Research into Translating Literature: A Strategic Approach for Scotland
Acknowledgements

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## Acronyms of organisations referred to in this report

<table>
<thead>
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<th>Acronym</th>
<th>Description</th>
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<tbody>
<tr>
<td>BC</td>
<td>British Council</td>
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<tr>
<td>BCLT</td>
<td>British Centre for Literary Translation</td>
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<tr>
<td>BOSLIT</td>
<td>Bibliography of Scottish Literature in Translation</td>
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<tr>
<td>CEATL</td>
<td>Conseil Européen des Associations de Traducteurs Littéraires/ European Council of Associations of Literary Translators</td>
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<tr>
<td>DCMS</td>
<td>Department for Culture, Media and Sport</td>
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<tr>
<td>EFAH</td>
<td>European Forum for the Arts and Heritage</td>
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<tr>
<td>EIBF</td>
<td>Edinburgh International Book Festival</td>
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<td>FILI</td>
<td>Finnish Literature Information Centre</td>
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<tr>
<td>FIT</td>
<td>Fédération Internationale des Traducteurs/ International Federation of Translators</td>
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<tr>
<td>GBC</td>
<td>Comhairle nan Leabhraichean/Gaelic Books Council</td>
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<tr>
<td>ICORN</td>
<td>International Cities of Refuge Network</td>
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<tr>
<td>ILE</td>
<td>Ireland Literature Exchange</td>
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<tr>
<td>ITI</td>
<td>Institute of Translating and Interpreting</td>
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<td>JF</td>
<td>Japan Foundation</td>
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<td>LAF</td>
<td>Literature Across Frontiers</td>
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<td>NLPVF</td>
<td>Nederlands Literair Productie- en Vertalingenfonds/ Foundation for the Production and Translation of Dutch Literature</td>
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<tr>
<td>NLS</td>
<td>National Library of Scotland</td>
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<td>PS</td>
<td>Publishing Scotland</td>
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<tr>
<td>RECIT</td>
<td>Réseau Européen des Centres Internationaux de Traducteurs Littéraires/ Network of European Literary Translation Centres</td>
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<tr>
<td>SBT</td>
<td>Scottish Book Trust</td>
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<tr>
<td>SE</td>
<td>Scottish Executive</td>
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<tr>
<td>SKS</td>
<td>Finnish Literature Society</td>
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<tr>
<td>SLC</td>
<td>Scots Language Centre</td>
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<tr>
<td>SLD</td>
<td>Scottish Language Dictionaries</td>
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<tr>
<td>SNP</td>
<td>Scottish National Party</td>
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<tr>
<td>SoA</td>
<td>Society of Authors</td>
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<tr>
<td>SPL</td>
<td>Scottish Poetry Library</td>
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<tr>
<td>SSC</td>
<td>Scottish Storytelling Centre</td>
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<td>TA</td>
<td>Translators’ Association</td>
</tr>
<tr>
<td>UEA</td>
<td>University of East Anglia</td>
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<tr>
<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organisation</td>
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<tr>
<td>VSL</td>
<td>Virtual Society of Literature</td>
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<tr>
<td>WLA</td>
<td>Welsh Literature Abroad</td>
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Definitions
For the purposes of this research ‘Scottish literature’ is defined as literature in English, Gaelic and Scots, and work by authors who have lived in Scotland for a year or more.

The languages of Scotland refer to the indigenous languages of Scotland – English, Gaelic and Scots. Many other languages are spoken in Scotland but they are not included in the scope of this research.

Translations between the languages of Scotland refers to translation between English, Gaelic and Scots.

Translation from the languages of Scotland into other languages refers to translations from English, Gaelic and Scots, into all other languages.

Translation from other languages into the languages of Scotland refers to translations from all languages excluding English, Gaelic and Scots into those languages.

Organisations with TG in brackets after their name are organisations with dedicated translation-grant programmes.

E before a financial figure, indicates it is an estimate.

N/a indicates ‘not available’.

Exchange rates
Figures in euro and yen are given in this report.
The euro rate on 22 July 2007 was €1 = £0.67. £1 = €1.49.
The Japanese yen rate on 22 July 2007 was ¥1 = £0.004. £1 = ¥250.
Executive summary

1. Introduction

1.1. The primary aim of the Scottish Arts Council is to support artists and arts organisations in Scotland to fulfil their creative and business potential and, with this in mind, it commissioned Dara O'Hare, a freelance consultant, to undertake research to review the current status of literature translation. The Scottish Arts Council, along with other key stakeholders, has two main roles: ensuring that Scotland’s population has access to a wide range of literature from Scotland and beyond and providing support to enable literature from Scotland to be promoted internationally, which includes providing funding to enable literature from Scotland to be translated into other languages. The literary translation sector in Scotland also provides supports in this area, ranging from events to exchanges.

1.2. The aims of the research were to recommend a number of costed options to improve existing arrangements that would ensure Scotland has a co-ordinated and strategic approach to translating literature in relation to the two main areas outlined above – translating literature into English, Scots and Gaelic and the international promotion of literature from Scotland. It is expected that the implementation of these proposals will benefit the literary translation sector.

1.3. The objectives were to examine the experiences of key stakeholders of current arrangements in Scotland; to seek views from key stakeholders on potential improvements, to look at examples of good practice from other countries that could be used in Scotland; and to look at current training facilities for translators.

2. Research methodology

2.1. The research was carried out using a combination of desk research and consultation with key stakeholders in Scotland and literary organisations outside Scotland held to be models of best practice. The specific approaches are detailed in the main report.

3. Conclusions

3.1. There are many literature organisations in Scotland involved in translation or the international promotion of Scottish literature, to a greater or lesser degree. There are many areas of overlap, a lack of awareness about the potential for cooperation and a lack of clarity about where to find the relevant information.

3.2. There is an interest in and demand for Scottish literature in translation overseas, but current supports are limited and oversubscribed.

3.3. Some 61% of respondents rate the translation of Scottish literature in Scotland as ‘poor’ or ‘very poor’ as do 56% in the translation of international literature in Scotland. Only 17% of respondents rate the translation of Scottish literature abroad as ‘good’ or ‘very good’.

3.4. Very few Scottish publishers publish literature in translation.

3.5. Overall, some 50% of organisations fund the promotion of Scottish literature internationally and almost three quarters (72%) are involved in overseas events to promote Scottish literature. These activities tend to focus on North America and the Nordic countries.
3.6. Support for literary translators is limited, with only 6% of organisations providing training.

3.7. The five initiatives Scottish organisations would most like to see implemented are, more funding for translation within Scotland (89%), more funding for the translation of Scottish literature abroad, more overseas literary events, more exchanges/fellowships/bursaries, more partnerships/networking (all 83%), more funding for the translation of international literature in Scotland (78%), a supportive and centralised coordinated resource (72%), more training for translators and more online initiatives (both 61%).

3.8. Asked to select just one, most respondents chose a supportive and centralised coordinated resource (28%). While there is demand for this resource, some conflicting views emerged during the consultation process indicating that there is resistance to any new resource in the form of a new organisation being created. There were concerns, either real or perceived, that such a new organisation might take away some of their responsibilities and compete with existing organisations for funding.

3.9. Of these new initiatives the three most organisations would like to implement themselves are

- more partnerships/networking (83%)
- more overseas literary events (61%) and
- more exchanges/fellowships/bursaries (50%).

3.10. The initiatives that more than a third would prefer other organisations to implement (rather than implement the initiatives themselves) are:

- more funding for the translation of Scottish literature abroad (50%)
- more funding for translation within Scotland (44%)
- more training/support for publishers in the area of rights selling and
- more funding for the translation of international literature in Scotland (both 39%)

The Scottish Arts Council is the preferred choice to provide support for translation and Publishing Scotland the preferred choice to provide training/support for publishers.

3.11. Scotland is one of the few European countries not to have a state-funded national agency whose aims are the promotion of their national literature and the provision of information and support for translation and translators.

3.12. Many Scottish literature organisations have an ambivalent attitude towards the Scottish Arts Council – they would prefer to see the Literature Forum as the policy-making body for literature.

3.13. Overseas organisations provide greater supports for translation and usually offer a triptych of support – to translators, to the publication of translated works, and to the promotion of translated works.

4. Recommendations and indicative costs
4.1. The most effective (and cost-effective) way to meet the demand for a coordinated and strategic resource to provide support for translators, for literary translation and for the promotion of Scottish literature internationally, would be to create a literature centre, along the established European model. However, given the views expressed during the workshop and by some Scottish interviewees during the consultation process, it is possible that such an organisation may not have the full support of the literature sector and without such support it is difficult to envisage its success. This recommendation should be reviewed by the International Literature Officer (see below) in a year’s time.

4.2. As an alternative to a literature centre, the main recommendation is to create an International Literature Officer post at the current grade 5 band, with a separate annual allowance for international travel. The appointment to be made by the Literature Department in consultation with the new Head of International Strategy. Their role would include scoping and/or implementing the other key recommendations in this report; managing the Scottish Arts Council’s translation-grant programme; being the key contact in Scotland for information about literature in translation; liaising with all literature organisations in Scotland about international activities, including providing information about international funding and other opportunities; travelling to international bookfairs, international literary and other events to build international contacts and networks and to promote the translation-grant programme.

*Indicative cost: annual salary of £21,375–£26,530 plus office costs and an annual travel allowance of £5,000*

4.3. The post should be reviewed after a year with a view to it forming the nucleus of a literature centre, at arm’s length from the Scottish Arts Council, subject to the views of the sector at that time. A model that could work for Scotland would be one that is nimble and light on bureaucracy. A secretariat of one, based in a home office, in a university, or hot-desking in a literature organisation could be very effective. The focus should be very much on international networking and building partnerships in Scotland and abroad, so where the ‘centre’ is physically based is less relevant.

*Indicative costs: options outlined above to be scoped by International Literature Officer as part of their brief*

4.4. The creation of an online portal that provides a gateway to Scottish literature and translation.

*Indicative costs: to be scoped by International Literature Officer*

4.5. Part-funding (in association with a Scottish university, research council or other partner) a research post for BOSLIT. The researcher to join the International Literature Officer in the proposed literature centre, if there is support for that development when reviewed in a year’s time.

*Indicative costs: 50% of £25,000*

4.6. The translation programme budget to be increased to £75,000 to meet current demand and increase incrementally over the next three years to £100,000 to meet the anticipated demand as awareness about the programme spreads due to proactive marketing initiatives. Steps should be taken actively to promote the programme through promotional means and attendance at international bookfairs.

*Indicative costs: 2007/08: £75,000; 2008/09: £85,000; 2009/10: £100,000*

4.7. The translation programme needs to state more explicitly that applications for translation within Scotland are eligible. It needs to be promoted more rigorously to
Scottish publishers and through the Gaelic Books Council and the Scots Language Centre. Providing opportunities for publishers to travel abroad could encourage greater activity in this area.

4.8. The creation of a fund for up to six overseas translators to spend up to a month in Scotland each year working on a translation, with the Scottish Arts Council covering travel costs (up to £500) and a stipend (of £600) with a partner (a university or a residential centre like Cove Park) providing accommodation. *Indicative costs: £6,600 (6 x £1,100)*

4.9. Specialist training for translators working in Scots and Gaelic, provided by Itchy Coo and SLD in partnership with ITI, TA, Scottish universities, and possibly LAF. Workshops for translators of Scottish literature abroad could run along the lines of the model employed by NLPVF, coordinated by the International Literature Officer and delivered by the British Council and other partners.

4.10. The expansion the Scottish Arts Council programme of support for writers – bursaries and CPD – to translators, many of whom are also writers.

4.11. The establishment of a prize fund for the best translations of Scottish literature abroad, with a prize for the best translation from English, Gaelic and Scots, each worth £5,000, and one for, say, the best ambassador for Scottish literature internationally or the best young translator (£5,000–£10,000). *Indicative costs: £20,000–£25,000*

4.12. ITI and TA deliver excellent training to its members and further research with them to establish the training and support needs of their literary translation members is strongly recommended.

4.13. The establishment of an annual fellowship for a Scottish writer in residence at a North American university to build on the strong connections in North America, funded jointly by the Scottish Arts Council and the partner university. *Indicative costs: Annual salary: £30,000–£40,000 plus accommodation and return travel to the US/Canada.*

4.14. A key element of the International Literature Officer’s brief should be to look at building partnerships between the many organisations that have expressed a wish to become more involved in international literary events, and to look at ways to build on the work SWE and SBT do in North America all year round, not just for the two weeks events take place.

4.15. Organisations themselves should be encouraged to build partnerships – compared to their international counterparts, staff in Scottish organisations travel less frequently to international trade and literary events and are less involved in international networks and partnerships. While for many time is the obstacle, for others it is money. A ‘go-see’ fund of £10,000 a year which would enable representatives of the literature sector to ‘go and see’ potential partners in other countries could go some way to improving the situation, as would funds for publishers to visit new markets, attend bookfairs and meet publishers and agents. There may also be scope to co-ordinate visits from international publishers to Scottish publishers with Bookcase at EIBF. *Indicative costs: £10,000 per annum.*
1 Introduction

1.1 Project background
The primary aim of the Scottish Arts Council is to support artists and arts organisations in Scotland to fulfill their creative and business potential and, with this in mind, it commissioned Dara O’Hare, a freelance consultant, to undertake research to review the current situation for literature translation. The current situation is that the Scottish Arts Council, along with other key stakeholders, has two main roles:
- ensuring that Scotland’s population has access to a wide range of literature from Scotland and beyond and
- providing support to enable literature from Scotland to be promoted internationally, which includes providing funding to enable literature from Scotland to be translated into other languages.

The literary translation sector in Scotland also provides supports in this area, ranging from events to exchanges.

1.2 Research aims and objectives
The aims of the research were to recommend a number of costed options to improve existing arrangements that would ensure Scotland has a co-ordinated and strategic approach to translating literature in relation to the two main areas outlined above – translating literature into English, Scots and Gaelic and the international promotion of literature from Scotland. It is expected that the implementation of these proposals will benefit the literary translation sector. The objectives were to examine the experiences of key stakeholders of current arrangements in Scotland; to seek views from key stakeholders on potential improvements, to look at examples of good practice from other countries that could be used in Scotland; and to look at current training facilities for translators.

1.3 Research methodology
The research methodology used a combination of desk research, consultation with key stakeholders in Scotland, and consultation with international literature organisations held to be models of best practice. The specific approaches are detailed in the key stages below.

1.4 Key stages
1. Inception meeting
A meeting of the steering group took place on 26 March 2007 at which it was agreed that the scope of the consultation would include up to 30 organisations, made up of a combination of Scottish stakeholders, representing literature organisations, academia, the publishing sector, funding and government agencies and others involved in literary translation as well as overseas organisations selected as models of best practice at providing support for literary translation. Given the affinities in terms of geographical size, population and/or language issues, Finland, Ireland, the Netherlands and Wales were selected as suitable European models. Japan was selected as the non-European comparator.

Scottish organisations selected for consultation
- Association for Scottish Literary Studies
- Bibliography of Scottish Literature in Translation
- British Council Scotland
- Canongate
• Comhairle nan Leabhraichean/Gaelic Books Council
• Edinburgh International Book Festival
• Edinburgh UNESCO World City of Literature
• Itchy Coo
• National Library of Scotland
• Publishing Scotland
• Scots Language Centre
• Scottish Arts Council
• Scottish Book Trust
• Scottish Executive
• Scottish Language Dictionaries
• Scottish PEN
• Scottish Poetry Library
• Scottish Storytelling Centre

Organisations outside Scotland selected for consultation
• Arts Council England (TG)¹
• British Centre for Literary Translation
• Institute of Translation and Interpreting
• Ireland Literature Exchange (TG)
• Japan Foundation (TG)
• Literature Across Frontiers
• Nederlands Literair Productie- en Vertalingenfonds/Foundation for the Production and Translation of Dutch Literature (TG)
• Suomen Kirjallisuuden Tiedotuskeskus/ Finnish Literature Information Centre (TG)
• Translators’ Association
• Translators’ House, Amsterdam
• Welsh Literature Abroad (TG).

In addition, a number of other organisations outside Scotland were selected to be included in the research. However, it was felt sufficient to include information about these organisations based solely on desk research and that they would not need to be consulted individually. In practice, however, it was necessary to contact a number of the organisations as the information required was not readily available in the public domain e.g. published on a website. Additional organisations outside Scotland selected for examination
• Conseil Européen des Associations de Traduceurs Littéraires/European Council of Literary Translators
• Cymdeithas Cyfieithwyr Cymru/The Association of Welsh Translators and Interpreters
• Fédération Internationale des Traducteurs/International Federation of Translators
• International Association for the Study of Irish Literature
• Irish ‘Translators’ and Interpreters’ Association
• Réseau Européen des Centres Internationaux de Traducteurs Littéraires² (UNESCO’s Clearing House for Literary Translation).

¹ TG denotes an organisation with a dedicated programme to support translation. As a minimum, it will provide grants to support the publication of literature in translation but may also provide other forms of support, e.g. bursaries, exchanges and travel grants to support this work.

² REGIT is a network of 11 European literary translation centres.
2. Desk research
This stage of the research entailed requesting, reviewing and analyzing a range of print
and electronic information and materials relating to the above organisations. Some 200
documents, including publications, surveys, policy and strategy documents, information
materials, annual reports, marketing materials and other documents deemed relevant
were reviewed and the relevant data input into a custom-built Filemaker database for
comparison and analysis and used to produce the tables in chapter four. Information
gathered about the organisations provided background information for the
organisational profiles in chapter three, although the profiles were developed primarily
using the data gathered from the depth interviews with respondents during the
consultation phase using the questionnaires in appendices one and two.

The profiles provide a clear and detailed overview of each organisation’s activities in
the field of support for, and promotion of, literature in translation. In the case of the
Scottish organisations consulted, this is the first time that this information has been
gathered and reported on in this way and so provides the first detailed overview of
activity in relation to translation in the Scottish literature sector. In the case of
organisations outside Scotland, it provides a detailed picture of the activities of each
international model, which can serve as useful models for the Scottish literature sector
to adopt or adapt for its own purposes.

3. Consultation
First consultation phase
A key contact at each of the above organisations was approached and a 100%
participation rate secured. Two detailed questionnaires – one for organisations in
Scotland and one for organisations outside Scotland – were created (see appendices 1
and 2) and used by the consultant for each interview in the consultation process. A
topic guide based on each questionnaire was also produced and sent in advance to
each contact so they had advance knowledge of the topics to be discussed during the
interview. The topic guide was sent with a request for any additional documents not
available during the research phase and considered relevant to the research. In depth
interviews were conducted in person at the London Book Fair and various locations in
Scotland, and by telephone. The interviews were conducted between 27 April and 1
June 2007, with each interview lasting between one and three hours. Some interviews
were conducted in two parts on two separate days. Data from the questionnaires was
input to custom-built Filemaker databases and analysed to produce the detailed
organisational profiles (chapter three) each of which provides a unique summary of
each organisations activities in the field of support for, and promotion of, literature in
translation. While some of the organisations outside Scotland consulted for this
research have previously been consulted for similar international research projects, this
is the first time that information about the activities of the Scottish literature sector in
relation to translation and the international promotion of Scottish literature has been
researched and reported in this way.

Supplementary consultation phase
At the first steering group meeting, it was agreed to add a number of contacts to the
consultation list. These were contacts who had approached the consultant because
they were aware of the research and wished to contribute to it or were contacts
recommended by interviewees during the consultation process. They included
representatives of the Bibliography of Scottish Literature in Translation, the Institute of
Translation and Interpreting (Scotland), the Society of Authors (Scotland), the
Playwrights’ Studio, a writer and playwright, two translators, and the Head of Education
at the Scottish Arts Council.

Workshop
A feedback workshop took place on 12 June 2007 at which the consultant presented the interim research findings and sought feedback from the group on a number of key themes which had emerged from the research. This thematic document is provided in full in appendix 3. Attending the workshop were representatives of:

- Association for Scottish Literary Studies
- Bibliography of Scottish Literature in Translation
- British Centre for Literary Translation
- Gaelic Books Council
- Publishing Scotland
- Scots Language Centre
- Scottish Poetry Library
- Edinburgh UNESCO City of Literature.

Feedback from the workshop is presented in chapter four.

Second consultation phase
A number of organisations consulted during the first consultation phase were approached again when additional material or information was required or clarification about information previously provided was needed. The organisations consulted during this phase were Arts Council England (literature department), the Edinburgh International Book Festival, Edinburgh UNESCO City of Literature, the Gaelic Books Council, Literature Across Frontiers, the Playwrights’ Studio, Publishing Scotland, the Scottish Arts Council (Aly Barr and Catherine Allan) the Scottish Centre for Information on Language Teaching and Research, the Scottish Poetry Library, the William Soutar Fellow and a translator.

Reporting stages
Steering-group meetings were held on 14 May and 19 June 2007 and were supplemented by weekly written progress reports and regular updates by phone from the consultant.
2 Context

2.1 Background to this research
The Scottish Arts Council is the lead body for the funding, development and advocacy of the arts in Scotland. It is an executive non-departmental public body (NDPB), which is one of the main channels for government funding for the arts in Scotland. Most of its funding comes from the Scottish Executive but it also distributes National Lottery funds from the Department for Culture, Media and Sport (DCMS). As a NDPB it is independent from, but accountable to, the Scottish Executive. It funds a range of arts organisations annually and provides project and lottery grants to individual artists and arts organisations. The Scottish Arts Council’s budget for 2007/08 is £59.9 million, which includes £44 million from the Scottish Executive, £15 million from the National Lottery and £1.2 million from other income and reserves. Its mission is to serve the people of Scotland by fostering arts of excellence through funding, development, research and advocacy.

2.2 Literature is described in the Scottish Arts Council Literature Department’s current Quick Guide³, as:

‘one of Scotland’s principal national assets [that] is enjoying a scale of success and recognition, nationally and internationally, perhaps unsurpassed in its long and distinguished history.’

The literature budget for 2007/08 is £3.01 million, which includes £1.3 million committed to six foundation organisations⁴.

2.3 The Scottish Arts Council’s Literature Strategy 2002–2007⁵, states five key aims:

- To place literature at the heart of every community, accessible to every citizen
- To raise the prestige of Scotland’s literature nationally and internationally
- To invest in writers and writing as a means to ensure the creativity, prosperity and well being of Scotland
- To position the publishing industry in Scotland to meet the changing needs of the 21st century
- To fashion a framework and structures to meet the continuing development of literature in Scotland.⁶

2.4 Under the second aim, to raise the prestige of Scotland’s literature nationally and internationally, the document states that one of its objectives is to encourage the dissemination of Scottish literature to international centres and via the web through the following actions:

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³ Quick Guide to Literature (Scottish Arts Council, 2007).
⁴ The Scottish Arts Council recently undertook an overall strategic review, one of the outcomes of which was the creation of three new funding models for organisations: foundation, flexible funding and flexible funding (project). The six literature organisations referred to above are the Association for Scottish Literary Studies, the Edinburgh International Book Festival, the Gaelic Books Council, Scottish Book Trust, the Scottish Poetry Library and the Scottish Storytelling Forum.
• building on links with international centres
• identifying schemes to promote Scottish literature in international centres
• supporting the work of the Bibliography of Scottish Literature in Translation (BOSLIT)\(^7\)

Another objective under the same aim is to develop and support international exchange and reciprocation between Scottish and other literary cultures through the following actions:

• investigating the feasibility of establishing a centre for translation in Scotland, linked to a university or as a freestanding organisation
• funding translation and international fellowships
• supporting publishers to translate Scottish literature
• supporting writers and organisations to undertake international projects\(^8\)

2.5 These aims are reiterated in the Scottish Arts Council’s *Literature Briefing 2004–05*, which notes under its key successes that:

‘Translation is vital in promoting our culture internationally. Recent requests from overseas publishers have come from Spain, Italy, Serbia, Slovakia, Bulgaria, France, Germany, Denmark, Finland, Greece, Sweden and Portugal.’

2.6 The current *Quick Guide to Literature*\(^9\), which reviews the *Literature Strategy 2002–2007*, states that:

‘As the period of the strategy draws to a close, we are proud that most of our objectives have been fulfilled. Additionally, many major new initiatives have come to fruition.’

2.7 These include the designation by UNESCO of Edinburgh as the world’s first City of Literature in 2004, an increase in translation overseas of contemporary Scottish writing and a programme of international literary residencies and exchanges, including the Muriel Spark International Fellowship.

2.8 For the period 2007–2009, the *Quick Guide to Literature* states that the literature department ‘will work within the [Scottish Arts Council Corporate Plan priorities for 2007-2009] to maintain a vibrant and dynamic literature sector’.

2.9 The fourth priority in the Scottish Arts Council’s *Corporate Plan 2007–2009*\(^10\) is to create opportunities for participation in the arts. In reference to this, the *Quick Guide to Literature* states that it will ‘fund an independent feasibility study into establishing a centre for the support of translation and promotion of literature.’

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\(^7\) *Literature Strategy 2002–2007*, p.11.

\(^8\) Ibid.


\(^10\) *Quick Guide to Literature* (Scottish Arts Council, 2007).

