

# Three percent?

Publishing data and statistics on translated literature  
in the United Kingdom and Ireland

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## Summary

This report is the outcome of a feasibility study undertaken by Literature Across Frontiers in spring 2012 with the support of Arts Council England, the Culture Programme of the European Union and the Calouste Gulbenkian Foundation. The aim of the study was to examine information about literary translation in the UK and Ireland, and to assess what publication data is available, the ways in which it is collected and shared, and the gaps that exist in data provision. Most importantly, the objective of this study was to recommend a solution to the problem of lack of translation statistics in the UK and Ireland in the form of a proposal concerning the collection, processing, sharing and analysis of data on published literary translations, in order to facilitate future research and assessment of trends.

The first part of this report assesses the way in which publishing data is currently collected and processed, what kind of publishing statistics are available from different sources, and what kind of mechanism there is for analysing such statistics. It describes data flow and identifies key players and resources.

The second part of the report outlines a proposed mechanism for improving the current situation so that translation data can be readily available to public bodies and researchers, and can be analysed in the future to answer broader statistical, policy and funding questions about published translation in the UK.

The third part outlines the findings of sample data using the proposed mechanism, identifies different bases for assessing statistics, and presents some initial analysis of data. These statistics can for the first time answer some of the initial questions

about numbers and percentages of UK/Ireland publications that are literary translations.

The report presents the following key findings:

- a) **Bibliographies of literary translations** published in three sample years, 2000, 2005 and 2008, extracted from data provided by the British National Bibliography and based on the 800 range of the Dewey Decimal Classification system.
- b) **First-time statistics on translations published** in the sample years 2000, 2005 and 2008, which clearly indicate that literary translation in the UK and Ireland is a little higher than the often-cited 3% figure, and consistently greater than 4%. While the number of published translated titles increases over the sample years, the increase is marginal in terms of percentage because of growth in the total volume of published books. The sample year data also shows that the three most translated-from languages are French, followed by German and Spanish, with Italian, Russian, Swedish and Japanese among the next most translated languages.
- c) **The data trail from publisher to public database** which shows that the most suitable source of data for the purpose of establishing the annual number of translated books is the British Library, which receives publication data from the metadata service providers BDS and Nielsen BookData. Provision to Nielsen by the publisher of translation detail on translated books is shown to be of key importance.
- d) **A recommended solution to existing problems in translation data provision and accessibility**, based on identifying and analysing the data trail and proposing a mechanism of data extraction by the British Library based on a set of criteria and a template devised for this specific purpose. The data would be passed on to a suitable organisation that would complete the required analysis and publish annual statistics on translation in the UK and Ireland.



## Introduction and background

Despite its close relationship with continental Europe, and its international literary links, the UK is notoriously impoverished, by comparison with other countries, when it comes to literary translation into English. Frequent debates on the subject, and research conducted by English PEN, Literature Across Frontiers and others, have revealed a number of causes of this relative paucity. These include certain entrenched attitudes to other languages; the global dominance of English, and a persistent problem with the uptake, promotion and reception of translated literature on the part of publishers, the media and readers in the UK. Publishers are often reluctant to take up foreign titles, citing the difficulty of promoting, marketing and selling titles by ‘unknown authors’ in a country that is largely self-sufficient with respect to literary book production. Publishing literature in translation is therefore seen as a risky commercial venture, and consequently it is heavily reliant on subsidy.

The amount of translation into English in the UK and Ireland is small compared to translation in other countries, and the status and perception of published translations is low.<sup>1</sup> In the US, a similar situation pertains. The Three Percent website illustrates by its name the very small percentage of publication in the US that is translated from other languages. It explains:

Unfortunately, only about 3% of all books published in the United States are works in translation. That is why we have chosen the name Three Percent for this site. And that 3% figure includes all books in translation—in terms of literary fiction and poetry, the number is actually closer to 0.7%. While that figure obviously represents more

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<sup>1</sup> This study does not cover the issues particular to translation from the indigenous languages of the constituent countries of the UK and Ireland (Welsh, Irish, Gaelic, and Old English, for example); where they appear in the BNB, titles in translation from these languages are included in the statistics and bibliographies. In future, it will be instructive to examine a more detailed breakdown of statistics covering indigenous language translation and inward translation.

books than any one person could read in a year, it's hardly an impressive number.<sup>2</sup>

We have not been in a position to know what the equivalent percentage is in the UK and Ireland, although among those working in the field of literary translation the general sense has been that it is comparable, or even lower. English PEN, for example, refers to the 3% figure in explaining its translation programme:

*The Little Prince, Don Quixote, Metamorphosis, War and Peace, Anna Karenina, One Hundred Years of Solitude, Anne Frank: The Diary of a Young Girl, The Girl with the Dragon Tattoo, The Holy Bible* - all are translations into English with which most readers are familiar. How much would be lost to us if such writing was not so readily accessible to us? Yet less than 3% of the UK's literary publishing output every year consists of translated literary work.<sup>3</sup>

However, despite anecdotal evidence, inference and speculation, there has been no hard data to analyse and no simple means of accessing such data; this in itself sets the United Kingdom and Ireland apart in Europe, as in almost all other European countries such data is routinely gathered and analysed. Given the absence of such readily available data, it is not possible to define the situation of literature in translation precisely; without statistics, we cannot identify trends, or assess, for example, how sales compare by genre to non-translated titles, or what is in fact supported by public subsidy.

