Ceremony</b>							
Mediatised event			x				
Ceremony related to an event (i.e. book festival)					x	x	
Formal Ceremony	x	x	x	x			x
<b>Marketing Strategies</b>							
Public 'shadowing' process					x	x	
Media partner							

	Category 2: Literary Awards						Category 3: Awards in Culture, Politics, Science
	European Prize for Literature / European Commis- sion	The Nobel Prize in Literature	Man Booker	Internatio- nal IMPAC Dublin Literary Award / Municipal Gov. of Dublin and IMPAC Systems	The Astrid Lindgren Memorial Award	Hans Christian Andersen Award/ IBBY	Prince of Asturia Awards
Media coverage	x	x	x	x	x		x
Bookshop promotions			x		x		
<b>Impact</b>							
PR (bringing attention to winner)	x	x	x	x	x		x
Sales		x	x				
Canonisation		x	x	x			

Figure 6: Literary prizes - literary & culture awards

## 5.2 Variables and invariables for a European Literary Translation Award

With the general matrix of parameters as illustrated in the table of major comparable awards in mind, it is only reasonable to more systematically check the applicability of a number of key parameters for a European Literary Translation Award, and to notably assess with regard to practicability and robustness of conceivable award models, which elements and parameters should be taken as fundamentals (or 'invariables'), and which elements and parameters (taken as 'variables') allow to differentiate characteristics between types of models.

European Literary Translation Award		
Matrix of variable and invariable elements		
Category	Non-variable elements	Variable elements
Vision	An award to demonstrate the diversity of translation approaches and the wealth of languages and literatures in Europe	Main highlight on either the translator, the original author, translation as a practice, or the general topic of diversity in Europe
Mission	To highlight the importance of literary translators as key figures for the intercultural dialogue	To raise visibility of the translator as a creative persona, and not a purely technical mediator; to raise interest in the readers for translated literature; to highlight diversity in culture.
Approach (scope)	Genuine supranational and multilingual	By its own genuine capacity, or through a system of representation from the eligible countries
	Be designed with view of the specificities and the complexities of the translation activity	Include as many aspects of the translation activity as possible or focus on just one of them
Approach (main target)	Have substantial impact on the professional community, the European reading audiences and the European public space through media	With an impact <i>mainly</i> on professional community or mainly at wide European reading audiences and media
Approach (organisational)	Must be robust, pragmatic.	Stand alone initiative or tie in with related initiatives (e.g. EU literature award)  Same approach every year or adjusted/ various focuses each year (e.g. one year for novels, the next year for children books, etc.)

European Literary Translation Award		
Matrix of variable and invariable elements		
Category	Non-variable elements	Variable elements
Approach (legitimacy)	Be grounded in the sector and recognized by the professional community	Create a broad consensus of recognized individuals, representative organisations, and types of translation, by having multiple categories, countries, and winners  or  create its own legitimacy based on quality assurance and clear focus
		The brave approach: The award sponsor defines just one topic, category or other for the award to affirm.
Award model	A compact structure and a transparent mechanism	One main award, bundling all the attention
		Several categories, to facilitate representation of various aspects of translation
		Revolving categories over a number of years
	Recognition of the winner (s)	Prize money; or visibility; or publishing contracts; or a dedicated grant; or a combination of the above
	A high impact and visibility created by the award process	Targeting first of all the translation community, the culture community at large, the readers, the media or the book market by fostering sales.
What is being awarded?	Professional excellence of a translation	A person is awarded for a life-time achievement (oeuvre)
		A translator is awarded for a specific translation of a specific work.
		A book is awarded, highlighting the best translation of the same book, e.g. winners of the EU Literature Prize, or another important European reference;

European Literary Translation Award		
Matrix of variable and invariable elements		
Category	Non-variable elements	Variable elements
		Focused on languages (source or target), e.g. award for particular languages such as the underrepresented ones
		An institution is awarded, e.g. a publisher, a relevant NGO, a government program, a book fair, etc. for their contribution to translation.
Submission Process	Transparency of the submission process	
	Unified mechanism of submissions	Submissions through national organisations; or directly at some pan-European body;
		Only one channel for submissions (e.g. through national juries only); or multiple channels (e.g. also from the general audience)
	Each submission to the shortlist is supplemented by a written justification	
Eligibility	Clear and transparent criteria of eligibility	Based on various parameters such as language, country of origin, place and date of publication, age of the translator, etc. or a combination of these parameters
	Range of source/target languages be representative of the linguistic diversity of Europe	Broad eligibility for source language and narrow eligibility for target language or Broad eligibility for both source and target
Decision Makers	National juries set up by local implementing organisation, but not comprising of members	Autonomous national committees, or guidance and supervision from the European organizers and sponsors.

European Literary Translation Award		
Matrix of variable and invariable elements		
Category	Non-variable elements	Variable elements
	of these organisations	An experts only jury; or a mixed Grand Jury of cultural celebrities, librarians, literary critics, journalists, industry insiders, etc.;
	Jury members being financially rewarded for their work	Only national juries being compensated but not the Grand Jury Or both national and Grand Jury being rewarded
Decision Making Process	At least a 2 layered approach with a long list and a short list	A 2-layered approach for every category; or only for certain main categories;
		One grand jury; or several grand juries, e.g. for each category
	Based on pre-set criteria and guidance from the organizers	By juries' discretion only or with an option for external expertise (peer review)
Criteria	Explicit, transparent and supplemented by detailed guidance	One fixed set of criteria; or allowing a set of robust and objective criteria to be complemented by the prestige and the professional experience of the jury.
Marketing and Media Strategies	A distinguishable title	
	A set of strong marketing elements	High-profile writers and intellectuals being in the grand jury; and/or in supportive roles e.g. in the award ceremony and/or as mentors
		Public 'shadowing' process
		Media partnerships
		Media partners in each country: One pan EU media partner; plus national media partners in as many countries as possible
New media involvement	Separate online presence;	Online submission open for public; e-bulletins; e-voting; podcasts, etc.
Award ceremony	Branded as a celebration of the art of translation	As a sector / professional community event

European Literary Translation Award		
Matrix of variable and invariable elements		
Category	Non-variable elements	Variable elements
	and of cultural diversity in Europe	As a general culture / political event
		Mediatized event - in close cooperation with media partner(s)
	Grounded in the sector	Ceremony related to an event (i.e. book festival)
		Formal stand alone ceremony
		Always in Brussels, or revolving between countries; or between translator's locations;
		In the country of origin of the winner
		Extended by a complementary professional program, e.g. workshops for translators, writers, media.

Figure 7: Variable and invariable elements and parameters for a European Literary Translation Award

## 6. Mapping of stakeholders

A major task of this study was to identify a representative list of key international and national key stakeholders. Through a two-step online survey and through personal interviews, productive participation and input from these stakeholders was generated. This approach had the advantage of dwelling from a broad panel of stakeholders' input and community recognition with an efficient and transparent process of model development and reporting.

The methodology of the survey will be explained in chapter 7, preceding the questionnaire and interview results.

### 6.1 Criteria for inclusion

For the purposes of the mapping, we established a dual definition of relevance of stakeholders: A) "core" stakeholders that include organisations and individuals directly involved in the field of literary translation (as either creators, publishers, promoters, regulators, etc.) and B) an "extended" set that involves actors concerned with the broader field of European cultural cooperation and intercultural exchange. Still, within the variety of actors concerned with the latter, we have focused on those who have (or have had) some activities pertaining strictly to translation and/or language diversity.

The mapping of both groups of stakeholders was aiming at finding a fair representation and balance between the public, private and civil sectors, on the one hand, and between actors involved either in the production, trade, policy, training, promotion and advocacy pertaining to the field of literary translation and/or book sector in general.

### 6.2 Collection of information

The combined expertise of the expert group allowed for a preliminary drafting of the core list of relevant stakeholders that was consequently enriched by desktop research to obtain the current number of 172 stakeholders (for a full list of stakeholders, see annex 4).

The information in the mapping derives from three main sources:

- Extensive desktop research;
- The team of expert's own databases;
- Organisations mentioned in key policy and other documents relevant to this study.

In addition, during the interviews some key stakeholders were asked to suggest organisations, which they consider to be relevant.

Only actively working stakeholders are included in the list. It should be noted, however, that while most of the stakeholders do support updated online information, at few instances contact info was either missing or irrelevant. In cases where

organisations with inactive websites were still fully active and functional, they had been included in the final mapping list.

6.2.1 Composition of the stakeholders’ map

The geographic scope of the stakeholders’ map corresponds to the scope of the study at large and covers the following countries:

- All 27 EU Member States as well as the EEA countries (Norway, Iceland and Lichtenstein), Switzerland, Turkey and Croatia.
- In addition, the mapping focuses on relevant international organisations, which cannot be ascribed to any particular country.

Consequently, the map currently covers stakeholders from 33 countries, three at European Union level and 24 international.

The composition by categories of stakeholders followed a traditional approach of division by public, private and not-for-profit sector.

In addition, a further category was included for “individuals”.

The mapping covered four main groups of stakeholders:

Category	Stakeholders on the map
Policy and culture mediators (NGOs, professional bodies and academia)	66 (or 38 %)
Publicly funded and international organisations	58 (or 34%)
Individuals (writers, translators, publishers, cultural activists)	29 (or 17 %)
Market facilitators (book fairs, trade media)	19 (or 11 %)
Total	172

Figure 8: Categories of stakeholders

As demonstrated, a main focus was put on policy and culture mediators closely followed by publicly funded and international organisations.

6.2.2 Publicly funded and international organisations

This category includes 58 government (public or publicly funded) bodies as well as a number of international organisations in the field of cultural policy, books, literature and translation. Government bodies include mainly departments related to books, reading and libraries at the ministries of culture of the eligible countries as well as their centres for the promotion of national literature. The latter, albeit mostly being at „arms length“ from government and having an independent status, get their main funding from national public sources and thus are included here.

This category encompasses also genuinely European and international organisations such as UNESCO, the Council of Europe and the European Commission, through their relevant departments. For some international organisations of large scale and particular importance – such as UNESCO or the Council of Europe -, more than one relevant contact has been introduced.

Universities and research institutions that are ‘public’ bodies are not included in this category, but are listed under category ‘universities and research institutions’.

### 6.2.3 Policy and culture mediators (NGOs, professional bodies, networks and academia)

This category includes 66 stakeholders from the not-for-profit and academic sector active in the field of literary translation, literature, minority languages, libraries and cultural cooperation at large.

Organisations at national and international level whose main scope of activities relates to the representation of writers, translators, publishers and booksellers constitute the largest portion in this category (25 out of 66). This category also includes translation residency centres, research and academic bodies in the field of literary translation and NGOs. Typically, the European ‘umbrella’ organisations and networks are included via their central offices. There are, however, exceptions of this rule and some of their most active members have been approached separately.

Graduate programs on literary translation are still a novelty around Europe so the academic bodies were included in the mapping insofar they have activities that go beyond strictly academic teaching of translation studies.

Most importantly, the mapping paid special attention to the organisations in the Civil Society Platform to Promote Multilingualism <sup>11</sup> by focusing on seven of its members with activities relevant to this study.

### 6.2.4 Market facilitators

Among this category containing 19 market facilitators, only those with a main scope of providing professional forums to the book industry are included. Main subcategories cover major European book fairs and the largest book trade media. Albeit the number of European book fairs is much larger than the ones included here are arguably prevalent in their impact of representing the international side of the European book markets.

### 6.2.5 Individuals (authors, translators, publishers, intellectuals)

Given the nature of the planned award with its focus on individual creativity, the mapping and the following questionnaire and interview based survey included also 29 individuals – translators, writers, academics and cultural activists from all over Europe. These individuals are widely recognized individuals with a manifest commitment to European cultural affairs, and a concern with regard to European cultural identity. They come from multiple cultural and linguistic backgrounds. Contrary to the other sets of contacts, the list of names in this category reflects a largely subjective choice of the team.

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<sup>11</sup> [http://ec.europa.eu/education/languages/news/news3686\\_en.htm](http://ec.europa.eu/education/languages/news/news3686_en.htm)

### 6.2.6 Composition of stakeholders by scope of their activities

The mapping also considered the status and activities of the actors who are active in the field of literature, books and cultural cooperation in general. The data below is based on extensive desktop research, not on a direct survey with stakeholders. That method was chosen, as we preferred to address the stakeholders exclusively with regard to key questions related to the Literary Translation Prize.

The general division of actors represented here does not cover the group of “individuals” but only the organisations from the three main groups.

According to the geographical scope of the surveyed stakeholders, the mapping predominantly includes organisations with a national scope of activities. It should be noted that this division takes into account the scope that predominates in the organisations’ activities. In fact, all of them are involved in international and/or European wide activities in one way or another.

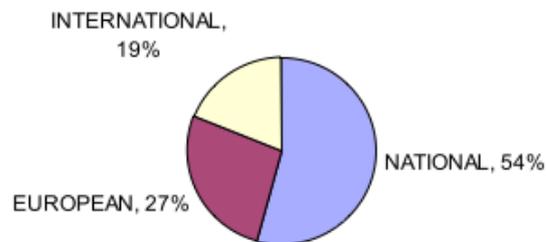


Figure 9: Geographical scope of stakeholders

To clarify the backgrounds of surveyed stakeholders, we divided the activities of the organisations into five main types:

- Cultural cooperation and cultural activities in the broader sense where we have primarily NGOs and international/European organisations;
- Literature promotion where we included all national literature promotion centres plus translations residency centres;
- Representation where we have all the professional associations in the book sector as well as their networks;
- Policy for culture and books that includes primarily governmental and intergovernmental bodies;
- Media, including professional and cultural media outlets;
- Research including academic bodies in the field of literary translation and literature.

FEASIBILITY STUDY ON A LITERARY TRANSLATION PRIZE (no. EAC/35/2009)  
Final Report by Rüdiger Wischenbart Content & Consulting

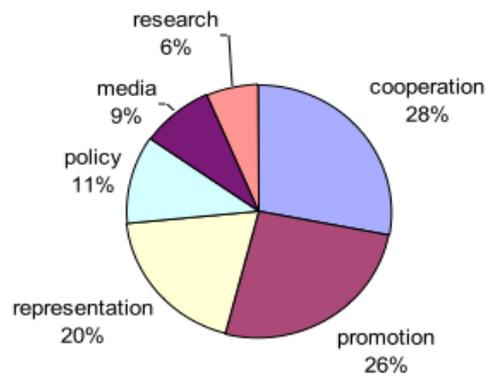


Figure 10: Further statistics on stakeholders

# 7. Stakeholders Perception - Summary and Analysis of the Online Survey

## 7.1 Background

One major aspect to assess the possibilities and challenges for a European Literary Translation Award was to involve major stakeholders active in the field in order to cross-reference and critically discuss their input with those of the experts project team.

For this purpose, we made use of the Delphi method, a systematic, interactive forecasting method that relies on a panel of experts. The experts answer questionnaires in two or more rounds. After each round, a facilitator provides an anonymous summary of the experts' forecasts from the previous round as well as the reasons they provided for their judgments. Thus, experts are encouraged to revise their earlier answers in light of the replies of other members of their panel.

Since this methodological tool is widely and successfully used to implement multi-stakeholder approaches, we felt it most appropriate to follow that technique and apply a two-level survey. Stakeholders were invited to answer a first questionnaire with a more general set of questions. This was followed by a second survey, presenting the respondents with the results of the first round and invited them to answer a second, more focused questionnaire.

As a result, this study encompasses intensive research to provide a large database of resources for the step of identifying and describing relevant stakeholders for a mapping process. In addition, a questionnaire was developed to cover what the project team considered to be crucial aspects for an award being a powerful and successful tool to highlight the diversity in culture and literature.

172 organisations have been identified, represented by 167 individuals aiming at providing a balance between different categories of organisations working at all levels – EU, international, national, regional. However, organisations active at European level were of key interest.

In terms of their respective field of activities, representatives (organisations as well as key individuals) from the following sectors were selected:

- Creators, notably authors, translators, editors
- Producers and distributors, notably professional and network bodies of publishers, booksellers, librarians; writers, translators
- Mediators in the market, the culture and the media environment, notably book fairs, festival organizers, trade and general media, critics
- Policy-makers and funding bodies, namely relevant Community bodies, governmental and non-governmental organisations, foundations
- “Diversity promoters” such as organisations working on cultural diversity issues, minority languages and freedom of speech
- Researchers in academia, cultural research centres and observatories, etc.

130 representatives were invited to participate in an online survey, supplemented by a number of key stakeholders intended for either personal interviews or to participate in the second round of the survey.

The questions were crafted as closed ended questions - with the exception of giving additional comments or opinions at the end of the questionnaire - in order to maximise responses and to draw valuable conclusions from a diverse set of actors (quantitative method). Open questions were applied in the in-depths interviews and served the exploratory purposes.

## 7.2 First Level Survey: Statistical Profile

Contributions to the online survey were received from 54 respondents based in 23 countries, four of which were non-EU states; nine from the countries that joined the European Union after the year 2000. Of the total, seven respondents were classified as 'international' because of their working positions across various countries and organisations.

As to the type of respondents, stakeholders were classified in four categories according to their field of activities:

- National Public & International Bodies
- NGO, Prof. Bodies, Academia
- Individuals (authors, translators, publishers, intellectuals)
- Industry Mediators

The figure below provides details on the allocation of responses according to field of activities.

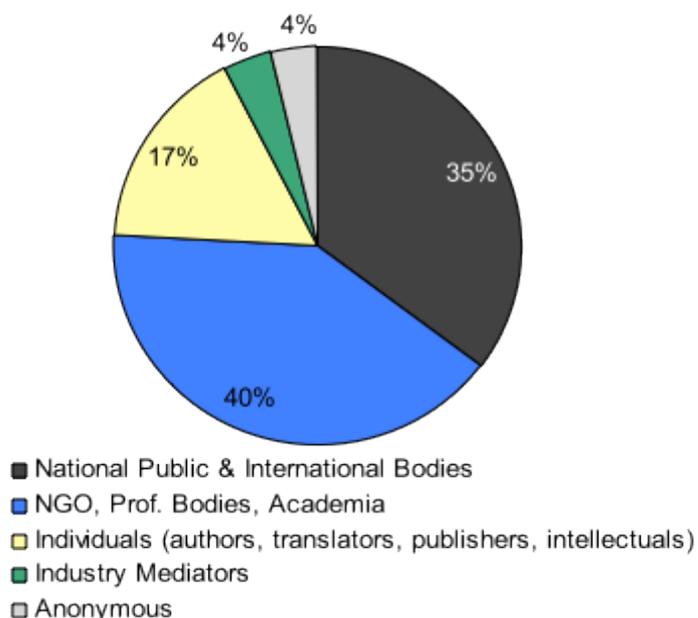


Figure 11: Type of respondents

## 7.3 First Level Survey: Analysis of Responses

The questionnaire's design was to explore, on one hand, the general assessment and attitude towards an award working as an instrument for the promotion of translated literature. On the other hand, it reflects the opinions on major aspects relevant to a literary translation prize, including objectives, selection procedure, the composition of the jury, selection criteria, language coverage and promotion of the prize.

### 7.3.1 On the objective of the award

Overall, it has to be noted positively that despite the complexity of the subject, the respondent's perception was largely in favour of establishing a literary translation award, if not outspokenly stating the necessity of launching such an award.

The responses clearly indicate, that a literary translation award should aim to highlight the importance of translated literature - not only in the context of cultural policy but also among the public in order to make a cultural exchange more tangible.

„Greater recognition of the role of translated literature“ as well as to „raise interest for translated literature“ are reviewed as almost equally important, which can be seen in Figure 12, which examines the Top-2-Boxes. „Greater recognition“ receives the best average mark, but 92.5% of the respondents consider the award's impact on translated literature among readers to be of high importance.