2.10 It should be noted that both the Literature Strategy and The Quick Guide to Literature propose an independent feasibility study into establishing a centre for the support of translation and promotion of literature. However, this current research, as outlined in the introduction, was commissioned to review all the current arrangements in Scotland and to consider options that would result in a co-ordinated, strategic approach.

2.11 While the policy of the Literature Department is key to this research, it is also useful to look at the Scottish Arts Council's policy on international working. In 2006, the Scottish Arts Council, together with the British Council, launched an international arts strategy. Of its development initiatives for international work the following are relevant to literature:

- Research and development opportunities through workshops, residencies and study with international practitioners, in Scotland and overseas
- Working with partners to showcase Scotland’s arts at promoters’ showcases, international festivals and trade fairs
- Working with the Scottish Executive and Scottish International Forum to develop an international strategy for the promotion of Scotland
- Promoting Scotland through the arts at Tartan Day 2005
- Supporting the successful awarding of the bid to establish Edinburgh as the first UNESCO-designated City of Literature.\(^{12}\)

2.12 Looking beyond the Scottish Arts Council, it is also worth considering the broader context of current cultural policy and the changing political situation in Scotland. In April 2004 Culture Minister Frank McAveety MSP announced that an independent commission would review all existing cultural provision in Scotland over the following 12 months. The commission started work on 1 June 2004 and delivered its final report, Our Next Major Enterprise\(^{13}\), on 23 June 2005.

2.13 Section 6.10.2 of the report on literature states that:

‘Despite our rich heritage and strong literary sector, Scottish literature and history is not taught systematically in schools. We give teachers themselves little training in these studies and we do not have Scottish writing bought and circulating in the schools system.’

2.14 The report goes on to make a number of points that are relevant to this research:

- ‘We should secure the place of Scottish literature in both teacher education and the schools’ curriculum and build storytelling and book culture from earliest preschool days.’
- ‘Scotland’s publishers and their association need funding to sell abroad at the great trade fairs in Frankfurt, Bologna and elsewhere. We need investment in this function right away.’
- ‘The need for a national centre for the book was mooted in an SAC report dated 2000. The Commission supports that idea.’

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‘Given the prestige of the EIBF and the status of Edinburgh as a World City of Literature, Scotland should exploit this asset and invest in bringing more international literary and book-centered gatherings to Scotland.’

Section 7.8 on international presence also makes a number of points that are relevant to this research:

‘We understand that the potential of Scotland’s cultural treasures, including its individuals, in promoting Scotland to an international audience should be maximised. We also understand that there is a fundamental benefit in sharing our culture and creative output internationally. Exchange of culture is at the heart of good global citizenship and peaceful coexistence. […] We agree [that] the main benefit to Scotland of “exporting our culture” is international profile.’

Scottland’s Culture, the government’s response to the work of the cultural commission, was published in January 2006. It made a series of recommendations, including the amalgamation of the Scottish Arts Council and Scottish Screen to create a new body called Creative Scotland to lead the development of the arts and creative and screen industries in Scotland from 2008.

A draft Culture Bill, which would provide the legislative framework for the new body, and a series of other changes, was published in December 2006. A consultation process then ran until 30 March 2007. At the time of writing this report it was too early to know the full outcome of the consultation but the Literature Forum in its submission, The Word on the Streets, advocated the establishment of:

- ‘A strong literature division operating within Creative Scotland under the clear labelling of Literature Scotland [which] could provide […] a focus leading and enabling the work of literature organisations while providing a one-stop shop for information and promotion, comprehensible locally and nationally.
- Such a division requires to be serviced by specialist staff whose collective expertise embraces education and publishing as well as literature, readership development and translation.
- The staff team would require a dedicated executive committee functioning within the overall structures and governance of Creative Scotland.’

In relation to translation its view is aspirational rather than concrete:

‘Early decisions are required on how best to support and stimulate literary translation across the sector.’

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16 The Literature Forum is a collective of literature organisations, writers, publishers and representatives of the literature department of the Scottish Arts Council.
18 ibid.
Since this research was commissioned on 26 March 2007, there has been an election in Scotland that resulted in a change of government from Labour to the Scottish National Party (SNP). The draft Culture Bill will now be the remit of Linda Fabiani MSP, the new minister for Europe, external affairs and culture. Speaking to the press recently, she said:

‘I’m aware there was vigorous debate around the draft Culture Bill. I now want to reflect on the views of those within the cultural sector before thinking about the future.’ \(^{19}\)

Speaking to the *Bookseller* magazine a couple of days earlier, she had said:

‘The publishing industry in Scotland plays a crucial role, not just as a major player in the creative industries but as part of our vibrant Scottish culture. I will take this into consideration, as well as recent debates about the future direction of the arts in Scotland, before setting out the government’s plan’. \(^{20}\)

The editorial in the same issue, addressing the recent election of the SNP, made the following comment which is pertinent to the international aspect of this research:

‘The feeling is that the SNP will not open the coffers further but will look to strengthen the Scottish identity of the country’s publishing. The SNP has promised in the past that it would be more “enterprise focused” in arts funding regimes. […] Yet the SNP should be careful not to deter Scottish publishers from their international ambitions with a parochial Scotland-only focus. There are significant world players in Edinburgh and Glasgow.’ \(^{21}\)

Also relevant to this research is the work currently being undertaken to review and update the Scottish curriculum to create a single curriculum for all children and young people between the ages of 3 and 18. This work is known as Curriculum for Excellence and it is the result of a curriculum review which was undertaken after the National Debate on Education, the largest ever consultation on education in Scotland. It will replace the existing 5–14 National Guidelines and, like its predecessor, will provide guidelines but not set a fixed curriculum. Underpinning the whole curriculum are four capacities, as they are referred to, which are to create successful learners, confident individuals, responsible citizens and effective contributors. These apply to all subjects, including languages.

\(^{19}\) *Sunday Herald*, 27 May 2007.  
\(^{21}\) ibid.
2.22 Language learning in primary schools was introduced in Scotland in 1989 but at secondary level the proportion of Scottish students sitting Higher examinations in modern languages fell by almost 50% between 1976 and 1996. Researchers at the Scottish Centre for Language Teaching and Research (SCILT) and the Scottish Council for Research in Education (SCRE) conducted a nationwide two-year study entitled \textit{Foreign Languages in the Upper Secondary School},\textsuperscript{22} which shows that students taking one of five modern languages (French, German, Spanish, Italian and Russian) at Highers fell from 11,313 in 1976 to 5,966 in 1996, with French, the most popular language, declining by 56 per cent from 8,523 to 3,756 and falling from 5\textsuperscript{th} to 10\textsuperscript{th} most popular subject. Russian had all but disappeared, falling from 80 in 1976 to 13 in 1996.

2.23 The research found that the main factor influencing students' choice of subject at Higher was their immediate educational or career goal but interestingly, as Lesley Low reports:

‘Over 70\% of the 3,000 students who took part in the questionnaire survey firmly rejected the view that learning other languages is pointless because “everybody speaks English”. They also refuted the myth of the “little Scotlander” through their expression of a strong desire to learn and understand more about the culture and lives of the peoples whose languages they were learning and to be able to communicate through other languages on a par with their continental peers.’\textsuperscript{23}

2.24 The current situation, according to a representative of the Scottish Executive’s statistics unit consulted for this research, is that:

‘In December 2000 the Ministerial Action Group on Languages published the report \textit{Citizens of a Multilingual World}. […] The key recommendation in this report was that all students should be entitled to an experience of learning a modern language which: begins no later than Primary 6; builds on their prior experience of first and other language development, learning and use; is continuous and progressive in the same language; and covers a minimum of six years of study or its equivalent of approximately 500 hours. In May 2003 \textit{A Partnership for a Better Scotland} reiterated the commitment to guarantee the opportunity to learn a modern European language starting in primary school. […] The study of a modern language is not compulsory for every pupil. In certain circumstances use of curriculum flexibility may result in a pupil not studying a modern language right through to S4.’\textsuperscript{24}

2.25 While statistics provided for language learning between P6 and S4 show a strong participation rate of 88.5–99\%, figures at Higher level tell a different story, with a further decline in the numbers taking French and German at Higher level between 1996 and 2006. There is an increase in the numbers taking Spanish and Italian during the same period but from a smaller base.

\textsuperscript{23}Lesley Low, ‘\textit{Foreign Languages in the Upper Secondary School: A Study of the Causes of Decline}’, \textit{Research in Education No. 64 Spring} 1999.
\textsuperscript{24}Source: Scottish Executive, ASU (Schools).
Table 2.1 Numbers taking languages at Higher level 1996 v 2006

<table>
<thead>
<tr>
<th></th>
<th>French</th>
<th>German</th>
<th>Spanish</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>1996</td>
<td>4732</td>
<td>2153</td>
<td>569</td>
<td>175</td>
</tr>
<tr>
<td>2006</td>
<td>4191</td>
<td>1352</td>
<td>944</td>
<td>215</td>
</tr>
<tr>
<td></td>
<td>-11%</td>
<td>-37%</td>
<td>+66%</td>
<td>+23%</td>
</tr>
</tbody>
</table>

2.26 In 2003 the Scottish Executive made a commitment to introduce a national language strategy to guide the development and support of Scotland’s languages and in February 2007 published A Strategy for Scotland’s Languages, a draft consultation document. A number of the guiding principles referred to in the foreword are relevant to this research:

- That there will be fair and equal linguistic access to information and services
- That linguistic diversity will be celebrated and multilingualism will be valued
- That language learning and acquisition will be promoted
- That respect for the languages spoken in Scotland will be promoted
- That the Gaelic language will be protected and promoted
- That the Scots language will be treated with respect and pride.

The document reports that:

‘56% of citizens in EU member states are able to hold a conversation in a language in addition to their first language and 28% speak two additional languages well enough to hold a conversation. In the UK 62% of people admit to not knowing any language other than their first. [...] We therefore need to ensure that people in Scotland are aware of the important economic, educational, social and cultural benefits that may be derived from learning the languages of their neighbours in Europe and beyond, and that they have adequate opportunities throughout their lives to learn a wide range of modern languages, in keeping with Scotland’s growing profile round the world. [...] In support of this, the Scottish Executive expects all Scottish schools to offer modern language teaching between the years P6 to S4, providing a range of languages and encouraging uptake at National Qualification level.’

2.27 While the commitment to language learning between P6 and S4 is welcome, it remains to be seen whether this in itself will halt the decline in students taking languages at Higher level. The consultation process ran until 19 March 2007 so it is too early to know the results of that consultation but some organisations consulted for this research have expressed concerns about the strategy, particularly in relation to Scots with a number of Scots-language activists questioning the assertion that Scots is not endangered.  

25 There is a discrepancy in the figures for students taking French in 1996 between the Scottish Executive statistics (4,732) and the SCILT report (3,756) but consultation with the author of the SCILT report suggests that the figures used may have been provisional at the time the report was written and so the Executive’s figures are used here as the definitive ones.


27 See the news section of www.scotslanguage.com.
2.28 The Literature Forum for Scotland in its submission states that:

‘We are disappointed and puzzled by the lack of specific reference to Scots in *Curriculum for Excellence* guidelines. We believe this is inconsistent with “respect and pride” and with this draft strategy. We urge a specific reference to Scots because a) of its social importance, culturally and numerically; b) it is central to Scottish literature; c) it is the focus of positive language interest and significant creativity among children and young people in Scotland today.’\(^{28}\)

2.29 On the more general issue of language learning it says, ‘We would press the link in education between understanding and positively affirming existing linguistic diversity and the learning of other languages.’\(^{29}\)

2.30 Dr Gavin Wallace, head of literature department at the Scottish Arts Council, states that the strategy:

‘[…] appears to exist in isolation from the wider political context embraced by the Scottish Executive’s new culture policy and the curriculum review. There is no reference to *Scotland’s Culture* […] or the subsequent draft Culture Bill. *Scotland’s Culture* places specific emphasis on the development of indigenous languages (pp.45–47), making reference to both Scots and Gaelic. We believe that to be truly effective, a languages strategy must be fully integrated into, and coordinated with, the broader legislative areas of education and culture, as language is fundamental to both, and all three areas of national life are interdependent.’\(^{30}\)

2.31 With specific reference to Scots, he goes on to say that:

‘We are very concerned that the *Curriculum for Excellence* makes no specific mention of Scots, and that Scots is to be inferred from the phrase “the different languages of Scotland”.’

2.32 On the issue of language provision, he says:

‘We would like to see the principles of multilingualism and bilingualism enshrined as equally important in their own right […]. Learning a second language has been proven to improve competencies and performance across the whole curriculum, and this applies not just to learning foreign languages: the success of the Itchy Coo project, for example, shows that increasing pupils’ confidence in Scots increases their confidence in English.


\(^{29}\) ibid.

Existing infrastructures and supports in Scotland – organisational profiles

The following profiles were compiled using the most up-to-date data provided by each organisation when interviewed during the consultation process (using the questionnaire in appendix 1) and supplemented with data gathered during the research phase.

Scottish Arts Council

4.1 Profile
The Scottish Arts Council is the lead body for the funding, development and advocacy of the arts in Scotland.\(^{31}\)

4.2 Income
The 2007–08 literature budget is £3.01m or 5% of the total budget of £59.91m (down from £77.19 in 2006–07).\(^{32}\)

4.3 Staff
The Literature Department employs four full-time and one part-time member of staff. All are involved in translation or international promotion to a greater or lesser degree. In particular, the Head of Literature attends and speaks at overseas conferences and one Literature Officer is responsible for the translation fund.

4.4 Support for translation and the international promotion of Scottish literature

1. Support for translation between the languages of Scotland is available from the funds for bursaries (£218,750), professional development (£36,750) and publications (£331,500) but in reality, there is little activity in this area, with the exception of Itchy Coo. Support for translation from the languages of Scotland into other languages is available from the funds for publications (£30,000 for translations) and international fellowships (£20,000). An analysis of all applications (83) to the translation fund over the last three years shows that the demand for funding exceeded available funds by 240% and that 23% of applications were unsuccessful.\(^{33}\) The data also shows that the two most popular titles, each with three applications are *Tamburlaine Must Die* and *The Cutting Room*, both by Louise Welsh, who is also the most popular author, with seven applications. The top five most popular authors are listed in table 3.1.\(^{34}\)

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\(^{31}\) See full description in the introduction.


\(^{33}\) Total amount requested 2004–07: £280,635; total awarded 2004–07: £108,427. The amount requested in each case ranged from £284 to £11,300, with an average request of £3,119. The amount awarded in each case ranged from £275 to £5,250, with an average award of £1,291.

\(^{34}\) This top five listing only applies to applications for funding received by the Scottish Arts Council and does not indicate the most popular Scottish authors in translation overall as many others are published in translation abroad by publishers who do not apply for translation support.
Table 3.1 Top five most popular Scottish authors in translation

<table>
<thead>
<tr>
<th>Rank</th>
<th>Author</th>
<th>Applications</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>Louise Welsh</td>
<td>7</td>
<td>8%</td>
</tr>
<tr>
<td>2nd</td>
<td>John Ward</td>
<td>5</td>
<td>6%</td>
</tr>
<tr>
<td>3rd</td>
<td>A. L Kennedy</td>
<td>4</td>
<td>5%</td>
</tr>
<tr>
<td>4th</td>
<td>Ali Smith</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td></td>
<td>Denise Mina</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td></td>
<td>James Kelman</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td></td>
<td>John Burnside</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td>5th</td>
<td>Andrew O’Hagan</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td></td>
<td>Christopher Brookmyre</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td></td>
<td>James Meek</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td></td>
<td>Michel Faber</td>
<td>2</td>
<td>2%</td>
</tr>
</tbody>
</table>

2. The top five most active countries by number of applications are Italy (13), France (11), the Netherlands (9), Serbia (7) and, in joint 5th, Germany and Bulgaria (6).

3. The top five most active original publishers are Canongate (19), Vintage (9), Penguin (8), Polygon (5) and, in joint 5th, Faber, Picador and Transworld (4).

4. Omitting publishers from outside Scotland, the top five most active Scottish publishers are Canongate (19) Polygon (5), Luath (3), Scottish Poetry Library (2) and, in joint 5th, Black & White (1), Mercat (1) and Neil Wilson (1). Collectively Scottish publishers are the original publisher in 38% of all applications.

5. The top 5 most popular categories are literary fiction (46), crime fiction (17), poetry (12), teenage fiction/sci-fi (5) and drama (2). Children’s literature accounts for only 1% of applications, fewer than non-fiction titles.

6. Support for translation into the languages of Scotland from other languages is also covered by the publications fund but in reality there is little activity in this area, with the exception of Canongate.

7. In terms of promoting Scottish literature internationally, the Scottish Arts Council has a central budget for international activities of £0.5m, of which literature receives £40–£50,000 per annum to support projects like the Showcase at EIBF and MLA. Support for promoting international literature in Scotland is through core funding of £200,000 to EIBF and support for other literature festivals (£152,745), many of which have an international dimension (Word @ Aberdeen, Borders, StAnza and Wigtown). Support for rights is devolved to Publishing Scotland, for hosting international literary events to EIBF and the Scottish Storytelling Festival, and for hosting seminars or workshops on rights or translation to the Scottish Poetry Library.

8. Support for writers to attend international events is available through the continuing professional development programme (CPD) (£36,750). As is evident from the table below, approximately two thirds of applications to
this programme in 2006 and 2007 were for international activities and ranged from attending a poetry festival in Lithuania to visiting Tehran, Abadan and Koramshar to research for a play about the Iran-Iraq war.

Table 3.2 CPD international awards

<table>
<thead>
<tr>
<th>Year</th>
<th>All</th>
<th>International</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>36</td>
<td>23</td>
<td>64%</td>
</tr>
<tr>
<td></td>
<td>£34,982</td>
<td>£20,428</td>
<td>58%</td>
</tr>
<tr>
<td></td>
<td>£25,845</td>
<td>£13,862</td>
<td>54%</td>
</tr>
<tr>
<td></td>
<td>£717.92</td>
<td>£602.70</td>
<td>84%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>All</th>
<th>International</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>34</td>
<td>24</td>
<td>71%</td>
</tr>
<tr>
<td></td>
<td>£36,293</td>
<td>£27,319</td>
<td>75%</td>
</tr>
<tr>
<td></td>
<td>£26,283</td>
<td>£19,826</td>
<td>75%</td>
</tr>
<tr>
<td></td>
<td>£773.03</td>
<td>£826.08</td>
<td>107%</td>
</tr>
</tbody>
</table>

In addition, the Scottish Arts Council has a budget of £20,000 for six fellowships and exchange programmes.  

Table 3.3 Exchanges, fellowships and residencies

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Administered by</th>
<th>Occurrence</th>
<th>Location</th>
<th>Value</th>
<th>Visitors' country of origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>EUCL</td>
<td>Writers’ exchanges</td>
<td>EUCL</td>
<td>n/a</td>
<td>Australia</td>
<td>n/a</td>
<td>Australia (2007)</td>
</tr>
<tr>
<td>Moniack Mhor writer in refuge</td>
<td>A two-month residency for a writer of international stature</td>
<td>Moniack Mhor in collaboration with the Arvon Foundation</td>
<td>Annual</td>
<td>Scotland</td>
<td>n/a</td>
<td>Singapore (2005)</td>
</tr>
<tr>
<td>The Muriel Spark international fellowship</td>
<td>A four-week residency at Cove Park, Argyll &amp; Bute or Moniack Mhor, Inverness and Edinburgh</td>
<td>Scottish Arts Council</td>
<td>Biennial</td>
<td>Scotland</td>
<td>£11,800</td>
<td>Canada (2006)</td>
</tr>
<tr>
<td>The Robert Louis Stevenson fellowship</td>
<td>A two-month residency at Grez-sur-Loing, Fontainebleau, France</td>
<td>National Library of Scotland/Scottish Arts Council</td>
<td>Annual</td>
<td>France</td>
<td>£17,244 (2007)</td>
<td>N/a</td>
</tr>
</tbody>
</table>

35 In the past, the Scottish Arts Council has also contributed towards a writer exchange programme between Glasgow and Bern.

36 n/a indicates that this information was not available.
9. Travel bursaries are part of the CPD fund (see table 3.2). It awards prizes to writers but none is for translation.\(^{37}\)

10. It also provides advice through a dedicated help desk and sets standards through its criteria for translation applications. Fees for translators should be in line with the standard rate in the country in which the application originates and it always recommends that a writer is paid for their work.

11. Of all the supports it provides, it considers residencies, exchanges and printed materials to be the most effective because residencies and exchanges encourage a culture of positive internationalism and printed materials are a physical manifestation of that.

12. Currently, all the support offered by the Scottish Arts Council is utilised, but there is a lack of specific support for translators, which could be due to a lack of resources.

5 The Association for Scottish Literary Studies

5.1 Profile

The Association for Scottish Literary Studies (ASLS) aims to promote the study, teaching and writing of Scottish literature, and to further the study of the languages of Scotland.

5.2 Income

Financial figures for 2006–07 are not yet available but its income in 2005–06 was £88,856, of which £39,717 was from the Scottish Arts Council, and its income in 2004–05 was £79,763, of which £39,060 was from the Scottish Arts Council.

5.3 Staff

It employs two members of staff, one full time and one part time. None of its staff works exclusively in the field of translation but one of its aims is to promote Scottish literature, so it is always an element of its work.

5.4 Support for translation and the international promotion of Scottish literature

1. In May 2006, the ASLS held a conference entitled ‘Scotland and the World: Translating literature into and out of the languages of Scotland’.

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\(^{37}\) The Sundial Scottish Arts Council Book Awards. There are five prizes: one for each of four categories: fiction, poetry, first book and non-fiction and one overall winner of the Book of the Year award. The winner in each category receives £5,000 and the overall winner an additional £20,000, bringing their total award to £25,000.
2. Since 2004 it has organised a showcase of Scottish books at the Modern Language Association of America (MLA) annual convention. This has gathered momentum since 2004 when it displayed books from 13 publishers and dealt with queries. In 2005 it generated considerable publicity, including an editorial in the Scotsman, took more space and displayed 100 books and materials from a number of Scottish organisations. In 2006 it organised readings by Liz Lochhead and Theresa Breslin, displayed books from 15 publishers and collected over 100 names for its database of academics. ASLS representatives were also joined by a rep from the Scottish Office in Washington and Liz Small from the Publishing Scotland who met with publishers to discuss US distribution. This year it is planning a public event with Louise Welsh and Iain Finlay McLeod.

3. It hopes to attend similar events in Australia and Europe in future, including the European Society of the Study of English (ESSE) conference in Denmark in 2008, but future activity in this area is contingent on more resources (both human and financial). It would ideally like to expand the MLA formula into a travelling international exhibition.

4. It coordinates its own network of Scottish scholars worldwide through a Scottish-studies resources database on the website which allows academics throughout the world working in the field of Scottish studies to contact one another. Its website contains a section entitled, Scottish Writing Exhibition (SWE), developed for the MLA with resources on Scottish studies for academics worldwide, including profiles of some 30 writers.

5. Publications include a SWE newsletter, an online newsletter called The Bottle Imp and an online journal called the International Journal of Scottish Literature. It also publishes works of Scottish literature which are distributed to members and sold internationally to the book trade. The bulk of its sales are in the UK but it also sells in Australia, Canada, Japan and the United States, where its books are distributed by IPG. It publishes New Writing Scotland, an annual volume of poetry and prose from both emerging and established writers.

6. It provides lots of information to schools and advocate for the inclusion of Scottish literature in the curriculum.

7. Of all the supports it provides, it considers publishing to be the most effective because it helps maintain an academic community for Scottish literature and encourages people to reseach and read books on Scottish literature.

The Bibliography of Scottish Literature in Translation

6.1 Profile
Established in 1994 by the University of Edinburgh and the National Library of Scotland, the Bibliography of Scottish Literature in Translation (BOSLIT) is an

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38 The MLA has some 30,000 members in 100 countries and hosts an annual convention at which over 2,000 members give papers and readings.
39 See www.thebottleimp.org.uk.
online searchable database containing bibliographic records of published translations of Scottish literature, including individual poems and stories as well as complete books, from the 15th century to the present day. It currently contains more than 25,000 records. It is hosted on the National Library of Scotland website.

6.2 Income
It currently has no sources of funding but was previously funded by the AHRC until the end of 2005, first through a resource-enhancement grant, then through a dissemination grant. It is currently seeking new sources of funding.

6.3 Staff
It has a voluntary steering committee of 17 and previously employed 1 full-time member of staff (a project manager) and one part-time member of staff (a research assistant).

6.4 Support for translation and the international promotion of Scottish literature

1. Its remit is to promote Scottish literature internationally and it works with ASLS and the Edinburgh International Book Festival to host seminars and events. These include a symposium on translation in 2003.

2. In 2005, it sponsored a Russian writer at EIBF together with Scottish PEN. It has been involved in organising a writers' exchange between Berne and Glasgow.

3. It has a poster and leaflet promoting the database which were sent to all ASLS members and British Council offices overseas.

4. It considers its most effective support to be the database itself, although this is tempered by a feeling that it needs to be better publicised through outreach with schools, workshops and the development of a new MA in translation studies at Glasgow University. It believes it to be effective because 'basic research like BOSLIT is essential because it tells you what's popular and why. It is online, so it is accessible.'