Literature Across Frontiers therefore proposed to Arts Council England a study examining the status of information on literary translation in the UK and Ireland - a study that would present what is available and what is missing from translation data provision, and that would propose how such data might be improved and made more accessible. Such improvement would mean that in the present and future it would be possible to answer pressing *basic* questions, such as how many translated books are published in a given year; what percentage of literary publishing is represented by titles in translation, and what the publishing trends

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<sup>2</sup> <http://www.rochester.edu/College/translation/threepcent/index.php?s=about>

<sup>3</sup> <http://www.englishpen.org/translation/>

are over a period of time (in other words, whether it is an area of growth or decline, or is more or less constant). With such data available, it would also be possible to trace trends in genre or source language, whether particular authors are more heavily translated than others, and how the situation in the UK compares with other countries. Further down the line, it would be possible also to look at the proportion of subsidised and unsubsidised translations, the impact of promotional efforts and translation grants offered by national literature foundations, and the implications of translation publishing trends for the policies of UK arts funding bodies and private foundations supporting the field of translation.

These questions cannot be easily answered, however, without solid, reliable and consistent data on which to base analysis. Such data is at present difficult to access, and, where it is available, is both incomplete and sometimes inconsistent. Unlike in other countries, there is also no effective mechanism in place for collecting and analysing data on translated titles.<sup>4</sup> The report that follows is the outcome of the Literature Across Frontiers study proposed to and supported by Arts Council England.

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<sup>4</sup> As indicated in a previous study by Literature Across Frontiers, *Literary Translation from Arabic, Hebrew and Turkish in the UK and Ireland, 1990 - 2010*, for example, records in the British Library's British National Bibliography were inconsistent when it came to detail on translators, original language, or original title, and in some cases much or all of this peripheral detail on translation was missing from the catalogue record. See <http://lafpublications.org/making-literature-travel/>. This missing data is discussed in more detail below.



## Part 1: how data is collected and shared

The research for this study began with a survey of organisations and bodies connected with the publication of titles translated into English, including publisher associations, legal deposit libraries, databases, metadata service providers and others. Profiles of relevant organisations are included in Appendix A.

It became quickly apparent that the key players in the collection and sharing of data on published translation for the purposes of comparison and analysis were public databases, their suppliers (the metadata service providers), and publishers. Although publishers' associations and bodies such as arts or books councils or English PEN concern themselves with translated books, the collection and sharing of bibliographical data is not their function, and the most comprehensive data on translated works resides in the British Library's publicly accessible online database, the British National Bibliography (BNB). It is not, however, complete, and the cause of that largely rests with the publishers. This part of the report, therefore, focuses on the collection and sharing of data by the public databases and their direct and indirect data suppliers.

### 1. A definition of terms

What is included in 'literary translation' for the purposes of this study? A broad understanding of 'literary translation' would include fiction (short stories, novels, anthologies, graphic novels), poetry, drama, classic literature (including epics and folktales, but not, for example, Greek philosophy or classic texts of established religions, such as the Bible, Hebrew scriptures or the Quran), selected memoir / autobiography / biography (of literary or cultural figures or noted literary quality), some literary works of travel and nature writing (but not guidebooks), and children's books. A great many publications in translation lie outside a 'literary' frame, as they follow patterns and market demands in which questions of textual

quality and expressiveness are not of primary importance. These include religious texts and commentaries, philosophy, psychology, linguistics, literary and cultural criticism and theory, politics, factual works such as guidebooks or crafts, and history, including military or specialist subject histories.

The boundaries of a broad understanding of ‘literary’, however, do not map tidily or easily onto cataloguing conventions and systems, or database field-names, and nor can questions of literary value as a judgement for inclusion or exclusion be universally agreed. For the purposes of this study, therefore, we have limited ‘literary’ to fiction, poetry and drama, with the clear understanding that while ‘literary’ is much broader, for the purposes of initial research and comparison, we need to be able to compare like with like. These genre categories themselves rely on a specific range (in the 800 level) of the Dewey Decimal Classification system. For comparison, however, as discussed in Part 3 of this report, we have also included some statistical analysis that relies on the *comprehensive* Literature category of the Dewey system.

## **2. Necessary data for understanding the state of literary translation**

In order to be able to conduct research that will lead to a clear picture of trends in literary translation, both historical and ongoing, basic information on translation needs to be available in the public record. This includes detail on the following:

- 1) identification of the book as a translation – on cover, on title page
- 2) translator name
- 3) original publication details: publisher, place of publication, date of publication
- 4) original language
- 5) original title

Sometimes much of this is missing from library and database records; some of this data is often missing from the physical book. If it is missing also from marketing material for the book, it should be no surprise that on occasion broadsheet book reviewers fail even to identify the title as a translation, and often fail to name the

translator. Without this basic information, the ability to identify a title as a translation, and consequently the possibility of reliably analysing translation trends, is limited.

### **3. The data trail**

The path that the data on any particular book follows is a convoluted one, and needs to be traced from its appearance in a public database back to its initial identification and provision by the publisher.

#### **Index Translationum**

The most comprehensive publicly accessible database on books in translation is the magisterial Index Translationum, the UNESCO database of all translated books in all languages - according to its own description, ‘an international bibliography of translations’, created in 1932:

The database contains cumulative bibliographical information on books translated and published in about one hundred of the UNESCO Member States since 1979 and totals more than 2,000,000 entries in all disciplines: literature, social and human sciences, natural and exact sciences, art, history and so forth.<sup>5</sup>

The Index Translationum is a mostly user-friendly and easily searchable database. However, there appear to be difficulties in selecting titles published in English in the UK and Ireland as clearly separate from titles published in the US (this distinction is discussed in more detail in Part 2 of this report), and there is no easy way of exporting data in a format that lends itself to compiling bibliographies (although it is possible to export statistical data into several formats). Previous studies undertaken by Literature Across Frontiers also showed that there were gaps in information on UK and Ireland publications in the Index Translationum.

Index Translationum receives its data on translated titles published in the UK and Ireland directly from the British Library.

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<sup>5</sup> [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=7810&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=7810&URL_DO=DO_TOPIC&URL_SECTION=201.html)

## **The British National Bibliography and The British Library**

The most comprehensive publicly accessible source of free online information specifically on published translations in the UK and Ireland is the British National Bibliography (BNB) provided by the British Library. As the legal deposit library for the UK and Ireland, the British Library is legally entitled to receive a copy of every title published in the UK and Ireland within a month of publication, and the BNB is based on its legally deposited holdings, including, in recent years, electronic publications (regulations giving effect to the Legal Deposit Libraries Act 2003 and extending legal deposit to electronic publications are expected to be enacted in 2013).