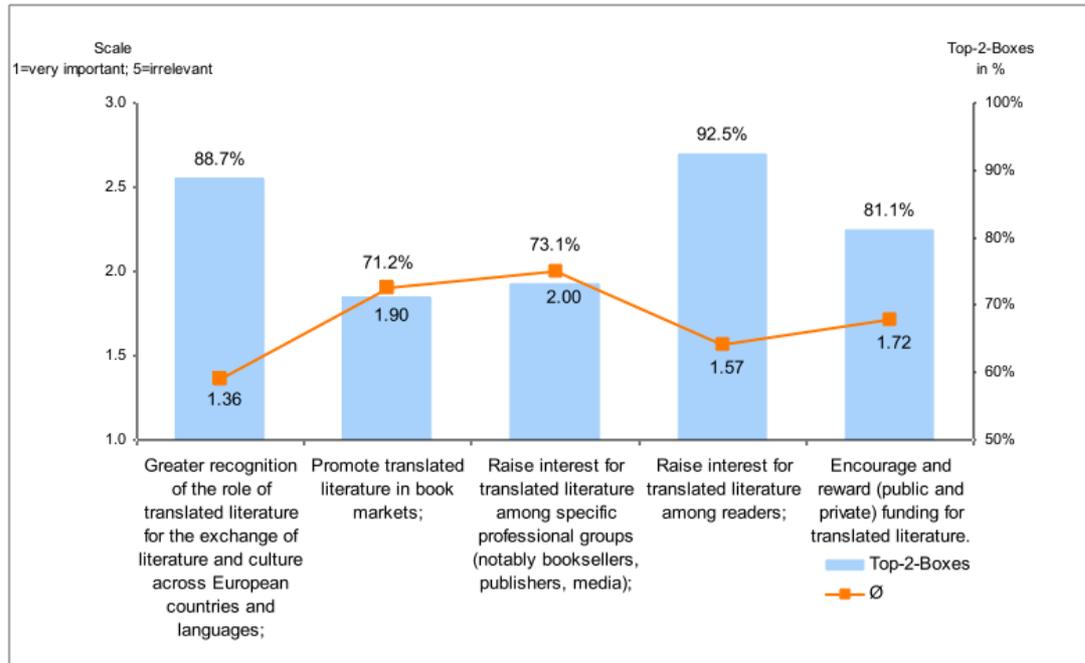


Figure 12: Main objectives of a European prize for literary translation

When it comes to the question of who should benefit from the award, 81.8% of the respondents argue for the translator to gain better recognition and financial rewards for his or her work. If the work of other actors is eligible at all, the stakeholders opt for

the publisher's work to be highlighted (66.7% of Top-2-ranking). It is remarkable, that 40% considered booksellers to be relevant, closely followed by 36% who found that funding organisations are also relevant in this context.

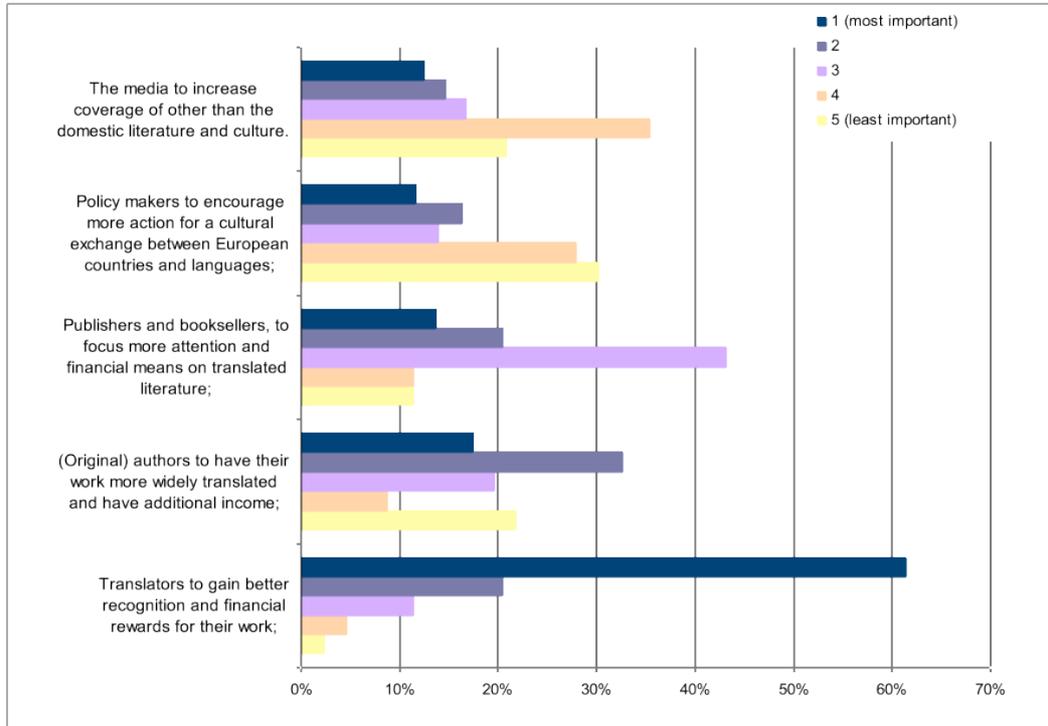


Figure 13: Main beneficiaries of a European award for literary translation

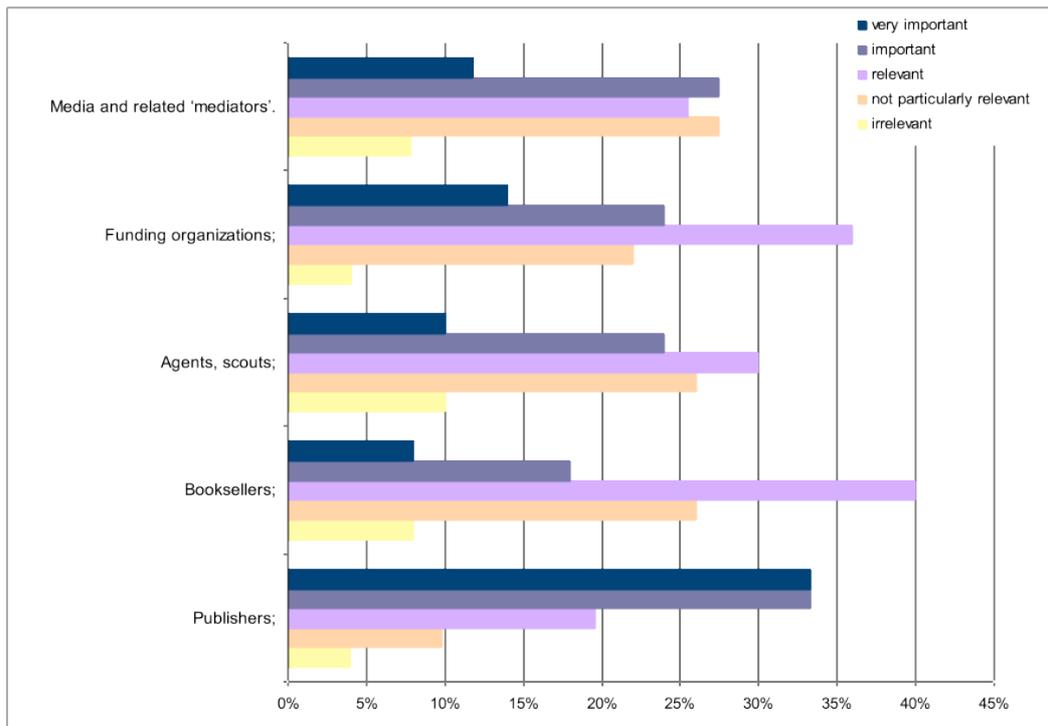


Figure 14: Other actors to be highlighted

Stakeholders were also asked to assess the objective of the award in terms of cultural policy, i.e. whether specific languages or regional specifics should receive special attention. The Top-2-analysis accounts for 71.2% who like to see lesser known literatures and/or languages with a smaller number of speakers to be particularly highlighted. In addition, it is interesting to see that peripheral groups in general are perceived as very important. Literature from ethnical/linguistic minorities, from or about other minorities and Children's/Young Adults Literature are nearly equally ranked.

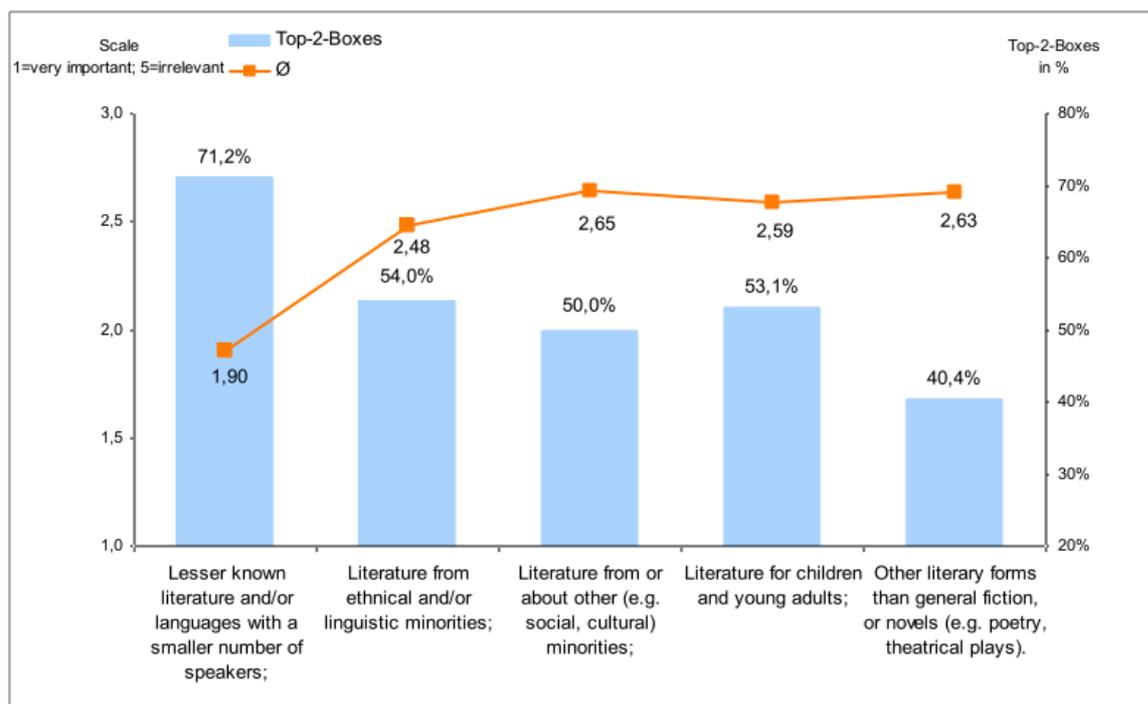


Figure 15: Specific languages or regional specificities to be highlighted

### 7.3.2 On criteria, quality and eligibility of the award

The major challenge for a European Literary Translation Award will be to come as near as possible to an objective representation of the many languages and the various forms and varieties of translations. Thus, several questions explored the stakeholders' assessment of the award mechanisms in terms of language varieties, criteria to judge the quality and eligibility.

One of the most complex demands will be the way to represent the variety of languages and participants. Figure 16 shows that 55,1% of the respondents think it best or good to have separate categories for translation from smaller INTO larger languages, while still a high percentage (47,1%) of stakeholders opt for a focus on a set of languages, rotating from year to year. Opinions were also given as to the representation of jury members (Figure 17). A definite majority of 74% would like to see the jury composed of members from the target language.

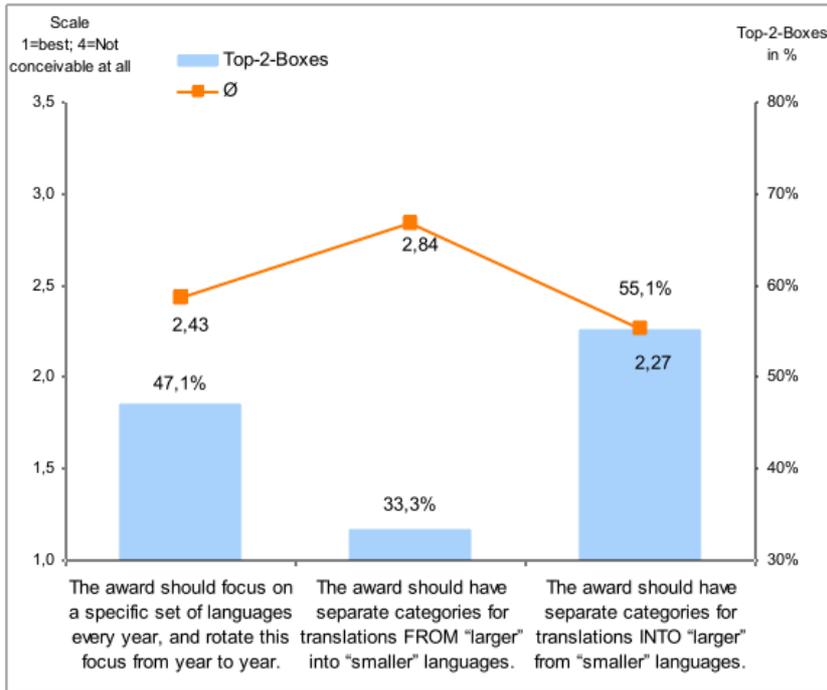


Figure 16: Variety of languages and participants

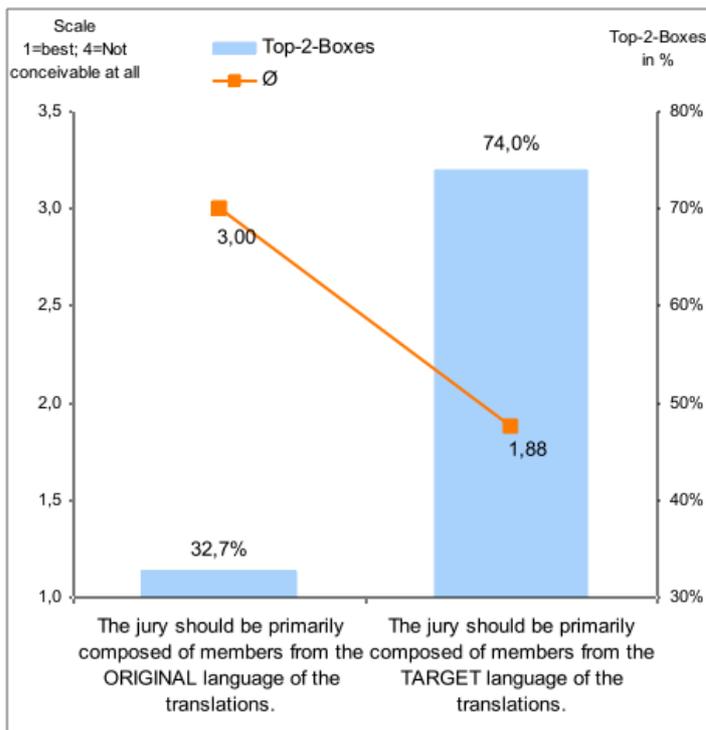


Figure 17: Representation of jury members

Stakeholders were also asked to qualify criteria and parameters, resulting in a clear vote for the professional excellence of a translated work to be of highest importance (96,2%). What is also of interest is the look at the Top-2-Boxes results. A relatively high number of respondents are of the opinion that the difficulties (linguistics, interpretation etc.) a translator has to overcome as well as originality of the translated work/language combination are important parameters.

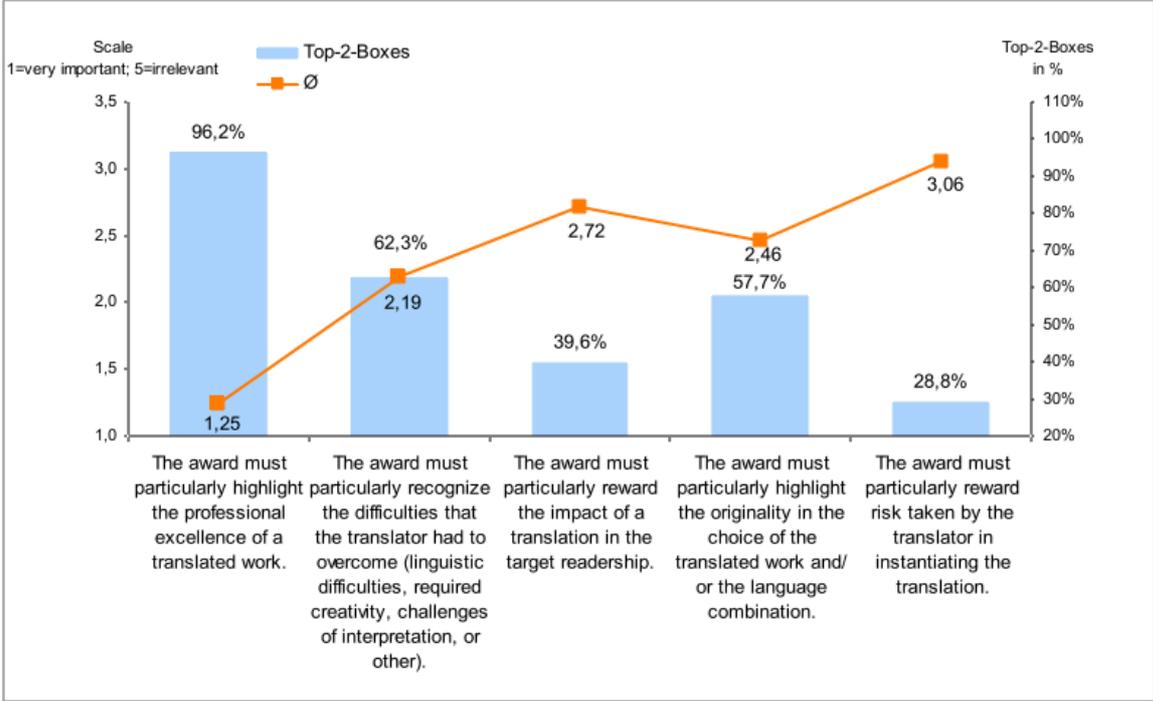


Figure 18: Criteria of the award

One of the challenges will be to find a right balance between rewarding the varieties of translations and, at the same time, being able to convey a sharp profile. First and foremost, the majority of respondents consider the widely used long list/short list model the best quality the prize could have in this regard. Whether this should apply for a number of categories or not, can be detected from the average mark for the first and the second answer option in the graph below. A majority of respondents find it much better to have a number of categories with no hierarchy rather than various categories that follow a hierarchy with one major and several minor prizes. Corresponding to this is an obvious rejection of having only one main award.