7 British Council Scotland

7.1 Profile
The British Council (BC) is the UK's international organisation for educational opportunities and cultural relations with offices in 233 towns and cities in 109 countries. The Scottish office works with the Scottish Arts Council and British Council offices worldwide to showcase the arts and creative industries from Scotland abroad. It arranges international tours for Scottish authors in collaboration with their London and overseas offices.

7.2 Staff
The Scottish office employs 50 staff, of whom 2.5 FTE work in the arts but none works exclusively on literature. The half-time post is the head of international arts. This is a full-time post with the other 50% funded by the Scottish Arts

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40 Arts and Humanities Research Council.
7.3 Support for translation and the international promotion of Scottish literature

1. Activities to support translation between the languages of Scotland include featuring poems in English, Scots and Gaelic on their website. Together with Edinburgh UNESCO World City of Literature, it commissions a poet to write an original poem and to translate the other poets’ work into their language. The poets are paid £250 to write a poem and to translate from Gaelic or Scots to English or £250 for translating two poems into their own language.

2. Support for translations from the languages of Scotland into other languages include a project with Cove Park called ‘Poet to Poet’. Eight poets writing in English, Arabic, Irish, Gaelic and Hebrew worked on translations of one another’s work in Cove Park and Jerusalem. Scottish poets Rody Gorman, Bill Herbert, Polly Clarke and Anthony Dunne went to Jerusalem for a week and Israeli poets came to Cove Park for a week. The British Council contributed £3,000 to a total budget of £20,000.

3. Support for Scottish literature internationally includes arranging international tours and events for Scottish authors in collaboration with their London and overseas offices. Examples of this include writer Rodge Glass participating in a writers’ exchange with Denmark; poet Kathleen Jamie’s work being displayed on the Shanghai Underground; Kevin McNeil and Louise Welsh taking part in a year-long residency in Bamberg, Germany; and Alexander McCall Smith, Don Paterson, Anne Donovan and A.L. Kennedy taking part in a series of readings in Brussels.

4. Every two years it also invites international promoters to a literature showcase called ‘Bookcase’ which takes place as part of the Edinburgh International Book Festival. Some 70 delegates from 25 countries attended in 2006 and included publishers, agents, journalists, teachers, festival organisers. Activities included ‘Caledonian Conversations’ with three writers and a breakfast meeting with the festival director. The event costs about £42,000 to run and this includes events, marketing, a reception and on-site costs.

5. Examples of support for international literature in Scotland include the final event in a UK tour of Arab writers which took place at the 2006 Bookcase. Organised by Banipal magazine and supported by the British Council and Arts Council England, the event featured poets Joumana Haddad from Lebanon and Abed Ismael from Syria, and fiction writers Mansoura Ez-Eldin from Egypt and Ala Hlehel from Palestine. The authors read their own works in translation, along with short extracts in the original Arabic.

6. It attends international books fairs, including the Helsinki Book Fair, where British literature was the focus in 2006 and which featured Scottish writers, including John Burnside and Richard Holloway. The London office regularly runs a series of events on translation at the London Book Fair.

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41 A residential arts centre.
7. Together with the London Book Fair, it awards a prize to the International Young Publisher of the Year (IYPY). Finalists take part in a ten-day tour of the UK publishing sector which, in the past, has included visiting Publishing Scotland and Scottish publishers and having a platform at the EIBF.

8. Online projects include a number of websites including Encompass Culture, Contemporary Writers, New Writing and others. The first two of these incorporate a database of writers.

9. Of all the supports it provides, it considers the most important to be having a large network of international offices.

8 Canongate

8.1 Profile
Canongate is an independent publisher with officers in Edinburgh and London.

8.2 Income
Its pre-tax profits for 2005-06 were £118,000.

8.3 Staff
It employs 25 staff in the UK, of whom 4 work in rights.

8.4 Support for translation and the international promotion of Scottish literature

1. Canongate is active in the area of rights selling although it should be noted that, although it is a Scottish-based company, not all of its authors are Scottish. It conducts some 150–200 rights deals a year, has sold 350 sub-licences for its Myths series in the last 5 years and has sold *The People’s Act of Love* by James Meek into 28 languages.

2. It publishes 6–8 titles in translation a year.

3. It holds author events throughout the world and attends all the major bookfairs.

4. It is a member of Publishing Scotland and the Publishers’ Association.

5. Its main online projects is its website and printed materials include its rights catalogue.

9 Comhairle nan Leabhraichean/Gaelic Books Council

9.1 Profile
The Gaelic Books Council (GBC) provides grants to Gaelic-language authors and to publishers to commission and publish new books in Gaelic. Commissions to writers are in the region of £1,000–£5,000, with 50% paid at the start and 50%
at the end. It receives some 6 applications per annum. Funding to publishers is concentrated on six Gaelic publishers of which only one, Acair, operates full time. It considers it to be a very fragile sector, in need of financial and other supports. The combined budget for commissions and publications is in the region of £50,000–£60,000. It operates both a bricks-and-mortar and an clicks-and-mortar bookshop for Gaelic books. It also supports Úr-Sgeul, an imprint of modern Gaelic fiction. The books are published by CLAR a Highlands-based publisher, but the GBC coordinates and supports design, marketing, sales and distribution.

9.2 Income
Its annual income is the region of £140,000–£160,000.

9.3 Staff
It employs four full-time members of staff – a director, a project officer, an outreach officer and an administrative assistant. All four work in the area of translation to a greater or lesser extent and the outreach officer organises a twice-yearly poetry tour in Ireland and Scotland.

9.4 Support for translation and the international promotion of Scottish literature

1. The remit of GBC does not cover translations from Gaelic to English or Scots but it occasionally supports trilingual publications. For example, a trilingual collection of poetry by Angus Peter Campbell will be published by Acair this summer and it has previously supported translations of Derrick McClure’s work from Gaelic to Scots but there is generally very little activity in this area with perhaps 6 titles in translation between Scots and Gaelic published in the last 10 years.

2. Support for translation from the languages of Scotland to other languages has, to date, tended to be between Gaelic and Irish, with some 2-3 titles a year being supported.

3. Support from translation from other languages into the languages of Scotland has, to date, included translations from Spanish or Irish to Gaelic. Acair is the most active publisher in this area, with over 70 titles in English, Gaelic and bilingual editions in print.

4. Its main focus for promoting Scottish literature internationally is a week-long poetry tour in Ireland, which includes conducting 3 workshops in 3 schools in association with Comghail Naisiunta na Gaeilge. The budget for the tour is in the region of £10,000. A small booklet is distributed at all events. In 1999, it received a DTI grant to go on a trade mission to Canada and visited Vancouver, Toronto and Montreal which it found useful for building up contacts.

5. In terms of promoting international literature in Scotland, their main activity is the return leg of the Gaelic/Irish poetry tour. It occasionally works with the EIBF and WORD festival in Aberdeen and held a joint Irish-Gaelic event at EIBF in 2006 with Éilís Ní Dhuibhne and Norma MacLeod and another with Canadian writer Alistair McLeod, whose short

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44 1,500 is a typical print run for a primary work of fiction.
stories have been translated into Gaelic.

6. It occasionally hosts international literary events and is trying to establish an annual Gaelic literature conference to which it would invite an international speaker. It is only indirectly involved in attending international events, for example by sending speakers to Tartan Week.

7. It occasionally provides travel bursaries for writers to attend international conferences but this operates on an ad hoc basis and is not advertised.

8. Online activities are through their two websites, www.gaelicbooks.net and www.ur-sgeul.com. It does not have a list of Gaelic writers or translated texts that is available to the public but could produce a list on request. Publications include AIs for new titles, a catalogue of all Gaelic books in print and a quarterly newsletter of new titles. It would like to produce samplers with extracts from new titles but is limited by a lack of resources.

9. It deals with lots of enquiries from customers about sourcing books in Gaelic and from publishers with marketing queries. It advises writers about their text and applications to its commissions fund. It provides a free editorial service, mainly copyediting and checking Gaelic orthographic conventions (GOC), for every book it funds (approximately 50–60 a year). It advocates on behalf of the Gaelic literature sector and advises on several initiatives about the use of Gaelic. It also undertake consultancy work for organisations like tourist offices and conferences.

10. Of all the supports it provides, it believes advocacy to be the most important because of the need to promote Gaelic literature in order to convey enthusiasm about it to new audiences. The support it believes is accessed the least is information about what is available for translation because it needs to improve its marketing and networks.

10 Edinburgh International Book Festival

10.1 Profile
Established in 1983, the Edinburgh International Book Festival (EIBF) runs annually each August. In 2006 215,000 visitors attended 633 events featuring authors from 35 countries. Figures for overseas visitors in 2006 are not available but EIBF’s 2005 annual report, shows a figure of 12% for overseas visitors that year.

10.2 Income
Its income in 2006–07 was £1,353,552, in 2005–06 it was £1,130,006 and in 2004–05 it was £974,849, of which 45% of income is spent on the programme, 36% on staff, 10% on marketing and 9% on administration and depreciation.

10.3 Staff
It employs 10.5 (FTE) plus additional people for the press team and box office, and over 100 during the festival. Of its core staff, two people, the director and programme manager, are involved in promoting Scottish literature internationally and international literature in Scotland.
Support for translation and the international promotion of Scottish literature

1. In terms of support for translation between the languages of Scotland, the festival earmarks a slot for Gaelic books and in 2007 has 3 Gaelic events in the programme.

2. In terms of promoting international literature in Scotland, the festival works with the British Council to host a biennial showcase to which British Council contacts from many countries are invited.\(^{45}\) The exact number of international writers who performed at the festival in 2006 was not available for this research but in that year there were a total of 600 speakers, of whom 200 were Scottish. The remaining 400 include both international writers as well as writers from the rest of the UK.\(^{46}\) In 2007 there will be 45 overseas authors from 35 countries. The 2007 festival programme has the following strands: ‘East and West’, ‘Focus on China’, ‘Focus on India’, ‘Global World’, ‘International Fiction’ and ‘Writers of the World’, many of which have a literary dimension. EIBF would like to do more work with literature in translation and, in particular, would like to invite writers whose work is not yet available in English.

3. The festival occasionally host seminars or workshops on translation. In 2006 it ran, with the British Centre for Literary Translation, a series of six events entitled ‘The Trade of Translation’. In 2007 there will be two events on translation, one a talk and the other a workshop on translating fiction.

4. Festival staff only very occasionally attend overseas literary events and trade events, subject to limitations of time and resources. Trips are usually for fact-finding purposes or to speak about Scottish literature, which the director has done at the Helsinki Book Fair.

5. It has one prize for writers, the EIBF Enlightenment Award for a writer who has made a contribution to world literature.

6. It plans to develop its online presence and has podcasts in its audio archive. In 2006 it had 110,407 unique visits to its website. Averaged across the year, approximately 52% visits are from overseas and 48% are from the UK. In terms of publications, EIBF produces 150,000 copies of the festival programme. 15,000–25,000 are mailed out, of which approximately 150 are sent overseas. Exact distribution figures were not available for this research but, according to staff, most go to Europe and the US with some small quantities going to Australia, South American and Asia. Most overseas customers are referred to the website for programme details, which is quicker and cuts down on postage costs.

7. It is not involved in setting standards but follow Live Literature Scotland’s fee level for paying authors (£150 per session) and always aim to comply with national standards.

\(^{45}\) See the entry on the British Council for more information on this.

\(^{46}\) It should be noted that not all speakers are from the field of literature as the festival covers a wide number of themes.
Of all the supports it provides, it considers the festival in its entirety to be the most effective because it helps create an audience and readership for Scottish and international literature. In particular, a series like ‘Writers of the World’ gives a platform to first-time authors writing in languages other than English.

**Edinburgh UNESCO World City of Literature (EUCL)**

**11.1 Profile**
In October 2004 Edinburgh was named as UNESCO’s first City of Literature (EUCL). Its aim is to use the UNESCO designation to raise awareness of books and literature in Edinburgh. It is expected to generate approximately £2.2m a year for the city and £2.1m for the rest of Scotland in income from hosting festivals, events and conferences in the city and in increased tourism and book sales.

**11.2 Income**
Its income for 2006–07 is in the region of £105,000 from the Scottish Arts Council, Edinburgh City Council and sponsorship. Income for 2005–06 was in the region of £190,000 from the same sources.

**11.3 Staff**
It employs two full-time members of staff and a freelance PR

**11.4 Support for translation and the international promotion of Scottish literature**

1. EUCL’s remit is focused on Edinburgh and Scotland but it is, to some extent, involved in international activities, for example coordinating EUCL initiatives at Tartan Week in New York in 2005 and 2006.

2. It is not actively involved in promoting international literature in Scotland but in the past has run projects with the Danish Institute and the Goethe Institut including, in October 2005, a conference with five writers from Germany, Latvia, Scotland, Slovenia. It has been involved in a conference at EIBF for four other cities (Alexandria, Amsterdam, Krakow and Vancouver) seeking UNESCO designation and is in contact with other potential UNESCO cities of literature – Calcutta, Dublin, Melbourne and Vancouver. It is involved with the International City of Refuge Network (ICORN) in a campaign to establish Edinburgh as a ‘City of Refuge’ for persecuted writers and their families, a concept widespread in Europe and Canada. If it goes ahead, Edinburgh will welcome a writer and family for a stay of up to two years. The residency is likely to be in the region of £18,000.

3. International exchanges and residencies include an exchange with the Writers’ House at Varuna, in Australia’s Blue Mountains. Dilys Rose and Ewan Morrison visited in June 2006 and took part in the Sydney Writers' Festival. In April 2007, two Tasmanian writers – novelist Heather Rose, and poet Karen Knight – spent three weeks in Scotland at Cove Park, the writers’ retreat. EUCL paid the Australian writers £600 each and covered their accommodation and hospitality. The Varuna Writers' Centre paid for flights. In April 2006 it was involved in supporting writers’ exchanges to Copenhagen organized by the Danish Cultural Institute and the Scottish
Poetry Library. In April and May 2007 EUCL worked with Cove Park and the British Council on an exchange with writers in Tel Aviv.  

4. Online projects are in development through its website. Statistics for web visits in the first six months of 2007 show that 24% of traffic is from North America, 23% from Europe and 3% Asia. Within Europe 78% of traffic is from the UK (19% of total), 6% from The Netherlands (1% of total), 4% is from France (1% of total), 3% is from Germany (1% of total) and 2% from Switzerland (less than 1% of total). It has one publication, *We Cultivate Literature on a Little Oatmeal*, which was produced as part of its UNESCO bid. This is available to download from the website or to buy from BooksfromScotland.com.  

5. It receives a number of general enquiries, some of which it deals with and some it refers on to other organisations. It also provides opportunities for writers and networking opportunities for translators/publishers.  

6. Of all the supports it provides it considers the website to be the most effective because it is permanent, free and easy to access.  

12 Itchy Coo  

12.1 Profile  
Itchy Coo is a publisher that specialises in Scots-language books for children and young people. Its staff also visit schools and libraries and provides in-service training in schools and teacher-training colleges within the framework of the 5–14 curriculum.  

12.2 Income  
Income for 2006–07 is £32,405, of which £22,500 is from the Scottish Arts Council and some additional Scottish Arts Council funding which it receives via Black & White Publishing, of which it is a part. Income for 2005–06 was £39,006, of which £27,000 was from Scottish Arts Council. Income for 2004–05 was £43,318, of which £37,500 was from Scottish Arts Council.  

12.3 Staff  
It employs one full-time and one part-time member of staff, both of whom work in the field of translation, but on a small scale. James Robertson at Itchy Coo also runs a publishing company called Kettillonia, which also produces literature in translation and, as it is relevant to this research, some examples are cited below.  

12.4 Support for translation and the international promotion of Scottish literature  
1. Both Itchy Coo and Kettillonia’s work in the field of translation is concentrated on publishing translation from other languages into the languages of Scotland or between the languages of Scotland. Itchy Coo has produced 25 titles so far, of which a number are in Scots translation. *The Smoky Smirr o Rain* is an anthology of Scots writing from across 600

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47 See more on this in the British Council entry.  
years, and includes a number of translations of work by Baudelaire, Gerard Manley Hopkins, Rainer Maria Rilke, Dostoevski and Edmond Rostand. The *Eejits*, a translation of *The Twits* by Roald Dahl, which has sold some 13,000 copies, and *Kidnappit* a translation of Robert Louis Stevenson’s classic *Kidnapped* was published earlier this year. Another two Roald Dahl titles are planned for later this year – *Geordie’s Mingin Medicine* (George’s Marvellous Medicine) and *Tiptap Maister Tod* (Fantastic Mister Fox). It is actively looking for other works from English and other languages.


3. At the moment it does not provide training for translators but would like to increase its work in writer development, which could include translation workshops and which would be a logical extension of the advice it gives to writers and translators on translating into Scots and the suitability of titles for the list.

4. It is involved in advocating the case for literature in Scots and lobbies the Scottish Executive and local authorities to get works in Scots taught in schools. It believes the success of Itchy Coo has raised the profile of Scots literature but that there’s a long way to go before people think it is natural to translate into Scots. It sees translation as a crucial element in raising people’s consciousness of Scots as a written as well as spoken language, and validating it as a language which can interact with other languages (not just English) in both oral and literary terms. It undertakes some consultancy work, e.g. providing translations of official documents for the Scottish Parliament website, although there’s no legal obligation for the Executive to do so.

5. It believes advocacy is the most effective support it provides.

13 **National Library of Scotland**

13.1 *Profile*
The National Library (NLS) is a legal deposit library and the largest library in Scotland with a collection of over 8m books. It is a non-departmental public body (NDPB), funded by the Scottish Executive’s education department, with an annual budget of over £14.500m.

13.2 *Income*

13.3 *Staff*
It employs 295 (FTE) staff, of whom 3 curators’ primary responsibility is the purchase of foreign modern literature. A fourth member of staff is responsible for listing and cataloguing BOSLIT entries.
13.4 **Support for translation and the international promotion of Scottish literature**

1. It promotes Scottish literature internationally by awarding, jointly with the Scottish Arts Council, the Robert Louis Stevenson Award. It also lends items from its Scottish collections to foreign exhibitions.

2. It promotes international literature in Scotland through foreign acquisitions, which average about £130,000 a year and some of its exhibitions have an international dimension, for example, 'Scotland and India' and 'Miffy comes to Scotland'. Its annual spend on exhibitions is in the region of £20,000.

3. It hosts international events in the form of conferences or day events connected with its collections and in tandem with the Spanish and Italian consulates and cultural institutes, often with speakers from abroad.

4. It once held a seminar on copyright for librarians and a seminar on BOSLIT, showcasing its existence with poetry readings. Staff attend international literary events, including Tartan Week in 2006 and 2007 and conferences that have a literary element. It has two awards for writers but neither is for translation. It is a member of a number of international trade associations, including Committee of European Research Libraries, Library Association, Library Profession, LIBER, Research Libraries Group and many others.

5. Its main online project is BOSLIT. In 2006–07, there were 210,693 searches of BOSLIT. It has other bibliographies which are not uniquely literary but contain literary works. Its website also features photographs of 42 contemporary writers in a section entitled, 'The Write Stuff'.

6. Of all the supports it provides, it considers its online projects to be the most effective because part of its remit is to make available information on literature in translation.

14 **Publishing Scotland**

14.1 **Profile**

Publishing Scotland (PS) is the membership body for Scottish publishers. It represents 75 publishers and recently established a new network membership category for affiliated individuals and organisations. It is a majority stakeholder in BooksfromScotland.com, an online bookshop of 14,000 Scottish-interest and Scottish-published books. It also has a 90% stake in Booksource, a Scottish-

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49 See entry on Scottish Arts Council for full details.
50 A Dutch picture-book bunny.
51 The Callum Macdonald Memorial Award for publishing poetry pamphlets and the Saltire Society/National Library of Scotland Research Book of the Year.
52 See separate entry.
53 The statistics provided do not show how many of these were unique visits nor a country-by-country breakdown.
54 The Bibliography of Scotland (BOS), a database of writing about Scotland, containing records for books, serials and major periodical articles from 1976 onwards. BOS includes information on literary writing in Scots; the Bibliography of Scottish Gaelic (BOSG), which, when completed, is intended to list books and periodicals published in Gaelic, or containing substantial Gaelic text, from the beginning of Gaelic publishing; the Bibliography of the Scottish Book Trade (BSBT), which records secondary materials, including monographs, essays in composite works and journal articles, in the fields of publishing, printing, bookselling, journalism, broadcasting, binding, illustration, graphic design, libraries and library history and the transmission of Scottish culture overseas.
55 Formerly the Scottish Publishers' Association.
based distribution company, which it founded in 1995.

14.2 **Income**
Its income in 2006–07 was £322,800, of which £173,700 was from the Scottish Arts Council; in 2005–06 it was £374,100, of which £227,900 was from the Scottish Arts Council and in 2004–05 it was £370,800, of which £224,200 was from the Scottish Arts Council.

14.3 **Staff**
It employs eight staff, six full time and 2 part time. Six out of the eight have some involvement in international work.

14.4 **Support for translation and the international promotion of Scottish literature**

1. Rights sales are one of its major priorities and it produces a print and electronic rights listings on behalf of its members for bookfairs and it co-hosts, with the British Council, a summer party for international publishers.

2. It runs 2–3 training courses a year on selling rights, how to make the most of bookfairs and export markets and, in the past, has held export surgeries. It occasionally provides a forum, for example through DTI, for publishers to go to bookfairs overseas and has been involved in the Young Publisher of the Year award in the past.

3. It does not attend international literary events but provides materials for Tartan Week and represents Scotland at European creative industries events. It attends BEA and the London and Frankfurt bookfairs, where 25–30 publishers are represented on its stand.

4. It is a member of international trade associations and has good links with publishers associations in other countries, notably Canada, the Czech Republic, Israel, Romania and the US.

5. Its main online project is BooksfromScotland.com, which it plans to expand to include rights information, gathered from a proposed annual survey of its members. Statistics provided for this report on traffic to the site only cover the period 4–10 July, which is too small a sample from which to do any significant analysis or comparison, but those figures show 2,112 unique visitors from 6 continents. No information on pages viewed or the most popular links was available for this report. PS’s main website lists all its members and BooksfromScotland.com has author profiles.

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56 The web editor deals with international information and book purchase requests; the administrative assistant manages the overseas contacts database; the information and training manager organises seminars and training on rights and contracts and provides rights information to overseas publishers; the marketing manager runs the international rights promotion programme; the PA and events organiser handles overseas book fair administration; the chief executive handles overseas book fairs and is part of the international trade association group. All told, international work accounts for 40–50% of what they do. In addition BooksfromScotland.com employs 2 people. Overseas sales through BooksfromScotland.com represent about 50% of total sales.

57 See more on this in the British Council entry.

58 This included 416 visits from the Americas and 1,532 visits from Europe. Most visits were from the UK, with twice as many visits from London as from Edinburgh. Most European traffic was from Germany, then Scandinavia, the Netherlands, France and Belgium. Most visits from the Americas were from the USA, then Canada with some from Colombia, Brazil and Chile. The highest number of visits from the Middle East came from Turkey and the highest from Asia came from India.
6. It receives about 12 enquiries per day from publishers. Those with queries about translation contracts, it refers to Clark’s Publishing Agreements. It also operates a code of conduct to which all members must sign up.

7. Of all the supports it provides, it considers advice to be the most effective. The supports accessed the least are seminars and training on rights because publishers are too busy to attend.

15 Scots Language Centre

15.1 Profile
The Scots Language Centre (SLC) promotes the Scots language. It provides information on dialects, holds a collection of books and other materials in Scots, produces a monthly events diary and hosts a website with comprehensive data on all aspects of Scots language and culture.

15.2 Income
Its income in 2006–07 is in the region of £60,000, of which £45,000 is from the Scottish Arts Council.

15.3 Staff
It employs two members of staff. One works three days a week as a consultant and the other works two days a week. Both do translation work, primarily for their website where everything is in Scots and translated into English.

15.4 Support for translation and the international promotion of Scottish literature
1. Its main area of activity in relation to translation is translating all the material on its website from Scots into English, although it should be noted that the website contains information on a range of subjects, not just literature. It is currently developing its relationship with the W. L. Lorimer Trust59 and last year promoted an event at the EIBF at which actor Tom Fleming read from Lorimer’s Scots translation of the New Testament.60

2. SLC does not provide residencies but advertises any that exist for Scots on the website.61 The same applies to prizes.62 SLC is not a member of any international trade associations but was previously a member of the European Bureau for Lesser-used Languages (EBLUL) and maintains informal contacts with others in the North-west European Archipelago about Ulster Scots and Manx.

3. It does not currently have a register or writers, translators or publishers but is beginning to develop one. It has an online bibliography of works in Scots and has commissioned a short bibliography covering all major works of

59 W. L. Lorimer translated the New Testament into Scots.
60 Published by Canongate and produced on CD by Wild Goose Publications, Iona.
61 The main one is the William Soutar Fellowship, which is funded jointly by the Scottish Arts Council and Perth and Kinross Council but this does not cover translation.
62 The two main prizes for Scots are the McCash Poetry Prize and the McLellan Play Competition Award. Neither covers translation. The former is the principal competition for poetry in the Scots language and it is run jointly by the University of Glasgow and The Herald. Poems in any form of Scots are eligible and £1,500 of prize money is shared among the winners. The latter, named after the dramatist Robert McLellan, is for a new play 60-90 minutes long, which must be performed in Scots by no more than five actors. The prize for the winning entry is £1,000.
poetry, fiction, politics and reference which will be online soon.