Five other legal deposit libraries - the Bodleian Libraries at Oxford University, Cambridge University Library, the National Library of Scotland, the National Library of Wales and the Library of Trinity College, Dublin - are entitled also to receive a copy on request of each title published in the UK and Ireland. These are served centrally by the Agency for the Legal Deposit Libraries, based in Edinburgh.

Andrew Green, Librarian of the National Library of Wales in Aberystwyth, explained that each of the legal deposit libraries seeks out for deposit additional country-specific or region-specific publications that might, for example, not be published with an ISBN - the unique number by which every published book is identified - and which would therefore be overlooked by centralised book-data service providers, or which for other reasons would be under the 'radar' and be of country-specific cultural interest. Privately published or circulated work, or publications of, for example, county council authorities or public or private organisations might not have an ISBN, and would not be deposited either with the British Library or the five other legal deposit libraries. However, except in very rare cases these are unlikely to include literary translation, and the British Library's BNB is therefore the most complete database relevant to this study.

There is some confusion over the results of the British Library's provision of data to the Index Translationum (which also relies on similar national bodies in other

member countries for its data). There are evident discrepancies between information in the Index Translationum and the BNB, and indeed Index Translationum appears to have incomplete data for books published in the UK and Ireland.

According to Neil Wilson, head of Metadata Services at the British Library, some discrepancies may have arisen from a time when there was a lapse in the supply of data from the British Library to the Index Translationum because of a licensing issue. He recalled that there had not been a formal agreement in place, but once this came to their attention, it was a simple question of arriving at ‘mutually acceptable wording drafted and agreed by our respective legal departments’.<sup>6</sup> The issue was resolved in 2006/7, and the Index Translationum was sent backdated data, and subsequently received annual data feeds, but these don’t appear to have been used. According to Neil Wilson there are neither outstanding technical nor legal issues. However, according to Index Translationum there continue to be problems with inconsistencies in the British Library’s data - as, indeed, is the case with data from other countries.<sup>7</sup> The two organisations have since been in contact concerning the discrepancies, and Neil Wilson reports that the issue seems primarily to relate to the need for additional resources at the Index Translationum to tackle the data harmonisation backlog.

The British Library itself in turn receives data on literary titles from metadata service providers (the Library receives a data feed from Nielsen BookData for all new titles published in the UK). One of these metadata service providers, BDS, transforms this data into MARC records for the Library’s CIP (Cataloguing in Publication) programme, notifying users of works in advance of publication. The Library also derives information from the physically deposited book, or electronically deposited book if an e-publication (since September 2012, this ‘CIP contract’ of data provision for the British Library’s BNB has been through a partnership between BDS and Nielsen BookData - see below).

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<sup>6</sup> Interview with Neil Wilson, and subsequent email correspondence.

<sup>7</sup> Email communication between Marius Tukaj, UNESCO, and LAF director Alexandra Büchler, 16 July 2012.

The British Library and the other legal deposit libraries have in the past enriched their catalogue entries on deposited books, relying on data provided by BDS and others, and on information visible in the individual books themselves. There is currently a discussion underway in the wider library field about whether to continue, increase or desist from this kind of catalogue enrichment, as the expectations and demands of search engine full-text functionality begin to take precedence in the allocation of staff time and library resources.

### **Metadata service providers**

BDS, Nielsen BookData and Bowker are the three main for-profit bibliographic metadata service providers; they take the information provided by publishers on each title and disseminate it to the book trade, libraries, universities and other bodies.<sup>8</sup>

BDS was the supplier of data to the British Library from 1995 to 2012, but as of September 2012 this data has been supplied through a partnership between BDS and Nielsen BookData. According to the press release announcing their successful bid for the British Library's cataloguing contract, BDS's expertise in the supply of cataloguing records combines with Nielsen's expertise in publisher relations - Nielsen is the ISBN Agency (International Standard Book Number) for the UK and Ireland, providing the unique identifying numbers for all books published there.<sup>9</sup>

Where literary publishers are concerned, the relationship with Nielsen provides direct access through a number of services to the book trade. Nielsen BookData acquires book title information (usually in advance of publication) directly from the publisher. As the British Library has limited resources to enrich cataloguing information from the information provided in the physical deposited book, the inclusion of detailed information on translation - such as original language, translator name or original title - will be based on that provided to the metadata

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<sup>8</sup> BDS and Bowker primarily supply data to public libraries and universities, and Nielsen BookData supplies data to the book trade - most literary publishers therefore supply data to Nielsen, though some supply to Bowker and BDS, and in other cases publishers' distributors supply data on their behalf to the metadata service providers.

<sup>9</sup> <http://www.bibliographicdata.co.uk/news/20/50/BDS-and-Nielsen-Win-BL-CIP-Contract>

service providers by the publishers themselves and supplemented by information included in the physical book. This cannot be emphasised strongly enough: in order for the kind of comprehensiveness of detail on translation such as translator name, original language and original title to end up in the cataloguing records of any publicly accessible database, the publisher must supply such data with their advance information to metadata suppliers such as Nielsen and BDS (or to their distributor if their contract specifies).

### **The publishers' data provision**

Publishers have the option of a free service or an enriched paid-for service with Nielsen BookData. The free option is part of the package of services provided with the sale of ISBNs, the unique publisher and book identifier that enables a published book to be recorded, marketed, distributed, purchased and deposited. The enriched paid-for service provides additional functions, one of which is a greater number of data fields for detail on each book. The free service allows only a limited number of data fields - with all detail on translation being possible in a general 'additional information' field, rather than dedicated fields. In addition, the appropriate identification as a *translation* relies on the publisher choosing the correct BIC subject number (the latter is not intuitive, is a specialist activity, and takes time to research and identify). As the majority of publishers who publish translations in the UK and Ireland are smaller independent presses, they are less likely to subscribe to the paid-for service that Nielsen offers, and must therefore take the initiative in providing translation detail within the limitations of the fields in the free data submission form (see Attachment 1 for a print version of this form).