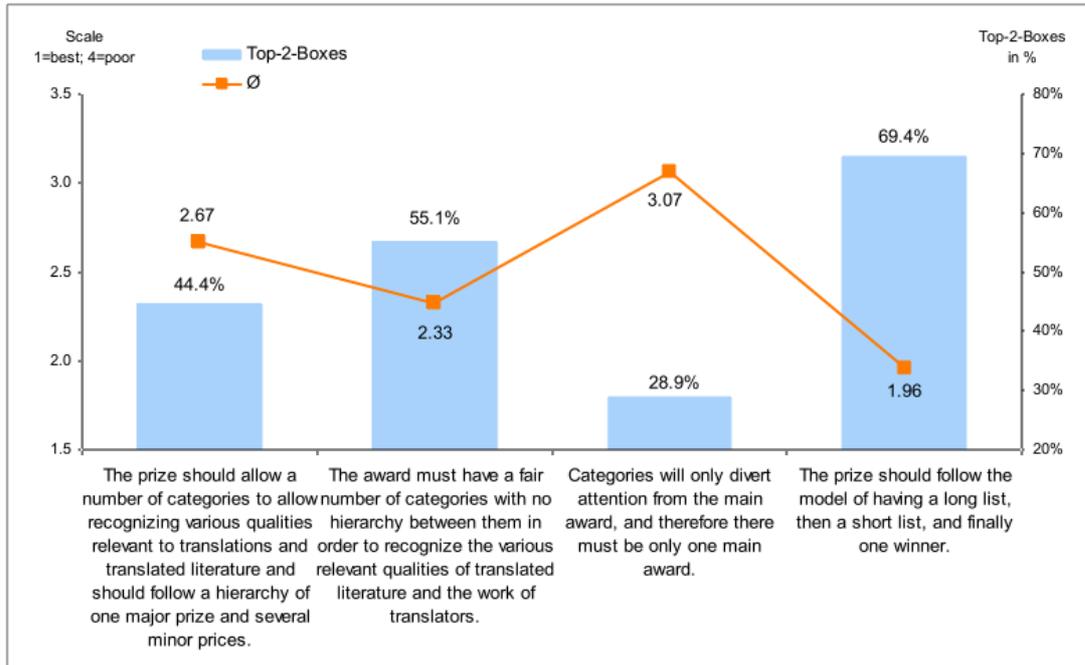


Figure 19: Balance

The award could distinguish between different categories to acknowledge the work of a translator. The respondents rated „prose, poetry, theatrical play, children’s literature“ highest, i.e. very important, whereas „best mass market/bestselling translation“ was undoubtedly considered to have no relevance as a category. „Translation from a smaller/less privileged European language“ was evaluated to be of importance by 61.5% of the respondents, similar to the number of advocates for the category „most outstanding translation by risk/professional challenge/innovative discovery“ (58.5%). Interestingly, the latter is qualified relevant from just as many respondents as those who assess risk and challenge as not particularly relevant.

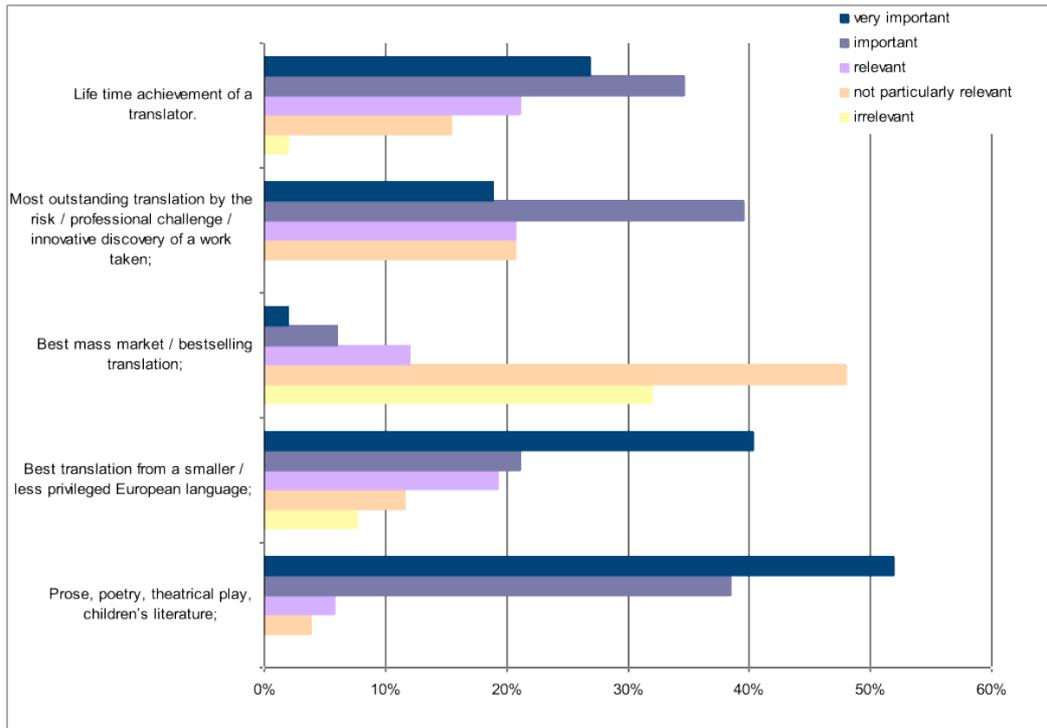


Figure 20: Categories of the award

### 7.3.3 On the model of the award

The survey intended to explore stakeholder's positions about which models for submission and nomination are conceivable. The majority would like to see submissions to be judged by a jury composed of a predefined set of national or transnational organisations. Corresponding to this, a majority agrees with the opinion to restrict the nomination process likewise to a predefined jury.

One has to point to the fact that the answer options give no definite indication as to the eligibility of submitting, with the exception of „submission can, in addition, come from a individual proposers“. We find a considerable number of respondents who favour this rather open process to complement submission of a predefined set of organisations. However, an open voting mechanism by the public to complement the jury is least preferable.

It becomes more difficult to draw a clear-cut conclusion when looking at the responses to the option of having a revolving system to narrow down the scope of languages and countries. 25.5% say this is important compared to 25.5% who think this system is not particularly relevant.

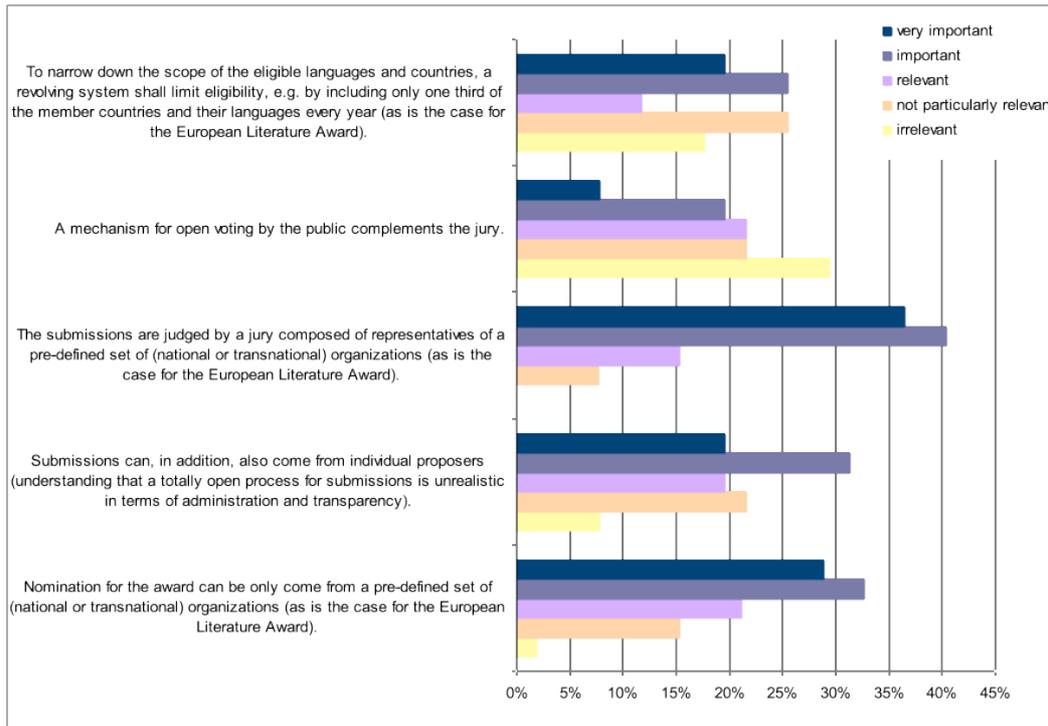


Figure 21: Models for nominating award winners

In order to become a vehicle for the promotion of cultural diversity, a European Literary Translation Award must carry an adequate form of recognition, notably prize money, grants, promotion and awareness. The stakeholder's major preference was to include a substantial financial sum (at least 25,000 €), followed by media tie-ins to allow for promotion and media awareness. It is also undisputed among the respondents that a European award will have an impact, because only 2,2% approved of the statement „A European Literary Translation Award is not a meaningful or reasonable initiative for the promotion and dissemination of translated literature altogether“.

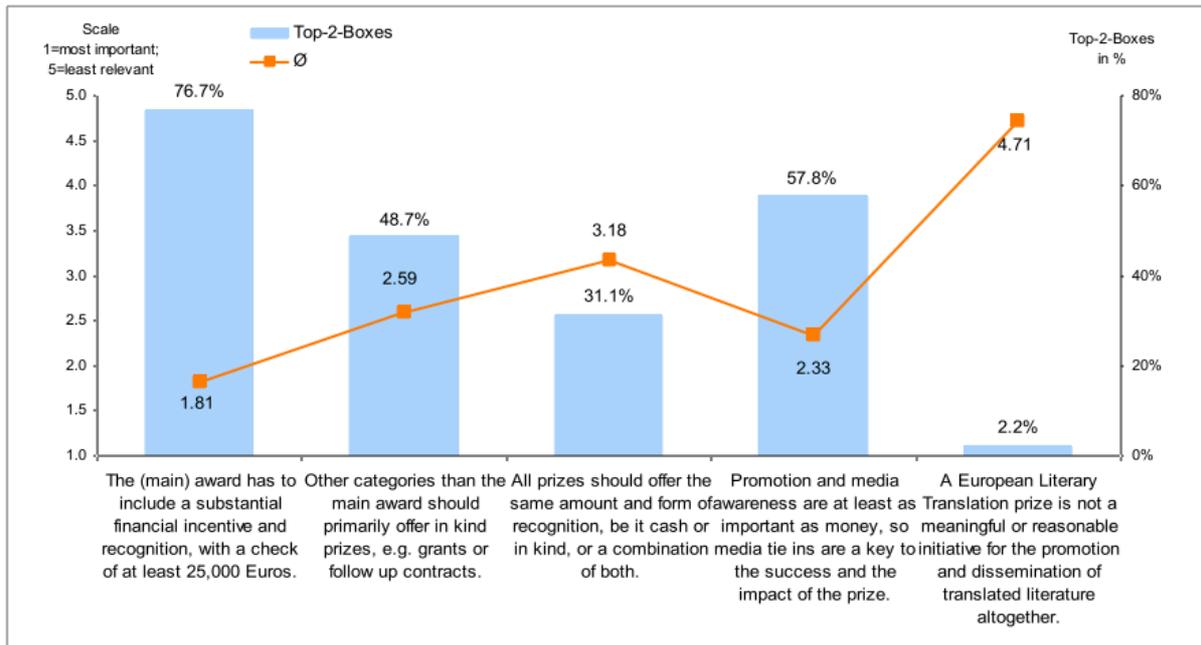


Figure 22: Forms of recognition

### 7.3.4 Other recommendations

At the end of the questionnaire, stakeholders had the option to add further comments and give their personal view on a European Prize for Literary Translation. Only a few made use of this choice (29.4%). The input given explicitly conveyed approval and a need for initiating such a prize. The opinions expressed a hope for lesser spoken languages to receive more attention and a focus on the enormous role a translator plays in the context of cultural exchange. A critical remark pointed to the fact that essays and literary journals also act as important bearers of disseminating ideas, but these genres are very often neglected. Another more critical comment regarded it to be of priority to value the work of translators adequately, before making their work visible.

## 7.4 Second Level Survey: Analysis of Responses

The first questionnaire had been composed of a more general set of questions, ranging from the fundamental usefulness of such an award to the technicalities of its implementation. This was followed by a second survey, according to the methodology of a „Delphi“ scheme. Participants of the first round were confronted with the results of the first survey, and then received a second, more focused questionnaire, highlighting the most complex intricacies, notably in creating a jury scheme up to the task.

The response rate in this second round amounted to 86.7%.

Stakeholders were asked to express their opinion on the addressees /beneficiaries of the award, thus clarifying the first findings, which highlighted the role of the translator and the recognition of, translated literature in general. 65.5% would like to see the award centred around the professional community, whereas 44.8% consider larger audiences and media attention to be more important. A closer look at the

respondent's comments indicates, however, that the award should give equal weighting to both target communities. Even if we can discern a slight preference to address professional actors in order to foster translations and the dissemination of the translated works, reaching public attention is a very strong value.

This is confirmed by the results on qualifying promotion and dissemination options.

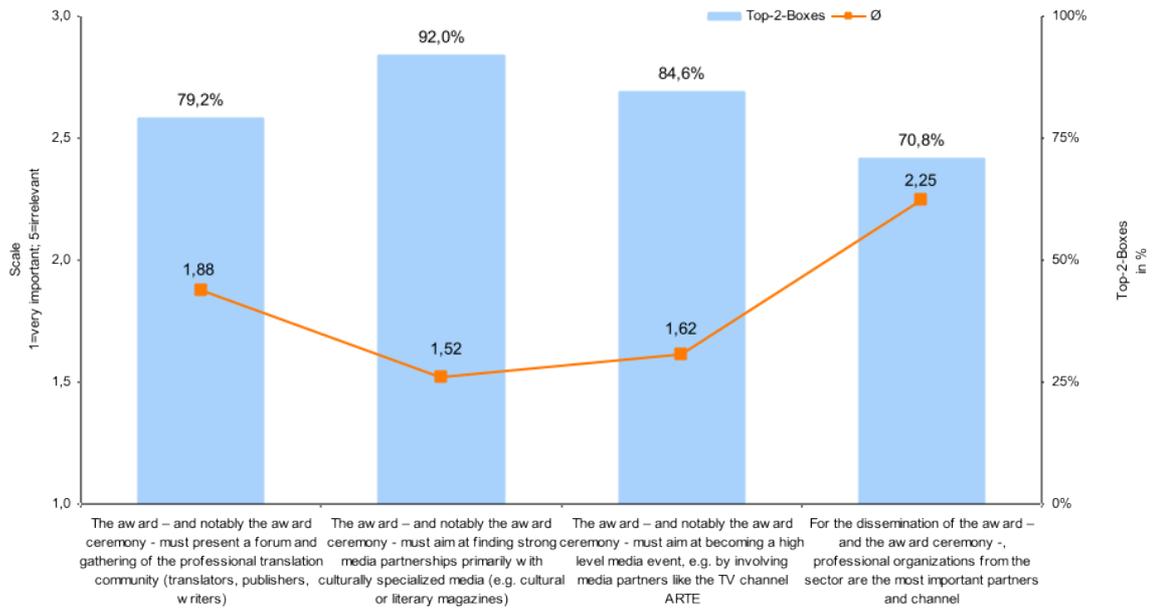


Figure 23: Options

The Top-2-Box analysis accounts for a vast majority opting for a strong media partnership (print and TV), very closely followed by having the professional community involved as forum and partner.

Opinions on the award categories expressed during the first round of consultations seem to stand for an award with multiple categories rather than for having one single winner.

Basically, two approaches seem to be acceptable for defining award categories: Along genres (e.g. novels/prose, poetry, children's literature) and/or general topics (e.g. lesser represented languages, high risk or difficulties overcome in a translation, translation of a work of specific literary value, etc.)

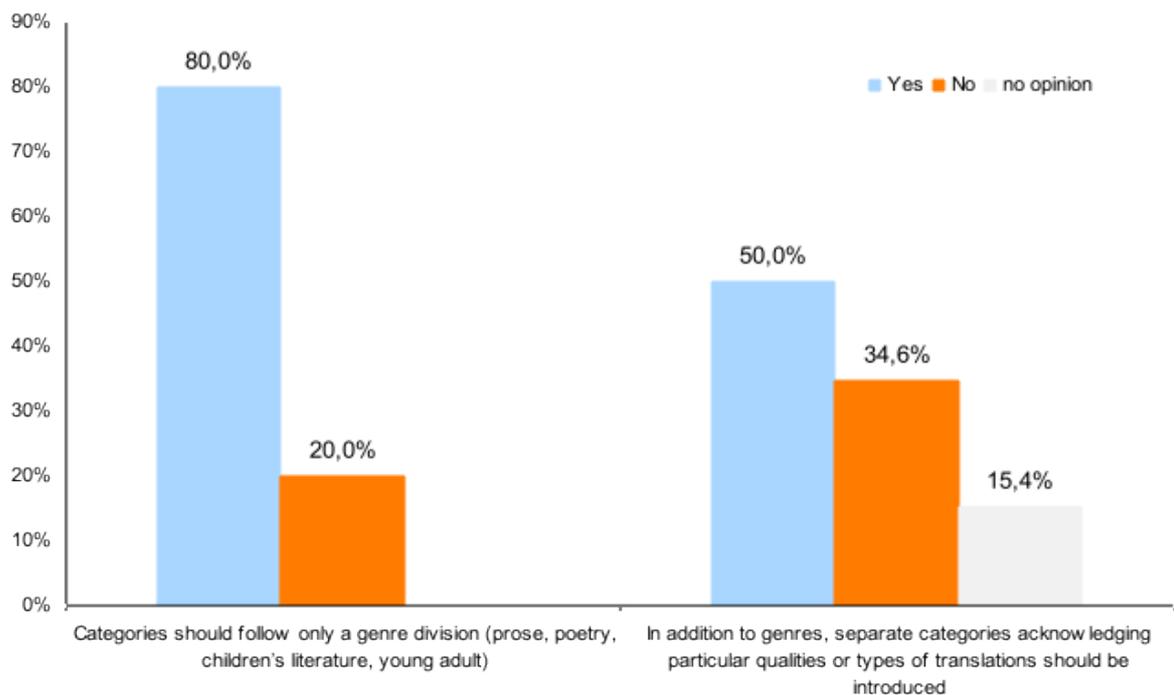


Figure 24: Genre and qualities

Stakeholders are very clear in their views on genre division, because no one made use of the „no opinion“ option but 80% approve of a genre division only, as opposed to 20% who disapprove. Whether there should be separate categories added to the genre division, is more ambiguous. In addition to the 20% of the „No“-voters of the first option, who obviously say Yes to separate categories, there are „Genre only“-voters who do not disagree with categories which is evident in the total of 50%. Furthermore, there are 15,4% of those approving of genre only who are not explicitly against or for categories and choose „No opinion“.

Opinions had varied as to the types of award categories that are relevant. Therefore, stakeholders were asked to make another assessment of categories and the qualities they focus on.

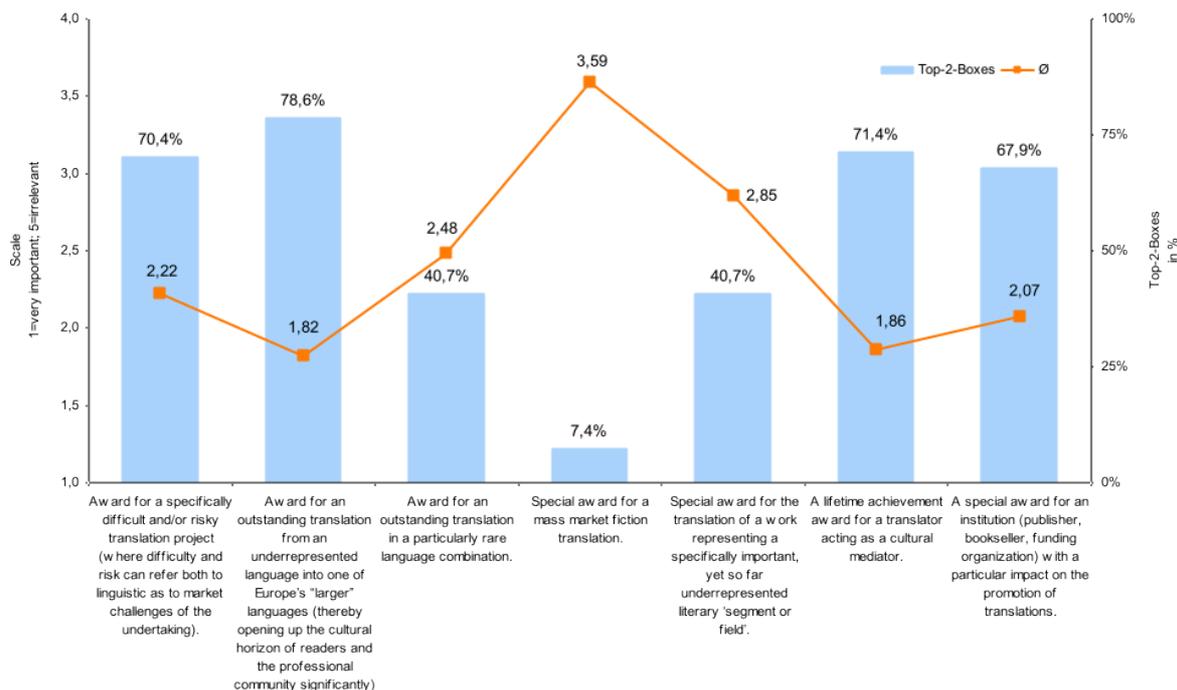


Figure 25: Examples of categories

The results coincide with stakeholder's general opinion on the objective of the award as a means of recognizing the achievements of lesser known cultures and their mediators, the translators. It occurs that stakeholders wish such an activity on top of existing actions such as the European Commission's Culture Programme (2007 – 2013) and its Literary Translation strand.