4. It handles enquiries relating to translation, which it responds to or refers onwards and is an advocate for the Scots language. Throughout the year, the website has themes to encourage people to think in Scots in order to increase its profile. It occasionally undertakes some consultancy work, for example, translating a document on ‘how to vote’ into Scots during the recent elections.

5. It believes advocacy is the most effective support it provides because of the message it conveys to the community and because it encourages others to try.

16 **Scottish Book Trust**

16.1 **Profile**
Scottish Book Trust (SBT) is Scotland's national agency for reading and writing.

16.2 **Income**
Its income for 2006–07 was £1,056,000 and for 2005–06 was £760,000.

16.3 **Staff**
It employs 11 people.

16.4 **Support for translation and the international promotion of Scottish literature**

1. SBT’s remit does not cover translation but covers the international promotion of Scottish literature internationally. Its main activity in this area is running, on behalf of the Scottish Executive, ‘Tartan Bites’, the literature segment of ‘Tartan Week’, an annual celebration of Scotland in the US. The budget for the promotion is in the region of £80,000 and writers who have taken part in the past include Janice Galloway, A. L. Kennedy, Liz Lochhead and Alexander McCall Smith. It also organised a showcase of Scottish literature at the Melbourne International Arts Festival in October 2006 with writers Liz Lochhead, Susie Maguire, Michael Marra and Andrew O’Hagan. The Scottish Executive has asked them to do three more events in the US and Canada this year.

2. Promoting international literature in Scotland is not a core part of their work but in April 2006 it hosted an event entitled ‘Tall Tales from Small Countries’ involving Danish writers as part of a writers’ exchange between Denmark and Scotland.

3. SBT runs a residency programme – the Isle of Jura residency – which has one bursary of £3,000 for an international writer. In addition to the bursary, SBT covers travel costs and a one-month residency. It also commissions a story that is broadcast on BBC Radio 4 and provides the writer with a platform at EIBF. It administers the Children’s Book Awards which has a category for Gaelic but not for Scots.

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63 ‘Tartan Bites’ is developed in association with key literary organisations including Scottish Poetry Library, Scottish Storytelling Centre, Edinburgh UNESCO City of Literature and the Edinburgh International Book Festival.
4. It has a database of over 500 writers on their website (Live Literature Scotland).

5. Of all the supports it provides, it considers the Isle of Jura residency and Tartan Week to be the most effective because it nurtures relationships with other countries.

17 Scottish Executive

17.1 Profile
The Scottish Executive (SE) is the devolved government for Scotland. Funding for arts and culture comes out of the tourism, culture and sport budget. The Scottish Executive does not fund the arts directly but through non-departmental public bodies (NDPBs). Its 2007–2008 draft budget statement of priorities includes, ‘ensuring that cultural talent in Scotland is recognised and nurtured, celebrating and promoting Scottish art and culture at home and abroad, helping the Gaelic language flourish alongside Scotland’s other languages.’

17.2 Income
The Scottish Executive managed an annual budget of more than £27 billion in the financial year 2005-2006 which is due to rise to over £30 billion in 2007-2008. There was an increase in its spending on arts and culture for the financial year 2007–2008 of £20m to £310.8m but a 8% cut in funding to the Scottish Arts Council (from £60.5m to £56m) in the same period. Its budget for arts and culture in 2006–07 was £290.6m, of which the Scottish Arts Council received £60.5m; its budget for 2005–06 was £255.2m of which the Scottish Arts Council received £54.3m and its budget for 2004–05 was £232.8m, of which the Scottish Arts Council received £47.5m.

17.3 Staff
It employs 12,000 staff but none works directly on literature or translation as it devolves all work in this area to NDBPs, for example, to the Gaelic Books Council for translation between the languages of Scotland and to the Scottish Arts Council for translation to and from the languages of Scotland into other languages and for the international promotion of Scottish literature. It also funds SBT to coordinate 'Tartan Bites', the literary strand of the Tartan Week programme in New York.

18 Scottish Language Dictionaries

18.1 Profile
Scottish Language Dictionaries (SLD) researches Scots texts from all periods of history, and records and analyses Scots as it is spoken and written in contemporary Scotland. From this research it compiles and maintains dictionaries of Scots. It also runs an outreach programme and hosts a website,

64 Draft budget, p.62.
66 See separate entry for the Scottish Book Trust.
67 Total budget for Tartan Week: £658,500. An evaluation report on Tartan Week 2007, entitled Evaluation of Tartan Week 2006 by Scotinform Ltd, available at www.scotland.gov.uk/socialresearch, noted successful branding and an improved communications strategy (over 2005), resulting in an increase in media coverage, but highlighted a number of operational flaws, including an inability by event organisers to identify the objectives or Tartan Week and a lack of written confirmation from the Scottish Executive to Tartan Week organisers of pre-event negotiations, leading to miscommunications, particularly in relation to funding.
Scuilwab, aimed at teachers, young people and Scots-language learners.

18.2 Income
Its income in 2006–07 was £111,213, of which £95,909 plus £5,685 project funding was from the Scottish Arts Council. Its income in 2005–06 was £130,406, of which £93,488 plus £17,919 project funding was from the Scottish Arts Council. Its income in 2004–05 was £165,431, of which £90,765 plus £24,422 project funding was from the Scottish Arts Council.

18.3 Staff
It employs seven members of staff, one full time and six part time, of whom three occasionally translate.

18.4 Support for translation and the international promotion of Scottish literature
1. Staff attend international conferences to promote the dictionaries and one member of staff regularly attends the MLA. It produces a transatlantic e-zine, Newsins over the Sheuch (Conversations over the Pond), which it sends to its mailing list, which includes Highland games societies and Scottish-American organisations.

2. It receives enquiries from all over the world about translating to and from Scots, spelling and how to use the dictionaries and writing in Scots. It acts as an advocate for Scots and undertakes consultancy work.

3. It considers its most effective support to be the dictionaries because everyone translating to and from Scots uses them.

19 Scottish PEN

19.1 Profile
Scottish PEN is a member of International PEN, a worldwide association of writers. Its aims are to promote friendship and intellectual co-operation among writers worldwide, regardless of their political or other views; to campaign for freedom of expression and to defend writers suffering from oppressive regimes. Its work focuses on five key areas -- writers in prison, writers in exile, linguistic and translation rights, women writers and writers for peace. The acronym PEN originally stood for Poets, Playwrights, Essayists and Novelists. However, membership is now open to all qualified writers, journalists, translators, historians and others actively engaged in any branch of literature.

19.2 Income
Income figures for 2006–07 are not yet available but income for 2005–06 was £51,199, generated from membership subscriptions, donations, book sales and sponsored walks. PEN does not receive public funding.

19.3 Staff
All staff are voluntary and include a committee of 15, 1 person who produces a newsletter, 2 convenors and volunteers for office. Those who work in the field of translation or international literature include one liaison person for translation and three who work on translation projects.

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68 See more on this in the ASLS entry.

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Support for translation and the international promotion of Scottish literature

1. PEN regularly hosts international literary events and these include a forthcoming conference in Glasgow in 2008 for writers in prison to which each PEN centre will send a delegate. In 2007 it ran an event on International Women’s Day entitled ‘Women Translated by Women’ at which PEN members read from translations of women writers from Catalonia, France, Germany, India, Italy, Scandinavia and Switzerland and an event entitled ‘Talking of Poetry’ in March 2007 with Moroccan, Palestinian and Iranian poets. In 2005/06 it held two talks (by Ronnie Jack and Ian Rankin) on translation themes at the French Institute and an event for writers in prison day in honour of Ken Saro Wiwa. It also held two events in Edinburgh during the G8, one with African and one with Palestinian writers. Each year it holds an event on World Poetry Day with poets from diverse cultural backgrounds, which in the past has included a celebration of Swiss-German translations of Burns’ poetry. Other examples include French and Scottish writers discussing ‘Can we write with conviction today?’ at the French Institute, a South African writers’ night in 2005, a Palestinian poetry evening, also in 2005.

2. It occasionally runs seminars or workshops on translation including a series of three workshops entitled ‘Create: Understand’ at which Scottish and international poets worked on Arabic, Albanian and Persian translations.

3. It attends PEN conferences and congresses and also attended the Gothenburg Book Fair in 2006 when it had a platform of exiled writers from ICORN.

4. It is involved in a number of writers and translator exchanges. In 2004 it ran an exchange of Scottish and Latvian writers entitled ‘Ecrivains sans frontières’ and the 2005 and 2006 another entitled ‘Scottish-French dialogues’. In 2005 four French and four Scottish writers held ‘A Day of Dialogue’ at the French Institute and in 2006 Scottish writers went to Paris for a comparable event hosted by French PEN.

5. It has produced a number of publications in the past. A poetry translation day it held in April 2006, entitled ‘Between: Sharing Experiences of Exile’, with Arab and Iranian writers was recorded and a CD produced. Pamphlets and A5 dual-language postcards of the poems, illustrated by Artists in Exile, were produced in Albanian, Arabic, English, Farsi, French and Italian and paid for by Glasgow City Council. It has also published books in the Nomad pamphlet series, which was funded by the Scottish Arts Council.

6. It undertakes advocacy work, for example by making a submission to the Cultural Commission and through its involvement in the Literature Forum education task force.

7. It considers the most effective support it provides to be its work with immigrants because no one else is doing this and it is important that immigrants are integrated into the Scottish literary scene.
20 Scottish Poetry Library

20.1 Profile
The Scottish Poetry Library (SPL) is a lending library of Scottish and international poetry. Its catalogue contains some 50,000 records, which include audio-visual materials, periodicals and press clippings. It has an extensive events programme of readings and workshops and also runs workshops in schools and provides continuing professional development training for teachers.

20.2 Income
Its income for 2006–07 is £318,730, of which £234,358 is from the Scottish Arts Council. Its income for 2005–06 was £292,840, of which £215,666 was from the Scottish Arts Council. Its income for 2004–05 was £289,932, of which £240,582 was from the Scottish Arts Council.

20.3 Staff
It employs 10 staff, 3 full time and 7 part time, 2 of whom spend some time working in the field of translation and international promotion.

20.4 Support for translation and the international promotion of Scottish literature

1. SPL hosts numerous international literary events, for examples readings at the library with international poets. It also co-hosts events with partners, for example at EIBF with poets from Finland and Singapore and, with the Poetry Translation Centre at SOAS as part of the World Poets’ Tour, it hosted an event with Partaw Naderi from Afghanistan and Al-Saddiq Al-Raddi from Sudan.

2. It provides training in the form of workshops. It runs one a year with Literature Across Frontiers, recent examples include ‘Voyages and Versions’ with poets from Estonia, Germany, Hungary, Ireland, Poland, Scotland, Slovenia and Wales and ‘All Points North’, a week-long workshop with poets from Estonia, Finland, Iceland, Latvia, Norway and Shetland. It also runs master classes and CPD sessions for teachers, including for Scots.

3. It occasionally attends international literary events and has been to Latvia and Lithuania on a publishers’ poetry-finding trip, to the Helsinki Book Fair with two poets for the launch of a bilingual poetry collection, and to the Prague Book Fair to take part in a seminar when Ireland, Scotland and Wales were the theme of the fair.

4. It runs a number of online projects, including a virtual poetry exchange between Scotland and Canada. From April 2006 to April 2007 its website featured 12 monthly installments with Scottish poets introducing the work of their favourite Canadians, and Canadian poets presenting the work of their chosen Scots. Its website has profiles of poets, an online catalogue and lots of online resources about international poetry contacts.

5. It produces some printed materials for example a series entitled XXV which it published in partnership with Carcanet. Each title in the series has one poem for the last 25 years. It started with Intimate Expanses: XXV
Scottish Poems 1978–2002, which has been produced with parallel selections in Finnish as *How to Address the Fog* and in Hungarian as *At the End of the Broken Bridge*. *M/Other Tongues* was a publication which resulted from a workshop with two German-language poets, whose mother tongue was not German and two Scottish poets (Suhayl Saadi and Christopher Whyte). It is about to publish *Dreuchd An Fhigheadir (The Weaver's Task)*, a Gaelic sampler which features responses by non-Gaelic-speaking poets to Gaelic poems. It also produces postcards with poems in translation.

6. Other projects include recorded poetry readings which are available to listen to in the library and co-operative events with the cultural institutes. European Poetry Information Centre (EPIC) is SPL’s project to expand the library's European holdings and information resources, which it anticipates will put Scottish poetry into a European context and foster connections between Scottish and European poets.

7. Of all the supports it provides it considers workshops to be the most effective because they are very intensive.

21 **Scottish Storytelling Centre**

21.1 *Profile*
The Scottish Storytelling Centre (SSC) is a purpose-built centre and home to a public exhibition, Scotland’s Stories. It promote storytelling as a contemporary artform through a programme of live storytelling, theatre, literature, visual arts, craft and multi-media events.

21.2 *Income*
Its income in 2006–07 was £470,750.

21.3 *Staff*
It employs 12 staff.

21.4 *Support for translation and the international promotion of Scottish literature*

1. Its work supports the international promotion of literature from Scotland through its promotion of Scotland's oral tradition. Many storytellers have their work recorded in audio and printed form and are available worldwide. It also supports international literature in Scotland by inviting storytellers to participate in events and welcoming visitors from all over the world who are interested in seeing how SSC has developed a traditional artform in a contemporary setting.

2. International events include its 2007 festival, ‘Out of Eden: Scotland and Africa’, which will take place 26 October–4 November. In May 2007 it hosted an event entitled ‘Sagalands’ with storytellers from countries influenced by sagas – Canada, Iceland, Ireland, Scandinavia and

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69 Christopher Whyte in his introduction talks about the ‘deadening’ and ‘stultifying’ effect English translations can have on Gaelic poetry and hopes that publications such as this, which are more experimental in nature will encourage the participating poets to ‘feel the urge to look, not just beyond Scotland to the literatures of Europe and the wider world, but also, behind their backs, to a literature which is at one and the same time undeniably other and yet also theirs.’
Scotland.

3. It does not have a formal residency programme but in the past a representative of the Warsaw Storytelling Festival spent a month in the centre with funding from the EU (Leonardo and Grundtvig). Although storytelling is primarily a community-based project it believes it has the potential to be international through the web and SSC is considering developing a Storylab project – a multimedia, interactive site with stories and music.
Existing infrastructures and supports outside Scotland – profiles of organisations with a dedicated translation-grant programme

The following profiles were compiled using the most up-to-date data provided by each organisation when interviewed during the consultation process (using the questionnaire in appendix 2) and supplemented with data gathered during the research phase.

Arts Council England

Profile
Arts Council England (ACE) is the national development agency for the arts in England, distributing public money from government and the National Lottery. The Arts Council of England was created in 1994 when the Arts Council of Great Britain was divided to form the Arts Council of England, the Scottish Arts Council and the Arts Council of Wales. At the same time the National Lottery was established and the Arts Council of England became one of the distribution bodies. This increased responsibility saw the Arts Council of England grow back in size to the point where it was larger than before the 1987 restructure. In 2001 Chairman Gerry Robinson announced a further restructuring in which the Arts Council of England would be merged with the existing Regional Arts Boards to form a single organisation: Arts Council England.

Staff
ACE employs a literature officer in each of its eight regional offices, seven in London, two in its national office and one international officer, who is the only one who works solely on translation and international literature.

Translation-grant programme
Literary translation is funded by the ACE’s Grants for the Arts (GftA) programme. Under the scheme, British publishers and translators can apply for funding to translate work from other languages into English. Usually it is the publisher who applies for a grant covering both translation and promotion but translators are also eligible to apply as individuals when appropriate. ACE is keen to encourage translation from languages and literatures under represented in English (for example, Arabic or Chinese) and projects that aim to bring international literature in English to a wide audience in interesting and innovative ways. The programme does not support translations from English into other languages. On the whole, priority is given to translations of contemporary fiction and poetry and publishers are advised to apply only once per year for a grant covering up to two or three titles. Artistic quality is an important criterion as is public benefit and evidence that literary translators are paid at least the minimum rate recommended by the Translators’ Association (TA). ACE rarely funds 100% of the cost of a project through GftA and recommends that an application includes at least 10% partnership funding. The average grant awarded is in the region of £5,000.

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70 It should be noted that the following information is based on an interview conducted with the international literature officer and does not include details of work carried out by the regional or London offices or by the officer responsible for children’s literature, so will only provide a snapshot of ACE’s work in this area.
71 See separate entry.
23.4 Other supports for translation and the promotion of literature in translation

1. ACE does not host international literary events but funds others to do so. For example, the British Centre for Literary Translation (BCLT) is a regularly-funded organisation (RFO), as is English PEN’s Writers in Translation scheme. It also funds the South Bank Centre to run translation days.

2. It occasionally holds seminars on rights and translation, for example a seminar on European funding for translation and a seminar in Damascus and London, with the British Council, on Arabic literature. The TA, which it funds, is planning a series of translation workshops. At the London Book Fair in 2007, ACE and BCLT held a series of talks entitled ‘Wicked Issues’, which included ‘A Spotlight on Egypt: Cultural Bridges and the Translation of Arabic Literature’, and ‘Spain through its writers’.

3. ACE regularly attends international literary events and international book fairs but the latter only for meetings, to speak or to shadow publishers (as part of its CPD programme).

4. It provides training for translators through the organisations it funds, e.g. BCLT and TA. ACE has an international fellowship programme which applies across all artforms, not just to literature. Fellowships are for eight weeks to one year, with an average period of three months. Since 2000, over 220 artists have received fellowships but figures for literature are not available.

5. ACE provides travel bursaries to writers, translators and publishers. For example, in January 2007, it organised, with the British Council and the London Book Fair, for 10 publishers to attend the Cairo Book Fair to see how publishing works in the Arab world. This resulted in a number of rights sales. It has provided residencies in the past for writers through GftA but not so far for translators or publishers although both would be eligible.

6. Translators can also apply for a ‘time to write’ award through GftA and some have done this in the past, for example, to work on a poetry anthology for Bloodaxe.

7. It occasionally organises exchanges, for example, after the trip to the Cairo Book Fair a number of Arab publishers visited the London Book Fair and the north-east office has funded an exchange of British and and Bulgarian poets.

72 See separate entry.
73 See the TA entry for more details on this.
74 For more information visit www.internationalfellowships.org.uk.
8. It funds the Independent Foreign Fiction Prize which has a prize fund of £10,000 that is divided equally between the writer and translator. The prize is sponsored by Taittinger and title sponsorship is provided by the Independent. It also indirectly funds a number of other prizes for translation which are administered by the TA and the Times Stephen Spender Prize for poetry translation is administered through its south-east office. It is a member of a number of European networks and has good relations with Literature Across Frontiers, the British Council and UNESCO.

9. It is not directly involved in any online projects but BCLT and the British Council operate www.literarytranslation.com and are in discussions with ACE about developing this as a portal. It has a list of 56 British publishers who specialise in translation. This is available on request but is not currently available online. It does not have a record of titles translated (into English) and sees this as a gap.

10. Other supports not covered above include commissioning research. For example, it recently commissioned a report on publishing in China, entitled Red – the new black: China-UK publishing. Through GftA it can provide support for tours with international writers or reader-development work, e.g. on Arab literature with book groups. English PEN’s Writers in Translation scheme is a RFO.

11. It provides a lot of advice and information and makes the case for translation. Internationalism is one of ACE’s six policy priorities and it sees translation as a key element of that.

12. It considers support for translation to be the most effective support it provides but stresses the importance of looking at the whole spectrum, including barriers to literature in translation, the titles to be translated and how one stimulates a readership, e.g. through festivals and book groups. According to ACE, of all the supports it provides, funding for translators is probably the least accessed because it is hard for translators to know where they fit into GftA and because competition for funds is competitive due to a budget cut in 2007. Further cuts in future are anticipated.

24 Suomen Kirjallisuuden Tiedotuskeskus/Finnish Literature Information Centre

24.1 Profile
The Finnish Literature Information Centre (FILI) was founded in 1977 and is part of the Finnish Literature Society (SKS), which was established 1831. It promotes Finnish literature abroad.

24.2 Income
It has an annual budget of €1–1.3m, 80% of which is from the Ministry of Culture and 20% of which is from SKS.

24.3 Staff
It employs seven full-time staff, all of whom work in translation.

24.4 Translation grant programme
- Grants for the translation of Finnish, Finland-Swedish and Sámi literature into other languages. Funding is awarded primarily for the translation of Finnish literature, though works of non-fiction dealing with aspects of Finnish culture are also eligible. Annual budget: c. €300,000. Grants for the translation of non-fiction and academic publications from Finnish into Swedish for publication in Sweden. Finland-Swedish publishers and societies can apply for grants for the translation of literature and non-fiction from Finnish into Swedish for publication in Finland. Annual budget: c. €92,000. Grant for the translation of Sámi literature into Finnish. Annual budget: c. €17,000. Grants for the translation of foreign literature into Finnish. Annual budget: c. €85,000.

- FILI also has a printing grant programme to which Finland-Swedish publishers, societies and organisations may apply for grants to cover the cost of printing Finland-Swedish literary and non-fiction manuscripts for publication in Finland and another to which Finnish publishers may apply for grants to cover the costs of printing Sámi language literature in Finnish translation.

- Just this year it introduced a new programme to which foreign publishers may apply for grants to cover the costs of printing Finnish, Finland-Swedish and Sámi language children’s picture books translated into other languages. Scandinavian publishers are also eligible to apply for a printing grant. The only restrictions on the above funds are that publishers may apply for funding for the publication of works by the same author no more than twice.

- Its annual budget for translation and printing grants is in region of €450,000 for 250–300 projects. It receives some 400 applications a year of which 250–300 are successful and an average award is €3,000–4,000. Its target markets are Britain, Japan and Spain. It only requires a sample translation for a new translator who, if approved, is then added to their register.

24.5 Other supports for translation and the promotion of literature in translation

1. It hosts international literary events, for example a meeting of the Literature Across Frontiers ‘Sealines’ project involving partners from Wales and Slovenia and a visit by international children's publishers.

2. It runs 4–5 seminars or workshops on translation a year and additional events at bookfairs.


4. It regularly organises training for translators of Finnish literature. Seminars are usually aimed at translators from a particular language group or for a specific genre. The focus of these seminars, held in Helsinki, is to acquaint translators with contemporary Finnish literature and to introduce them to authors, publishers, researchers and other influential figures in the Finnish
literary scene. To date it has held seminars for translators of children’s literature, people, poetry and drama. It also runs a programme for translators of Finland-Swedish literature. Every other year it organises, in association with the Centre for International Mobility (CIMO), a training seminar for beginner translators. This is aimed at people studying Finnish at foreign universities, who have just graduated or who are in the final stages of their studies. During the intensive two-week seminar students translate literature, non-fiction, discuss the translated texts and contemporary literature in general.

5. Foreign translators of Finnish literature at the beginning of their careers and students of Finnish can apply for a six-month internship at FILI. The internship, organised in association with CIMO is aimed at international students over the age of 18, who are studying Finnish at a foreign university or who have just graduated as translators (students may apply within two years of graduating). Successful applicants work in the FILI offices four days a week and spend one day working on their own translation projects.

6. FILI provides some 20 travel bursaries of €700 a year for writers or translators to take a European trip. Foreign translators of Finnish literature may apply for travel grants to cover the costs of a work or study trip. Beginner translators may apply for a translation grant in order to produce a short sample translation and a report on a work of Finnish literature. It runs two residencies, both in the United States, one with the Ledig House international writers residency at Omi International Arts Center, Columbia County, NY and one with the University of Iowa. It also runs writer and translator exchanges through Literature Across Frontiers.

7. It does not award prizes itself but makes a recommendation to the Finnish Government Prize for the Translation of Finnish Literature (€10,000). It is a member of Literature Across Frontiers and Network North.

8. Online projects include Virtual Society of Literature (VSL), a UNESCO project which is currently on hold but soon to be restarted. UNESCO, through its Centre for the Exchange of Information on Literary Translation, has asked FILI to organise an international seminar, bringing together some fifty specialists in order to discuss the possibilities of the internet in the promotion of forms of support and literary translation. It does not have a database of writers or translators but the ‘Spotlight’ section of the website profiles a number of Finnish writers and its website lists all translations of Finnish literature since 1853.

9. Publications include Books from Finland, an illustrated quarterly English-language magazine about books from Finland. It includes work by contemporary Finnish and Finland-Swedish writers as well as articles, features and reviews. It also publishes a Beginners’ Guide to Translation aimed primarily at translators at the beginning of their careers with tips from 50 translators of Finnish literature. It also produces sample translations of works by 4–5 authors each year.

10. It advocates a holistic approach to promoting translation, providing support at all stages of the process from working with authors, through marketing
and promotion and funding translation.

11. It provides advice and advocates for the sector by lobbying the Ministry of Culture and other authorities and is often called on to speak for the sector.

12. It considers everything it does for translators and translation to be the most effective form of support because Finnish is a small language and if translators are supported they in turn act as ambassadors for Finnish literature overseas. A new development it is planning is an expansion of its programmes to include non-fiction, comics and graphic novels.