Whether or not a publisher uses the enriched form with more named data fields, it is a time-consuming exercise, and its direct value might not seem immediately obvious. The value of allocating scarce resources to the provision of such detail might well be assessed in terms of its potential to increase sales, but as there is no immediately apparent link between the research use of bibliographic data and increased sales, an argument needs to be made to publishers that there is a

considerable benefit in this activity, both in its potential to increase sales and to raise the profile of translated work more widely.

Tracing the way back along the data trail reveals, therefore, that the quality of data on translation begins and ends with the publishers themselves. It is in their interests, and in the interest of the field of literary translation more widely, to provide full and detailed information on translation data at the outset. This data enables a much fuller picture of the state of translation in the UK and Ireland to be drawn, and will enable the development of policy and strategies to raise the profile and status of translated literature in the future.

### **Publishers' practices**

For this study, publishers who publish translations were surveyed on their provision and sharing of publication data. From those who responded, it emerged that most publishers provide Nielsen BookData directly, either through the free or enriched service, although in some cases this provision is made on their behalf by their distributor. Some also provide data to more than one metadata service provider (for example Nielsen and Bowker).

All respondents (100%) reported that they provided the translator's name to Nielsen, and 75% identified the original language, but only 38% provided the original title and original date of publication, and only 13% named the original publisher.<sup>10</sup> In one case, some of this information was provided in the printed books, but not provided to Nielsen; this is an example of the data being available but not in a form that enables it to enter the data chain and turn up in a publicly accessible record.

Although the respondents to this survey constitute only a small proportion of those UK publishers who publish translations, nevertheless the response indicates considerable variation in what kind of translation data is provided, and clearly demonstrates at least some of the cause of inconsistent and incomplete data available at the database end, including that available in the Index Translationum.

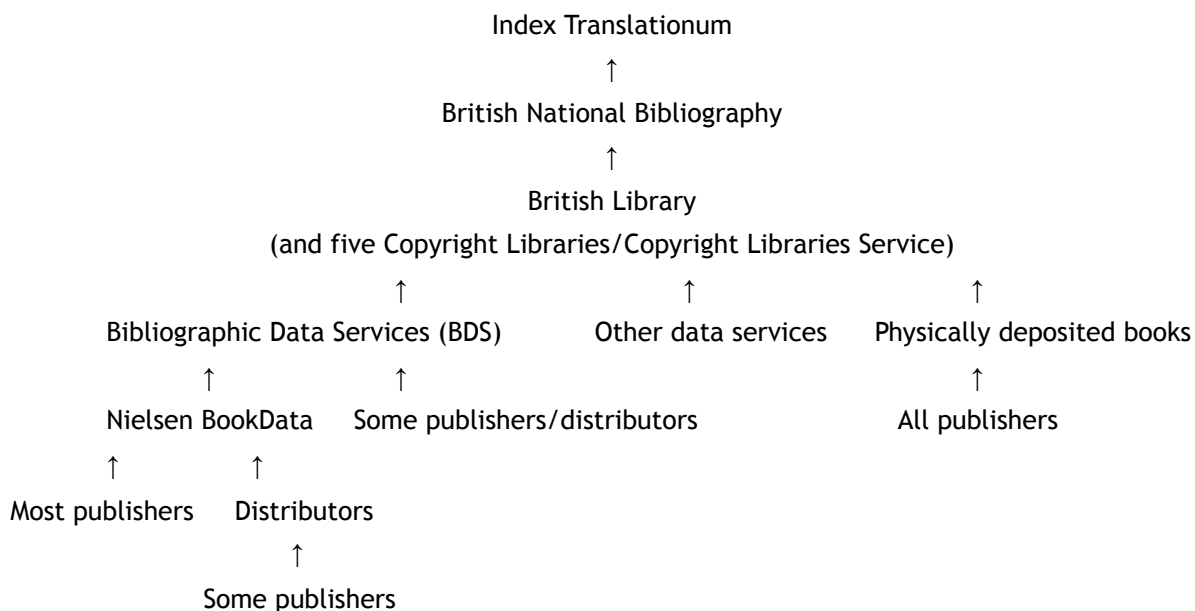
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<sup>10</sup> Publishers Who Translate survey, conducted in April 2012 – 38% per cent of those contacted responded.



Figure 1.1 shows a schema of the data flow from publisher to database outlined in the foregoing.

Fig. 1.1



The data trail leads from publisher to Nielsen BookData, from Nielsen and BDS to the British Library, and thence to the BNB (and, it is to be hoped in accurate form, to the Index Translationum). However, even if the data provided were complete and comprehensive, and maintained in its detail through each level and intermediary, the BNB and the Index Translationum are still not wholly accessible to or useable by the general researcher without specialist help and time-consuming data acquisition and collation. Details on author or translator, on publisher or genre, on numeric trends and genre trends need to be easily accessed, compiled and assessed in order to acquire a full picture of the state of translation in any given year, or to develop policy. At present such research requires specialist knowledge of Dewey numbers, and multiple, arduous hours of compilation to combine the data and export it in useable form for analysis of detail or statistics. It is certainly not possible for a publisher or a publicist, an agency worker or a translator to acquire reliable information on translation. At present it is also very time-consuming and not very fruitful (because the information is unreliable) to

attempt to ascertain even a simple statistic such as what number of translations are published in a year, or what percentage of literary publication is translation.

Who then might provide this data and in what form, and how might it be made publicly accessible?