It is a common agreement among the respondents of the first and second round that the support and the attention translated literature receives, should lead from „small“ to „large“.

The majority considers a category that acknowledges outstanding translations from underrepresented languages into a „larger“ language to be of most importance. Almost equally rated is the category „life time achievement for translator acting as cultural mediator“. In contrast, having an award for translations in a rare language combination is assessed as less important. It is also no surprise that awarding a mass-market fiction translation is seen by 7.4% of the respondents to be least relevant. The wording seems to have a loaded connotation. One has to take into account though, that for many translators bestselling fiction means „bread and butter work“ and it is only fair to acknowledge this as a variety of a creative work as well.

In this context, it is particularly interesting to look at the results of Figure 26. Respondents qualified a set of criteria and parameters a jury would need to refer to, in order to establish a fair mechanism for the selection of quality.

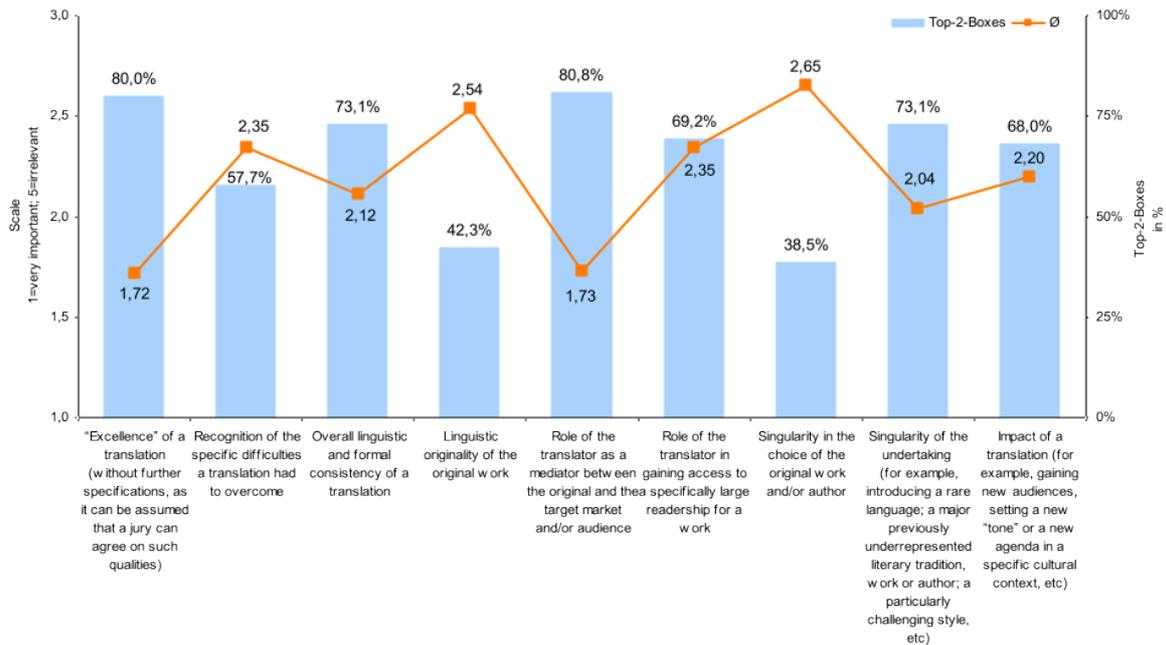


Figure 26: Defining framework

Again, the average marks are highest for the criteria „excellence“, „role of translator as mediator“, followed by „singularity of the undertaking“, and the more technical criteria „linguistic and formal consistency“. At the same time, „role of translator in gaining access to a specifically large readership“ is relatively high rated as quality criteria. This contradicts the respondent’s low rating of the mass-market award in the previous chart. It seems to proof the fact that „bestseller“ or „mass market fiction“ has still a very negative impact whereas talking about large audiences is perceived much less loaded.

A most complex demand in creating mechanisms for a European Literary Translation Award is the jury’s assessment of submissions. No jury can be realistically expected to master the over 30 original and target languages eligible in a European translation award.

We asked stakeholders what could be instead a fair and professionally solid approach, assuming that a 2-layered jury process of national juries for a pre-selection and a European jury for the final selection of award winners will be in place.

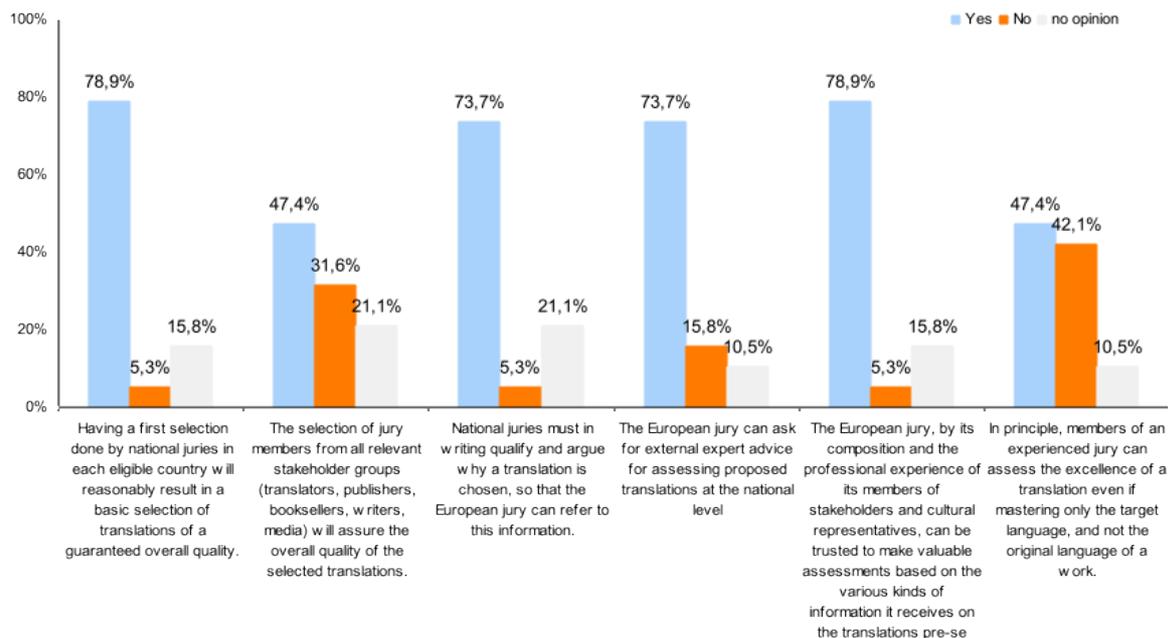


Figure 27: Jury's assessment

78.9% of the respondents are convinced that the national jury's first selection will guarantee quality selection and, second, that the European jury, by its composition, can be trusted to make judgements based on the national jury's information. The latter are expected to deliver written statements as reference for the European jury who can, in addition, consult external advisers (73.7%).

However, one cannot draw a clear conclusion on the question of whether experienced jury members can assess the quality of a work without mastering an original language or not. 47.4% agree with this, as opposed to 42.1% who express their disagreement. Here, as with all other answer option on the jury question, one has to note the relatively high number of respondents who have no opinion. The results clearly reflect the controversy and the complexity of the jury issue.

## 7.5 Stakeholder Interviews: Aggregated Results, Opinions and Suggestions

The aim of the interviews was to allow for a more in-depth reflection on the award variables. Contrary to the questionnaires that included mostly closed questions, the interviews allowed for a genuine "out of the box" approach. Thus, we have collected a number of additional insights and ideas for the award that have their own qualities and thus should be regarded separately from the rest of the consultation process.

A total of 10 people were interviewed. The list of interviewees certainly does not exhaust the list of outstanding individuals involved in translation and promotion of translations in Europe. All individuals selected for interviews have an outstandingly recognizable contribution to promoting translations in Europe and come with a broad set of professional backgrounds and experiences, including notably:

- Writers;
- Grass-root translation organisations (with practical experience in translation prizes), as well as the international network of translators centres;
- International professional organisation of translators, publishers and booksellers;
- International NGOs specialized in the exchange of literature and the funding of translations;
- Academia;

Many of the interviewees have a track record in being literary translators themselves. For a list of interviewees, please, refer to Annex 3.

In the following, we present a summary of opinions and ideas expressed during these interviews.

#### 7.5.1 On the overall mission and aim of the award

Compared to author-focused prizes, there are very few prizes awarded to translators and it is important to have a major international or European prize awarded to those who are crucial to the process of literary exchange. As with literature prizes and their focus on the author, the focus of a translation prize should be firmly on the translator, and only in the second or third instance on other mediators (publishers, agents).

Its ultimate objective should be to get more visibility for translators. The award could add to the positive actions, to publicity in the positive sense as opposed to common complaints on the lack of recognition for the work of translators. The award should underline that translation is about creativity, being almost a form of literature, or art in its own right, and not simply a secondary service.

Another important aspect of the award would be to focus on the fact that translation is clearly a matter of the intercultural dialogue reminding us that no culture is closed and isolated, that it is always in the making; translations urges us to cope with differences.

The true value of a European translation prize would be in its trans-national character so it should be aiming at raising a broader European interest in translation, reaching beyond those countries with the highest number of translations (notably France and Germany). The impact of the award will profit significantly if it is supplemented by a coherent EU policy on translations.

If the award is to support a dialogue of cultures, it should be restricted to translations of contemporary authors, and exclude classics.

#### 7.5.2 On the award model

The expression of stakeholder's opinions discussed the pros and contras to various aspects of award models in great details, resulting notably in the following assessments:

The incomparability of languages is seen as the basic obstacle for any multilingual award and should be clearly acknowledged by the award model. For some interviewees, the "Aristeion" prize failed precisely because of that incomparability,

while others think that it was too ‘political’ – or, that the award was a subject to expectations and goals beyond its pragmatic professional vocation.

A model foreseeing just one winner marked as the “best translation” carries the risk of non-awarded countries losing interest, which may result in an obstacle to the prize’s promotion.

The overall award structure should be centred on languages’ rather than on countries’ representation (which, one must state, would contradict the core structure of the European Union as a union of individual countries).

The award should not be run exclusively by relevant associations (e.g. translators’ associations) but should also work with outstanding individuals who are at the heart of the book business: critics, journalists, publishers, editors, authors, agents and also major names in translation. For each country, a different type of organisation may be appropriate as the local co-organizer and selector; if only translators associations are partners, it means that translators are giving prizes to themselves. Similarly, the organizers at the national level should be free from other considerations (such as industry interests), have a wide view on the situation of translations in Europe, and a genuine commitment to promoting translations.

No jury can be expected to master all language combinations that are nominated. Therefore, a practice of juries appointing reviewers (or external experts giving advice when needed) is widely seen as a way out of this dilemma, even more so as this is already used in various national translation prizes, and is considered to be working to satisfaction.

Respondents’ opinions divert when it comes to the role of the reading audience in selection process – while some think it should be constrained to submitting national nominations, others think that readers should also be allowed to vote.

Contacts were also made with the co-organisers of the European Literature Prize (EUPL) who indicated openness to exploring ways of incorporating a dimension for translation within the EUPL.

### 7.5.3 On criteria

Most interviewees agree that defining objective criteria will be a difficult task. In addition to basic quality criteria, the award should therefore affirm that translation is about translating individual authors and the specificity of their literary style. Thus, the award should reward translator’s ability to render the specificity of the author and not to the specificity of the recipient language tradition.

The award should be given not just to translations of high quality but also to translations that are exceptional in one way or another. There is no algorithm to define such exceptionality, but juries should be able to make the case for it in each individual instance.

### 7.5.4 Dissemination and promotion

The European Literary Translation Award should find a distinguishable name for itself as quite a number of different prizes have the adjective “European” in their titles and this leads to certain confusion in the audiences.

The involvement of literary authors is considered to be crucial. The prominent European names will attract the attention of media and audiences, but their

involvement will also mark the appreciation of the authors for the task of the translator.

Even if there are national nominations, the awarded works should not be presented as national achievements.

Media and the wider European audiences should be the focus of all communication activities. The very prize selection procedure should create a sense of anticipation and excitement.

Proper visibility not only before and during the award ceremony but also afterwards is crucial for ensuring a long-term impact. Cooperation and recognition by the publishers of the awarded translations is thus essential to be ensured in advance.

## 8. Eligibility, criteria, categories and juries for the European Literary Translation Award

Defining 'objective criteria' for assessing and qualifying literary works or, similarly, the excellence of a translation of such a work, contains a fundamental contradiction in itself, as the dictum of Robert Musil, as quoted already earlier, well illustrates. And yet, creating an award requires just this: A set of criteria that can be shared between members of the jury or, in the case of a multilingual and multinational award, even a number of juries working from considerably diverse backgrounds in terms of culture and tradition.

Aside from this fundamental paradox, the challenge must also be framed in purely pragmatic terms, as a literary translation award must either handle hugely diverse and thereby incomparable works, or it would need to narrow the scope of eligibility to a point where the award itself becomes meaningless.

The concept for such an award must address for instance the fact that 'excellence in translation' can be recognized in a highly experimental piece of literature that by its very nature is difficult to access, and the translator's genius found outstanding ways to nevertheless produce a text in a target language echoing the original's ingenuity. Or it can apply to the translation of a piece of main stream literature, say a crime novel, that helps to open up entirely new – and broad, main stream - reading audiences for the so far little familiar cultural sphere from where the original book had set out. Or the remarkable path opening quality of a translation is based on the fact of linking two – say smaller or even minority - languages by an excellent translation, thereby opening two cultural spheres for each other that previously had very little literary exchanges indeed.

In order to seriously approach such complexities we decided once again to structure the field, and come up with elements for a matrix that allows to

- a) Differentiate between parameters, notably discussing and thereby setting apart 'eligibility' (of works and translators as well as of languages and countries), and 'criteria';
- b) Make the process at least transparent and objective by framing sets of elements for the judges to apply in measuring a translated work.

By prioritizing specific qualities and framing parameters, the award must highlight the political choices that the initiators and sponsors want to foster. It therefore makes a difference if the overall strategy of the award is to primarily cater to the community of involved professionals (translators, but also publishers, or funding organisations), or if on top of the agenda stands the aim of highlighting cultural dialogue and diversity in the European Union.

The goal of this chapter in the study is to provide a set of propositions and guidelines allowing the initiators and sponsors to balance their priorities and choices.

## 8.1 Eligibility

### 8.1.1 Eligibility of works and translators

There are two basic alternatives in framing the eligibility of works: Either in a narrow way, allowing primarily novels, excluding all other literary genres, or to allow a wide range of genres, including poetry, drama, or even essays (as one stakeholder has strongly argued in our survey).

Current developments in the book market as well as changing reading habits confront a narrow, stricter definition of the eligible works with clearly problematic challenges.

On the one hand, even the differentiation between fiction and non-fiction is difficult to make, as for instance biographies as well as autobiographies and memoirs are considered as works of fiction in some countries, and as non-fiction in others.

Similarly, essays come from largely different historical traditions in Latin countries, where they are seen as being an integral part of 'literature', while this is so only exceptionally in other cultural environments.

Also works that would have been considered as "young adult fiction" only a few years ago, are currently rather labelled as either '(adult) fiction' or even, with a new category, as "all ages".

We therefore propose to work with a broad and open definition of eligibility when it comes to literary genres.

As for the eligible translators, we suggest to allow only translators who actually live in one of the countries from within the scope of this study, with works having been published within the last three years.

With self-publishing spreading not only in the Anglo-Saxon world, and electronic formats of publication evolving rapidly, we assume that all those formats should be seen as eligible.

### 8.1.2 Eligibility of languages and countries of origin for the eligible translators and translated works.

Two fundamental angles for picking the winner(s) of a translation award are available: To either focus on the original language from which a work is translated, or to rather focus on the outgoing perspective, highlighting into what foreign language a work has been brought. For the pragmatic reason that any jury, by the linguistic capacities of its members, will be more competent to assess 'incoming' translations rather than those going out into a foreign language, we opt for the 'incoming' approach.

This choice is also in accordance with the stakeholders' preference to have the jury composed of members from the target language.

The European Literary Translation Award is based on submissions from national juries in 27 Member States of the European Union, plus the three Member States of the European Economic Area (EEA – Iceland, Liechtenstein and Norway) plus Croatia, Turkey and Switzerland, altogether 33 countries.

An overview of the languages of Europe must discuss a number of categories for defining and differentiating the status that a language can have within the European Union, notably

- State Languages: Languages having an official status throughout a country. State languages are always 'official languages'.
- Official Languages: Languages used for legal and public administration purposes within a specified area of a country or reaching over the whole state, such as Catalan in Spain.
- Regional/Minority Languages: Languages traditionally used by part of the population of a state that are not dialects, artificially created or migrant languages, such as
  - Languages that are specific to a region like Breton in France
  - Languages that are spoken by a minority in a state but are official languages in
- Another, usually bordering, country such as Hungarian in Slovakia
  - Non-territorial languages such as Yiddish and the language of Romani people
- Non-indigenous languages: Languages from other parts of the world spoken by immigrant communities in the EU such as Turkish in Germany or Indian languages in the United Kingdom.

The state languages of the European Union members are currently 23:

Bulgarian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Latvian, Lithuanian, Maltese, Polish, Portuguese, Romanian, Slovak, Slovene, Spanish and Swedish.

Official (and co-official) languages of the eligible countries:

This includes the state languages plus some regional languages, or languages that are state languages in another country, which can be used in state administration, etc. such as Catalan in Spain, or Slovak in the Czech Republic.

Country	Official and co-official languages
Austria	German
Belgium	Dutch, French, German
Bulgaria	Bulgarian
Cyprus	Greek, Turkish
Czech Republic	Czech, Slovak
Denmark	Danish, Faroese
Estonia	Estonian
Finland	Finnish, Swedish
France	French
Germany	German
Greece	Greek

Hungary	Hungarian
Ireland	Irish (Gaelic), English
Italy	Italian
Latvia	Latvian
Lithuania	Lithuanian
Luxembourg	German, French and Luxembourgish
Malta	English, Maltese
Netherlands	Dutch
Poland	Polish
Portugal	Portugese
Romania	Romanian
Slovakia	Slovak, Czech
Slovenia	Slovene, Hungarian, Italian
Spain	Catalan, Basque, Galician, Aranese
Sweden	Finnish, Sami language, Romani, Yiddish, and Meänkieli (Tornedal Finnish).
UK	officially recognised languages: Welsh, Scottish Gaelic, Lowland Scots, Cornish, Irish

Figure 28: Official and recognized languages in the member states of the European Union

In this perspective, it seems only reasonable to allow submissions from translators who are residents (not necessarily citizens though) of those 33 countries; of works published in each of these 33 countries.

A debatable question is certainly the case of works originating in any of these 32 countries that have been published outside of Europe. Can the translation of a European work published in say the USA, India, the Arab World or China be eligible for the award?

Our take is to sharpen the focus of the award procedures, and to allow only submissions from within the 32 countries, but obviously there are reasons to be found for a different argument here as well.