25 **Ireland Literature Exchange**

25.1 **Profile**
Established in 1994, Ireland Literature Exchange (ILE) promotes Irish literature in translation internationally and international literature in translation in Ireland, primarily by providing translation grants to publishers. It also runs a residential bursary programme for literary translators, organises translator and author events at international festivals and attends international book fairs. It is a company limited by guarantee.

25.2 **Income**
Its budget for 2006–07 was €525,000, for 2005–06 it was €445,000 and for 2004–05 it was €443,966.

25.3 **Staff**
It employs three full-time staff, all of whom work in translation.

25.4 **Translation-grant programme**
Its translation-grant programme is open to international publishers for translations into foreign languages and Irish publishers for translations from other languages into English or Irish. All literary genres are eligible and there is positive discrimination in favour of certain genres, e.g. poetry and drama. There are restrictions on some commercial fiction and a publisher can only submit up to three titles a year. The current annual budget for the fund is €212K. It receives 110-130 application per year, of which about 90% are successful. The main reason for an application being unsuccessful is a negative reader’s report. Funding of up to 100% is available but most grants are for 40-60% of the requested amount, with €4,000 a typical award for western Europe. Target markets are China, South America, and Central and Eastern Europe.

25.5 **Other supports for translation and the promotion of literature in translation**

1. ILE does not usually host international literary events but is planning a literary translation conference in 2008, showcasing contemporary literature. It does not run seminars or workshops on translation but has given funding of c. €1,200 to Straelen in Germany for a workshop with an Irish focus. It provides funding for writers to attend international literary events, for example, six Irish-language writers will attend a showcase in Slovenia in September 2007. Others have attended events in China, France, Latvia, Lithuania and Russia.
2. ILE attends the London and Frankfurt bookfairs most years and others, like Leipzig and Paris, on occasion. It does not provide training but this summer is providing funding to BCLT to run an Irish-language workshop at its summer school. It offers travel bursaries to translators from abroad to spend up to four weeks in Ireland and covers travel and accommodation costs and a per diem. Countries represented so far are Argentina, China, the Czech Republic, Estonia, Lithuania and Russia.

3. Online projects include a website in 11 languages and details of titles translated in recent years. It produces three annual publications: *New Books from Ireland*, a catalogue of Irish-published books; *New Writing from Ireland*, a catalogue of new Irish writing, published in Ireland and elsewhere; and *Nua Scribhneoireacht na Gaeilge*: a catalogue of contemporary Irish-language writing.

### 26 The Japan Foundation

#### 26.1 Profile

The Japan Foundation (JP) is Japan’s main agent for cultural relations between Japan and other countries. Its aims are to promote a wider knowledge of Japan abroad and to promote mutual understanding between nations. It provides financial support for a range of international cultural exchange programmes through 19 offices in 18 countries worldwide (2 in US). The London office was one of the first overseas offices to be established in 1972, with a language centre added in 1997.\(^\text{75}\) Its legal status is what is known in Japan as an independent administrative institution.

#### 26.2 Income

Its income is a combination of capital gains from an endowment from the Japanese government, annual government subsidies, and contributions and donations from the private sector. Its annual worldwide budget is in the region of ¥16,795m.\(^\text{76}\)

#### 26.3 Staff

It employs 12 full-time staff in its London office, of whom 1 works in the field of translation.

#### 26.4 Translation grant programme

It runs a ‘translation and publication support programme’ for the translation of major works from Japanese or the publication of books on Japan written in languages other than Japanese. For translation, priority is given to titles on its ‘recommended list of works’.\(^\text{77}\) Eligible categories include the humanities, social sciences and the arts but exclude the natural sciences and language texts. A grant, if awarded, covers 40% of translation costs for general works and up to 60% for academic and recommended texts. There is no cap on the fund as it depends on the number of applications received worldwide and funding for this programme comes from one central budget. In London only three applications were received in 2006 and none so far in 2007. The maximum translation grant

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\(^{76}\) Source: The Japan Foundation 2004 Annual Report (for the year ended March 31 2005).

\(^{77}\) See http://www.jpf.go.jp/JF_Contents/InformationSearchService;jsessionid=EFC57972A36F25EF3BE7283C5365968B.
is ¥1m. Wide distribution is essential to the success of the application because the main aim of the programme is to promote Japanese studies abroad.

26.5 Other supports for translation and the promotion of literature in translation

1. It can provide support for the launch of a book that has been awarded a grant under the translation and publication support programme. Through its ‘local projects support programme’, which awards grants of up to £1,000 per event, it supports events that promote a greater understanding of Japan in the UK. This is open to all subject areas and a recent example of a literature project is a conference at Liverpool Hope University. JP paid for Kazuo Ishiguro and his translator to attend.

2. It also runs a ‘library support programme’ through which it donates books on Japan to the libraries of HEIs, research organisations and large public libraries with a Japanese-studies section. The British Library and Cambridge, Oxford and Sheffield universities have all received donations.

3. Since 2005 it has run a ‘fellowship programme’ which is open to all academics and professionals in Japanese studies, not just Japanese literature, for a research trip to Japan. There are 3 categories: 1 for scholars and researchers to visit Japan for 2-12 months, 1 for doctoral candidates to visit for 4-14 months and one for short-term researchers to visit for 21-60 days. In 2007 there were 7 applications to the London office, of which four were successful. If successful the applicant receives £500 or a flight to Japan, whichever is less. Through the Japan Foundation Endowment Committee at Sheffield University it also offers small research grants for the promotion of Japanese studies in UK higher education.

4. It runs group study tours to Japan for secondary teachers. This is a fully-funded two-week tour of Japan that provides an introduction to Japan’s society, culture and education system and includes a home stay and school visits. Its ‘intellectual exchange programme’ provides grants to not-for-profits wishing to carry out international intellectual projects, e.g. conferences, seminars, workshops, or training. Again, this is not specific to literature but literature projects would be eligible. Preference is given to multilateral and interdisciplinary exchange projects with a strong Japanese dimension. Grants in recent years average ¥2m.

5. It has a database of translated texts\(^{78}\) which includes all Japanese texts in translation, not just funded projects. It publishes a quarterly newsletter, Japanese Book News, that is sent to universities, libraries and publishers. It provides up-to-date information on publishing trends in Japan and brief descriptions of new books. It also publishes a Practical Guide to Publishing in Japan that provides an overview of the market, and contains information on how to buy and sell Japanese rights, supports and subsidies, bookshops, distributors, importers, literary agencies and others.

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\(^{78}\) See http://www.jpf.go.jp/JF_Contents/InformationSearchService?ContentNo=13&SubsystemNo=1&HtmlName=search_e.html.
6. It receives a lot of enquiries from translators and publishers, many of which are answered by its Practical Guide to Publishing in Japan. It makes the case for Japanese literature, which has a high profile in the UK, but there are more minor authors they would like to promote.

7. Of all the supports it provides it considers its support for translation to be the most effective.

27 Nederlands Literair Productie- en Vertalingenfonds/Foundation for the Production and Translation of Dutch Literature

27.1 Profile
The Foundation for the Production and Translation of Dutch Literature (NLPVF) promotes Dutch-language literature abroad. It also runs the Translators’ House in Amsterdam.

27.2 Income
It has an annual budget of €2.3m, of which 90% is from the Ministry of Education and Culture and 10% from the Ministry of Foreign Affairs.

27.3 Staff
It employs 20 staff (12.5 FTE), of whom 10 work in translation. It is an arts foundation, and is one of a number of Dutch organisations established as such in the 1990s.

27.4 Translation grant programme
It provides two forms of grant. One is to facilitate the publication abroad of illustrated children’s books, specifically picture books, originally published by a Dutch or Frisian publishing house. The other is a translation grant for foreign publishers to publish translations of Dutch or Frisian literature. The maximum grant is 70% of the total cost of translation and, in exceptional cases, a contribution may be made towards publishing costs. No more than 2 applications for books in the same genre by the same author and the same publishing house can be submitted. The annual translation fund is in the region of €700,000. Approximately 205 applications are received a year, of which 99% are successful, which it attributes to its regular contact with publishers and its register of approved translators. Awards range from €500 to €10,000. Its target markets are Central and Eastern Europe, China, England, France, Germany, Spain, Turkey and the US.

27.5 Other supports for translation and the promotion of literature in translation

1. It has a budget of €200,000 to host international literary events, to which international organisations, e.g. literary festivals, universities and publishers can apply for support to invite Dutch authors to overseas events or, in the case of publishers, to take part in book promotion events and tours.

2. It runs 5-6 workshops a year for different languages, some of which take place in the Netherlands, some abroad. It also runs an annual seminar for

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79 See separate entry.
80 Once a translator has been vetted and approved, their work does not need to be checked again. It has list of approved translators in 33 languages.
translators. Staff regularly attend international literary events and this year author Jacqueline van Maarssen will take part in EIBF. In the past authors have attended events in Paris, New York and London. NLPVF attends all the major bookfairs.

3. It provides training to translators through its workshops and also runs writer-in-residence programmes at overseas universities. Translation students can meet the writer and subsequently submit a sample translation to NPLVF for vetting. The writer-in-residence programme covers travel and accommodation expenses for an author to lecture at a foreign university. It currently funds programmes in Ann Arbor, Berlin, Budapest, London, Paris, Paramaribo and Vienna. Fonds voor de Letteren provides funds for foreign translators to stay in the Translators’ House.

4. It awards prizes every two years for English, French and German translations and every year for a translator who is an ambassador for Dutch literature. The prizes are funded by NLPVF but administered by the Translators’ House.

5. It has a database of writers on its website, together with a database of over 10,000 translations. It produces Books from Holland and Flanders twice a year and, in collaboration with the Flemish Foundation for Literature, it publishes the Dutch-language newsletter Nieuwsbrief Letteren which offers an overview of the latest developments in Dutch and Flemish literature. It contains short book reviews and news of recently awarded literary prizes, as well as a list of newly translated titles. It is distributed abroad to academics specializing in Dutch language and literature and translators of Dutch-language literature. It also produces a wide selection of samplers. Each year it also produces dossiers with translated extracts from a selection of titles – fiction, non-fiction, children’s books and poetry.

28 Welsh Literature Abroad

28.1 Profile
Welsh Literature Abroad (WLA) promotes Welsh literature and writers overseas. It is a revenue client of the Arts Council of Wales (ACW) and is in receipt of a 3-year grant from Welsh Arts International (WAI) to fund a half-time post and website development.

28.2 Income
Its income for 2006–07 was £59,457 and it raised an additional £20,000-30,000 for individual projects. Its income in 2005–06 was £75,556. Its income for 2004–05 was £86,465, which included £28,780 from WAI, part of which was an installment of a three-year grant and part of which was to support Wales as guest of honour at the Prague Book Fair 2004.

\[81\] It vets about 100 samples a year.
\[82\] See the entry on the Translators’ House for full details of all the prizes.
\[83\] These include 10 Books from Holland and Flanders, Quality Non-fiction from Holland, Crime Writers from Holland, 10 Children’s Classics, Children’s Books from Holland, 11 Prewar Classics from Holland and Flanders and 15 Postwar Classics from Holland and Flanders.
\[84\] WAI is a collaboration between the British Council Wales and the Arts Council of Wales. It aims through its activities to raise the profile of all the arts from Wales and to provide access to information and contacts within Wales for an international audience.
28.3 **Staff**
It employs two part-time staff both of whom work in translation. The organisation does not have any formal legal status. It is part of the Mercator Centre, a research and documentation centre that runs projects in the fields of European minority languages, literary translation and publishing in less-diffused European languages, which in turn is part of the University of Wales, Aberystwyth.

28.4 **Translation grant programme**
WLA’s translation grants are open to foreign publishers for the translation of Welsh literature in either Welsh or English. Publishers can also apply for the cost of commissioning sample translations. The annual budget for this fund is £20,000. Approximately 28 applications are received a year, of which some 80% are successful. The average award is £1,000. Funding previously covered up to 100% of the amount requested but due to budget cuts this was reduced first to 70%, then 30%.

28.5 **Other supports for translation and the promotion of literature in translation**

1. WLA hosts international literary events but needs to fundraise for each one as there is no provision for this in its existing budget. It also hosts seminars or workshops on translation and also sends translators to workshops abroad.

2. It is running two workshops this autumn, one for translators from from Wales and one for smaller languages through bridge languages. During the Bay Lit Festival in April 2007 it ran, jointly with Academi and Institut Ramon Llull in Catalonia, a translation workshop for Welsh and Catalan poets – this was a follow-up to an event held in 2005 when four Welsh writers took part in a similar workshop in Catalonia.

3. WLA attends the London and Frankfurt bookfairs and sends display materials to others but does not attend in person due to financial restrictions. It also finds trips to target countries to visit publishers much more effective and less costly.

4. It supports residencies for writers and translators through its involvement in European projects but needs to fundraise for each one as they are not covered by its main budget. It is a member of LAF and EFAH.

5. Online projects include a website in four languages which has news and details of events, online magazines and online translation workshops. One of the latter resulted in translations of work by Basque writers Bernardo Atxaga and Rikardo Arregi who will visit Wales in August this year to perform their work and hear, for the first time, the Welsh translations of their poetry that were produced by the online workshop. The website also features profiles of writers and translators and has a database of 200 titles searchable by author, title, translator, language or publisher. It publishes a catalogue of contemporary writing and produces information sheets on 8-10 titles a year which can be distributed individually or collectively.

6. Of all the supports it provides, it believes its work with translators is the most effective because it benefits from translators’ ambassadorial role.
Existing infrastructures and supports outside Scotland – profiles of organisations that provide supports for literary translation and/or the international promotion of literature

The following profiles were compiled using the most up-to-date data provided by each organisation when interviewed during the consultation process (using the questionnaire in appendix 2) and supplemented with data gathered during the research phase.

30 British Centre for Literary Translation

30.1 Profile
The British Centre for Literary Translation (BCLT) was founded in 1989. It is based at the University of East Anglia (UEA) and is supported by ACE. It works to raise the profile of literary translation in the UK through a programme of events, activities, publications and research. Its official status is a research centre within the University; staff are employed by the university on university grades. It reports quarterly to an advisory board and is reviewed annually by ACE.

30.2 Income
Its income in 2006–07 was £237,220, of which approximately half was from ACE, one third from UEA and the remainder from a wide range of other sources, including Culture 2000, NESTA, the Charles Wallace Fund (India), various cultural organisations, UEA’s alumni fund, and the Foyle Foundation. Income for 2005–06 was £235,844 and for 2004–05 was £193,394.

30.3 Staff
It employs one full-time director, one full-time associate director, one administrator who works 4 days per week and a secretary who works 2–3 mornings per week. Of these two work full time on translation.

30.4 Supports for translation and the promotion of literature in translation

1. It hosts a number of international literary events, the largest of which is its summer school. For more on this, see the section on training for translators below.

2. It hosts the annual Max Sebald lecture on literary translation which is delivered by a high-profile speaker. The event is usually held at the South Bank Centre and costs about £5,000 to stage; BCLT pays for the speaker and the sponsor pays for the reception. It often hosts the UK leg of an international tour, for example ‘Bloody Foreigners’, the best of crime fiction tour from Italy, France and Finland, and a ‘Danish Invasion’ tour of contemporary Danish writers. It runs one small international conference (2–3 days) a year which attracts 20-50 people and is usually funded by a major sponsor like the British Council.
3. Staff attend literary events in the UK (if invited to speak) but not overseas. It runs a series of two-day events on translation aimed at professional translators in different locations around the country (including EIBF in 2006). Each event costs about £2,000 to run and participants are charged a small entrance fee. The main training event for translators is its summer school which attracts 50–70 participants, of whom 50% are from the UK and 50% from overseas. The level varies from students to experienced professionals. There are 8-9 groups based around a language. This year the theme is Irish and Welsh, last year it was Polish. The summer school costs about £25,000 to run and delegates pay £600-£675. Participants in the 2006 summer school included Patricia Duncker, Blake Morrison and Tim Parks. The specialist theme was theatre translation and there were language workshops to and from Czech, English, French, Greek, Italian, Latvian, Polish, Russian and Spanish.

4. BCLT offers fellowships (funded by the Charles Wallace India Trust) to 1-2 translators from India working on translations from any of the languages of the Indian sub-continent who visit BCLT once a year for 1-2 months. It also runs a exchange programme with the Jagiellonian University in Kraków, Poland. It funds the John Dryden Prize for the best unpublished literary translations from any period and from any language into English.85

5. It is a member of RECIT, FIT, EFAH and CEATL.

6. Its main online project is the website www.literarytranslation.com which operates from the BC but the costs are shared between BC and BCLT. It produces a number of publications including New Books in German on behalf of German, Austrian and Swiss partners. It is published twice a year for the London and Frankfurt bookfairs and is aimed at British and American agents and commissioning editors. It also publishes the twice-yearly journal In Other Words: the Journal for Literary Translators, which is supported by the Society of Authors. Other projects include supporting the Norwich City of Refuge project in partnership with Norwich City Council, UEA and English PEN.

7. It receives queries from translators and publishers about payments and contracts which it deals with or refers to the Society of Authors. It does not set standards or fee levels but recommends TA rates for translation.

8. Of all the supports it provides it considers the summer school to be the most effective because of the intensity of the activity and because it is very cost effective. It feels that certain supports it offers aren’t accessed as much as they could be, notably not always being able to provide people with what they want due to constraints of time and resources. It thinks it could market BCLT more effectively, particularly with a stronger web presence.

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85 First prize: £350; second prize: £200; third prize: £100.
31 Institute of Translation and Interpreting

31.1 Profile
The Institute of Translation & Interpreting (ITI) was founded in 1986 as the only independent professional association of practising translators and interpreters in the United Kingdom. It has some 3,000 members of which 2,400 are based in the UK. Of those, 138 are in Scotland, which has its own regional group. Of its total membership some 15% are literary translators with another 30–40% working on both literary and other forms of translation (e.g. technical, medical, localisation).\(^{86}\) It is a company limited by guarantee. Its income for 2006–07 was £363,000 of which 95% was from membership subscriptions and 5% from other sources, including advertising.

31.2 Income
Its income for 2005–06 was £334,000.

31.3 Staff
It employs six full-time and five part-time staff, all of whom work in translation.

31.4 Supports for translation and the promotion of literature in translation

1. Each year it runs 10-15 seminars or workshops on translation, of which 2-3 focus on rights. They take place all over the UK (including Edinburgh) and are attended by 15-30 delegates, depending on the subject. Their annual conference is attended by about 200 delegates. Every three months, ITI Scotland runs an event on translation, attended by 15-40 members. These cover issues like pricing, contracts and copyright, and customer relations but are not specific to literary translation.

2. It attends international trade events, including the Frankfurt Book Fair. It is a member of FIT (see separate entry) and attends their events which often take place at trade events.

3. It runs a comprehensive training programme with 10 CPD modules a year on everything from how to prepare a CV to business and specialisation skills. It also holds another 7-8 roadshows a year on issues like the new European standards in translation and European databases for translators. The events take place all over the UK, including Glasgow and Edinburgh.

4. Each year it awards 5–10 bursaries of £250 each to members to attend ITI events. It awards three prizes a year to translators – one for excellence, one for translation and one for the ITI entrance exam. It is a member of the Foundation for Science and Technology, the Professional Associations Research Network (PARN), FIT and Regional Centres of Excellence (RCE).

\(^{86}\) ITI does not have records of how many Scottish translators work in literary translation, either full time or part time, but, extrapolating from the figures for the UK as a whole, it could be anything from 21 to 76. The ITI Scottish network Directory of Members and Services doesn’t list any members translating into or out of Gaelic or Scots.
5. It has a number of online projects, including online learning for CPD and it works with the European Union on Leonardo projects.\textsuperscript{87} It has an online open-access database of translators and those associated with the profession, e.g. proofreaders, editors and sub-titlers. It produces a number of publications including a bi-monthly journal, \textit{bulletin}.\textsuperscript{88} It also produces a booklet entitled \textit{Getting It Right} and 50 factsheets on subjects including codes of professional conduct, rates and salaries survey, model terms of business for translation work, and how to present yourself to work providers.

6. In terms of advice, it provides an arbitration service, recommends model terms of business, offers a referral service, operates a 24-hour legal helpline, and provides advice on continuing professional development. It also aims to set standards through its rates and salaries service, model contracts and terms of business but recognises that ‘market forces rule’ and that attempts to control rates can have a negative effect by causing suppliers to go elsewhere. For copyright in translation, it follow FIT guidelines.

7. Of all the supports it provides it considers setting standards and CPD to be the most effective, the former because it is the most requested service by members and the latter because buyers of language skills are increasingly asking for examples of work and experience and training can help translators to advance their career and become more professional.

32 Literature Across Frontiers

32.1 Profile
Literature Across Frontiers (LAF) is convenor of the informal pan-European network of literature centres, which brings together some 20 key national organisations that promote literature abroad, and of the Mosaic Publishers’ Network, a partnership of European independent publishers committed to publishing and promoting literature in translation.

32.2 Income
Its total budget for the period April 2005–April 2008 is £1m, of which £560,000 is three-year funding from the European Commission. 6 main partners contribute 5% each and 15-20 associate partners make a contribution according to their means and level of activity.

32.3 Staff
LAF employs 2 full-time and 1 part-time member of staff. It is based at the Mercator Centre, which is based at the University of Wales, Aberystwyth and which has ongoing European funding. LAF is responsible to the university’s finance office and has a management committee which includes staff from the Mercator Centre. LAF’s programme is developed with partners and has a steering group that meets twice a year.

\textsuperscript{87} The Leonardo da Vinci programme is part of the European Commission’s Lifelong Learning Programme and is designed to build a skilled workforce through European partnerships. Leonardo funds overseas work placements and the development of training materials with the objective of improving the provision of Vocational Education and Training (VET) across Europe.

\textsuperscript{88} It covers a range of issues and recently included an article about translations into English by David Brookshaw of work by Mozambican writer Mia Couto.
Supports for translation and the promotion of literature in translation

1. LAF hosts a number of international literary events each year, regularly working in partnership with festivals and bookfairs to run seminars and conferences. It recently hosted a conference in Prague on literature and multimedia and another in Barcelona. The latter focused on two reports – *Making Literature Travel: Support for Literary Exchange and Translation in Europe* and *Translation and Globalisation*, which looks at literary translation in 12 PEN member countries. It ran an event with four fantasy writers writing in Catalan, Finnish, and Polish at the Dublin Writers Festival in 2006 and another event with four writers at the Croatian Festival of Short Stories. This year two Czech authors will read from a new short story anthology by Czech women at EIBF.

2. LAF also hosts regular workshops on translation – some 15-16 in the last 2-3 years – each of which is attended by 10 people for a week. Each workshop costs about £10,000 to run. These have taken place in the Czech Republic, Latvia, Malta, Scotland and Slovenia. This is its main training vehicle for translators and it often brings together writers who are also translators to work together via a bridge language. It is currently looking at training for translators of minority languages and ways in which to do this, for example bringing together university departments using existing programmes, e.g. ERASMUS for exchanges between staff and students.

3. It attends all the major book fairs, including Abu Dhabi, Frankfurt, Istanbul, Leipzig, London, Moscow, Prague and Thessaloniki and often hosts a collective stand on behalf of many or all of its members. Representatives regularly speak at international book fairs and they provide a useful forum for members to meet. It has held a seminar at the London Book Fair on globalisation and a panel debate on Welsh writing and its translation into German at the Leipzig Book Fair.

4. LAF provides residencies for writers and translators and for a recent project entitled ‘Sealines’ it held a series of one-month residencies in Cardiff, Galway, Helsinki, Koper, Riga and Valetta. With its residencies it encourages participants to look beyond publication and to consider producing multimedia pieces. A recent example is ‘Gastarbeiter’, a Russian-language poetry film by a Latvian poet, which was screened in Galway and Prague.

5. It is a member of EFAH and the Anna Lindh Foundation which promotes dialogue between Europe and the Mediterranean.

6. Its online projects include *Transcript*, a online review with special issues on countries, themes and genres. Some of its projects result in online projects, which are featured on its website which receives 7,000 hits per month. It has a database of translators which it has developed in association with the *Translators’ Companion*, formerly available in print only but now available online at www.translatorscompanion.org. Publications include promotional materials about writers with photo, biography and details of key works for distribution at international bookfairs and trade events.

7. It also organises visits by publishers to other countries, including a trip for
British publishers to Latvia and Lithuania in 2006 and the Czech Republic in 2006. It makes the case for translation through all its activities and staff are often invited to speak as experts at conferences and bookfairs.

8. It considers all the supports it provides to be equally effective because it is light on administration, can respond quickly to cease activities that are not effective, ensuring its programme is dynamic and constantly evolving.

33  The Translators’ Association

33.1 Profile
The Translators’ Association (TA) was established in 1958 as part of the Society of Authors (SoA), a trade union for 8,300 professional writers. The TA has 462 members, of which 29 live in Scotland.90 The TA’s aims are to protect translators’ interests, and to act as an advocate for the profession. One of its priorities is to ensure that translators are acknowledged in the media, another is to encourage publishers to remunerate translators fairly through the imposition of a recommended rate of pay. The TA does not have separate legal status outside the SoA but has its own committee, which meets three times a year, and its own constitution and decision-making apparatus.