## Part 2: proposed mechanisms for change

This part of the report provides an assessment of how the current situation might be changed. It also proposes some initial potential solutions to improve the availability of information on translated books, so that data can be readily available to public bodies and researchers, and can be analysed in the future to answer broader statistical, policy and funding questions about published translation in the UK. Improving the current situation relies on three key matters:

- 1) accessibility of data
- 2) improvement in provision of detail on translation
- 3) advocacy

### 1. Accessibility of data

#### i. Metadata service providers

The Three Percent website in the US, a project of University of Rochester in New York, relies on Bowker to provide it with the data on which it makes its assessment that only 3% of publications are translations and less than 0.7% are works of translated fiction or poetry.<sup>11</sup> As discussed in Part 1 of this report, Bowker, like BDS and Nielsen BookData, is a for-profit company, and at present there is no institution or mechanism in the UK to fund this kind of data provision or statistical analysis.

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<sup>11</sup> Three Percent take their name from a study conducted by Bowker, documented in the report *To Be Translated or Not To Be*, edited by Esther Allen (Barcelona: Institut Ramon Lull, 2007), available at [www.pen.org](http://www.pen.org). See Esther Allen, 'Translation, Globalization and English', pp. 17–33. See also [www.bookadvertising.net/press/bowker/2005\\_1012\\_bowker.htm](http://www.bookadvertising.net/press/bowker/2005_1012_bowker.htm). Three Percent's Translation Database is a collection of information on books that have not previously been translated; they gather this data from publishers.

Nielsen BookData was generously willing to provide data samples for the purposes of this study and, indeed, had provided some detailed data on translated fiction to PEN. PEN in turn made this data available to Literature Across Frontiers. This took the form of an unsorted bibliography containing 10,588 entries in an Excel spreadsheet, relying on BIC numbers and descriptions. This was by no means a comprehensive bibliography, and although it contained a wealth of data, it did not include data of critical importance to our study, including year of publication, name of publisher, or original title. Nevertheless the data sample did indicate some of the level of detail that might be made available for analysis, and it did usefully and indicatively provide, where available, the name of the translator. The fact that there were many blanks in translator names illustrated the problem that has already been identified - namely, that if publishers do not provide this information to Nielsen in the first instance, it will not subsequently enter the data record.

Although this wealth of information allowed for some analysis of translated fiction, it was information on translated books that are available in the trade - that is, books in print and distributed. Nielsen BookData is evidently of key importance in the provision of data to the trade on behalf of publishers, and, since September 2012, of key importance in the provision of data to the British Library, but it does not provide for the development of a mechanism in which comprehensive and historical data could be made available in an ongoing manner.

## **ii. The British Library - developing a mechanism**

In order to make a case for the importance of such data being made publicly available, this study sought to acquire and analyse such data as an exploratory, experimental and indicative example of what would emerge. The British Library's Metadata Services Department readily agreed to assist in this endeavour, and generously provided both statistics and bibliographies for analysis. In addition, the department indicated that it might be possible to set up a template for the provision of statistics and bibliographies year on year, once a clearly defined set of parameters was decided, and should the public-interest need be clearly identified and advocated for by decision-making bodies.

### *Bibliographies and statistics – what to include*

Narrowing down the data parameters for the purposes of this study soon revealed how very complex the issues are, and illustrated immediately why such data is not easily accessible at the moment.

Books cannot easily be identified by genre, as fields for genre classification have been used inconsistently and at times incorrectly and sometimes not at all; they are therefore unreliable. Instead, it is necessary to select by other classification methods, such as Dewey numbers. Dewey numbers work as rough indicators of genre, but within each record, there are descriptive fields that allow further selection according to genre.

While on the one hand it was considered desirable to obtain the greatest amount of data on translation available, at the same time it was necessary for the purposes of this study to have access to manageable amounts of data that did not require too much selection and refining, but that did not, on the other hand, omit essential records by being too restrictive. For the purposes of our bibliographies, therefore, we opted for the narrower definition of ‘literary’ translation that includes fiction, poetry and drama, but which excludes, for example, graphic novels, folktales, biography, or various forms of creative or narrative non-fiction. In short, we restricted our view to a small part of the ‘800’ or ‘literature’ range of Dewey numbers in order to come up with sets of data from which we could begin to generate useful and meaningful statistics. We also hoped to compare these with other bibliographies that Literature Across Frontiers has compiled in the past.

However, as Index Translationum does not specify sub-categories such as poetry or fiction, but instead includes under its Literary designation *all* titles in the 800 range (which includes, for example, literary criticism, essays and biographical studies of writers), we also compiled statistics that reflect the comprehensive literature range (all 800-level entries) for the purpose of comparison.

The data and its analysis is presented in Part 3 of this report, and includes total numbers of translated titles and total numbers of translated *literary* titles by

sample year. It also presents translated titles as a percentage of all publications by sample year, and translated *literary* titles as a percentage of all *literary* publications by sample year. Bibliographies of translated literary titles for three sample years - 2000, 2005 and 2008 - are available online at <http://www.lit-across-frontiers.org>

### *Caveats*

There are several caveats to present about this data. Firstly, in addition to inconsistency in the use of genre fields, the BNB also on occasion appears to have misclassifications by Dewey number. Another potential problem is that hardback and paperback editions of the same title will appear as two publications, and some titles that appear in the record as 'intention to publish' may not in the end have been published. Also challenging is the matter of place of publication. In the case of a multinational publisher with operations in the UK and the US, for example, it is only the first place of publication that is included in the record. So, for example, even if a title published by a US publisher that has offices in New York and London is published in a UK edition, it might appear in the record with New York as place of publication. In addition, UK legal deposit legislation includes the requirement for deposit of all books published or *distributed* in the UK.<sup>12</sup> These are then included in the BNB. Where a US title is therefore not published in the UK but is distributed in the UK, it will appear in the record as a UK publication in the BNB. This, however, is going to apply to a very small number of translated titles, and is more of a problem with academic titles and with large publishing conglomerates.