As for the eligible languages of origin for the works submitted, there are again several basic options. It is important to note at this point again that we consider 23 official languages from 27 member states of the European Union, plus, for the purpose of this study, 5 more countries of different status, which are yet eligible for this award (Croatia, Iceland, Liechtenstein, Norway and Turkey). This makes a total of 23 plus 4 (Croatian, Icelandic, Norwegian, and Turkish) languages from 32 eligible countries. It is therefore, in principal, conceivable to allow submissions from either

- a) All languages into the 23 official state languages (+ 4) of the 33 eligible countries;
- b) All languages into both the 23 official state languages (+ 4) and also into recognized minority (or 'minoritized') languages of those 33 eligible countries;
- c) Only the 23 official state languages (+ 4) of the 33 eligible countries;

- d) The 23 official state languages (+ 4) plus recognized minority (or 'minoritized') languages of the 32 eligible countries;
- e) Any language into any language published in a given country from the 32 that are represented by national juries.

Our preference goes clearly with the last option (e) as it reflects not only the widest linguistic diversity but, more importantly, it is probably the most realistic and most robust variant as it recognizes the evolution of cultural and linguistic expressions within Europe in the 21<sup>st</sup> century. And it gives the national juries the final decision in allowing the submission of a given work in translation – which is also acknowledging the principle of subsidiarity in each country's responsibility for its cultural profile and identity.

## 8.2 Criteria

Even if it seems to be obvious, it must be stated that no 'objective criteria' exist in the sense of an algorithm or a statistical model when it comes to measure and qualify art, creativity or ingenuity which are the driving as well as shaping forces in literary writing and translation.

Hence the experience and reputation of the experts in the juries will always remain critical for the recognition of the entire award procedure.

But this said, a number of criteria can – and must - be defined to clarify expectations and goals as well as to synchronize the various juries.

In this perspective, we propose four sets of criteria as guidelines to the juries:

- Professional excellence of the translation;
- Singularity of the undertaking;
- Impact of a translation;
- European contribution of a translation.

It probably is reasonable, as a general guideline, to attribute 25% of the weight in the decision making to each of these four sets of criteria.

This approach corresponds to the stakeholders' view on this issue. Throughout the process of obtaining opinions and positions, it became clear that defining objective criteria was considered an extremely difficult task. In our surveys and interviews, we therefore paid particular attention to the qualification of a set of criteria in the second ("Delphi") round of the stakeholder survey, which resulted in the accentuation of five parameters:

- The excellence of a translation
- The role of the translator as mediator between the original and the target audience/market
- The singularity of the undertaking
- The overall linguistic and formal consistency
- The impact of a translation

In more detail, the set of four criteria, as chosen by us, can be defined as follows:

### 8.2.1 Professional excellence of the translation

Here the professionalism and the creative response of a translator are to be qualified.

The jury must assess how faithful a translation is to the style, the language and the “spirit” of the original, its syntaxes, its inherent rhythm and emotion, how cultural and language specificities have been handled (idioms, phrases, hidden quotations, implied meanings, specific realities, etc.), but also the coherence of the translator’s choices in terms of an inherent interpretation of the translated work.

### 8.2.2 Singularity of the undertaking

Certain translations open new perspectives or new paths on a language, a literary or cultural space, a topic or an author’s singularity.

This can have various aspects, such as introducing a language seen only rarely in translation, a major previously not translated work or author, a particularly challenging style or a literary tradition which sets a given translation apart from many other excellent examples.

The European Literary Translation Award must specifically acknowledge such innovative approaches.

### 8.2.3 Impact of a translation

Certain translations stand out by the – often unexpected, unanticipated – impact they make on readers and cultural communities.

In fact, ‘impact’ can be both measured in quantitative and in qualitative terms. Impact can result in winning a reading audience of hundreds of thousands, directly or indirectly (via further translations into third languages which are triggered by a path opening initial translation). But a remarkable impact can be as well when an author’s reputation is made even within only a specialized community of readers and perhaps other authors in a target language and culture, preparing minds and spirits for a new tone, a new voice or a new agenda.

### 8.2.4 European contribution of a translation

By the fact that it is a ‘European’ award, initiated by the European Union, it must also be asked to what degree the translation of a work, besides its professional excellence, singularity and impact, specifically contributes to a shared European cultural space and the equal representation of all European languages.

This aspect can result from the choice of the original work or author just as well as by the fact that a translator has acted as a mediator between languages and cultures, with the given work, or overall in his or her career.

### 8.3 Categories

Works that might be considered as being eligible for a European Literary Translation Award can be of a variety of genres and other characteristics. Genres include not only fiction, nonfiction (or essays), poetry, and eventually theatre. It also makes a difference if a work is aiming at a specific niche readership, or a broader audience. Every once in a while, the translation of a work turns out to be much more successful than its initial publication in the original language, and the translation may have a major role in this event.

For qualifying a work, also the distribution of languages across Europe can be a factor of specific importance as can the role of the translator, by the fact that in many cases, translators not only bring a work from one language into another, but also play a critical role in identifying a work in the first place, and propose it, like a literary scout, to a publisher in a target language.

So even if one may argue that one grand translation prize has more focus than creating differentiated awards for a number of categories – and we will explore such a unique prize scheme when we discuss three basic award models later on -, defining categories can be considered to be helpful in allowing a more balanced and solid procedure for qualifying translations, and decide on the outstanding excellence of specific translations for an award.

We checked on such an approach also most carefully in the survey of stakeholder opinions, which resulted in a set of clear preferences.

In the first round of consulting stakeholders on rewarding the variety of translations, a majority opted generally for a number of categories with no hierarchy between those categories. Separate categories for genres showed a strong support by stakeholders, but also other variants were approved. In the following second (“Delphi”) round, we therefore asked to specify what kind of achievements should be specifically rewarded through the creation of categories, which resulted labelling four categories considered by a majority of stakeholders to be of the most importance:

- An outstanding translation from an underrepresented language
- A life time achievement award for a translator
- An award for an institution with special impact on promoting translations
- An award for a particularly risky or difficult translation project

It was remarkable though to see that several options raised only limited interest from stakeholders as categories. Notably, stakeholders find it less important to award rare language combinations and those works translating from an underrepresented literary segment or sector. Hardly any approval finds a special award for mass-market fiction, but here, the wording in our questions, referring to “mass market” seems to have had a role in the response. However, one may want to acknowledge that for many translators, working on bestselling fiction is the ‘bread and butter’ part of their work, and it might seem to be only fair to have a category for this segment as well.

After a detailed discussion of these stakeholder opinions within the author team of this study, we opt clearly to balance the stakeholder view with a few additions for categories from our side, notably in the case of “lesser represented languages”, and we do not want to entirely exclude works of fiction or essays targeting broader audiences from the category list that we suggest.

The case of “lesser represented languages” is particularly complex in so far as it may include very diverse language groups, with a widely varying number of readers. Under the label of “lesser represented languages”, one could summarize at least three sets of languages:

- Languages spoken and written by groups which are not officially recognized among the 23 official languages in the European Union;
- Those national (or ‘official) languages which are referred to frequently as “smaller languages”, with a limited number of speakers (e.g. Slovenian, Slovakian, Estonian, or Gaelic);
- By the fact that only three original languages stand for almost four out of five translations overall, that is English, French and German, plus another few with a currently significantly broad presence in literary translation, notably Spanish, Italian and Swedish, one could also enlarge the term of “lesser represented” to all other languages.

By creating a respective category, we opt for an approach that takes advantage of the award to emphasize, among all other aspects, such imbalances in the European translation landscape and market.

For reasons of practicability, we suggest to limit categories to only six. When, in the end, we single out seven possible categories specifically, we want to give the sponsors – or the future organizers - of the award some room for manoeuvring, and want to imply also that the exact categories may evolve and change over the years.

The categories resulting from both the stakeholder preferences and the subsequent calibration within the author’s team are as follows.

1. Poetry
2. Children’s literature
3. Translation of a work of fiction or an essay for a specifically broad audience;
4. Translation of a work of fiction or an essay for a specifically small audience;
5. Translation of a specifically complex or path breaking work;
6. Translation of a work of any genre from or into an underrepresented language;
7. Recognition of a translator’s (life time) achievements as mediator between languages and literatures;

If the future award model is based on categories, this should mean that already the national juries must nominate works for each of the selected categories, and the European grand jury can nominate a winner for each category, plus, from this group, one winner for the “Grand Prize”.

## 8.4 The juries

As will be outlined in more detail later on in chapter 9, presenting and juxtaposing three alternative award models, we favour procedures that integrate two jury levels and three steps in the selecting the award winner(s) for both practical and principal reasons:

- a) National juries in each of the 32 eligible countries to produce a 'long list' of award nominees;
- b) A Grand European Jury, to assess the long listed translations in order to issue a 'short list';
- c) An award ceremony, with all short listed translators and translations to be presented, climaxing in the publication of the (main) winner(s), with variants in detail according to the three proposed models.

This process of three integrated layers or steps has the advantage of giving the national level – in the spirit of European cultural subsidiarity – substance and weight in shaping the entire award.

Furthermore, such a layered approach is in accordance with stakeholder's preferences, who argue in their majority for juries composed not only of representatives from a sector's professional organisations, but from a wider array of backgrounds.

### 8.4.1 General jury procedures

We propose in fact a clearly differentiated composition for the juries on the national and on the European level. In our view, the national juries must have a limited number of five to seven members, including representatives of a country's translators, writers, publishers and other related professional organisations, as well as, if considered appropriate, representatives of specific cultural or linguistic groups.

However with the Grand European Jury, a second angle is brought in, bringing together a panel of personalities who stand out clearly beyond their national as well as their sectorial backgrounds.

We propose that the Grand European Jury is composed of (a maximum of) 12 members, with less than half representing professional organisations, and the majority being creators in their own right, in a broad mix of cultural and professional backgrounds, including not only literature and the letters, but also fine and performing arts, or even personalities from science, politics and business.

This openness in the composition of the Grand European Jury reflects the fact that literary works and their translations reflect the entirety of society, and the choosing procedure of the award winner(s) must reflect this wealth.

To retain a maximum suspense for the award ceremony, the final winner(s) shall be made public only at this event.

### 8.4.2 Jury procedures: The national level.

The pre-selection – for a 'long list' of nominees is done by national juries of ca. 5 members for each of the 27 member countries of the European Union plus the other eligible countries. These national juries can be expected to have the best possible and most representative assessment for their national translation landscape.

The award constitution as defined by the award organizer, plus the European jury form a solid grid of parameters (notably by defining eligibility as well as criteria for quality assessment and eventually award categories, as proposed in this study), thereby significantly consolidating the entire selection process and assuring, by defining those parameters, a high degree of transparency for the award process.

The fact that only 'incoming' translations are eligible, reduces the complexity of the task significantly. Instead of each jury having to confront all the mathematically possible 506 language combinations that would result from the 23 official European languages alone, each jury has to come to terms – or find external expertise – for only 22 incoming official plus a few more additionally eligible languages. In our view, and based on experience from existing national translation awards which, given these simplifying measures, need to confront the same level of complexity, it can be assumed that handling these incoming translations is a realistic goal in every member country of the European Union.

It is desirable to have a briefing of the heads of national juries by the award's technical organizer, either in person (e.g. at a meeting at the Frankfurt Book Fair), or at least in writing, in order to get everyone into a consolidated framework of goals and criteria.

If considered to be necessary, the national juries can opt for receiving additional expert input for certain translated works under consideration to be nominated, e.g. for assessing minority languages or original languages that the jury does not understand.

Together with their list of nominees, the national juries must create sufficient explanatory wording, based on the overall award's constitution and framework that makes the reasoning behind the selection process as transparent as possible.

Furthermore, over time a competition among national juries will emerge, as some will be more successful than others in placing winning translations, adding to the integration and consolidation of criteria and related parameters.

#### 8.4.3 Jury procedures: The European level.

The European jury qualifies and ranks propositions of already assured general excellence, as the submissions from the national juries – the 'long list' – can be expected to guarantee a considerable fundamental quality for each work.

The primary goal of the European jury is therefore to find out the "best among the best", and in this perspective and ambition, it should be free in setting its priorities, based on a general grid of parameters and criteria as set in the award's constitution.

Hence, with a long list of proposed works, backed up with ample explanatory wording for each title from the national juries at hand, the European jury will decide about giving e.g. technical criteria of translation, or more general cultural parameters, or such of originality the last decisive weight. This follows the most common practices from any high-level jury process. By its size (of ca. 12 members) and by the diversity of its composition (ranging from translation professionals to academics to generally recognized and experienced representatives of the European cultural life and the arts and media), the European jury confronts each proposed work from the long list with a maximum of different perspectives and a lively internal discussion process.

By consolidating their individual approaches with the explanatory wording from the national juries for each proposed work, and eventually, if required, by calling in

additional expert advice, yet so only on a very limited cases on a final short list, e.g. for the “grand prize”, a very solid body of information and evidence is created and put at the disposal of the European jury for the final decisions.

As we checked many aspects of this procedure within our stakeholder survey, we found a qualified support for allowing such a European jury to be able to process translated work even as each members do not master all the involved languages, and a clear majority of stakeholders was in support of eventually, when considered necessary by the jury, to call for additional advise from external experts in order to formulate a robust, practical and yet professionally balanced jury procedure.

Technically, the European jury should have the possibility to deliberate its decisions by meeting twice: A main jury session resulting eventually in a short list for each category, and a second session, the day before the award ceremony, for the final decisions on the award winners (and for incorporating the external expert advice called in since the preceding main session).

#### 8.4.4 Assuring the reputation of the jury and the selection process

The main factor for the recognition of the entire jury process is the combination of a transparent process (including guaranteed consolidated and integrated grid of parameters and criteria, defined in the award’s constitution and by the European jury), and by the differentiation between the national and the European selection levels, backed up additionally by the prestige of the jury members.

At the national levels, professional organisations as well as local experts, well connected with the sector, are driving the pre-selection, assuring the overall level of excellence of the long listed nominees. By creating detailed explanatory wording for each long listed nominee, a highly relevant and structured body of information is built and put at the disposal of the European jury.

The European jury does not reduplicate the process from the national juries, but confronts the long listed nominees with new, additional perspectives and parameters, aiming in a discussion on evaluating and comparing “the best of the best” to add to the professional excellence a wider perspective, identifying the exceptional and the European dimension, as defined already before in chapter 8.2 with regard to the applicable criteria.

A number of award categories (if such is foreseen by the chosen model) can further help to balance between e.g. technical and generally cultural considerations, various types of translation, different language groups, and other relevant parameters for the final jury decision.

Of course, the relevance and solidity of the entire procedure is notably framed by the diversity and the reputation of the jury members and the information continuously built up.

## 9. Award Models

The ultimate goal of this study is not to propose one single model for a European Literary Translation Award, but a set of alternatives, and a transparent analysis and qualification of the underlying dynamics for each main parameter and the deriving models.

From both surveying variable and non-variable elements, and a thorough analysis of relevant existing awards as benchmarks and references, and consultations with stakeholders via questionnaires and interviews, three basic concepts so far seem to be most appropriate as alternative frameworks fit for the specific challenges of a multilingual translation award:

### 9.1 Model 01: The Grand Translation Prize.

In more detail: One grand prize for the best translation, stand alone, and with no (sub-) categories.

This concept is probably the most radical choice, as it allows, in the end, to play only one card, with just one winner at centre stage. It is also the model least preferred by the surveyed stakeholders.

The picking process can build up momentum in several steps, e.g. by a process of having national juries resulting in a long list, followed by a grand jury that either picks the winner right away, or issues a short list, and the winner is presented only at the award ceremony.

The inherent challenges of this model are

- The list of eligibility and quality criteria should be narrowed down to few and very particular qualities that the award will honour, e.g. “contribution to highlighting unknown literatures” thus narrowing down the scope of the award
- One winner can hardly represent all the diversity of translation, between large and small languages, niche and main stream works, the excellence of the translator’s work as well as his/her role as a middleperson between authors and publishers, et al.;
- National juries may consider it as a problem if the odds of their choice to becoming the winner are only 31 to 1 (or, that only after 32 years, all the eligible languages have had a chance to produce a winner, assuming that on average, the award will include entries from ca. 32 different languages);
- While maximum attention is shed on the one annual winner, maximum visibility is not necessarily guaranteed, if the winner’s name is only familiar to a limited community within the sector.

The benefits of this approach are:

- A distinguishable brand of the European award vis-à-vis other awards that honour quality in general;
- A chance for the EU to promote its unique vision on European culture;

- Easier to manage and smaller financial burden.

## 9.2 Model 02: The translation “Oscar”

In more detail: A stand-alone translation award with several categories.

This concept acknowledges the broad variety and the diverse qualities involved in translation. Categories can highlight (or differentiate) according to languages, technical challenges of a translation, different types of translated works (genres such as novel, prose, children, but also mainstream and niche); it allows, also temporarily, for a number of years, to direct specific attention to either groups of languages, or specific genres, or specific qualities or achievements.

Technically, a layered approach of producing at first a long list, deriving from the national juries, and a short list picked by a grand jury for the award ceremony seems to be most appropriate as well as pragmatic.

This concept allows two principally different models:

- Have several categories, all be considered equal in relevance;
- Introduce a hierarchy between winners per category and one main prize.

Equal categories may have the advantage of representing all activities within the sector in their own right, and encouraging thereby a broadly rooted recognition by the entire community of the sector. This is also the variant preferred by stakeholders. However this approach carries the risk that a list of many (or at least several) names is more difficult to promote.

A main prize topping winners by category incurs the risk of controversial debate within the sector and the community, but creates a stronger focus of attention both for the award ceremony and the promotion. A stronger focus of European countries' attention can also be produced by having winners in multiple categories coming from different national backgrounds, which may or may not result in broader attention paid to the award in more different countries.

Both variants share one basic strength though: Defining categories also allows much more precise definitions of criteria for identifying and comparing excellence in translation, as does not need to cover all aspects, but can relate in concrete ways to specific angles and aims.

Inherent challenges for category-based models are

- Categories need to be defined strictly and precise enough to be understood and handled similarly by all national categories;
- Categories need to have a limited number to be manageable while at the same time cover all aspects of translations.
- The main prize risks overshadowing the category winners;
- The grand jury has not only the role of an expert jury, but acts as an ‘academy’ when it draws the line between the winner of the main prize, and everybody else.

However, the two latter challenges can become strengths provided that the grand jury by its composition is particularly prominent and authoritative.

### 9.3 Model 03: A combined EU Literature and Translation Prize.

With the European Union Literature Prize (EULP) already established, one obvious model is to integrate the Literary Translation Award as one (or a set of) sub-categories to it, and this model has been promoted strongly by the organizers of the EULP in their communication with the authors of this study. (For details, see chapter 7.5.3)

The main arguments for this approach are obviously to avoid competing awards, and to allow synergies between the two initiatives.

A combined award ceremony and promotion can certainly save cost by pooling resources.

Two variants of a merger of the awards must be discussed at least:

- a. Defining 'translation' as one category, which brings about the challenges as mentioned for model (a) of only one grand prize;
- b. Having several categories, in order to allow recognition for the diversity in translation, this comes at the risk of diluting the focus.

As for the preceding jury process however, things are more complex as a merger of the literature with a newly installed translation award must strike a delicate balance between synergies from a combined process on the one hand, and the specificities of the translation sector on the other hand.

Technically it is certainly conceivable to enlarge the national juries for the literature prize with members from national translation organisations, and to have those combined committees picking not only national winners for the literature prize, but candidates for a translation award as well – or, by applying the exact same model of the literature prize on translation, to nominate the nationally picked translator as winner at the European level, just as is the case with the chosen original author.

In order not to inflate such a mixed jury by adding too many additional members, more external expert advice may be needed though to compensate for the more narrow expertise available from within the jury.