33.2 Income
SoA’s annual income of £800,000 is primarily from membership subscriptions. TA members each pay £80 per annum.

33.3 Staff
The TA employs one full-time and one part-time staff, both of whom work in translation.

33.4 Supports for translation and the promotion of literature in translation

1. In terms of hosting international literary events, it supports the annual Sebald lecture which is run by BCLT91. It organise 1-2 seminars a year on a range of issues relating to translation, which cover technical, genre- or language-specific issues. but are not specific to literary translation. It has an application in train with ACE to run a programme of up to six workshops a year in London and round the country. The SoA offers three bursaries to writers but not to translators.92 It awards nine annual prizes for literary translation.93 It is a member of CEATL and FIT.

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90 It does not record translators’ area(s) of specialism, so it is not possible to know from available data how many of these are literary translators.
91 See separate entry.
92 One is a travelling scholarship worth £1,800 and two are the Authors’ Foundation Grant for travel and research.
93 For Arabic, the Banipal Prize for Arabic Literary Translation (£2,000); for Dutch/Flemish: The Vondel Translation Prize (£2,000); for French: The Scott Moncrieff Prize (£2,000); for German: The Schlegel-Tieck Prize (£2,000); for Greek: The Hellenic Foundation for Culture Translation Prize (£1,000); for Italian: The John Florio Prize (£3,000); for Portuguese: The Calouste Gulbenkian Prize (£1,000); for Spanish: The Premio Valle Inclán (£2,000); or Swedish: The Bernard Shaw Prize (£1,000).
2. Its online projects includes its website and an e-group discussion forum which is open to all translators. It has a database of translators which is public access on its website. Its publications include a newsletter entitled TA News with news about events, funding, subsidies and prizes; In Other Words (the BCLT journal) to which it contributes £1,000; The Author, the journal of the SoA; and a series of ‘Quick Guides’ on subjects including contracts, electronic publishing, copyright, moral rights, literary translation and translator/publisher agreements, which includes a model agreement.

3. It provides a lot of advice – the most common queries it receives are about contractual issues, disputes with publishers, issues with tax, libel, royalties, fair recognition and fees. It advocates for the sector and is working to establish publishing terms with publishers. It recommends that translators are paid £80 per 1,000 words, 85p per line of poetry and £50–£100 per reader’s report. It always advocates best practice and advises translators to retain copyright in translation.

4. Of all the supports it provides, it considers advice to be the most effective. The support that is used the least is its contract vetting which it puts down to a lack of awareness by of members that they are entitled to this free service.

5. In addition to the above supports, it is worth noting that although the TA in Scotland only has 29 members, the SoA, to which all TA members automatically belong, has 500 members for whom it runs regular social, networking events and professional development events, for example about Amazon’s Search Inside the Book facility, copyright or agents. Many of these may be on topics relevant to translators. SoA is a member of the Literature Forum and is on the cross-party group in the Scottish Parliament, so translator members could use these channels to advocate for the sector.

34 The Translators’ House, Amsterdam

34.1 Profile
The Translators’ House (TH) in Amsterdam is a member of RECIT. It runs residencies for translators from Dutch into any language, who want to improve or maintain their language skills and their knowledge of Dutch culture. It provides a base in central Amsterdam for translators to do research, consult the author whose work they are translating and to meet publishers. Until 1996 it was an independent body, formed by the Authors’ Association, but it is now an integral part of NLPVF with which it shares a board.

34.2 Income
Its annual income is €200,000–€250,000, of which 80% comes from NLPVF via the Dutch Ministry of Culture and 20% from a European Commission.

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95 See separate entry.
96 See separate entry.
34.3 Staff
It employs three part-time staff – a director three days a week, an assistant one and a half days a week and a housekeeper two days per week. It also shares an accountant with NLPVF who works for the centre two days a month.

34.4 Supports for translation and the promotion of literature in translation

1. It runs 5-6 translation workshops a year, of which 2 are in Amsterdam and 4 abroad. Each workshop runs for 2–3 days with 8–12 participants, involving writers where possible, and costs €5,000–€8,000 to stage. It selects the host countries based on where it sees a lack of translation from Dutch. It runs an annual literary translation event (‘Literaire Vertaaldagen’) in Utrecht each December with a number of other partners\textsuperscript{97} which is attended by 300 translators from all over the world. There are three main foci – translation from various languages into Dutch, translation from Dutch into various languages and one special language, e.g. Russian. There is a congress on the first day and 12 separate workshops on the second. The event costs €25,000–€30,000 to run, to which participants pay €20 for 1 day or €30 for 2. Speakers are paid €250 and workshop leaders €400 per day.

2. It attends meetings with RECIT colleagues, events where it is invited to speak and (occasionally) the Frankfurt and London bookfairs. It provides travel bursaries for translators coming to the Translators’ House. Bursaries for Dutch writers are provided by NLPVF and Fonds voor de Letteren.

3. The house awards grants to translators of €1,000 per month plus a travel allowance of €250. It provides accommodation (one-room apartment with private bathroom) with a computer (internet access), printer, radio and telephone. The house also has a library with a collection of Dutch literature in the original and in translation, press clippings, dictionaries in most European languages, and other reference works (some on CD-ROM). In order to be eligible, a translator needs a contract with a foreign publisher to translate a work of Dutch-language literature and must be on NLPVF’s approved list of translators. It can accommodate up to five translators at any one time for a period varying from a fortnight to two months. There are 60 available slots each year (5 apartments x 12 months). In 2006, 46 translators of 25 nationalities stayed for 58 weeks in total. Priority is given to translators who haven’t been before and to priority countries like China.\textsuperscript{98}

4. It awards five biennial prizes, each worth €5,000.\textsuperscript{99} All the prizes are funded by NLPVF but organised by the TH. It produces an annual newsletter which lists the translators who have stayed and the work they did during their residency.

\textsuperscript{97} Stichting LIRA (the Dutch foundation for public lending and repographic rights, Vereniging voor Letterkundigen (The Dutch writers’ and translators’ association), Fond voor de Letteren (another Dutch literary foundation that gives subsidies to Dutch writers and translators), Vlaams Fonds voor de Letteren (the Flemish literary foundation) and Nederlandse Taalunie (the Dutch language union, a co-operation between the Netherlands and Flanders).

\textsuperscript{98} Priority countries tie in with NLPVF’s priorities in this area.

\textsuperscript{99} One for translation into English, one for translation into German (Elfe Otten), one for translation into French (Prix du Phare du Nord), the James Brockway Prize for poetry translation into English, and the NLPVF Vertalerpreis for a translator who is an ambassador for Dutch literature.
5. It receives a lot of enquiries from translators and publishers and does a lot of lobbying in Brussels for European funding. It also does a lot of consultancy work, for example for a new project with BCLT and the British Council in Amsterdam.

6. Of all the supports it provides, it considers its residencies and workshops, especially those abroad, to be the most effective. Workshops because it needs to have enough translators of Dutch literature in other countries and residencies because it is important for those translators to spend time in the Netherlands, experiencing Dutch life, language and literature.

35 Existing infrastructures and supports outside Scotland – supplementary profiles of organisations that provide supports for literary translation and/or the international promotion of literature

The following profiles were compiled using up-to-date data compiled during the research stage of the project. These organisations were not consulted unless the information required for the report was not readily available in the public domain.

36 Conseil Européen des Associations de Traducteurs Littéraires/European Council of Associations of Literary Translators (CEATL)
CEATL is an umbrella organisation for 24 associations of literary translators in 20 European countries, including the Translators’ Association in the UK. Its main aims are to promote the quality of the translation of literary works in Europe and to work towards improving the social, moral, legal and economic status of the literary translator. It seeks to achieve these aims by facilitating the exchange of information between its member associations, representing the profession on national and international bodies and working with the media to raise the translator’s profile and create awareness of the importance of the translator’s contribution to cultural life. Delegates from the national associations meet once a year at the AGM. It has a European Code of Ethics which sets down the ethical standards for the profession of literary translator. Its website is a source of useful documents for translators (e.g. model contracts and information on the EU copyright directive) and also contains news items, resources, resolutions, events and links to translation centres.

37 Cymdeithas Cyfieithwyr Cymru/The Association of Welsh Translators and Interpreters
Established in 1976, The Association of Welsh Translators and Interpreters is the professional body in Wales for English/Welsh translators. The Association does not record the number of members who are literary translators but of its 282 members, 14% (or 39) are categorised as working in the arts, which includes literary translation. It examines and assesses translators, publishes a directory of members, organizes workshops and conferences and provides advice on translation matters, including terms and conditions and good and bad practices. Online resources include bibliographies, vocabularies and dictionaries.
Fédération Internationale des Traducteurs/International Federation of Translators (FIT)
FIT represents 60,000 members of more than 100 translation and interpreting associations in some 50 countries worldwide. It has a sub branch for Europe, FIT Europe. The UK is represented by the Association of Welsh Translators and Interpreters, ITI and TA. The purpose of FIT is to promote professionalism in the disciplines it represents and to address the conditions of professional practice in various countries. It strives to defend translators’ rights and freedom of expression. FIT has a formal consultative relationship with UNESCO. It produces a Translator’s Charter, two regular newsletters, one called FIT Flash with details of events and meetings and Translatio with more indepth articles, and a quarterly academic journal, Babel. It holds a world congress every three years.

The International Association for the Study of Irish Literatures (IASIL)
IASIL was formed in 1970 to promote the teaching and study of Irish literature in third-level education throughout the world; facilitate international contact between scholars researching in the field of Irish literary studies and to serve as a vehicle for bringing Irish writing to a wider audience throughout the world. It is an international association with over 1,000 members in more than 30 worldwide, comprising students, teachers, scholars, and enthusiasts of Irish literature in English and in Irish. Central to the activities of IASIL are the annual conferences. These are held in Ireland once every three years and hosted in other years throughout the world. It produces a twice-yearly journal, Irish University Review, a regular electronic newsletter and has a dedicated listserv and a website with links to various resources including 17 Irish-studies associations, Irish-studies centres, journals, libraries, booksellers and writers.

The Irish Translators’ and Interpreters’ Association (ITIA)
The ITIA was established in 1986 and is the only professional association in Ireland for translators and interpreters. It has five categories of membership: professional, ordinary, student, corporate and honorary and is a member of FIT and CEATL. Of its total membership of 435, 54 (12%) mention literary translation but the association does not record whether these members work full time or part time in the field. It publishes a monthly e-zine, the ITIA Bulletin, which contains news, events, job opportunities and reports on key issues It also produces Translation Ireland twice a year. It holds events and meetings throughout the year. It has a dedicated website with links to courses, online dictionaries, other associations and a fully searchable membership database.

RECIT
RECIT is a network of 11 European literary translation centres in 10 countries, Each centre provides residencies for translators and organises joint events for writers and translators. The centre are the Baltic Centre for Writers and Translators, Sweden; the British Centre for Literary Translation, England; Casa del Traductor, Spain; Collège Européen des Traducteurs Littéraires, Belgium; Collège International des Traducteurs Littéraires, France; Europäisches Übersetzer-Kollegium Nordrhein-Westfalen, Germany; Magyar Fordítóház Alapítvány, Hungary; Maison des Écrivains Étrangers et des Traducteurs, France; the Tyrone Guthrie Centre, Ireland; Übersetzerhaus Looren, Switzerland; Vertalershuis, the Netherlands.
UNESCO’s Clearing House for Literary Translation

UNESCO’s Clearing House for Literary Translation, is an online portal to information and guidance for translators, publishers, researchers, archivists and teachers working in the area of translation. Relevant to the UK, are details of UNESCO’s agreement with Arts Council England and Welsh Literature Abroad to propose new contemporary novels for translation support and inclusion in UNESCO’s Collection of Representative Works. The portal also contains links to literary translation associations, houses and organisations; publishers who publish literature in translation; linguistic tools; a scholars’ network; and lists of national and regional sources of support for translation. UNESCO also produces Index Translationum, an international bibliography of translations of books translated and published in UNESCO member states since 1979 and totaling more than 1.7m entries in all disciplines. Arthur Conan Doyle and Robert Louis Stevenson both feature in the top 50.

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UNESCO’s Collection of Representative Works contains approximately 1,400 works identified by UNESCO over the last 50 years, as masterpieces of the world literature. Each work must be available in translation and published in at least one major language.
Key research findings

Findings of consultation with Scottish organisations
As part of the consultation process, 18 Scottish organisations were interviewed for this research. Respondents were sent a questionnaire in advance of a depth interview. Part of the information gathered during the interview provided the information that is presented in the organisational profiles in chapter three. The rest of the data is presented below. The first part of the questionnaire was an audit of existing supports and infrastructures for the support of literature in translation and the promotion of Scottish literature internationally, the second part addressed what changes to provision respondents would like to see in the future.

Respondents were asked what financial supports, if any, they give to literature in translation and the promotion of Scottish literature internationally. Table 4.1 shows that less than a quarter of organisations provide support for translation but a half promote Scottish literature abroad and a third promote international literature in Scotland.101

| Table 4.1 Financial supports for translation and international promotion |
|-------------------------------------------------|--------|--------|
| Base N=18                                       | Yes    | No     |
| Translation between the languages of Scotland (English, Scots and Gaelic) | 22%    | 78%    |
| Translation from the languages of Scotland into other languages | 17%    | 83%    |
| Translation from other languages into English, Scots and Gaelic | 17%    | 83%    |
| Promotion of Scottish literature internationally | 50%    | 50%    |
| Promotion of international literature in Scotland | 33%    | 67%    |

Respondents were asked what other supports, if any, they give to literature in translation and the promotion of Scottish literature internationally. Almost three quarters (72%) are involved in overseas events to promote Scottish literature and almost two thirds (61%) host international literary events in Scotland. The area in which less than half of organisations are active is in support for writers and translators, with only 6% providing training for translators.

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101 The first four options in the table below exclude the Scottish Executive, which funds other organizations to do this and the fifth excludes both the Scottish Executive and the Scottish Arts Council, both of which fund other organizations to do this.
Table 4.2 Activities to support Scottish literature internationally

<table>
<thead>
<tr>
<th>Activity</th>
<th>Yes (%)</th>
<th>No (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attending international literary events/representing Scottish literature overseas</td>
<td>72</td>
<td>28</td>
</tr>
<tr>
<td>Hosting international literary events</td>
<td>61</td>
<td>39</td>
</tr>
<tr>
<td>Online projects</td>
<td>61</td>
<td>39</td>
</tr>
<tr>
<td>Membership of international networks/partnerships</td>
<td>56</td>
<td>44</td>
</tr>
<tr>
<td>Printed catalogues/samplers</td>
<td>56</td>
<td>44</td>
</tr>
<tr>
<td>Attending international trade events (e.g. bookfairs, trade shows)</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>Database/register of writers/translators</td>
<td>44</td>
<td>56</td>
</tr>
<tr>
<td>Hosting seminars/workshops on translation or rights</td>
<td>33</td>
<td>67</td>
</tr>
<tr>
<td>Prizes for writers/translators</td>
<td>33</td>
<td>67</td>
</tr>
<tr>
<td>Residencies for writers/translators</td>
<td>28</td>
<td>72</td>
</tr>
<tr>
<td>Exchanges for writers/translators</td>
<td>28</td>
<td>72</td>
</tr>
<tr>
<td>Database/register of (translated) texts</td>
<td>28</td>
<td>72</td>
</tr>
<tr>
<td>Membership of international trade associations/professional bodies</td>
<td>17</td>
<td>83</td>
</tr>
<tr>
<td>Rights sales</td>
<td>11</td>
<td>89</td>
</tr>
<tr>
<td>International fellowships/scholarships for writers/translators</td>
<td>11</td>
<td>89</td>
</tr>
<tr>
<td>Travel bursaries for writers/translators</td>
<td>11</td>
<td>89</td>
</tr>
<tr>
<td>Training for translators</td>
<td>6</td>
<td>94</td>
</tr>
</tbody>
</table>

Table 4.3 Other supports for writers, translators or publishers

<table>
<thead>
<tr>
<th>Support</th>
<th>Yes (%)</th>
<th>No (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advice</td>
<td>67</td>
<td>33</td>
</tr>
<tr>
<td>Advocacy</td>
<td>56</td>
<td>44</td>
</tr>
<tr>
<td>Consultancy</td>
<td>22</td>
<td>67</td>
</tr>
<tr>
<td>Setting standards</td>
<td>17</td>
<td>83</td>
</tr>
</tbody>
</table>

Respondents were then asked about other forms of support they provide for translators and writers. More than two thirds (67%) provide advice to writers, translators or publishers and more than half (56%) advocate on behalf of the sector.

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102 Other organisations are indirectly involved in this area, e.g. by providing promotional materials to be distributed during Tartan Week.
103 This excludes the Scottish Arts Council which funds other organisations to do this.
104 Of those that said ‘yes’, 72% refer to the organisation’s website.
105 Most are informal networks or the organisation in question belongs to a larger organisation, which acts as a network, e.g. PEN or British Council.
106 Of those that don’t attend international trade events, many expressed a wish to but don’t due to restricted staff or financial resources.
107 An additional 28% have lists which are for in-house only, i.e. are not public access. Live Literature Scotland is the most commonly used resource for information on writers by other organisations.
108 This excludes the Scottish Arts Council which funds other organisations to do this. Another 11% of organisations don’t currently do this but would like to.
109 A number of organisations expressed a wish to be more active in this area.
110 For example, establishing standard fee levels for translators or producing codes of conduct.
Asked how they would rate the current state of literary translation of Scottish literature in Scotland, 61% said they considered it to be ‘poor’ or ‘very poor’, with only 6% rating it as ‘good’ or ‘very good’. More than a quarter (28%) didn’t respond, saying they didn’t know the field well enough to comment.

<table>
<thead>
<tr>
<th>Table 4.4 The translation of Scottish literature in Scotland</th>
</tr>
</thead>
<tbody>
<tr>
<td>Base: N=18</td>
</tr>
<tr>
<td>Very good</td>
</tr>
<tr>
<td>Good</td>
</tr>
<tr>
<td>Moderate</td>
</tr>
<tr>
<td>Poor</td>
</tr>
<tr>
<td>Very poor</td>
</tr>
<tr>
<td>No response</td>
</tr>
</tbody>
</table>

Attitudes towards the current state of the translation of international literature in Scotland are broadly similar, with 56% rating it as ‘poor’ or ‘very poor’ and only 6% rating it as ‘good’ or ‘very good’. Almost a quarter (22%) didn’t respond, saying they didn’t know the field well enough to comment.

<table>
<thead>
<tr>
<th>Table 4.5 The translation of international literature in Scotland</th>
</tr>
</thead>
<tbody>
<tr>
<td>Base N=18</td>
</tr>
<tr>
<td>Very good</td>
</tr>
<tr>
<td>Good</td>
</tr>
<tr>
<td>Moderate</td>
</tr>
<tr>
<td>Poor</td>
</tr>
<tr>
<td>Very poor</td>
</tr>
<tr>
<td>No response</td>
</tr>
</tbody>
</table>

The translation of Scottish literature abroad fared marginally better with 17% describing it as ‘good’ or ‘very good’. Over a quarter (28%) consider the current situation ‘moderate’ and just under a quarter (23%) rate it as ‘poor’ or ‘very poor’. One third (33%) didn’t express an opinion, saying it wasn’t an area they knew well enough to comment on.

<table>
<thead>
<tr>
<th>Table 4.6 The translation of Scottish literature internationally</th>
</tr>
</thead>
<tbody>
<tr>
<td>Base: N=18</td>
</tr>
<tr>
<td>Very good</td>
</tr>
<tr>
<td>Good</td>
</tr>
<tr>
<td>Moderate</td>
</tr>
<tr>
<td>Poor</td>
</tr>
<tr>
<td>Very poor</td>
</tr>
<tr>
<td>No response</td>
</tr>
</tbody>
</table>

Percentages rounded up, so may total more than 100.
Respondents were asked what changes they would like to see to the translation and promotion of Scottish literature in future and the top five most popular options were more funding for translation within Scotland (89%), more funding for the translation of Scottish literature abroad, more overseas literary events, more exchanges/fellowships/bursaries, more partnerships/networking (all 83%), more funding for the translation of international literature in Scotland (78%), a supportive and centralised coordinated resource (72%), more training for translators and more online initiatives (both 61%). It is worth noting that all the initiatives listed would be supported by a majority of respondents with 44% also suggesting other initiatives not listed in the questionnaire. This indicates that respondents would like to see more support both for existing activities, e.g. overseas literary events (which 72% are already engaged in), and for areas which currently receive little support, e.g. training for translators (which only 6% are currently involved in). This would seem to suggest that organisations wish to build on existing supports while developing new ones.

Table 4.7 Changes to supports for translation and the international promotion of Scottish literature

<table>
<thead>
<tr>
<th>Base N=18</th>
<th>Yes</th>
<th>No</th>
<th>No opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>More funding for translation within Scotland</td>
<td>89%</td>
<td>0%</td>
<td>11%</td>
</tr>
<tr>
<td>More funding for the translation of Scottish literature abroad</td>
<td>83%</td>
<td>0%</td>
<td>17%</td>
</tr>
<tr>
<td>More overseas literary events</td>
<td>83%</td>
<td>0%</td>
<td>17%</td>
</tr>
<tr>
<td>More exchanges/fellowships/bursaries</td>
<td>83%</td>
<td>0%</td>
<td>17%</td>
</tr>
<tr>
<td>More partnerships/networking</td>
<td>83%</td>
<td>0%</td>
<td>17%</td>
</tr>
<tr>
<td>More funding for the translation of international literature in Scotland</td>
<td>78%</td>
<td>0%</td>
<td>22%</td>
</tr>
<tr>
<td>A supportive and centralised coordinated resource</td>
<td>72%</td>
<td>22%</td>
<td>6%</td>
</tr>
<tr>
<td>More training for translators</td>
<td>61%</td>
<td>0%</td>
<td>39%</td>
</tr>
<tr>
<td>More online initiatives</td>
<td>61%</td>
<td>0%</td>
<td>39%</td>
</tr>
<tr>
<td>More training/support for publishers in the area of rights selling</td>
<td>56%</td>
<td>6%</td>
<td>39%</td>
</tr>
<tr>
<td>A centralised rights service for Scottish writing</td>
<td>56%</td>
<td>6%</td>
<td>39%</td>
</tr>
<tr>
<td>Other initiatives not listed above</td>
<td>44%</td>
<td>0%</td>
<td>56%</td>
</tr>
</tbody>
</table>

\[112\] Respondents were asked to specify what these should be and details of the suggestions are provided in appendix 4.

\[113\] Details provided in appendix 5.
When asked whether these initiatives should be implemented by their organisation or by another organisation, the initiatives that the majority of organisations would like to implement themselves were more partnerships/networking (83%), more overseas literary events (61%) and more exchanges/fellowships/bursaries (50%). The initiatives that more than a third of respondents envisaged others implementing were more funding for the translation of Scottish literature abroad (50%), more funding for translation within Scotland (44%) more training/support for publishers in the area of rights selling and more funding for the translation of international literature in Scotland (both 39%). This reflects to a large degree the current situation, whereby the Scottish Arts Council is the main source of funding for translation and the Publishing Scotland is the main provider of training support for rights.

### Table 4.8 Organisation(s) responsible for implementing changes

<table>
<thead>
<tr>
<th>Initiative</th>
<th>Yours</th>
<th>Other</th>
<th>No opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>More funding for translation within Scotland</td>
<td>33%</td>
<td>44%</td>
<td>23%</td>
</tr>
<tr>
<td>More funding for the translation of Scottish literature abroad</td>
<td>22%</td>
<td>50%</td>
<td>28%</td>
</tr>
<tr>
<td>More overseas literary events</td>
<td>61%</td>
<td>17%</td>
<td>22%</td>
</tr>
<tr>
<td>More exchanges/fellowships/bursaries</td>
<td>50%</td>
<td>22%</td>
<td>28%</td>
</tr>
<tr>
<td>More partnerships/networking</td>
<td>83%</td>
<td>n/a</td>
<td>17%</td>
</tr>
<tr>
<td>More funding for the translation of international literature in Scotland</td>
<td>28%</td>
<td>39%</td>
<td>33%</td>
</tr>
<tr>
<td>A supportive and centralised coordinated resource</td>
<td>11%</td>
<td>28%</td>
<td>61%</td>
</tr>
<tr>
<td>More training for translators</td>
<td>28%</td>
<td>22%</td>
<td>50%</td>
</tr>
<tr>
<td>More training/support for publishers in the area of rights selling</td>
<td>11%</td>
<td>39%</td>
<td>50%</td>
</tr>
<tr>
<td>A centralized rights service for Scottish writing</td>
<td>6%</td>
<td>22%</td>
<td>72%</td>
</tr>
</tbody>
</table>

---

114 Interestingly, although not asked this is the questionnaire, most respondents volunteered that they would like to work in partnership with others and details for the number who offered this information are provided in footnotes.