### **iii. A mechanism for the future**

While the British Library has generously assisted in the sharing of data and in statistical analysis for this study, there is at present no mechanism in place for the ongoing provision of such data. Nevertheless, Neil Wilson, head of the British Library's Metadata Services, has indicated that an annual data feed of records relating to translated material could be developed if there is an identified public-interest need.

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<sup>12</sup> <http://www.bl.uk/bibliographic/exclude.html>

The bibliographical data provided for this study required considerable organisation, selection and analysis by Literature Across Frontiers staff, with the assistance of Brenda Young and other staff in the British Library's Metadata Services department, before it was reduced to a useable, consistent and meaningful data set for the purposes of comparison and the generation of statistics. This entailed a substantial investment of resources on both sides, and it is not feasible to repeat this on an annual basis.

However, at the conclusion of this research we have in place sufficient information to establish, in consultation with a specialist librarian, a template for data selection that could be the basis for developing an annual data feed of statistics and bibliographies from the British Library.<sup>13</sup> One vehicle for that is the British Library itself, in consultation with relevant parties, such as LAF, PEN and publishers or publisher associations.

Another possible vehicle for such data provision would be something similar to the Three Percent project of Rochester University. Academic institutions have contractual relationships, through their Library and Information Systems, with metadata service providers such as Bowker or BDS. A Translation Studies department or Modern Languages department of an interested university - or collaboration between several - might be the suitable vehicle for the regular ongoing provision of this kind of information. This kind of institutional support in partnership with literary translation agencies such as PEN and Literature Across Frontiers might be another.

Different bodies would, of course, have different uses for the data, and so the exact parameters of that data - the genres for inclusion, and the level of detail in the records - would need to be decided in consultation with those to whom the data will be of interest and of use, including, importantly, publishers.

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<sup>13</sup> It should be noted that annual statistics would be provisional for some period after the end of the year in question because of the presence in the data of information on *intended* publication, not all of which results in actual publication. This might be due to shifting publication schedules by publishers, or because of other barriers - including, as Neil Wilson has pointed out, an increasingly common practice, in the e-publishing context, of testing the waters before publication, which, if the results are not favourable, might result in the title not proceeding to publication, but still appearing in the record.

The data already exists in the public record, though its usefulness will be determined by certain improvement in conditions (for which see further, below). This study has resulted in a sample mechanism for the generation of statistics and bibliographies, which can be refined into a template for ongoing generation on an annual basis. Whether the best vehicle for this provision is the British Library itself, or an inter-agency agreement, or a partnership with an academic institution, remains to be decided, but the need has been identified, and the barriers are eminently surmountable.

## **2. Improvement in provision of detail on translation**

In order for the data on translation to be reliable, consistent and useable, some changes need to occur at the level of the publisher.

As has already been identified in Part 1 of this report, and reiterated above with the example of missing translator names, in order for a full picture of the state of translation to be possible, publishers need to provide full detail on translation to Nielsen or the other metadata service provider they use, and/or to their distributors.

Publishers may well not be aware of the importance of providing this detail in the first place to Nielsen, when the data is included in the physical book. It is unlikely that changes in cataloguing at the British Library will be apparent to non-specialists, and there may well be an assumption that catalogue records will all be enriched manually by cataloguers checking the deposited book. This can no longer be relied on to be the case.

Even publishers for whom translation is central to their work rather than occasional, it is probably the case that it is not particularly clear how important this provision of translation detail is. Compared, say, to more obvious detail such as author information and description, the detail of the title in the original language might seem insignificant. As previous reports have shown, the status of



the translators themselves is precarious in the UK, with reviewers, for example, sometimes even failing to mention that the work is a translation, and failing to name the translator. Publishers play the most important role in raising the profile of translators and translation - and in this apparently small matter, they can make a significant difference.

Many literary translations - particularly those by independent presses - are only publishable with financial support, either from arts or literary organisations within the UK, such as Arts Council England or the Welsh Books Council, or by translation promotion agencies in the country of origin. These agencies are in a position, therefore, to help and encourage publishers to change practices, as are all groups involved in the translation field, such as PEN, for example, or translation prize administrators.

It is to be hoped that one outcome of this study will be such a change in practice. It will be a valuable result of this study if, subsequent to its publication (and distribution to publishers who publish translations), the future catalogue records in the BNB and the Index Translationum contain comprehensive detail on translation.

### **3. Advocacy**

This study was undertaken at a time when changes were occurring at the legal deposit libraries and the British Library. Specifically, the Implementation Group of Legal Deposit Libraries Committee has been discussing such issues as the allocation of resources to catalogue enrichment, and the best ways to respond to new cataloguing pressures arising from changes in research methodologies (the Google generation of whole-text research). At the same time, the new contractual relationship with the BDS and Nielsen partnership means that there are possibilities of change within the nature of data that is being supplied to the BNB. This provides an excellent opportunity to argue the case for translation data to be collected, analysed and made available.

Until now, there has been no reason for the British Library to be aware that there is a problem with the nature of translation detail in its records, nor its provision of data to Index Translationum. This study has highlighted some of the gaps and inconsistencies in data and identified some of the causes of those gaps. It has also highlighted the difficulty of access to and use of that data in its current form. There now needs to be follow-up to enable change to occur - specifically, advocacy to publishers to supply that data in the first place, and advocacy to the British Library (and its data suppliers) to recognise the value of comprehensive translation detail in its records, and the availability of statistical and bibliographical data to the public.

The study has also highlighted the necessity of change if a clear picture of translation is to be possible. For that change to take place, agencies such as Arts Council England, the Welsh Books Council, Creative Scotland, Publishing Scotland, Publishing Ireland, English PEN, and publishers, along with Literature Across Frontiers, need to make the case to the British Library that the provision of targeted translation data is of significant public interest and value, and to enter into a consultation with the British Library and other interested parties about the vehicle for that provision.