More delicate will be to keep a balance between the various stakeholder organizations, as in a combined jury, translator representatives will face the input and preferences of at least three other groups, that are publishers, booksellers and (original) authors. And in any advent, the already large group of award winners from the literature prize will be doubled by the number of winning translators – or, if not, translation will be significantly underrepresented, in comparison to original literature.

If, alternatively, two completely separate jury processes are to be organised, one for literature, and one for translation, the potential for synergies largely diminishes as a result.

Furthermore, the stakeholder survey for this study has resulted in a clear preference of having not only professional organisations represented in the juries.

The inherent challenges of an integration of the translation award into the literature prize are:

- A potential conflict of aims and objectives, when the translation award is defined as a sub-category of the literature prize (as the sector will consider this as a lack of recognition of their achievements);
- A difficult task of promoting the translation award winner(s) in comparison to the – by definition - more prominent original author(s) as the winner(s) of the literature prize;
- A limitation of the recognition of literary translation as a service to the dissemination of literary works, as opposed to being an art per se and a major force in promoting cultural diversity in Europe..

#### 9.4 Comparative analysis and qualification of the three basic award models.

Due to pragmatic considerations related to organisational requirements in coping with the complexities of handling altogether ca. 32 different languages and entities and to bring a maximum of focus and impact to the resulting winner(s) and a grand award ceremony, all three models as described here above have a few basic traits and elements in common:

- Entries come from altogether 27 countries and ca. 32 languages;
- For each language, a “national” (or language specific) jury is established, each composed of 5 members, including experts relevant to the sector (translators, academics, media, publishers) and delegates from national professional organisations (including at least one translator’s organisation);
- Each national jury picks, according to the model finally applied, one national winner or one national winner per category, who together form the “long list”;
- Each national jury issues a qualification and appraisal, presenting both the national winner and the context of the choice, in written form of at least 2 pages in both English and French;
- A “Grand European Jury” is established, composed of 12 members, combining representatives of European organisations relevant to the sector (notably translators, publishers, booksellers) plus recognized personalities of the European cultural life (notably writers and other creators, academics, and personalities of public life, with this group occupying at least 7 of the 12 seats of the grand jury);
- The “Grand European Jury” considers all entries from the long list, and decides either about who is the winner (in the case of model 01 of only one grand prize, or the winner for each category, plus the winner of the main award who must be one of the category winners);
- In the case of categories, only the winners of each category are made public, while the main award winner is made public only as the climax of the award ceremony (with all category winners present).

As for eventual categories, we advise to have not more than six different categories per year for the obvious reasons of, on the one hand, allowing sufficient categories to

represent the entire range of specifics of the sector of translation while, on the other hand, not diluting attention by having too many winners and, subsequently, a short list that is too long.

## 9.5 Alternative approaches to the basic award models

This said, the consequence is not necessarily to install, for original literature and for literary translation, two entirely separate lines of action. But one should carefully consider the analyzed complexities as they reside both in practical detail (notably by making an already complicated jury process, on both sides, ever more likely to fail) and in fundamentals (notably with regard to conflicting aims and objectives between two such awards).

Pragmatic ways out of the dilemma may be formulated not by merging two awards, but by carefully synchronizing the fostering activities for original literature and literary translation, once an initial decision has been made with regard to translation.

In chapter 3.3.1 (Conceivable alternatives to a European Literary Translation Award), we have already briefly emphasized conceivable alternatives to the creation of a stand alone award when it comes to recognize and promote the importance of literary translation in Europe. In order to avoid some of the complexities of organizing an award for rewarding literary translation in all its variants, one may focus on just one aspect, e.g. by highlighting new talent, or specific underrepresented language groups.

Aside from the complexities of the jury process, it is always particularly costly to found a new promotional platform such as an award in a standalone way. In the case of translation, and perhaps also for literature, such action can also be linked, or integrated to some of the many existing platforms, notably to specifically successful literary festivals and to major professional events such as international book fairs.

In the case of literary translation, a package of such actions may be defined, and offered together with co-financing from the Commission, to organisers of such platforms in the form of a call for tender.

## 9.6 The overall award process

This complete award process can be represented as follows (with the category specifics being dealt with in the grey boxes at the left side):

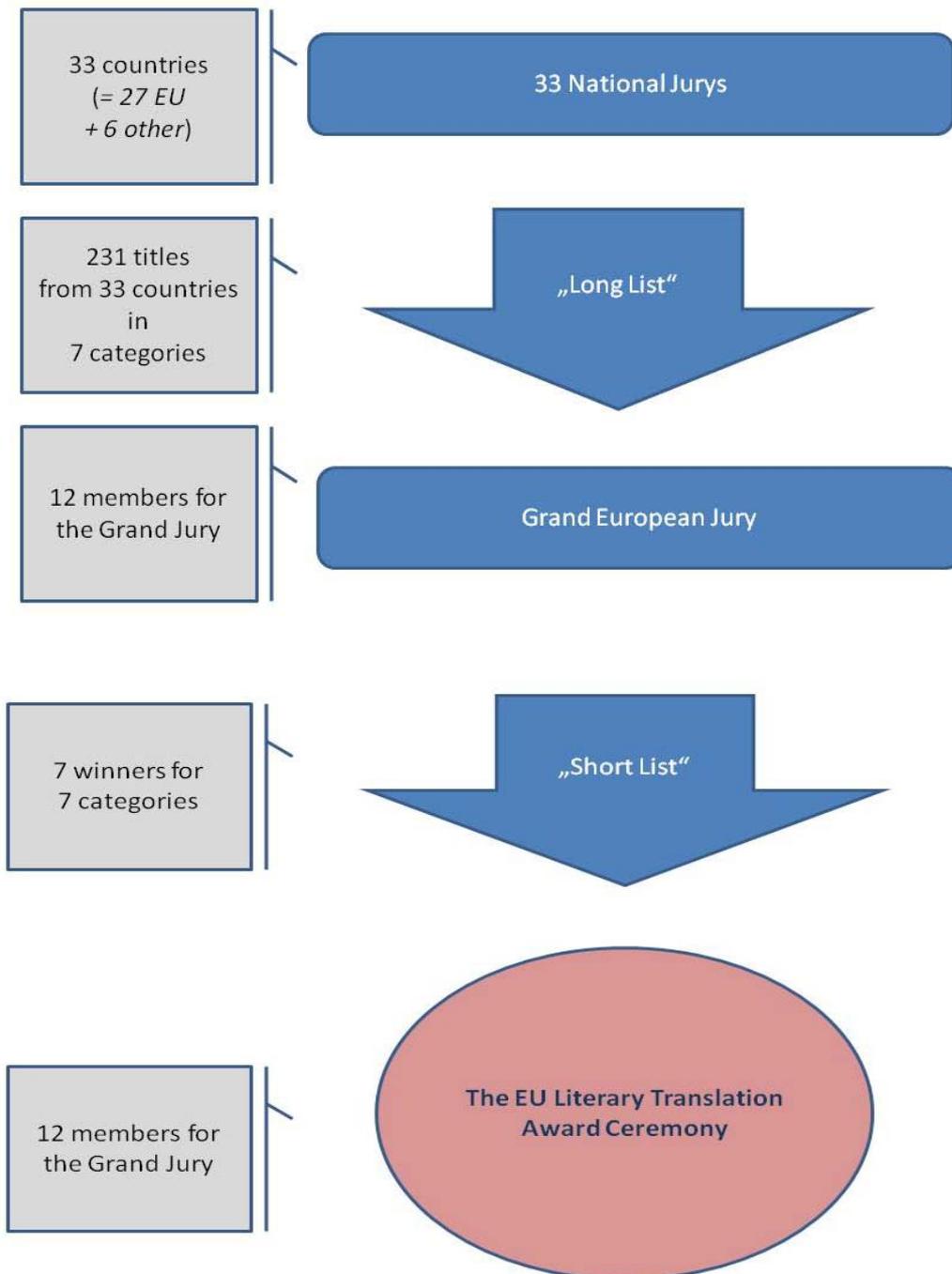


Figure 29: Schematic of the general award process.

While those parameters described above are basically the same for all three detailed models, these approaches differ significantly in a number of key qualities and the resulting dynamics of the award.

In a systematic overview, the main parameters compare as follows:

	The Grand Translation Prize	The Translation Oscar	A combined European literature and translation prize
Highlight translation excellence	Yes	Yes	Yes
Highlight cultural diversity	Not necessarily	Yes	Yes  (if awarded in different categories)
European dimension	Possibly  (depending on winner on what is being awarded)	Yes	Yes
Categories	No	Yes	Possible, but potentially diluting the focus (with already 7 literary winners per year)
Layered approach (with long & short list)	Yes	Yes	Yes  (with separate, parallel process to literary juries)
Grounded in the sector	Yes	Yes	Possibly  (yet shared between the translation and the literary sector)
PR & media visibility	Yes	Yes  (provided that there is one main award)	Yes  (yet main attention on literary sector)
Pragmatic & robust organisation	Yes	Yes	Yes  (if it is matched w the current 7 per year plan for lit award)

Figure 30: Comparison of the three basic award models

In order to directly compare each model's specific potential in leveraging four key qualities, namely

- Recognition of excellence (specific to translation);
- Representation of the diversity (of factors relevant for the sector specific qualities of translation);
- (Specific) sector recognition;
- Visibility (and promotion of both the specific translation award winner(s) and of the sector of literary translation)

The following visualization represents each of the three basic models with their respective strengths:

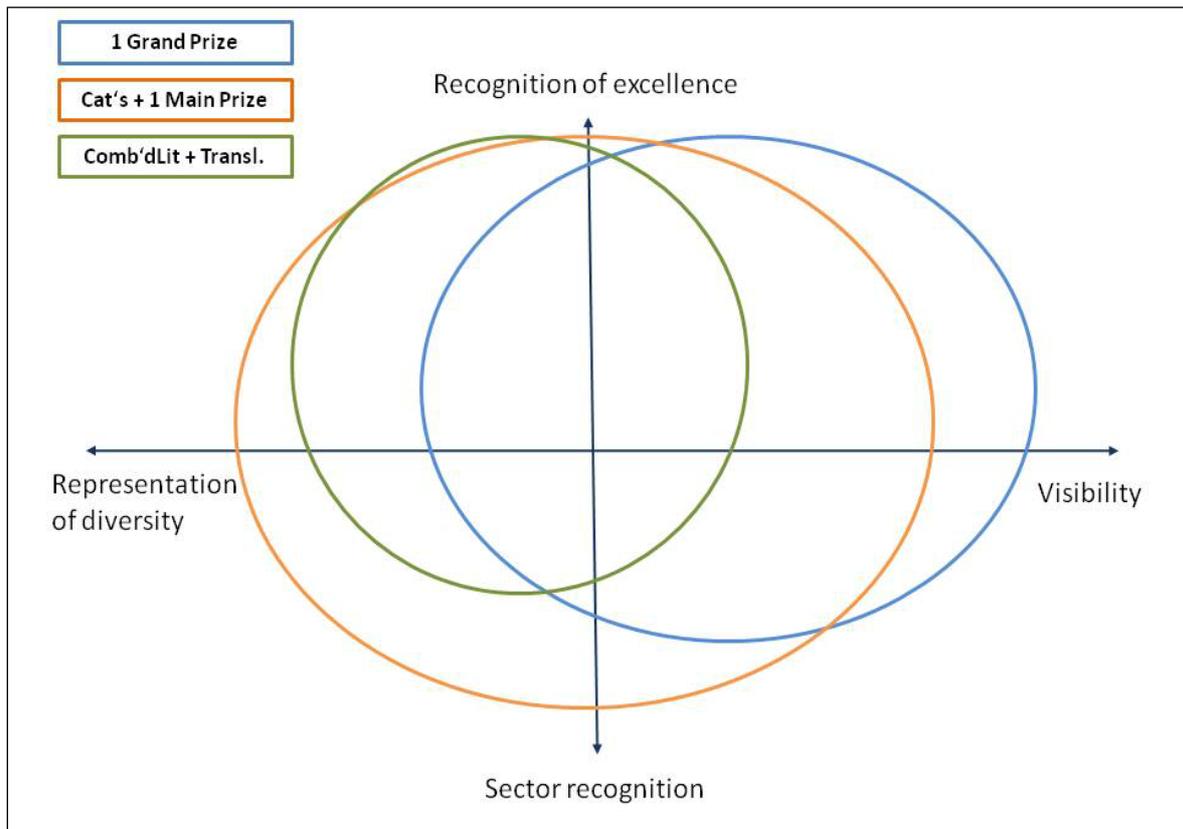


Figure 31: Three award main models compared in their respective qualities. The stronger a quality is expressed by a model, the longer the vector represented along the respective axe

From this comparative representation, it becomes clear that

- Model (a) with only one main award leverages particularly strongly the recognition of excellence and, by the radical focus on one winner, the visibility of the winner;
- Model (b) with several categories, and so particularly in the variant of several category winners plus one main award, aims at embracing all the four key qualities represented in the chart;
- Model (c) by integrating the translation award into the literature award provides only a more limited space for representing the specifics of the translation sector.

## 10. Visibility Measures and Award Ceremony

A European Literary Translation Award caters to two complementary sets of goals and expectations: Highlighting the excellence and value of the work of literature and of translators, and, more broadly, fostering the debate about the value of literary translation for Europe's cultural and linguistic diversity.

For this, it must be assured that a European Literary Translation Award can develop a unique profile in its own right, in order to escape the trap, so familiar to translators, of being considered only a secondary achievement, or annex, to the original works. And yet, the promotion will aim at creating partnerships and networks around the award to make use of well-established initiatives in fostering literary translation.

Two layers of activities must therefore be integrated:

- An award ceremony, as an annual event that focuses all the attention on one date and in one location;
- A set of promotional activities on multiple channels, eventually in partnership with media as well as with related literary events, to spread the word and to build a strong network of multiplying partnerships for fostering the awareness for literary translation.

The visibility measures as well as the award ceremony must be arranged in ways that create synergies between three goals:

- A strong media impact both at a European level and in the country awarding the prize, based on effective rotation of the ceremony among the countries of the European Union. This impact must be aimed both at the general public and specifically at literary media, publishing houses and translation-related organisations.
- A healthy relationship between the literature of the territory where the prize is awarded and the European Translation Award.
- The active participation of writers, translators and literary civil society in empowering recognition of the European Translation Prize, as well as the desire to raise visibility for the effective commitment of writers, translators and literary society with the values of the European Union and, specifically, the value of translation as one of the foundations of the Union.

### 10.1 The award ceremony

#### 10.1.1 An annually rotating host country for the award ceremony.

In order to respond to the first objective, whatever the model of prize chosen, the desire for media impact makes it recommendable for the prize giving ceremony to rotate annually through the different European cultural capitals. In the year prior to prize giving, the country which is to host the prize giving could organise a preparatory programme of events which links the values of translation and the European perspective to the participation of translators and literary society.

A European Translation Award, in order to achieve a strong media impact in the prize giving country itself, should make a connection with the local literature. In order to achieve this objective, two alternatives are possible, both consisting of combining the prize giving ceremony for the European award with the awarding of a local prize:

- A connection between the prize and a local prize to a great translator in the country hosting the prize, so that the European Translation Award would also reinforce the translation efforts which have been made historically in the country hosting the prize giving ceremony. The ceremony would therefore consist of two sections, the first devoted to local translation, followed by the bestowing of the European award.
- A link to the prize giving ceremony of an important national literary prize, so that the European Translation Award would also signify the European projection of a national prize each year.

The European award should be accompanied by a keynote lecture praising the values of translation as a vehicle for exchange, for cross-pollination of literatures and as one of the pillars of European identity. This lecture, in harmony with the concept of the prize itself, should not be delivered solely by the European authorities but by the writers themselves, intellectuals and translators who have first-hand experience of the value of translation, its history and its imbroglia.

Therefore, we propose that, prior to the prize giving and as a part of the ceremony, a round-table debate takes place on the same day or the day before. Each year, this debate should have the topic of “the value of translation”, with a slant towards each country and its literary sphere. This debate should invite some of the writers and translators of maximum European prestige, as well as writers and translators of maximum prestige in the country where the prize is awarded.

Lastly, these writers and translators should be invited in such a manner that the image of the prize, beyond the European institutions, draws in literary civil society at a European level. The main writers associations (e.g. International PEN) could become associated to the event and ensure the participation in the discussion of authors of international prestige.

The prize giving ceremony would have the following features:

- Every year it would be held in a different European Union country.
- It would be held in conjunction with local literary translators or a significant literary prize.
- It would include a debate at the highest literary level on the translator’s value with authors of international prestige and those recognised in the host country.

#### 10.1.2 An award ceremony in always the same location

While the advantages of having the award ceremony in a different country each year comes with obvious advantages (e.g. of stronger involvement of the various host countries, and the possibilities of tying in national events and awards to increase its visibility through such synergies), such an approach also comes with challenges.

- A rotating location makes it more difficult to build a brand for the award, and to involve media and audiences from others than the respective host country;

- A rotation is more demanding in logistics and internal organisational procedures, as it requires to integrating the award in a different environment every year;
- A rotation may make lasting media partnerships more difficult to arrange.

As a result, it may be reasonable to have the award in the same location every year. But it is certainly advisable to additionally create tools and means for a stronger involvement of other countries than that of the host for the award ceremony.

In this regards, many of the above in 10.1.1 mentioned elements can be considered, notably options of having national representations of the European Literary Translation Award with national prize related events.

## 10.2 Partnerships with media and professional events

If a revolving system is chosen, as suggested above, with every year another country hosting the event, the organizers will certainly find it easy to bring in local and regional media to pay attention to the award.

However, all relevant experiences in related sectors have shown how difficult it is to create awareness on a European level. The most effective key to success here is to use relevant existing channels with a transnational, or even better, truly European vocation of their own.

Hence a premier target of any promotional measures will be to build the right partnerships, both with media and with professional platforms in this goal so that the topic of literary translation, as exemplified by the award winner(s) becomes a fixture in various kinds of communication not only within the already interested translation community, but far beyond.

### 10.2.1 Media partnerships

In Europe, a number of media have evolved with a special emphasis on culture, and in many cases, these cultural media are fond of seeing their work in a transnational – European – context. Culture, in this respect, is very often seen as being naturally transgressing beyond national borderlines, and translation seems to be an almost inherent topic.

This is the case for media of very different scopes, sizes and channels, ranging from the French-German bilingual TV channel 'ARTE' to internet based networking efforts such as 'Eurozine'.

Partnering with such media channels allows to creating considerable leverage in promoting the award by minimizing cost and effort for the award organizers.

In all cases, the goal of such partnerships must be to not only promote an award and its winner(s), but to create formatted content based on the award winner(s) and their work that can seamlessly be adopted and easily adapted in various countries and related media.

A TV channel of the ARTE type, for instance, will ideally not only result in coverage of the award ceremony in the ARTE program in France and in Germany. It will provide a TV production, created at the highest professional standards, that can be offered to any national culture TV program interested in the award, without any further

complications, as such an exchange of programmes between such stations is a routine for all the involved players.

A cooperation with a network of cultural magazines and related publications, both in print and online, with members in over 30 countries, in a similar way, will not only make the report on the award (in English) to the direct readers of the initiative. With a considerable likelihood, the coverage, executed again in highly professional ways, will be picked up and reproduced by a fair number of publications from the entire network, thus strongly multiplying the readership, and bringing it close to mainstream media across Europe.

Similar attention should be paid to professional media of the sector, notably to publishing trade magazines that, for many markets, play a similar intermediary and multiplying role.

#### 10.2.2 Partnerships with professional events

A second set of highly relevant and effective platforms for partnerships are (both regional and international) book fairs, notably Frankfurt and London, as well as literary festivals, especially when they have, from their own programming, an interest in literary translation.