115 It should be noted that most respondents said they could envisage their organisation implementing these initiatives with the proviso that they would need additional funding to do so and that while many would like to be involved in these initiatives, they often saw their contribution as being in kind rather than financial. Also, when citing other organisations to implement the initiatives, those who listed the Scottish Executive or Scottish Arts Council routinely said that they saw it as the role of both bodies to fund these initiatives, not necessarily to implement them and if they did implement them, it would be as part of a partnership arrangement.

116 Of these respondents, 67% said they would wish to implement the initiative in partnership with others.

117 Of these respondents, 50% said they would wish to implement the initiative in partnership with others.

118 Of these respondents 73% said they would wish to implement the initiative in partnership with others.

119 Of these respondents 67% said they would wish to implement the initiative in partnership with others.

120 Of these respondents 60% said they would wish to implement the initiative in partnership with others.

121 Of these respondents 67% said they would wish to implement the initiative in partnership with others.

122 Of these respondents 40% said they would wish to implement the initiative in partnership with others.
Respondents were then asked if they had selected an organisation other than their own to implement these new initiatives, to specify which organisation(s) it should be. The ‘top three’ choices are given in Table 4.9, with the number of ‘votes’ for each in brackets. Respondents could select more than one organisation, so the total number of votes may exceed the base of 18.

The full list of organisations proposed is given in the corresponding footnote below.

### Table 4.9 Top three organisations to implement changes

<table>
<thead>
<tr>
<th>Initiative</th>
<th>Organisation(s)</th>
</tr>
</thead>
</table>
| More funding for translation within Scotland                              | Scottish Arts Council (7)  
|                                                                           | Scots Language Centre (4)  
|                                                                           | Gaelic Books Council (3) |
| More funding for the translation of Scottish literature abroad            | Scottish Arts Council (7)  
|                                                                           | (no other organisation  
|                                                                           | received more than one  
|                                                                           | ‘vote’) |
| More overseas literary events                                             | Scottish Arts Council (4)  
|                                                                           | Scottish Book Trust (4)  
|                                                                           | British Council (4) |
| More exchanges/fellowships/bursaries                                      | Scottish Arts Council (6)  
|                                                                           | Scottish Book Trust (3)  
|                                                                           | EUCL (3)  
|                                                                           | EIBF (2)  
|                                                                           | Scottish PEN (2)  
|                                                                           | Scottish universities (2) |
| More funding for the translation of international literature in Scotland  | Scottish Arts Council (8)  
|                                                                           | Publishing Scotland (2)  
|                                                                           | Scottish Poetry Library (2) |
| A supportive and centralised resource                                     | There was no consensus of opinion about this. See footnote for comments from respondents |
| More training for translators                                             | Scottish Arts Council (3)  
|                                                                           | Universities (2)  
|                                                                           | (no other organisation  
|                                                                           | received more than one  
|                                                                           | ‘vote’) |
| More training/support for publishers in rights selling                    | Publishing Scotland (6)  
|                                                                           | Publishers’ Association (1) |
| A centralised rights service for Scottish writing                          | Publishing Scotland (4)  

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123 Respondents could select more than one organisation, so the total number of votes may exceed the base of 18.
124 Number of ‘votes’ in brackets.
125 Other suggestions were a translation centre supported by the Scottish Arts Council, BC Scotland, GBC, Itchy Coo, the publishing industry, PS, Scottish Arts Council, SBT, SE, SLC, SPL, universities.
126 Other suggestions were GBC, overseas publishers and organisations, PS, SE, SPL, universities.
127 Other suggestions were a translation centre, ASLS, British Academy, BC, EUCL, Itchy Coo, NLS, PS, Scottish Arts Council, SBT, Scottish PEN, SPL, Scottish universities.
128 Other suggestions were a translation centre based somewhere like Scottish Poetry Library; ‘Scottish Arts Council taking the lead but not necessarily implementing it’; ‘This role is probably already filled by the Literature Forum but it has no funding’; ‘Often these things can be done without starting a new organisation’; ‘A decent administrator working from home can do a good job’; ‘A new agency funded by the Scottish Executive, possible through the Scottish Arts Council’.
129 Other suggestions were Itchy Coo, Scottish Arts Council, SBT, SE, SLD, universities.
As we saw above, this emphasizes the view that the Scottish Arts Council is clearly recognised as the main source of funding for new projects and Publishing Scotland as the main provider of training for publishers in the area for rights selling. Again, this is a reflection of the current situation.

The organisations that expressed a preference to implement new initiatives in partnership with others, selected the Scottish Arts Council as their partner in the majority of cases, notably for overseas literary events, exchanges/fellowships and bursaries and training for translators. When asked which other organisations, excluding the Scottish Arts Council, could implement these initiatives, the number of responses often equalled the number of respondents, with no one organisation emerging as an obvious choice. While, on the one hand, this could be interpreted as a willingness among the organisations questioned to work in partnership with many others, it also indicates that it is not always clear which organisation should provide which support. If this is not clear within the sector, it will be less clear to those outside the sector who are seeking the supports.

Respondents were then asked, if only one of the above initiatives could be implemented, which one they would choose. The first choice was a supportive and centralised coordinated resource (28%), followed by more funding for the translation of international literature in Scotland (22%), more funding for the translation of Scottish literature abroad and more overseas literary events (both 11%).

<table>
<thead>
<tr>
<th>Table 4.10 The most important initiative</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Base: N=18</strong></td>
</tr>
<tr>
<td>A supportive and centralised coordinated resource</td>
</tr>
<tr>
<td>More funding for the translation of international literature in Scotland</td>
</tr>
<tr>
<td>More funding for the translation of Scottish literature abroad</td>
</tr>
<tr>
<td>More overseas literary events</td>
</tr>
<tr>
<td>More funding for translation within Scotland</td>
</tr>
<tr>
<td>More training/support for publishers in the area of rights selling</td>
</tr>
<tr>
<td>Other initiatives not listed here</td>
</tr>
</tbody>
</table>

10% of respondents did not express a view.
What is interesting to note here is that, although a supportive and centralised coordinated resource was not the top choice of respondents when asked what new initiatives they would like to see in future (table 4.7), it is the favoured option here presumably because, judging by the comments (below) of those who chose it, it could coordinate and implement all or many of the other proposed initiatives.

‘Everything would be centralised.’

‘Everything else would fall into place.’

‘Because other things would then fall into place. It would facilitate partnership working. Many organisations are working in the same area without realising it.’

‘Everything else falls into place.’

‘It’s the one that brings all the others together.’

Findings of consultation with organisations outside Scotland
As part of the consultation process, 11 organisations outside Scotland were interviewed for this research. Respondents were sent a questionnaire in advance of a depth interview. Part of the information gathered during the interview provided the information presented in the organisational profiles in chapter three. The rest of the data is presented below. The questionnaire sought to build up a picture of the supports and infrastructures those organisations provide for the support of literature in translation and the promotion of their national literature internationally for comparison purposes. The respondents were also asked what recommendations, if any, they would make to the Scottish literary sector vis-à-vis translation policy, based on their own experience in the field.

Of the eleven organisations, six have a dedicated translation-grant programme, comparable to the Scottish Arts Council’s programme. A summary of these programmes is given in table 4.11.

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Staff</th>
<th>Total budget</th>
<th>Grant budget</th>
<th>No. of applications</th>
<th>Success rate</th>
<th>Average award</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACE</td>
<td>1 f/t</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>£5,000</td>
</tr>
<tr>
<td>FILI</td>
<td>7 f/t</td>
<td>€1.3m</td>
<td>€450,000</td>
<td>400</td>
<td>63%–75%</td>
<td>€3,000–€4,000</td>
</tr>
<tr>
<td>ILE</td>
<td>3 f/t</td>
<td>€525,000</td>
<td>€212,000</td>
<td>110–130</td>
<td>90%</td>
<td>€4,000</td>
</tr>
<tr>
<td>NLPVF</td>
<td>20 (12.5 FTE)</td>
<td>€2.3m</td>
<td>€700,000</td>
<td>205</td>
<td>99%</td>
<td>€5,000</td>
</tr>
<tr>
<td>JF</td>
<td>1 f/t</td>
<td>n/a</td>
<td>n/a</td>
<td>3135</td>
<td>33%</td>
<td>£3,000</td>
</tr>
<tr>
<td>WLA</td>
<td>2 p/t</td>
<td>£59,457</td>
<td>£20,000</td>
<td>28</td>
<td>80%</td>
<td>£1,000</td>
</tr>
</tbody>
</table>

133 ACE is included here although its programme of support (Grants for the Arts) funds the translation of international literature into English for publication in England but not the translation of English literature into other languages, which differentiates it from most of the other organisations included here.

134 Number of applications received per annum.

135 Details for the Japan Foundation refer only to the London office. Last year the London office received 3 applications out of a worldwide total of 57.
Other forms of support provided, not just by the six organisations listed above, but by all 11 organisations in this category are detailed in table 4.12.

<table>
<thead>
<tr>
<th>Base N=11</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hosting seminars/workshops on translation or rights</td>
<td>91%</td>
<td>9%</td>
</tr>
<tr>
<td>Providing training for translators</td>
<td>91%</td>
<td>9%</td>
</tr>
<tr>
<td>Travel bursaries for writers/translators/publishers</td>
<td>91%</td>
<td>9%</td>
</tr>
<tr>
<td>Attending international trade events</td>
<td>91%</td>
<td>9%</td>
</tr>
<tr>
<td>Printed catalogues/samplers</td>
<td>91%</td>
<td>9%</td>
</tr>
<tr>
<td>Hosting international literary events</td>
<td>82%</td>
<td>18%</td>
</tr>
<tr>
<td>Online projects</td>
<td>73%</td>
<td>27%</td>
</tr>
<tr>
<td>Residencies for writers/translators/publishers</td>
<td>64%</td>
<td>36%</td>
</tr>
<tr>
<td>Prizes for writers/translators/publishers</td>
<td>64%</td>
<td>36%</td>
</tr>
<tr>
<td>Membership of international networks/partnerships</td>
<td>64%</td>
<td>36%</td>
</tr>
<tr>
<td>Attending international literary events</td>
<td>56%</td>
<td>44%</td>
</tr>
<tr>
<td>Exchanges for writers/translators/publishers</td>
<td>56%</td>
<td>44%</td>
</tr>
<tr>
<td>Database/register of writers/translators/publishers</td>
<td>56%</td>
<td>44%</td>
</tr>
<tr>
<td>Database/register of (translated) texts</td>
<td>56%</td>
<td>44%</td>
</tr>
<tr>
<td>International fellowships/scholarships for writers/translators/publishers</td>
<td>36%</td>
<td>64%</td>
</tr>
<tr>
<td>Membership of international trade associations/ professional bodies</td>
<td>36%</td>
<td>64%</td>
</tr>
<tr>
<td>Other</td>
<td>36%</td>
<td>64%</td>
</tr>
</tbody>
</table>

136 91% do this or fund others to do it on their behalf.
137 91% do this or fund others to do it on their behalf.
138 82% currently do this or fund others to do this or are about to introduce it to their programme.
139 More organisations provide funding for authors to attend these events but don’t attend themselves.
140 Other initiatives include involvement with the International City of Refuge Network, commissioning research into target markets, reader-development work for literature in translation, arranging visits for publishers to target markets, arranging study tours to the country whose literature is being promoted, book donations to libraries, funding to support the launch of a work in translation, and higher-education research grants to study the literature being promoted.
From this, a consistent picture emerges of organisations that provide not just translation grants, but a whole range of other supports to translators to support translation from its genesis, through publication to promotion. This triptych is common to all these organisations and the word ‘holistic’ was used frequently by those interviewed to describe what they do.

Although it may seem obvious to state it, the translator is recognized as key to the success of translation and rather than provide piecemeal supports, these organisations advocate an approach that provides the supports a translator needs to produce a translation, e.g. training, bursaries, travel grants to visit the country/author whose work they are translating; rewards to recognize their ambassadorial role, e.g. prizes; supports that allow translated work to be published, e.g. translation grants, meetings with publishers and agents and other international networking; and supports to ensure that work succeeds in the target market, e.g. promoting the work in print and other media and providing funding for authors/translators to promote the work abroad at literary festivals and other events. This consistency applies regardless of the size of the organisation, which range from WLA with two part-time staff and a budget of £59,457 to NLPVF with a staff of 20 (FTE 12.5) and an annual budget of EUR2.3m.

The recommendations of these organisations to the Scottish literature sector vis-à-vis translation policy frequently come back to this holistic approach and can be read in full in appendix 7.

Findings of workshop with Scottish organisations
On 12 June 2007 Dara O'Hare presented the interim findings of the research to representatives of ASLS, BOSLIT, BCLT, GBC, PS, SLC, SPL and EUCL. The themes discussed are in italics below followed by the views expressed.

A number of Scottish literary organisations currently support literature in translation. This is a vibrant but fragmented scene with some areas of overlap. Are there ways in which you think this can be addressed?

The overriding opinion was that respondents want to build on existing organisations rather than create a new one. Options suggested included a sub-committee of the Literature Forum for international work which could have a coordinating role; a quarterly information bulletin produced by EUCL that would flag up opportunities for cooperation; the creation of an international literature officer post to coordinate information flow and foster links with all organisations. It was felt that some literature organisations are perhaps unaware of the extent to which their roles overlap.
62.2  *Looking in from the outside, there appears not to be an obvious first port of call for an overseas visitor wanting to know more about Scottish literature. Do you think there needs to be? If so, what do you think it should be? If not, please elaborate.*

It was felt that there should be a primary point of contact but some believed that ‘people will always find a route in’. An online portal with a strong search engine was proposed, although it was noted that it would need to have a clear sense of its audience and be constantly maintained. It was suggested that Books from Scotland could do this. It was noted that a web portal doesn’t have a human dimension and the question was raised whether personal contact was necessary, e.g. for promotion, networking and events, or whether this would be provided by the organisations reached through the portal.

62.3  *There seem to be opportunities for Scottish literary organisations to collaborate more and share knowledge and expertise about international working. Do you agree with this? Does your organisation already collaborate with others?*

Some felt that the group needed to identify ways to work together and it was suggested again that an international sub-committee of the Literature Forum could coordinate this and perhaps even appoint a literature officer, although it was highlighted that the Literature Forum doesn’t have a budget, so couldn’t fund such a post.

62.4  *Translation in Scotland, into and between English, Scots and Gaelic, is at a low level. What do you think are the main obstacles to translation in Scotland and how can they best be addressed? How many can be addressed by the organisations represented here today?*

The view was expressed that there is little benefit in translating between Scots and English but that there is some potential for translation between Gaelic and Scots. Some questioned the impact of translating Gaelic into English, raising the question of whether translation helps or hinders culture. The recent success of translations from English into Scots of titles by Roald Dahl and Robert Louis Stevenson’s *Kidnapped* by Itchy Coo was flagged up. It was felt that the sector needs to decide on its priorities and for some that’s not translation. For the Gaelic Books Council, for example, the priority is to publish more books in Gaelic before looking at translation.
Overseas colleagues active in the field of promoting literature in translation advocate a holistic approach that incorporates translation subsidies, rights sales, sample translations (particularly for minority languages), travel bursaries, exchange programmes, residencies, workshops and other events on translation, showcasing at bookfairs and festivals, international networking, print and online promotions. They also strongly advocate two-way partnerships and the need for strong reciprocal links. Is this holistic approach one that would work in Scotland? How does the above list, compare with current provision in Scotland? If there are gaps in provision, which do you think is the most important to address and why?

The view was expressed that this model could work in Scotland but resistance to the establishment of a new organisation was stressed again with respondents emphasizing again that they would want to retain their own areas of specialism. Again it was suggested that one ‘superstructure’ could be the answer. Others asked whether such a model really exists as it seemed to require diverse skills sets.

A centralised resource could coordinate all the activities outlined above. What are your arguments for and against such a resource?

Some felt that there are complicated relationships to resolve between different organisations in the literature sector, with some, but not all, of the view that the British Council in particular has a difficult relationship with Scotland. Concern about retaining their areas of specialisms was mentioned again. Some asked whether the Scottish Arts Council has a monopoly on policy making. An online portal or ‘visitor centre’ was suggested again although it was noted that there would be practical issues to consider. The view was also expressed that there is a role for someone to help promoting Scottish literature overseas.

Overall findings
The following overall findings are based on the research conducted into organizations in Scotland and outside Scotland, as detailed in chapter three, and on the three main consultation stages – with organisations in Scotland, with organisations outside Scotland and from the workshop – as detailed in chapter four.

1. There are many literature organisations in Scotland involved in translation or the international promotion of Scottish literature to a greater or lesser degree. There are lots of areas of overlap and it is not always clear where to go for the relevant information. Organisations themselves are not always aware of the extent to which their roles overlap and could be missing out on opportunities to share knowledge or work together to consolidate one another’s work.

2. There is an interest in and demand for Scottish literature in translation overseas but the Scottish Arts Council’s translation fund is limited (£30,000) and oversubscribed. Excluding this fund, there is little financial support available for translation either into or out of the languages of Scotland.

3. Some 61% of respondents rate the translation of Scottish literature in Scotland as ‘poor’ or ‘very poor’ as do 56% in the translation of international literature in Scotland. Only 17% of respondents rate the translation of Scottish literature abroad as ‘good’ or ‘very good’
4. Very few Scottish publishers publish literature in translation.

5. Overall, some 50% of organisations fund the promotion Scottish literature internationally and almost three quarters (72%) are involved in overseas events to promote Scottish literature. These activities tend to focus on North America and the Nordic countries.

6. Supports for literary translators is limited, with only 6% providing training. The professional training provided by ITI and TA, while excellent, tends to focus on issues common to all translators, e.g. copyright, localization, rather than issues specific to literary translation. This is understandable given how few of their members are literary translators. While, many universities offer courses in translation studies, only one, Translation Studies in Scotland at Glasgow University, focuses on Scottish literature.

7. The six initiatives Scottish organisations would most like to see implemented are more funding for translation within Scotland (89%), more funding for the translation of Scottish literature abroad, more overseas literary events, more exchanges/fellowships/bursaries, more partnerships/networking (all 83%), more funding for the translation of international literature in Scotland (78%), a supportive and centralised coordinated resource (72%), more training for translators and more online initiatives (both 61%) Asked to select just one, most respondents chose a supportive and centralised coordinated resource (28%) but there was no consistency of opinion about who should implement this.

8. Of these new initiatives the three most organisations would like to implement themselves are more partnerships/networking (83%), more overseas literary events (61%) and more exchanges/fellowships/bursaries (50%).

9. The initiatives that more than a third would prefer other organisations to implement are more funding for the translation of Scottish literature abroad (50%), more funding for translation within Scotland (44%) more training/support for publishers in the area of rights selling and more funding for the translation of international literature in Scotland (both 39%), with the Scottish Arts Council the preferred choice to provide support for translation and Publishing Scotland the preferred choice to provide training/support for publishers.

10. The majority of EU and accession countries have a state-funded national agency, usually a book or literature centre, whose aims are the promotion of their national literature and the provision of information and support for translation and translators. Scotland is one of the few not to have such a centre.

11. The workshop with Scottish respondents reconfirmed demand for a supportive and centralised coordinated resource but revealed a strong resistance to a new organisation being created and concerns, either real or perceived, that a new organisation might take away some of their responsibilities.

12. The workshop revealed an ambivalent attitude towards the Scottish Arts Council. Although all the participants are funded by the Scottish Arts Council, some would prefer to see the Literature Forum as the policy-making body for literature.
13. The two concrete proposals to come out of the workshop were the creation of an International Literature Officer post and the development of an online portal.

14. Overseas organisations provide greater supports for translators, including workshops and seminars on rights and translation (91%), training (91%), travel bursaries (91%), residencies (64%), prizes (64%) and exchanges (56%).

15. Most overseas organisations usually offer not one but a range of supports to literary translators and the international promotion of their national literature. Many overseas organisations advocate a triptych of support – to translators, to the publication of translated works, and to the promotion of those translated works.
Conclusions

1. There are many literature organisations in Scotland involved in translation or the international promotion of Scottish literature to a greater or lesser degree. There are many areas of overlap, a lack of awareness about the potential for cooperation and a lack of clarity about where to go for the relevant information.

2. There is an interest in and demand for Scottish literature in translation overseas, but current supports are limited and oversubscribed.

3. Some 61% of respondents rate the translation of Scottish literature in Scotland as ‘poor’ or ‘very poor’ as do 56% in the translation of international literature in Scotland. Only 17% of respondents rate the translation of Scottish literature abroad as ‘good’ or ‘very good’.

4. Very few Scottish publishers publish literature in translation.

5. Support for literary translators is limited, with only 6% providing training.

6. Overall, some 50% of organisations fund the promotion Scottish literature internationally and almost three quarters (72%) are involved in overseas events to promote Scottish literature. These activities tend to focus on North America and the Nordic countries.

7. The five initiatives Scottish organisations would most like to see implemented are more funding for translation within Scotland (89%), more funding for the translation of Scottish literature abroad, more overseas literary events, more exchanges/fellowships/bursaries, more partnerships/networking (all 83%), more funding for the translation of international literature in Scotland (78%), a supportive and centralised coordinated resource (72%), more training for translators and more online initiatives (both 61%).

8. Asked to select just one, most respondents chose a supportive and centralised coordinated resource (28%). While there is demand for a supportive and centralised coordinated resource, some conflicting views emerged during the consultation process and the workshop indicating that there is some resistance to a new resource in the form of a new organisation being created and concerns, either real or perceived, that such a new organisation might take away some of their responsibilities and compete with existing organisations for funding.

9. Of these new initiatives the three most organisations would like to implement themselves are more partnerships/networking (83%), more overseas literary events (61%) and more exchanges/fellowships/bursaries (50%).

10. The initiatives that more than a third would prefer other organisations to implement (rather than implement the initiatives themselves) are more funding for the translation of Scottish literature abroad (50%), more funding for translation within Scotland (44%) more training/support for publishers in the area of rights selling and more funding for the translation of international literature in Scotland (both 39%), with the Scottish Arts Council the preferred choice to provide support for translation and Publishing Scotland the preferred choice to provide training/support for publishers.
11. Scotland is one of the few European countries not to have a state-funded national agency whose aims are the promotion of their national literature and the provision of information and support for translation and translators.

12. Many Scottish literature organisations have an ambivalent attitude towards the Scottish Arts Council – many prefer to see the Literature Forum as the policy-making body for literature.

13. Overseas organisations provide greater supports to translation and usually offer a triptych of support – to translators, to the publication of translated works, and to the promotion of translated works.

14. The research suggest there is a demand for a coordinated and strategic resource to provide support for translators, for literary translation and for the promotion of Scottish literature internationally.

65 **Recommendations**

1. The most effective (and cost-effective) way to meet the demand for a coordinated and strategic resource to provide support for translators, for literary translation and for the promotion of Scottish literature internationally, would be to create a literature centre, along the established European model. However, given the views expressed during the workshop and by some Scottish interviewees during the consultation process, it is possible that such an organisation may not have the full support of the literature sector and without its support it is difficult to envisage its success.

2. In lieu of this, the main recommendation is to create an international literature officer post at the current grade 5 band, with a separate annual allowance for international travel. The appointment to be made by the literature department in consultation with the head of international strategy. They should have a good knowledge of Gaelic and/or Scots in addition to English and a high level of fluency in at least one foreign language. Their role would include managing most of the other key recommendations the existing translation-grant programme; being the key contact in Scotland for information about literature in translation; liaising with all literature organisations in Scotland on international activities, including providing information about international funding and other opportunities;\(^{141}\) scoping and coordinating the development of an online portal with information on Scottish literature and translation; traveling to international bookfairs\(^{142}\), international literary and other events to build international contacts and networks and to promote the translation-grant programme\(^{143}\).

*Indicative cost: annual salary of £21,375–£26,530 plus office costs and an annual travel allowance of £5,000*

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\(^{141}\) This to include liaising with the 30 European Cultural Contact Points throughout Europe, and particularly EUCLID in the UK.

\(^{142}\) As a minimum this should include London, Frankfurt and Bologna.

\(^{143}\) It would be worth considering whether children’s literature, which currently only accounts for 1% of applications, should be prioritised. Other possible changes to the translation fund could include inviting a representative of the TA or ITI to join the committee, inviting Scots- and Gaelic-literature specialists to join the committee, vetting new translators who are then added to an approved ‘register of translators’, and simplifying the application process.
3. The post should be reviewed after a year with a view to it forming the nucleus of a literature centre, at arm’s length from the Scottish Arts Council, subject to the views of the sector at that time. A model that could work for Scotland would be one that is nimble and light on bureaucracy. A secretariat of one, based in a home office, in a university, or hot-desking in a literature organisation could be very effective. The focus should be very much on international networking and building partnerships in Scotland and abroad, so where the ‘centre’ is physically based is less relevant.

*Indicative costs: options outlined above to be scoped by international literature officer as part of their brief*

4. The creation of an online portal that provides a doorway to Scottish literature and translation. It would be the role of the international literature officer to research the scale and scope of the project but at the very least, the site should provide links to all the literature organisations consulted for this research, as well as venues that provide residencies for writers, e.g. Cove Park and Moniack Mhor, universities that teach literary translation and organisations outside the literature sector with an interest in translation, e.g. the Playwrights’ Studio. Key organisations will include Scottish Book Trust for information on writers, BOSLIT for information on translations of Scottish literature, and Publishing Scotland for information on rights. Many other organisations also hold information on writers and translators but this information is routinely not written down, or written down but not available except on request. All this information needs to be pulled together in a central place and should also include information on grants, residencies and exchanges, together with biographies of writers, samplers, and audio clips. It would be worth looking at the Translator’s Companion and UNESCO’s Clearing House for Literary Translation for comparison purposes and to speak to ACE, BC and BCLT about their plans in this area.