## Part 3: what the sample data reveals

This part of the report presents the findings of sample statistics derived from analysis of the data provided by the British Library. It identifies for the first time statistics that answer some of the initial questions about numbers and percentages of translated titles.

The sample years for this analysis are 2000, 2005 and 2008. There are two different calculations of total numbers of publications and percentages:

**Table 1.1** and **1.2** show figures and statistics for fiction, poetry and drama only (the corresponding titles are detailed in the Bibliography available online at <http://www.lit-across-frontiers.org>): this is a restricted selection from the 800 (Literature) Dewey range.<sup>14</sup>

**Table 1.3** shows figures and statistics for the entire 800 range of the Dewey classification system - namely all literature - which is the broader literature category used by the Index Translationum.<sup>15</sup>

**Table 1.1 - Total number of publications**

Year	All publications	All translations	All poetry, fiction and drama	All translated poetry, fiction and drama
2000	77,694	1,721	12,109	529
2005	75,925	2,014	13,412	605
2008	90,761	2,207	16,402	753

<sup>14</sup> Because cataloguing has not always been consistent or accurate, there are some anomalies in these figures and bibliographies.

<sup>15</sup> Again, because of cataloguing inconsistencies, there are some inclusions and exclusions in these figures that are anomalous.

**Table 1.2 - Percentages**

Year	Translation as % of all publications	Poetry, fiction, drama in translation as % of all poetry, fiction and drama	Poetry, fiction, drama in translation as % of all translations
2000	2.21%	4.37%	31%
2005	2.65%	4.51%	30%
2008	2.43%	4.59%	34%

**Table 1.3 - The entire 800 range of the Dewey system**

Year	All publications in the 800 range	All translations in the 800 range	% of 800s that are translations
2000	13,617	568	4.17%
2005	15,003	632	4.20%
2008	18,072	790	4.37%

In summary, the findings are as follows:

The percentage of all publications that are translations

2.21% in 2000      2.65% in 2005      2.43% in 2008

The percentage of poetry, fiction and drama that is translation

4.37% in 2000      4.51% in 2005      4.59% in 2008

Percentage of all literary genres (the entire 800 Dewey range) that is translation

4.17% in 2000      4.20% in 2005      4.37% in 2008

For the bibliographies of translations in the sample years see <http://www.lit-across-frontiers.org> . For data by source language, see Appendix C .

## Conclusions

As the data clearly indicates, literary translation in the UK and Ireland - whether assessed according to its broader definition or restricted to the genre categories of poetry, fiction and drama - is a little higher than the often-cited 3% figure. Indeed it is consistently greater than 4%, and, over the sample years, consistently increases. It would not be surprising to see a drop in subsequent years, given the financial crisis of 2008 and consequent cuts in public funding for publishers, and

the increased cautiousness of the publishing world. On the other hand, an increase in interest in Scandinavian culture, resulting from popular Danish and Swedish television dramas broadcast in the UK in 2011 and 2012, might well counteract such a change. It will be fascinating and informative in future to be able to analyse, for example, how the popularity of Japanese graphic genres or of Swedish crime fiction affects these figures. Such information would be of practical interest, both cultural and commercial, far beyond the world of literary translation.

# Acknowledgements

Many individuals and organisations were very generous with their time and information for the purposes of this study. I would particularly like to thank Neil Wilson, Brenda Young and colleagues at the British Library; Andrew Green of the National Library of Wales; Phil Davies of the Welsh Books Council; Helgard Krause of University of Wales Press; the many publishers who responded to our survey, and Nielsen BookData and PEN for additional information.

# Appendix A: Profiles of relevant groups and organisations

## 1. UK-BASED ORGANISATIONS

### **British Library's British National Bibliography**

The British Library is the Legal Deposit Library for the UK and Ireland, and receives all printed publications and electronic titles published or distributed in the UK and Ireland. The British National Bibliography, accessible online at <http://bnb.bl.uk/>, lists the books and new journal titles published or distributed in the United Kingdom and Ireland since 1950. It also lists forthcoming book titles and hand-held electronic publications (for example CD-ROMs) deposited with the Legal Deposit Office since 2003. It is the most comprehensive listing of titles published in the UK and Ireland.

The relevant department of the library for this study is the Metadata Services Department, directed by Neil Wilson. The contact details are:

Neil Wilson, Head of Metadata Services  
The British Library  
96 Euston Road  
London NW1 2DB

Phone 020 7412 7348  
Email [Neil.wilson@bl.uk](mailto:Neil.wilson@bl.uk)

Metadata Services (General Enquiries)  
Boston Spa, Wetherby  
West Yorkshire LS23 7BQ

Phone: 01937 546548  
Email: [bd-info@bl.uk](mailto:bd-info@bl.uk)  
Web: [www.bl.uk](http://www.bl.uk)

### **Nielsen BookData**

Nielsen BookData is part of NielsenBook, which collects and distributes information on book titles worldwide. They collect book information from over seventy countries, and work with other data providers to provide consistent and comprehensive information to the book trade and other parties. Nielsen Book also work with publishers, offering services to help them increase visibility for their books on the international market. NielsenBook is a for-profit corporation with

several business components: its ISBN and SAN registration agencies for the UK and Ireland; its BookData Information service, which provides comprehensive, enriched bibliographic data worldwide; its BookNet Transaction; Nielsen BookScan, a service for retailers, and LibScan which collects and analyses library borrowing data. NielsenBook is owned by Nielsen, which is based in New York. Nielsen BookData is the primary data supplier to the book trade and to chains.

Simon Skinner, Sales Director  
Nielsen BookData UK

Phone: 01483 712 200  
Email: sales.bookdata@nielsen.com  
Web: www.nielsenbook.co.uk

### **BDS (Bibliographic Data Services)**

BDS offers data on books and home entertainment releases, web development and maintenance services, and web-based applications to retailers, websites, publishers, libraries, charities and government bodies. Its services to publishers include 'information creation and distribution, production management software, and marketing support directed at the trade, public and academic sectors'. They create bibliographic data to help publishers sell books and raise their market profile, and also offer a reviews service.