Again the approach of the award organizers must not be to additionally subsidize such events and their programming, by fostering the topic of translation, but to create, based on the award procedure and its winner(s), a set of programmes that are, by the fact of presenting award winners, recognized examples for the excellence of translation and of diversity.

It seems very probable that organizers of professional panels, as well as of readings and author-translator debates, will welcome such suggestions.

## 11. Budget Overview and Estimate

The budget as proposed with the break down here below follows two goals:

- It is a transparent estimate of all relevant foreseeable cost factors, and
- It allows, by changing individual factors, to easily adapt it dynamically, by expanding, or contracting individual aspects and activities.

We must emphasize however that that all budgeted costs are based on tight, yet realistic calculations, and do not include major external costs, e.g. for promotion other than through (media and platform or channel) partnerships.

As already discussed in chapter 3 which is dealing with the “fundamental complexities and practical obstacles” of a European Literary Translation Award, we do not expect that any stakeholder organization from the translation sector will be in a position to contribute significant financial resources to the award (as is the case for other European culture awards, e.g. the European Literature Prize, where the organizers must contribute up to 40 percent of the overall budget).

However, as we suggested in chapter 10.2.1, by the fact that a literary translation award reflects on European core issues, notably cultural and linguistic diversity, we assume that it is realistic to cooperate with major media partners for the promotion, and the in kind value of such a support can be taken as an equivalent to a financial contribution.

By the fact that such in kind contributions vary significantly depending on the concrete media partner involved, we chose to not include any amounts as money equivalents in the budget as developed below in this study.

Not included either are one off costs for the first instalment of the award as this may vary largely according to the capacities and preferences of the award organizer and the exact definition of the goals and the scope of the operation.

One off costs may include:

- Setting up an office, and minimal infrastructure;
- An award website;
- The creation of a logo and a visual concept for and around the award (for printed and online materials, but also for the award ceremony, including the design of the award itself).

Step	Action details	Quantities	Number of items	Number of languages/nights or other	Subtotal quantities of items	cost per item	cost subtotals by item	cost subtotal by project steps
<b>National juries</b>								<b>€ 109.184,00</b>
Instruct national jury organizer to create jury of 5, promote for submissions and prepare for jury's own picks	Send guidelines to national organizers in local language	Translation of 4 pages x 32 languages	4	32	128	€ 23,00	€ 2.944,00	
	Fees for national juries 5 jury members x 32 languages	400€ per head	5	32	160	€ 400,00	€ 64.000,00	
	Fees for external experts - 2 per national jury	400€ per expert	2	32	64	€ 400,00	€ 25.600,00	
Gather representatives of national juries to award ceremony								
	Fly in 32 jury representatives flight plus 1 night hotel	travel		32	32	€ 400,00	€ 12.800,00	
		accomodation		32	32	€ 120,00	€ 3.840,00	
<b>European jury</b>								<b>€ 35.600,00</b>

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Step	Action details	Quantities	Number of items	Number of languages/nights or other	Subtotal quantities of items	cost per item	cost subtotals by item	cost subtotal by project steps
Gather 12 members of the European jury for their main jury session of 1,5 days								
	travel cost for jury	500 €	12		12	€ 500,00	€ 6.000,00	
	accomodation	2 nights per head	12	2	24	€ 300,00	€ 7.200,00	
BRUX per diems	amenities (incl. Meals)	300 €	12		12	€ 300,00	€ 3.600,00	
	Cultural program							
	travel cost for staff of 3	400 € per head	3		3	€ 400,00	€ 1.200,00	
	accomotdation cost for staff of 3	accomodation and meals	3	2	6	€ 200,00	€ 1.200,00	
	Translation of national submissions into English, French	2 pages for 6 categories from national jury (= 400 pages into 1 language)	400	1	400	€ 23,00	€ 9.200,00	
	Fee for external experts	1 per category	6		6	€ 400,00	€ 2.400,00	

Step	Action details	Quantities	Number of items	Number of languages/ nights or other	Subtotal quantities of items	cost per item	cost subtotals by item	cost subtotal by project steps
Gather as many members of EU jury as possible for award ceremony and final session	accomodation	2 nights per head (assumption: 8 members of 12 to come)	8	2	16	€ 150,00	€ 2.400,00	
BRUX per diems	amenities (incl. Meals, entertainment)	300 €	8	2	16	€ 150,00	€ 2.400,00	
<b>Award ceremony</b>								<b>€ 85.360,00</b>
Gather short listed candidats to ceremony	Bring to 3 candidates to ceremony for each eligible country	3 candidates in 6 categories						
		Travel			18	€ 400,00	€ 7.200,00	
		Accomodation (1 night)			18	€ 120,00	€ 2.160,00	
Venue	Rent				1	€ 12.000,00	€ 12.000,00	
	logistics (incl. Event technicalities)				1	€ 10.000,00	€ 10.000,00	
	1 moderator				1	€ 2.000,00	€ 2.000,00	
BRUX rates	2 interpreters				2	€ 1.000,00	€ 2.000,00	
	catering	500 audience			500	€ 40,00	€ 20.000,00	
	invitations (grafics, production, mailing)				1	€ 10.000,00	€ 10.000,00	
	general promotion				1	€ 20.000,00	€ 20.000,00	
<b>Award money</b>								<b>€ 50.000,00</b>
	Main prize				1	€ 25.000,00	€ 25.000,00	

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Step	Action details	Quantities	Number of items	Number of languages/ nights or other	Subtotal quantities of items	cost per item	cost subtotals by item	cost subtotal by project steps
	6 prizes for 6 categories				5	€ 5.000,00	€ 25.000,00	
<b>Project coordination</b>								<b>€ 75.484,00</b>
	1 staff coordinator for 10 months		1	10	10	€ 2.000,00	€ 20.000,00	
	1 staff assistant for 10 months		1	10	10	€ 3.000,00	€ 30.000,00	
	1 temporary support staff for EU jury and for ceremony event		1	3	3	€ 1.500,00	€ 4.500,00	
	3 staff travel to EU jury and to ceremony		3	1	3	€ 400,00	€ 1.200,00	
	3 staff per diems for 4 days		3	4	12	€ 232,00	€ 2.784,00	
	overhead (800 for 10 months)				10	€ 1.000,00	€ 10.000,00	
	external cost grafics etc.)				1	€ 2.000,00	€ 2.000,00	
	external cost (initial cost - website etc.)				1	€ 5.000,00	€ 5.000,00	
<b>Total Cost</b>								<b>€ 355.628,00</b>

Figure 32: Budget estimate

## 12. SWOT Analysis and Conclusion

The SWOT analysis puts all the main elements of the proposed award procedure and the detailed models into a perspective and allows to comparing and evaluating the main features.

In order to gain a more detailed understanding of the proposed award models, each dimension of the strengths, weaknesses, opportunities and threats will discuss at first the overall approach, and then, if reasonable, break down qualities for each of the three models as introduced above in chapter 9:

- Model 01: The Grand Prize
- Model 02: The Translation Oscar
- Model 03: A combined EU Literature and Translation Prize

### 12.1 Strengths

A European Literary Translation Award responds to growing claims from the sector of translation being not well recognized in its contribution to both European literature and cultural as well as linguistic diversity.

Stakeholders in their vast majority welcome the creation of such an award.

It allows to highlighting both the professional excellence of the sector and its impact as a key agenda in fostering European integration.

All three proposed models offer various possibilities for creating synergies for fostering awareness and recognition of the sector, notably in qualified partnerships with related agendas in literature, culture and cultural industries, notably book publishing.

Model 1 and 2 establish literary translation in its unique contribution to European cultural diversity, while model 3 links it more closely, as a key support, to literature and publishing in Europe.

### 12.2 Weaknesses

In the past, literary translation suffered severely from not being well enough recognized in its contribution to literature, and as a result being offering a profession with limited income and little public attention for its achievements.

Hence, launching an award for literary translation will at least initially, have to compete for public and media attention outside of the sector itself.

Any underlying procedure for selecting award winner(s) will confront a fundamental complexity deriving from the number of languages implied, with no operational jury conceivable to master all those original and target languages that will be eligible for the award. As a result, a complex structure needs to be implemented, to assure at first the excellence of a long list of prize contenders at national level, followed by a

second level with a European jury to qualify, from the initial long list of pre-selected translations, those as winners who can be seen as the “best of the best”.

Model 1, by allowing only one ‘grand’ winner will have the additional challenge of comparing, e.g., works from different genres, which makes a balanced decision on the winner ever more difficult.

Model 2 allows a more subtle balance, by having winners in a number of categories, besides the ‘grand prize’.

Model 3 encounters the challenge of defining translation as only one category aside from literature, thus combining the weakness of allowing only one winner (as in model 1) with the fact that (original) writers usually tend to cast more attention than translators, so that the winners in the translation category may be perceived only as a service profession to the original literature and its authors.

### 12.3 Opportunities

The complex selection procedure that has been proposed, as a process that is outstanding by its ambition and its transparency, can help to develop broad visibility for the award, at first by focusing attention on the national levels, and finally, not the least by implying personalities from far beyond the sector, with a reputation and with professional experience from all strands of the European cultural and artistic life.

By looking at the professional excellence of translation first and only subsequently at its wider European dimension, the European Literary Translation Award can become a model of presenting the wider scope of cultural contributions that form a European identity.

Award models 1 and 2 potentially highlight translation not only as a profession, but as an art in its own right, setting the stage for a wider discourse on a cultural discourse across Europe, notably when partnering with relevant multipliers in the form of media and professional event partners.

### 12.4 Threats

The main threat to all proposed models is to underestimate the careful balance between the proposed procedures between the two jury layers (and the importance to develop an effective and transparent communication both within the involved juries, and with the sector in general), as this will ultimately be the testing ground for the credibility of the entire award.

A secondary threat can derive from subordinating the issue of translation to other purposes, as has been clearly underlined by the queried stakeholders who, in their majority, put the goal of recognizing the professional excellence of translation in the centre of such an award.

## 12.5 Conclusion

As the feedback from stakeholders illustrates, the creation of a European Award for Literary Translation will be strongly welcomed by the sector. Regarding the challenges and complexities, we identified a number of significant issues that must be dealt with, notably the set up of a jury process fit to deal with the considerable number of involved languages. However, by developing three alternative models we have worked out a robust process that, in our view, can be up to the task.

It must be clear that the creation of such an award will need both a strong partner in the media to support the necessary promotion, and a sponsor prepared to take over a significant part of the cost of the project. If these requirements cannot be fulfilled, alternative options to launching such an award should be considered.

So the final conclusion is to underline, once again, the importance as well as the practical feasibility of shedding more light on a sector that is at the centre of European cultural diversity. But we also need to point to the practical difficulties that such an undertaking will need to confront.

## Annex 1: Questionnaire Delphi First Level

Dear colleagues,

The European Commission through its Department for Multilingualism “intends to launch a Europe-wide literary translation prize and in this perspective a study on the modalities to organize such a prize is being requested“. Rüdiger Wischenbart Content and Consulting, helped by a group of independent experts, has been awarded to carry out this feasibility study by developing scenarios and options for setting up such an award.

The initiative of the European Commission follows suite to the launch of the European Literature Award in 2009, and on the Commissions “Conference on Literary Translation and Culture” held in Brussels on April 20, 2009.

In this perspective, this questionnaire will be addressed to ca. 120 stakeholders and experts – mostly institutions, but also some individuals – aiming at assessing a number of general assumptions and practical models for such an award.

Being aware of the number of existing awards, but also of other related research going on simultaneously (notably a survey by “Literature across frontiers” on translation funding organisations), we will do our best to include such related research or its findings into our study. But still we need your input on the following 10 specific questions targeted at a European award.

As this survey among stakeholders and experts follows a “Delphi” scheme, you will be presented with the results of this first questionnaire for a second assessment later on. This follow up will probably take place in June 2010.

Of course, your participation at this survey will be kept strictly confidential, and all data will be processed only anonymously. Even to the European Commission, we will reveal only the list of contacts to whom the questionnaire has been sent, plus the percentage of returns, and no indication will be revealed as to who participated, and who did not.

Please return this questionnaire as soon as you can and no later than April 30, 2010.

With all my appreciation for your input and insight

Best regards

((signature))

Rüdiger Wischenbart

Content and Consulting

## 1. On the objectives of the award

The main characteristics of the Award will be determined by the aims to be achieved by establishing such an instrument. Therefore it is of primary importance to define a hierarchy of objectives. Please qualify the following objective as "very important", "important", "relevant", "not particularly relevant", "irrelevant".

### 1. What should be the main objectives of a European Prize for Literary Translation?

	very important	important	relevant	not particularly relevant	irrelevant
Greater recognition of the role of translated literature for the exchange of literature and culture across European countries and languages;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Promote translated literature in book markets;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Raise interest for translated literature among specific professional groups (notably booksellers, publishers, media);	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Raise interest for translated literature among readers;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Encourage and reward (public and private) funding for translated literature.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### 2. Who should be the main beneficiaries of a European Award for Literary Translation?

Please rank from 1 (most important) to 5 (least important).

	1	2	3	4	5
Translators to gain better recognition and financial rewards for their work;	<input type="radio"/>				
(Original) authors to have their work more widely translated and have additional income;	<input type="radio"/>				
Publishers and booksellers, to focus more attention and financial means on translated literature;	<input type="radio"/>				
Policy makers to encourage more action for a cultural exchange between European countries and languages;	<input type="radio"/>				
The media to increase coverage of other than the domestic literature and culture.	<input type="radio"/>				

**3. In terms of cultural policy, should specific languages or regional specificities be highlighted particularly, in the sense of 'affirmative action'?**

	very important	important	relevant	not particularly relevant	irrelevant
Lesser known literature and/or languages with a smaller number of speakers;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Literature from ethnical and/or linguistic minorities;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Literature from or about other (e.g. social, cultural) minorities;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Literature for children and young adults;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other literary forms than general fiction, or novels (e.g. poetry, theatrical plays).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**4. Should only the work of a translator be highlighted, or also that of other actors? If others are also eligible, which actors?**

	very important	important	relevant	not particularly relevant	irrelevant
Publishers;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Booksellers;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Agents, scouts;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Funding organizations;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Media and related 'mediators'.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 2. On the language combinations conceivable for the award, and possible limita...

The European Union has 23 official languages plus the languages of associated member states plus recognized minority languages which results in a number of language combinations that make any mathematical representation of all possible language combinations inoperable in practical terms. Yet the system behind the award must be open and broad enough to fairly represent the linguistic diversity and the significant variety of participants and their possible backgrounds.

### 1. In what way could the award represent the variety of languages and participants?

Please qualify the following options.

	Best	Good	Conceivable	Not conceivable at all
The award should focus on a specific set of languages every year, and rotate this focus from year to year.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The award should have separate categories for translations FROM "larger" into "smaller" languages.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The award should have separate categories for translations INTO "larger" from "smaller" languages.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The jury should be primarily composed of members from the ORIGINAL language of the translations.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The jury should be primarily composed of members from the TARGET language of the translations.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**3. On the criteria for assessing the quality of translations**

**1. The award can highlight very different criteria which the jury must be able to defend. Please qualify the following criteria and parameters.**

	very important	important	relevant	not particularly relevant	irrelevant
The award must particularly highlight the professional excellence of a translated work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The award must particularly recognize the difficulties that the translator had to overcome (linguistic difficulties, required creativity, challenges of interpretation, or other).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The award must particularly reward the impact of a translation in the target readership.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The award must particularly highlight the originality in the choice of the translated work and/ or the language combination.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The award must particularly reward risk taken by the translator in instantiating the translation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

#### 4. On the award categories

**1. A literary translation prize must find the right balance between rewarding the various forms and varieties of translations, and yet sufficiently focus on a few forms to have a sharp profile and be recognizable. Which are the best qualities that the prize should have in this regard? Please rank the following options from 1 (best) to 4 (poor).**

	best	very good	fair	poor
The prize should allow a number of categories to allow recognizing various qualities relevant to translations and translated literature and should follow a hierarchy of one major prize and several minor prizes.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The award must have a fair number of categories with no hierarchy between them in order to recognize the various relevant qualities of translated literature and the work of translators.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Categories will only divert attention from the main award, and therefore there must be only one main award.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The prize should follow the model of having a long list, then a short list, and finally one winner.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**2. Qualify the following categories according to their relevance as “examples” and “types” for categories:**

	very important	important	relevant	not particularly relevant	irrelevant
Prose, poetry, theatrical play, children’s literature;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Best translation from a smaller / less privileged European language;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Best mass market / bestselling translation;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Most outstanding translation by the risk / professional challenge / innovative discovery of a work taken;	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Life time achievement of a translator.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**5. On the eligibility**

**1. Given the number of languages, included countries and structure of the sector and industry, various models are conceivable for nominating award winners. Most importantly, nomination via eligible (that is: representative) organizations versus direct nominations and audience participation at the jury process are conceivable. Please qualify the following basic options.**

	very important	important	relevant	not particularly relevant	irrelevant
Nomination for the award can be only come from a pre-defined set of (national or transnational) organizations (as is the case for the European Literature Award).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Submissions can, in addition, also come from individual proposers (understanding that a totally open process for submissions is unrealistic in terms of administration and transparency).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The submissions are judged by a jury composed of representatives of a pre-defined set of (national or transnational) organizations (as is the case for the European Literature Award).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A mechanism for open voting by the public complements the jury.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To narrow down the scope of the eligible languages and countries, a revolving system shall limit eligibility, e.g. by including only one third of the member countries and their languages every year (as is the case for the European Literature Award).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## 6. On the prize(s) awarded

**1. Various forms of recognition by such an award are conceivable, between prize money, promotion and awareness, as well as in kind prizes like grants or follow up contracts. Assess and qualify your preferences, bearing in mind that eventually, a prize which has several categories may have different forms of awards for different categories.**

	most important	very important	important	relevant	least relevant
The (main) award has to include a substantial financial incentive and recognition, with a check of at least 25,000 Euros.	<input type="radio"/>				
Other categories than the main award should primarily offer in kind prizes, e.g. grants or follow up contracts.	<input type="radio"/>				
All prizes should offer the same amount and form of recognition, be it cash or in kind, or a combination of both.	<input type="radio"/>				
Promotion and media awareness are at least as important as money, so media tie ins are a key to the success and the impact of the prize.	<input type="radio"/>				
A European Literary Translation prize is not a meaningful or reasonable initiative for the promotion and dissemination of translated literature altogether.	<input type="radio"/>				

## 7. Contact Information

**1. We would be grateful if you fill out the contact information. This is for internal use only. Your input and data will be kept STRICTLY CONFIDENTIAL and will be processed only anonymously.**

**Thank you for your participation!**

Name	<input type="text"/>
Organization/Institution	<input type="text"/>
Country	<input type="text"/>
Further comments and input regarding a European Literary Translation Prize	<input type="text"/>

## Annex 2: Questionnaire Delphi Second Level

### 1. Beneficiaries of the Award

When it comes to the question of who should benefit from the award, 81.8% of the respondents argue for the translator to gain better recognition and financial rewards for his or her work, and 66.7% think that the publishers should be highlighted for their work.

Interestingly, the role of the media to generally report more intensively on other than the domestic literature is considered to be much less relevant (35,4%).

#### 1. In view of these results, we want you again to precisely express your preference of the main target community.

The Award should be primarily centered on the professional community of translators, publishers, book people.

The Award should be primarily aiming at gaining larger audiences' and media attention.

Comments

### 2. On the composition of the Award (award categories)

Opinions expressed during the first round of consultations seem to stand for an award with multiple categories rather than for having one single winner. At the same time, opinions divert significantly as to the types of award categories that are relevant.

Basically, two approaches seem to be acceptable for defining award categories: Along genres (e.g. novels/prose, poetry, children's literature) and/or general topics (e.g. lesser represented languages, high risk or difficulties overcome in a translation, translation of a work of specific literary value, etc.)