*Indicative costs: to be scoped by international literature officer*

5. Part-funding (in association with a Scottish university, research council or other partner) a researcher post for BOSLIT. The researcher to join the international literature officer in the proposed literature centre, if there is support for that development when reviewed in a year’s time.

*Indicative costs: 50% of £25,000*

6. The translation programme budget should be increased to £75,000 to meet current demand and increase incrementally over the next three years to £100,000 to meet the anticipated demand as awareness about the programme spreads due to proactive marketing initiatives. Steps should be taken actively to promote the programme through promotional means and attendance at international bookfairs.

*Indicative costs: 2007/08: £75,000; 2008/09: £85,000; 2009/10: £100,000*

7. The translation programme needs to state more explicitly that applications for translation within Scotland are eligible. It needs to be promoted more rigorously to Scottish publishers and through the Gaelic Books Council and the Scots Language Centre. Providing opportunities for publishers to travel abroad could encourage greater activity in this area.

8. The creation of a fund for up to six overseas translators to spend up to a month in Scotland each year working on a translation, with the Scottish Arts Council covering travel costs (up to £500) and a stipend (of £600) with a partner (a university or a residential centre like Cove Park) providing accommodation.

*Indicative costs: £6,600 (6 x £1,100)
9. Specialist training for translators working in Scots and Gaelic, provided by Itchy Coo and SLD in partnership with ITI, TA, Scottish universities, and possibly LAF. Workshops for translators of Scottish literature abroad could run along the lines of the model employed by NLPVF, coordinated by the international literature officer and delivered by the British Council and other partners.

10. The expansion the Scottish Arts Council programme of supports for writers – bursaries and CPD – to translators, many of whom are also writers.

11. Establish a prize fund for the best translations of Scottish literature abroad, with a prize for the best translation from English, Gaelic and Scots, each worth £5,000, and one for, say, the best ambassador for Scottish literature internationally or the best young translator (£5,000–£10,000).  
*Indicative costs: £20,000–£25,000*

12. ITI and TA deliver excellent training to its members and further research with them to establish the training and support needs of their literary translation members is strongly recommended.

13. The establishment of an annual fellowship for a Scottish writer in residence at an North American university to build on the strong connections in North America, funded jointly by the Scottish Arts Council and the partner university.  
*Indicative costs: Annual salary: £30,000–£40,000 plus accommodation and return travel to the US/Canada.*

14. Part of the international literature officer’s brief should be to look at building partnerships between the many organisations that have expressed a wish to become more involved in international literary events, and to look at ways to build on the work SWE and SBT do in North America all year round, not just for the two weeks events take place.

15. Organisations themselves should be encouraged to build partnerships – compared to their international counterparts, staff in Scottish organisations travel less frequently to international trade and literary events and are less involved in international networks and partnerships. While for many time is the obstacle, for others it is money. A ‘go-see’ fund of £10,000 a year which would enable representatives of the literature sector to ‘go and see’ potential partners in other countries could go some way to improving the situation, as would funds for publishers to visit new markets, attend bookfairs and meet publishers and agents. There may also be scope to coordinate visits from international publishers to Scottish publishers with Bookcase at EIBF.  
*Indicative costs: £10,000 per annum.*
Appendix 1
Scottish Arts Council: research into translation policy for Scotland
Questionnaire for Scottish organisations

Name of respondent:
Name of organization:
Interview time:

Q1  How is your organisation funded? Figures and sources for the last three years.

2006/07

2005/06

2004/05

Q2  How many staff does your organisation employ? Numbers, job titles and whether f/t or p/t.

Q3  How many work in the area of translation/the international promotion of literature?
<table>
<thead>
<tr>
<th>Q4</th>
<th>What forms of financial support if any, does your organisation provide in the following areas?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Amounts and type of financial support – grants, loans, bursaries, awards.</td>
</tr>
<tr>
<td>a</td>
<td>Translation between the languages of Scotland (English, Scots and Gaelic)</td>
</tr>
<tr>
<td>b</td>
<td>Translation from the languages of Scotland (English, Scots and Gaelic) into other languages</td>
</tr>
<tr>
<td>c</td>
<td>Translation from other languages into the languages of Scotland (English, Scots and Gaelic)</td>
</tr>
<tr>
<td>d</td>
<td>Promoting Scottish literature internationally</td>
</tr>
<tr>
<td>e</td>
<td>Promoting international literature in Scotland</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q5</th>
<th>In the context of promoting Scottish literature in translation, is your organisation involved in any of the following activities? Details of level of activity and costs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Rights sales</td>
</tr>
<tr>
<td>b</td>
<td>Hosting international literary events (e.g. festivals, conferences, showcases)</td>
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<tr>
<td></td>
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</tr>
<tr>
<td>c</td>
<td>Hosting seminars/workshops on translation or rights</td>
</tr>
<tr>
<td>d</td>
<td>Attending international literary events/representing the relevant country’s literature overseas (e.g. festivals, conferences, showcases)</td>
</tr>
<tr>
<td>e</td>
<td>Attending international trade events (e.g. bookfairs, trade shows)</td>
</tr>
<tr>
<td>f</td>
<td>Providing training for translators</td>
</tr>
<tr>
<td>g</td>
<td>International fellowships/scholarships for writers/translators/publishers</td>
</tr>
<tr>
<td>h</td>
<td>Travel bursaries for writers/translators/publishers</td>
</tr>
<tr>
<td>i</td>
<td>Residencies for writers/translators/publishers</td>
</tr>
<tr>
<td>j</td>
<td>Exchanges for writers/translators/publishers</td>
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</tr>
<tr>
<td>k</td>
<td>Prizes for writers/translators/publishers</td>
</tr>
<tr>
<td>l</td>
<td>Membership of international trade associations/professional bodies</td>
</tr>
<tr>
<td>m</td>
<td>Membership of international networks/partnerships</td>
</tr>
<tr>
<td>n</td>
<td>Online projects</td>
</tr>
<tr>
<td>o</td>
<td>Database/register of writers/translators/publishers</td>
</tr>
<tr>
<td>p</td>
<td>Database/register of (translated) texts</td>
</tr>
<tr>
<td>q</td>
<td>Printed catalogues/samplers</td>
</tr>
<tr>
<td>r</td>
<td>Other</td>
</tr>
</tbody>
</table>
Q6 In the context of promoting Scottish literature in translation, does your organisation provide any of the following supports to writers, translators or publishers?

a. Advice

b. Advocacy

c. Consultancy

d. Setting standards, e.g. establishing fee levels for translators, codes of conduct or best-practice procedures

e. Other

Q7 Of all the supports (both financial and non-financial) mentioned above, which do you think is the most effective?

Q8 Why?
Q9 Of all the supports your organisation provides, are there any which could be accessed by writers, translators or publishers but which currently are not accessed at all or as much as they could be?

Q10 If this is the case, why?

Q11 How would you rate the current state of literary translation in the following areas from 1 to 5, with 1 the lowest and 5 the highest?

a Translation of Scottish literature within Scotland
b Translation of international literature in Scotland
c Translation of Scottish literature internationally

Q12 Are there any changes to the translation and promotion of Scottish literature you would like to see in the future? Do you envisage that the changes would be implemented by your organisation or by another one?

<table>
<thead>
<tr>
<th>Initiative</th>
<th>This organisation</th>
<th>Another organisation (specify)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>More funding for translation within Scotland</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>More funding for the translation of Scottish literature abroad</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>More funding for the translation of international literature in Scotland</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>More training for translators</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>More training/support for publishers in the area of rights selling</td>
<td></td>
</tr>
<tr>
<td>f</td>
<td>A centralised rights service for Scottish writing</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>More overseas literary events</td>
<td></td>
</tr>
<tr>
<td>h</td>
<td>More exchanges/fellowships/bursaries</td>
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<td></td>
</tr>
<tr>
<td>i</td>
<td>More partnerships/networking</td>
<td></td>
</tr>
<tr>
<td>j</td>
<td>A supportive and centralised coordinated resource</td>
<td></td>
</tr>
<tr>
<td>k</td>
<td>More online initiatives (specify)</td>
<td></td>
</tr>
<tr>
<td>l</td>
<td>Other initiatives not listed here (specify)</td>
<td></td>
</tr>
</tbody>
</table>

**Q13** If you had to pick one of the above, which do you think is the most important? 

**Q14** Why? 

**Q15** Other views on the translation and international promotion of Scottish literature not covered by the above questions.
Appendix 2
Scottish Arts Council: research into translation policy for Scotland
Questionnaire for organisations outside Scotland

Name: __________________________
Organisation: ____________________
Interview time: ____________________

Q1a How is your organisation funded? Please supply figures and sources for the last three years.

2006/07

2005/06

2004/05

Q1b How many staff does your organisation employ? Please supply numbers, job titles and specify whether f/t or p/t.

Q1c How many of these work in the area of translation/the international promotion of literature?

Q1d How is your organisation governed/managed (legal status)?

If your organisation runs a translation grant programme, please answer the following question. If not, please skip ahead to Q.3.
<table>
<thead>
<tr>
<th>Q2</th>
<th>Please describe your translation grant programme and how it works.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Application process</td>
</tr>
<tr>
<td>b</td>
<td>Application criteria</td>
</tr>
<tr>
<td>c</td>
<td>Restrictions (e.g. max no. of applications per author/translator)</td>
</tr>
<tr>
<td>d</td>
<td>Total grant fund (per annum)</td>
</tr>
<tr>
<td>e</td>
<td>Total amount requested (per annum)</td>
</tr>
<tr>
<td>f</td>
<td>Number of applications received (per annum)</td>
</tr>
<tr>
<td>g</td>
<td>Number of successful applications (per annum)</td>
</tr>
<tr>
<td>h</td>
<td>Average grant awarded</td>
</tr>
<tr>
<td>i</td>
<td>Main reasons why an application is successful/unsUCCESSFUL</td>
</tr>
<tr>
<td>j</td>
<td>Do you have any target markets/countries? Please specify.</td>
</tr>
<tr>
<td>k</td>
<td>Is the translation peer reviewed?</td>
</tr>
</tbody>
</table>
Q3  Which, if any, of the following activities does your organisation/ company engage in?  
For each, please provide details and costs.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
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<tr>
<td>b</td>
<td>Hosting international literary events (e.g. festivals, conferences, showcases)</td>
</tr>
<tr>
<td>c</td>
<td>Hosting seminars/workshops on translation or rights</td>
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<td>d</td>
<td>Attending international literary events/representing your country’s literature overseas (e.g. festivals, conferences, showcases)</td>
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<td>e</td>
<td>Attending international trade events (e.g. bookfairs, trade shows)</td>
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<td>Providing training for translators</td>
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<td>International fellowships/scholarships for writers/translators/publishers</td>
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<td>Is your organisation a member of any international trade associations/professional bodies?</td>
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Q4 Do you provide other (non-financial) forms of support to writers, translators or publishers?
*For each, please supply details.*

a Advice

b Advocacy

c Consultancy

d Setting standards, e.g. establishing fee levels for translators, codes of conduct or best-practice procedures

e Other (*please specify*)

Q5 Of all the supports (both financial and non-financial) mentioned above, which do you think is most effective?

Q6 Why do you say that?

Q7 Of all the supports you provide, are there any which could be accessed by writers, translators or publishers but which currently aren’t being accessed at all or as much as they could be?
Q8  If yes, why do you think this is?

Q9  Are you planning any new initiatives? *Please supply details.*

Q10 If an organisation similar to yours were to be established in Scotland, what advice would you give it?

Q11 Do you have any other views on translation and the international promotion of literature not covered by the above questions?
Appendix 3: Workshop, Tuesday 12 June 2007

Key themes

1. A number of Scottish literary organisations currently support literature in translation. This is a vibrant but fragmented scene with some areas of overlap.

   Are there ways in which you think this can be addressed?

2. Looking in from the outside, there appears not to be an obvious first port of call for an overseas visitor wanting to know more about Scottish literature.

   Do you think there needs to be? If so, what do you think it should be? If not, please elaborate.

3. There seem to be opportunities for Scottish literary organisations to collaborate more and share knowledge and expertise about international working.

   Do you agree with this? Does your organisation already collaborate with others?

4. Translation in Scotland, into and between English, Scots and Gaelic, is at a low level.

   What do you think are the main obstacles to translation in Scotland and how can they best be addressed? How many can be addressed by the organisations represented here today?

5. Overseas colleagues active in the field of promoting literature in translation advocate a holistic approach that incorporates translation subsidies, rights sales, sample translations (particularly for minority languages), travel bursaries, exchange programmes, residencies, workshops and other events on translation, showcasing at bookfairs and festivals, international networking, print and online promotions. They also strongly advocate two-way partnerships and the need for strong reciprocal links.

   Is this holistic approach one that would work in Scotland? How does the above list, compare with current provision in Scotland? If there are gaps in provision, which do you think is the most important to address and why?

6. A centralised resource could coordinate all the activities outlined above.

   What are your arguments for and against such a resource?
Appendix 4: proposed online initiatives by Scottish respondents

‘Provision for enhancing BOSLIT but this would need extra funding from AHRC or equivalent (e.g. partnership grant between NLS and universities).’

‘A list of books available in Scotland in other languages.’

‘An online survey of Scotland linking Scottish Language Dictionaries and the Scots Corpus. An online dictionary of Scottish-English.’

‘A website with examples of works from other countries. It would have to have a national focus. A Gaelic website aimed at publishers, with sample translation in European languages, author biogs, reviews, publishing information, rights.’

‘Audio developments.’

‘BooksfromScotland.com.’

‘Podcasts, RSS. If one really wants to drive education and knowledge, there’s a need to look at the platforms and audience.’

‘Scottish Studies database is promoted on an ad hoc basis at this stage. We would like to develop this.’

‘Need to sort out proliferation of websites and have a dedicated portal.’
Appendix 5: Proposed new initiatives by Scottish respondents

‘More targeted international work.’

‘No simple answer. More support could be given by a body for hands-on support for a start-up publisher but that’s not necessarily the right answer. Publishing Scotland or the Scottish Arts Council could give grants to publishers to go on trips to Europe but this is only useful if you have books that are worth translating.’

‘Literary tourism – promoting Scotland’s literature abroad, and Scotland as a destination for literature.’

‘A linguistic survey of Scotland carried out by various parties, including ILS.’

‘The rise of translation studies and comparative literature at the University of Glasgow. This is the way forward for modern languages.’

‘More interest in translation.’

‘Developing networks.’

‘Working with immigrant writers to integrate them.’

‘Try to improve the perception of literature as a discipline, especially within universities.’
Appendix 6: additional views from Scottish respondents

‘In North America, many people do not realise writers are Scottish. Scottish literature is often taught as part of British literature, not as Scottish literature.’

‘The Scottish Writing Exhibition could easily be expanded into a sort of travelling international exhibition. Certainly, research that I’ve done in the US at public book festivals indicates that they would warmly welcome a panel of Scottish authors and a display of Scottish books, and there is great interest in Australia, New Zealand, Canada, several countries in Europe and Japan.’

‘A translation centre would need to support what is already going on and develop new initiatives. It would need to recognise sensitivities.’

BOSLIT could be subsumed into a translation centre if it took over research and maintenance. It could be the research arm.’

‘There are lots of sporadic attempts at support for translation but no systematic effort has been made. It’s very difficult for someone abroad to know where to go. BOSLIT needs to employ 2 people -- one to research and update the catalogue, one to coordinate research through an annual workshop/conference and outreach, promote dissertations on Scottish literature in translation. BOSLIT could be a hub for future work in translation support and a portal for information about translation.’

‘I should like to see BOSLIT become part of or transform itself into something other than a bibliographic tool, however useful that may be: a translation centre of some type perhaps but definitely an organisation that actively commissions new translations and acknowledges in a variety of ways the dynamic role translation has played in Scotland’s literary culture.’

‘My experience on postgraduate funding committees, Scottish Arts Council committees, etc would suggest that still only token gestures are made in the direction of translation, comparative literature and reception studies despite Scotland’s long list of great translators from Gavin Douglas through William Drummond and Thomas Urquhart to Eddie Morgan, Robert Garioch and Christopher Whyte.’

“The success of literature in translation has more to do with independent books, less to do with whether they are Scottish. There needs to be proactive support from funding bodies to support translation. The market is not supportive of literature in translation. It’s important to find new voices from around the world.’

‘No one is currently promoting Scottish literature internationally. Very ad hoc set up. Very fragmented. Everyone is doing work in their own corner. ‘

‘A centre for translation – as a first port of call/helpdesk/one-stop shop – would be very useful, and would fit well with Publishing Scotland. It would be a logical extension of what they do.’

‘There’s a lack of information for publishers outside Scotland and for writers in Scotland. It’s difficult for publishers abroad to know what’s available in Gaelic. There are lots of opportunities but many people don’t know about them. We would like to see an increase in translations from Gaelic to other languages. In the past Gaelic has had an old-fashioned image but there are lots of new writers writing about contemporary issues. There are no courses specifically on Gaelic translation in Scotland. Most Gaelic translators are self taught.’
We see translation as a crucial element in raising people's consciousness of Scots as a written as well as spoken language, and validating it as a language which can interact with other languages (not just English) in both oral and literary terms. The Eejits sold 15,000 in a year and other Roald Dahl titles are expected to sell the same. Many see reading Scots as a strange activity. Still seen as odd because there’s no access to it at school. It’s not on the curriculum apart from occasional Burns poem. There’s no exposure at a young age but if people are exposed they enjoy it.

‘Publishing Scotland is planning to collate statistics on the sale of rights. We want to survey the number of rights deals and would like to have rights information tied in with BooksfromScotland.com. There could have a portal through to rights, operating on the same principle as BooksfromScotland.com.’

‘There is a lack of respect for translation as a discipline.’

‘There is scope for training translators -- maybe in Edinburgh, St Andrews or Stirling.’

‘There are opportunities provided by Curriculum for Excellence to encourage bilingualism and multilingualism.’

‘The Languages Strategy, education and cultural policy all need to be joined up.’

‘There’s a need for a new body for Scots, like Bord na Gaidhlig.’

The sector needs to take more responsibility for these new developments themselves, e.g. training for translators. Professional organisations need to build CPD into their programmes. Organisations need to work together more, perhaps following the model of the Scottish Executive Cross Party Group on the Scottish Contemporary Music Industry.’ [There is a cross-party group on Scottish writing and publishing].

‘The languages of Scotland should get funding from the Scottish Executive, (not the Scottish Arts Council) as recommended in the Boyle report. Many recommendations thrown out. We constantly lobby the Scottish Executive which pretends Scots doesn’t exist.’

‘International promotion is very patchy at the moment. Many people abroad don’t know about Scots or Gaelic. We’re not very good at promoting all Scottish literature internationally. When people come to Scotland it’s often on the back of events in England.’

‘Networks and personal contacts are crucial.’

‘I would like to see a literature house in Glasgow, which could have a flat/workspace for visiting writers and translators.’

‘A survey by System 3 showed that 1 in 5 people would be interested in learning Gaelic.’
Appendix 7: recommendations by organisations outside Scotland

‘It’s not worth doing residencies unless they are well resourced.’

‘Fundraising is very important. Core funding is essential, piecemeal funding is very difficult.’

‘A summer school is very effective.’

‘Think very carefully about what you want to do. Is it to increase the number of translations? Is it to provide training to translators? Be very clear about your mission.’

‘It’s not very glamorous but it’s very important to make translations available.’

‘In Scotland, a venue for residencies may not be the best location for other events.’

‘There are benefits to being on a campus but downsides too. Having on-campus accommodation and a strong academic community is good.’

‘Have a clear mission and a dedicated marketing department.’

‘Get the right combination of subsidy (because literature doesn’t travel without it), promotion, and support for translators who are key to whole process because of their role as ambassadors.’

‘Affiliated organisations need to increase their trust, commitment and confidence in a new venture. It’s important to believe in the quality of your own literature.’

‘If you can only do one thing, provide subsidies because without it, minority literatures simply don’t travel.’

‘Ensure the organisation is autonomous and at arm’s length from publishers and funders. if you’re going to be part of another organisation, choose it carefully.’

‘I’ve seen many organisations come and go. For a new organisation to survive, it must be prepared to put in the commitment.’

‘It’s important to promote literature in translation. There is no single publication that does this in Scotland, e.g. a catalogue of Scottish writing.’

‘It’s important to have a point of contact that is identifiable and that points you to the right organisation.’

‘Personal contact is best. You need a budget to travel and go to bookfairs and make personal contacts. Then follow up with support for translation and translators. Translators need to be treated as writers in terms of travel bursaries and other forms of supports. Anything else is a bonus.’

‘Workshops are great for developing contacts.’

‘Lots of organisations could support a “literature centre”, for example an existing organisation or a university. It would need to be independent and the person not have other duties within the organisation/university. Their salary must be paid by an external body. Where one is physically based is less relevant with a web presence and time spent out networking.’
‘There’s a need for a translation centre in Scotland. BCLT is seen as an English resource and with minority languages, there always a need to make the case.’

‘It’s important to work in both directions.’

‘For residencies, it’s good to have places in every capital city, otherwise it’s expensive and time-consuming to check out places. It’s important to have good, purpose-built facilities -- privacy, computer, Internet access. University accommodation is a good alternative. Needs to be in a central place.’

‘It’s good to have a range of supports. If they are divided between many organisations, the target market may not know about all the various activities. You need money to run a translation programme and people to run it.’

‘Provide a place for translators to meet. Scottish translators are probably very spread around. Provide a library with reference materials, e.g. dictionaries, directories of publishers, key publications -- In Other Words, New Books in German, Modern Poetry in Translation, The Swedish Book Review, journals from other translators’ associations.’

‘A “translation centre” needs to be in Edinburgh, a capital city. Translators need to be able to go to libraries, meet publishers. Easier for writers to meet up. Alternatively provide a remote location where a writer and translator can come together to work intensively. Provide facilities for translators -- computer in room, online access, library with reference works, books in the relevant languages, especially new books (publishers usually happy to donate), privacy, own bathroom, social space, communal kitchen/dining-room.’

‘Speak to each member of the RECIT network. Everyone does something different and would be happy to give advice.’

‘Retain some independence. Publishers’ interests are not always the same as translators’ interest.’

‘Fund sample translations.’

It’s important to have an organisation that encourages translation in both directions.’

‘Have funds which allow you to respond quickly, e.g. to requests from publishers to invite authors/translators to events.’

‘Marketing is very important.’

‘Translation workshops are key.’

‘A meeting place for Scottish translators would be ideal. Great to have a physical centre.’

A translation centre would be a “brilliant idea”. It would be good to have a venue to meet, good for social and professional networking.’

‘My general impression about literary translation in Scotland is that there is a great need for more visibility, possibly through some permanent infrastructure that would work as an attraction, and reference point for all the different, but disparate, initiatives and events that exist today. The example of the BCLT is a brilliant model for such an infrastructure, and its reputation proves that it does indeed promote the literary translation’s worth and prestige. There are separate individuals, events, training opportunities, workshops, etc. but what is
lacking is the vehicle to bring them all under the umbrella of a policy about translation, if I may put it like that.’

‘There’s a lack of infrastructure/support for literary translation. Makes translators feel very isolated. Most events happen down south. Students always complain about having to travel south. There’s a need for a series of events for the literary translation community – talks, workshops.’

‘There is a need to unify all the different venues, and activities under a brand, with a clear mission to promote the interests of literary translation and translators, i.e. an institute, an office, a translation centre, whatever. You must have lots of ideas about that, ideas that could work to break the sense of isolation that one has working in Scotland. The people who practice it would support it, I’m sure of it. And it would make a lot of sense for an international city like Edinburgh. And such an institute would work to both bring together local actors and nation-wide ones, before it can enhance ties with literary forces outside the UK.’

‘There’s no funding in Britain for European/translation projects, unlike other European countries.’

‘When I “found” the Translators’ Association – no specifically Scottish counterpart, as you know – I was amazed at its quiet efficiency. I had been a sleeping member for years, not recognising the vital support it provided, from simple hand-holding to qualified legal advice. I think this kind of loose association is the ideal form of organisation for freelancers, particularly as varied a bunch as literary freelancers.’

‘What the TA provides by way of well-informed, sympathetic and professional legal support is by far the best and most needed support on offer. Given the proliferation of complex issues in the areas of intellectual property, “virtual copyright”, inter-media and international contracting, and given the distinctive Scottish legal system, a TA (Scotland) – ideally, an armslength organisation, with a charter that defines it as formally independent of the political executive – should above all provide free, media-savvy legal advice.’

‘I wonder if the Arts Club model wouldn’t be the answer: i.e. for everyone to stop even thinking of regional "centres" or "networks" and instead set up one well-financed, large club – overnight stay, food, library etc all in-house – in a big city. It should give preference to full members (of, say, the SoA and the TA), but top up its income by providing rooms to visitors with a creative industry credentials.’
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