#### 1. Genre and /or qualities: Whatever the choice, the high quality of a translation is considered an essential and indispensable criterion by all respondents in the first round. Hereby, we invite you to consider the following options:

	Yes	No	no opinion
Categories should follow only a genre division (prose, poetry, children's literature, young adult)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In addition to genres, separate categories acknowledging particular qualities or types of translations should be introduced	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### 3. On criteria to assess the outstanding professional quality of a translation

Obviously, no simple algorithm can be found to "objectively" rate a highly diverse variety of creative works, or a translation of such. In addition, different traditions live across Europe with regard to literature and translation, and there is a high degree of incomparability of translations between different language combinations. So how can a fair mechanism for quality selection be established?

**1. Defining a framework of criteria and parameters: The organizer can formulate a set of criteria as references and benchmarks for all who are involved in the jury process on both the national and the European level, which will also help to introduce a better comparable framework of parameters for the awarded qualities.**

**Please assess the following examples for such criteria**

	very important	important	relevant	least relevant	no opinion
"Excellence" of a translation (without further specifications, as it can be assumed that a jury can agree on such qualities)	<input type="radio"/>				
Recognition of the specific difficulties a translation had to overcome	<input type="radio"/>				
Overall linguistic and formal consistency of a translation	<input type="radio"/>				
Linguistic originality of the original work	<input type="radio"/>				
Role of the translator as a mediator between the original and the target market and/or audience	<input type="radio"/>				
Role of the translator in gaining access to a specifically large readership for a work	<input type="radio"/>				
Singularity in the choice of the original work and/or author	<input type="radio"/>				
Singularity of the undertaking (for example, introducing a rare language; a major previously underrepresented literary tradition, work or author; a particularly challenging style, etc)	<input type="radio"/>				
Impact of a translation (for example, gaining new audiences, setting a new "tone" or a new agenda in a specific cultural context, etc)	<input type="radio"/>				

Others (please specify)

**2. The jurie's assessment of submissions: No jury can be realistically expected to master the over 30 original and target languages eligible in European translation award. What can be instead a fair and professionally solid approach, assuming that a 2-layered jury process of national juries for a pre-selection and a European jury for the final selection of award winners will be in place?**

	yes	no	no opinion
Having a first selection done by national juries in each eligible country will reasonably result in a basic selection of translations of a guaranteed overall quality.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The selection of jury members from all relevant stakeholder groups (translators, publishers, booksellers, writers, media) will assure the overall quality of the selected translations.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
National juries must in writing qualify and argue why a translation is chosen, so that the European jury can refer to this information.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The European jury can ask for external expert advice for assessing proposed translations at the national level	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The European jury, by its composition and the professional experience of its members of stakeholders and cultural representatives, can be trusted to make valuable assessments based on the various kinds of information it receives on the translations pre-selected at national levels.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In principle, members of an experienced jury can assess the excellence of a translation even if mastering only the target language, and not the original language of a work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Others (please specify)

## 4. Promotion and dissemination of the Award

The award model, the composition of the juries as well of the primary beneficiaries targeted strongly influence the type and the scope of promotion that such an award can have.

If the professional group of translators and related book professionals is the main target community, the media reception will be rather limited to professional media, while general media coverage will require to involve more strongly media related personalities, as jurors or representatives for the award.

The respective choices will also pre-define possibilities for media partnerships at the award ceremony.

### 1. Please qualify the following options.

	very important	important	relevant	least relevant	no opinion
The award – and notably the award ceremony - must present a forum and gathering of the professional translation community (translators, publishers, writers)	<input type="radio"/>				
The award – and notably the award ceremony - must aim at finding strong media partnerships primarily with culturally specialized media (e.g. cultural or literary magazines)	<input type="radio"/>				
The award – and notably the award ceremony - must aim at becoming a high level media event, e.g. by involving media partners like the TV channel ARTE	<input type="radio"/>				
For the dissemination of the award – and the award ceremony -, professional organizations from the sector are the most important partners and channel	<input type="radio"/>				

Comments

## 5. Contact Information

### 1. Thank you for your input!

Name	<input type="text"/>
Institution	<input type="text"/>
Position	<input type="text"/>
Country	<input type="text"/>

## Annex 3: List of interviewees

1. Anne Bergmann, Federation of European Publishers, FEP
2. Alexandra Büchler, Literature across Frontiers
3. Peter Bergsma, RECIT
4. Fran Dubrouille, European Booksellers Federation, EBF,
5. Martin de Haan, CEATL
6. Valja Bojadzieva, Bulgarian Translators Union
7. Marie Vrinat Nikolov, INALCO
8. Ann Branch, European Commission (Culture Unit)
9. Sheamus Huxley, European Commission (Culture Unit)
10. J.M. Terricabras, PEN International
11. Paul Buekenhout, Passa Porta
12. Amin Maalouf, writer

## Annex 4: List of stakeholders

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	name	area	country	sector	contact person/position
1	KulturKontakt - Austria	cultural exchange	Austria	general culture	Annemarie Turk
2	Ministry of Culture of the Flemish Community, Agency for the Arts and Heritage	public policy	Belgium	general culture	
3	Ministry of Culture of the French Community, Books and Literature Department	public policy	Belgium	books and literature	
4	National Culture Fund	translations support	Bulgaria	books and literature	Daniel Kalchev, director; Mirena Staneva
5	Ministry of Culture	public policy	Croatia	general culture	Zdenko Ljevak, head
6	Ministry of Culture, Dep. for Literature and Reading Promotion	translations support	Croatia	books and literature	Dubravka Nemeč, head
7	Ministry of Culture, Arts & Libraries Department	public policy	Czech Rep	books and literature	František Zborník, Director
8	The Danish Arts Agency, Literature Department	public policy	Denmark	books and literature	Søren Beltoft
9	Danish Language Council	public policy	Denmark	language	Sabine Kirchmeier-Andersen
10	Estonian Literature Center	translations support	Estonia	books and literature	Iivi Liive, director
11	FILI	translations support	Finland	books and literature	Iris Schwandk, Director
12	BIEWF	translations support	France	books and literature	Jean Guy Boïn
13	Goethe Institute, Literature Department	translations support	Germany	books and literature	see contact at central office
14	LITRIX	translations information	Germany	books and literature	Anne-Bitt Gerecke
15	Griechischen Kulturstiftung	promotion of culture	Greece	general culture	N
16	National Book Center	translations support	Greece	books and literature	
17	EKEMEL	translation residencies	Greece	translations	Hélène Zervas, director
18	Hungarian Book Foundation	translations support	Hungary	books and literature	Dora Karolyi, director
19	The Icelandic Literature Fund	translations support	Iceland	books and literature	Aglá Magnúsdóttir
20	EUNIC	foreign cultural policy	int	international ass. of the cultural programs of foreign ministries of EU members	
21	UNESCO, Culture Sector	cultural exchange, policy	int	int	Mauro Rossi, program specialist
22	Council of Europe	cultural coop	int	general culture	Robert Palmer, Dir. of Culture and Heritage
23	Council of Europe	cultural coop	int	general culture	Kathrin Merkle
24	EC, Culture Programme	cultural coop	EC	general culture	Ann Branch
25	EC, Multilingualism	multilingualism	EC	promotion of multilingualism	Harold Hartung
26	EC, Culture Programme	cultural coop	EC	general culture; European Literature Award	Sheamus Huxley
27	Irish Literature Exchange	translations support	Ireland	books and literature	Sinéad Mac Aodha, director
28	Latvian Literature Center	translations support	Latvia	books and literature	Jānis Oga, Director
29	Books from Lithuania	translations support	Lithuania	books and literature	Gintautė Pėmaitytė, director
30	Foundation for the Production and Translation of Dutch Literature (NLPVF)	translations support	Netherlands	books and literature	Baas Pauw, International Writers' Program
31	Foundation for the Production and Translation of Dutch Literature (NLPVF)	translations support	Netherlands	books and literature	Maria Vlaar, deputy director
32	Dutch Foundation for Literature	translations support	Netherlands	books and literature	Peter Bergsma, director
33	Nordbok - Nordic Literature and Library Committee	foreign cultural policy	Norway	translations and libraries	
34	NORLA	translations support	Norway	books and literature	Gina Winje, director
35	Polish Book Institute	translations support	Poland	books and literature	Ewa Wojciechowska, manager translations program
36	Foundation for Polish-German Cooperation	cultural coop	Poland, bi-lateral	general culture	Albrecht Lempp
37	Ministry of Culture, Direcção-Geral do Livro e das Bibliotecas	cultural policy	Portugal	books and literature	Fabiola de Abreu Afonso (Director), Ana Castro
38	The Portuguese Library and Book Institute	book support	Portugal	books and literature	
39	National Book Center	translations support	Romania	books and literature	Corina Bernic
40	Romanian Cultural Institute	foreign cultural policy	Romania, bi-lateral	general culture	Corina Suteu (Director)
41	Center for Information on Literature	translations support	Slovakia	translations	Ina Martinova
42	Center for Slovenian Literature	translations support	Slovenia	books and literature	Brane Mozetic
43	The Public Agency for Books	public policy	Slovenia	books and literature	Slavko Pregl
44	The City of Ljubljana	culture commission	Slovenia	general culture	Uros Grlic
45	Trubar Foundation	translations support	Slovenia	books and literature	Andrej Blatnik
46	Ministry of Culture, Dirección General del Libro	public policy	Spain	books and literature	Rogelio Blanco Martínez (Director)
47	Generalitat de Catalunya, Dep. de Cultura, Institutió de Lletres Catalanes	language policy	Spain	general culture	Oriol Izquierdo Llopis (Director)
48	Institute Raymond Lull	translations support	Spain	books and literature	Charles Torner
49	The Swedish Arts Council	public policy	Sweden	general culture	Kennet Johansson (Director General); Helen Sigeland
50	Pro Helvetia	foreign cultural policy	Switzerland	general culture	Angelika Salvisberg, Head of Literature and Society
51	TEDA	translation support	Turkey	books and literature	Ümit Yağar Gözüm, manager
52	Arts Council of England	public policy	UK	books and literature	Charles Beckett
53	Scottish Arts Council	public policy	UK	books and literature	Gavin Wallace, head of Lit.
54	The Welsh Book Council	cultural policy	UK	books and literature	Eiwyn Jones, director
55	The Gaelic Book Council	cultural policy	UK	books and literature	Ian McDonald, director
56	Welsh Literature Abroad	translation support	UK	books and literature	Sioned Pwll Rowlands
57	British Council	cultural coop	UK	general culture	Ayse Canan Marasligli

Stakeholder 1: public

	name	area	country	sector	contact person/position
1	Erste Stiftung	cultural exchange	Austria	general culture	Christine Böhler, program manager
2	Passaporta	cultural exchange	Belgium	general culture	Paul Buekenhout, program manager
3	Culture Action Europe	cultural policy	Belgium	int network	Ilona Kish, director
4	Collège européen des traducteurs littéraires de Senefle (CTLS)	translation residency	Belgium	translations	Françoise Wilmart
5	Next Page Foundation	cultural exchange	Bulgaria	books and translations	Rayna Gavrilova, board member
6	Elizabeth Kostova Foundation	translators workshops; prizes	Bulgaria	books and translations	Milena Deleva, director
7	Union of Bulgarian Translators	translators	Bulgaria	prof body	Zhela Georgieva
8	Bulgarian Writers Association	writers	Bulgaria	prof body	Plamen Doynov
9	Culturelink	cultural policy & info	Croatia	int network	Biserka Cveticanin
10	Cyprus Association of Translators and Interpreters	translators	Cyprus	prof body	Maria Panteli, secretary
11	Arts & Theatre Institute	cultural exchange	Czech Republic	general culture	Pavia Petrova
12	Transeuropéennes	cultural exchange	France	general culture	Ghislaine Glasson Deschaumes, director
13	CNRS	translation studies	France	university	Gisèle Sapino
14	Collège International des Traducteurs Littéraires	translation residency	France	translations	Françoise Cartano
15	Maison des Écrivains Étrangers et des Traducteurs	writers and translators residency	France	translations	Patrick Deville
16	DVA-Stiftung	cultural exchange	Germany	general culture	Lucie Kuhls
17	S. Fischer Foundation	cultural exchange	Germany	books and translations	Alli da Bremer
18	S. Fischer Foundation	cultural exchange	Germany	books and translations	Aylin Rieger
19	Robert-Bosch-Stiftung	cultural exchange	Germany	general culture	Maja Pflüger
20	Literarisches colloquium Berlin	writers and translators residency	Germany	books and translations	Jürgen Jakob Becker
21	Europäisches Übersetzer-Kollegium Nordrhein-Westfalen in Straelen	translation residency	Germany	translations	Claus Sprick
22	Faculty for Literary Translation at the Heine-University Düsseldorf	translation studies	Germany	translations	Univ.-Prof. Dr. Monika Gomille
23	International Writers' and Translators' Center of Rhodes	translation residency	Greece	translations	
24	Magyar Fordítónáz Alapítvány / Hungarian Translators House	translation residency	Hungary	translations	
25	Writers Union of Iceland	prof. ass., writers residencies	Iceland	prof body	Ragnheidur Trygvadóttir
26	Bybook	publishing	int	books and translations	Alexandra Dynko
27	International Publishers Association (IPA)	publishing	int	prof body	
28	European Writers' Council	literature	int	prof body	Myriam Diocaretz
29	IRWA - International Roma Writers Association	minority literature	int	prof body	Veljko Baltazar
30	Réseau Européen des Centres Internationaux de Traducteurs Littéraires (RECT)	translators	int	network	Peter Bergsma
31	IFLA	libraries	int	prof body	Michael Heaney
32	IFLA	libraries	int	prof body	Sjoerd Koopman
33	FIT	translators	int	prof body	Marion Boers, President
34	CEATL	translators	int	prof body	Martin de Haan
35	European Booksellers Assoc.	bookselling	int	prof body	Françoise Dubrulle
36	Federation of European Publishers (FEP)	publishing	int	prof body	Anne Bergmann Tahon
37	PE N International - Translations and Linguistic Rights Committee	literature	int	network	Josep-Maria Terricabras (Spain), head of the committee
38	PE N International	literature	int	network	Caroline McCormick, chief executive
39	Literature across Frontiers (LAF)	literary exchange	int	network	Alexandra Buchler
40	Fizcarraldo Fondazione	cultural exchange	Italy	general culture	Ugo Bacchella, chair Luca dal Pozzolo, deputy chair
41	Association of Italian Publishers (AIE)	publishing	Italy	prof body	Piero Altanasio
42	Informazioni Editoriali Italia	publishing	Italy	prof body	Simonetta Pillon
43	Inizjamed	literature	Malta	prof body	
44	CEEBP	literature and translation	Netherlands	books and translations	Vera Ebels, director
45	European Cultural Foundation	cultural exchange	Netherlands	general culture	Odile Chenal, deputy director
46	The Mercator European Network of Language Diversity Centres	multilingualism	Netherlands	int network	
47	Borderland Foundation	cultural exchange	Poland	general culture	Krzysztof Czyzewski
48	Stowarzyszen Tłumaczy Polskich	translators	Poland	prof body	Mateusz Cygnarowski
49	Center for Cultural and Religious Studies at the University of Ljubljana	cultural studies	Slovenia	general culture	Ales Debeljak
50	Univ. Autònoma de Barcelona	translation studies	Spain	university	Francesco Parerisas, Dean of the Faculty of Translation
51	Univ. de Santiago de Compostela, Galician Language Inst	translation studies	Spain	university	Dolores Vilavedra
52	Casa del Traductor	translators residency	Spain	translations	Mercedes Corral
53	Euskara eta Gizarte-proiektziozako Dekanordea/ Vicedecana de Euskara y Proyección Social, Letren Fakultatea/ Facultad de Letras	translation studies	Spain	university	Mari Jose Olaziregi
54	Publishers Association	publishing	Spain	prof body	Antonio Mria Avila
55	Escuela de Traductores de Toledo	translators residency	Spain	translations	Luis Miguel P. Canada
56	The Swedish Publishers Association	publishing	Sweden	prof body	Kristina Ahlander (director)
57	Baltic Centre for Writers and Translators	translators residency	Sweden	translations	
58	Übersetzerhaus Looren	translators residency	Switzerland	translations	Gabriela Stöckli
59	KÝTAP ÇEVİRME NERİYESLEK BÝRLÝÝLİTERARY TRANSLATORS SOCIETY - (ÇEVİR)	translators	Turkey	prof body	
60	British Centre for Literary Translation, University of East Anglia	translation studies, literary activism	UK	univ centre	Amanda Hopkinson
61	Centre for the Cultural Environment at King's College, London	general culture	UK	university	Simon Mundy
62	EUCLID	information	UK	general culture	Geoffrey Brown, director
63	Oxford Brookes University	publishing studies	UK	university	Angus Philips
64	Publishers Association	publishing	UK	prof body	Emma House

Stakeholder 2: NGO

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	<b>name</b>	<b>area</b>	<b>country</b>	<b>sector</b>	<b>contact person/position</b>
1	Eurozine	media	Austria	cultural magazine	Carl Hendrik Fredriksson
2	Svet Knihy	books	Czech Republic	bookfair	Dana Kalinova
3	Bogmarkedet	media	Denmark	trade magazine	Nils Bjervig
4	Livres Hebdo	media	France	trade magazine	Fabrice Piault
5	Livres Hebdo	media	France	trade magazine	Christine Ferrand
6	Leipziger Buchmesse	books	Germany	bookfair	Oliver Zille, director
7	Frankfurt Book Fair	books	Germany	bookfair	Jürgen Boos, director
8	Frankfurt Book Fair	books	Germany	bookfair	Bärbel Becker
9	Buchreport	media	Germany	trade magazine	Thomas Wilking
10	Börsenblatt	media	Germany	trade magazine	Holger Ehling
11	Bologna Book Fair	books	Italy	bookfair	
12	Boekbald	media	Netherlands	trade magazine	Lucie Vermij
13	IDW	media	Poland		Renek Mendrun
14	Delibros	media	Spain	trade magazine	Teresa Peces
15	Svensk Bokhandel	media	Sweden	trade magazine	Lasse Winkler
16	The Independent	media	UK	media partner for Orange Prize, etc	Boyd Tonkin
17	London Book Fair	books	UK	bookfair	Alistair Burtenshaw
18	Man Booker Prize	prizes	UK	foundation	Jon Trewin (administrator)
19	Bookseller	media	UK	trade magazine	Phillip Jones

Stakeholder 3: industry

	<b>name</b>	<b>area</b>	<b>country</b>
1	Lojze Wieser	publisher	Austria
2	Wiebke Sievers	academic	Austria
3	Nives Tomasevic	writer, publisher	Croatia
4	Doris Kareva	poet, translator	Estonia
5	Sandrine Paccher	literary agent	France
6	Marie Vrinat-Nikolov	academic	France
7	Krystina Kos	publisher	Hungary
8	Andras Torok	author	Hungary
9	Peter Racz	translator	Hungary
10	György Dalos	writer	Hungary
11	Dubravka Ugresic	writer	int
12	Amin Maaluf	writer	int
13	Aleksandar Drakulic	publisher	int
14	Sreten Ugricic	writer, head of library	int
15	Peter Bush	translator, former chair at FIT	int
16	Milena Dragicevic-Sesic	cultural policy expert	int
17	Rosemarie Dorekens	journalist	Malta
18	Dragan Klaić	academic	Netherlands
19	Adrian van der Weel	academic	Netherlands
20	Christian Marti	literary agent	Spain
21	Rose Schwartz	literature	UK
22	Peter Ayrton	publisher	UK
23	Phillip Gwyn Jones	publisher	UK
24	Anthea Bell	translator	UK
25	Kate Griffin	manager	UK
26	Laura Susijn	literary agent	UK
27	Ann Louise Fisher	literary agent	UK
28	Konkla Maclehorse	literary agent	UK
29	Christopher Maclehorse	publisher	UK

Stakeholder 4: individuals

## Annex 5: Bibliography

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