BDS is the primary supplier of bibliographic data to public libraries in the UK, and, with Nielsen, supplies bibliographic data to the British Library.

Leslie Whyte, Managing Director  
Bibliographic Data Services Ltd  
Annandale House  
The Crichton, Bankend Road  
Dumfries DG1 4TA

Phone: 01387 702 251  
Email: info@bibdsl.co.uk  
Web: www.bibliographicdata.co.uk

### **Bowker**

Bowker, like BDS and Nielsen, is one of the three leading providers of bibliographic information on published titles serving booksellers and libraries. Their Syndetic Solutions provides 'specialized, high-quality bibliographic data designed to enhance library online catalogs'. Bowker is an affiliated business of ProQuest, a



research company, and is the official ISBN Agency for the United States and its territories (like Nielsen in the UK). Its headquarters are in New Providence, New Jersey. Bowker is the primary supplier of bibliographic data to the higher education sector.

Bowker UK Ltd  
St Andrew's House  
18-20 St Andrew Street  
London EC4A 3AG

Phone: 020 7832 1770  
Email: [sales@bowker.co.uk](mailto:sales@bowker.co.uk)  
Web: [www.bowker.co.uk](http://www.bowker.co.uk)

### **The Publishers' Association**

The Publishers' Association is an association of UK publishers, the purpose of which is to strengthen the trading environment for its members through advocacy on the part of the sector to government, to society at large, and to other relevant parties in the UK and internationally. It provides support, guidance and services to its members, and lobbying services to do with copyright, legal and other issues. The Publishers' Association claims to represent some 80 percent of the industry by turnover, but smaller independents are often not members.

Chief Executive Richard Mollet  
The Publishers Association  
29b Montague Street  
London WC1B 5BW

Phone: 020 7691 9191  
Email: [mail@publishers.org.uk](mailto:mail@publishers.org.uk)  
Web: [www.publishers.org.uk](http://www.publishers.org.uk)

### **Independent Publishers Guild**

The IPG is a membership organisation for publishers, and represents a large proportion of small and large independents, including those who specialise in or focus on translations. Like the PA, the IPG offers services, support and guidance to its members, with its specialist understanding of the needs and challenges of independent presses. There are approximately 480 publisher members ranging from small to large.

Executive Director Bridget Shine

The IPG, PO Box 12  
Llain, Whitland  
SA34 0WU

Phone: 01437 563335  
Email: [info@ipg.uk.com](mailto:info@ipg.uk.com)  
Web: [www.ipg.uk.com](http://www.ipg.uk.com)

### **The Welsh Books Council**

The Welsh Books Council is the primary public body engaged in the publishing sector in Wales. Funded by the Welsh Government, it provides support and services to Wales-based publishers, distributes publishing grants, and engages in a number of projects and activities to promote reading and literacy in Wales. The Welsh Books Council has sought to raise the standards of book production and publication in both Welsh and English, and to support the professionalisation of the sector. It also owns and runs the separate not-for-profit Welsh Books Council Distribution Centre, which acts both as a distributor within Wales and distributor beyond Wales for Wales-based publishers, and the online bookstore, [www.gwales.com](http://www.gwales.com).

Chief Executive Elwyn Jones  
Welsh Books Council  
Castell Brychan  
Aberystwyth, Ceredigion SY23 2JB

Phone: (01970) 624151  
Email: [info@wbc.org.uk](mailto:info@wbc.org.uk)  
Web: [www.wbc.org.uk](http://www.wbc.org.uk)

### **Publishing Scotland**

Publishing Scotland replaces the Scottish Publishers Association, a book trade association that operated for thirty years. Publishing Scotland represents more than sixty book and journal publishers as a trade association, and also operates a central information point online and an online bookshop ([www.BooksfromScotland.com](http://www.BooksfromScotland.com)), a book distributor ([www.booksource.net](http://www.booksource.net)), and functions as a supporter of publishing development in Scotland, including training. Membership is open to publishing companies and organisations and to associated organisations and individuals within the publishing sector.

Its objectives are to provide skills training, statistics and research, outreach and networking; to focus on new technology to support the Scottish publishing trade, and to provide support, advice and lobbying on behalf of publisher members.

Publishing Scotland is partly funded by Creative Scotland, and by subscription and sales revenue.

Marion Sinclair, Chief Executive  
Publishing Scotland  
Scott House  
10 South St Andrew Street  
Edinburgh EH2 2AZ

Phone: 0131 228 6866  
Email: [enquiries@publishingscotland.org](mailto:enquiries@publishingscotland.org)  
Web: [www.publishingscotland.co.uk](http://www.publishingscotland.co.uk)

### **Publishing Ireland**

Publishing Ireland was founded as the Irish Book Publishers' Association in 1970. Membership of Publishing Ireland now includes most of the major publishing houses in Ireland as well as trade, general and academic publishers. Publishing Ireland is a cross-border organisation, representing publishers in Ireland and Northern Ireland. It has 106 members, 93 of which are professional book publishing companies, and it supports its members through networking, promotions, training, the provision of expertise, advocacy, and general. The aim is to raise the percentage of Irish publishers' book sales, which currently constitute little more than 20% of all book sales in Ireland.

Frank Scott-Lennon, President  
Publishing Ireland  
25 Denzille Lane  
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Ireland

Phone: 0353 1 6394868  
Email: [info@publishingireland.com](mailto:info@publishingireland.com)  
Web: [www.publishingireland.com](http://www.publishingireland.com)

### **English PEN**

English PEN is the founding centre of PEN International, a worldwide organisation of writers that promotes freedom of expression. There are 140 PEN centres in more than one hundred countries; these provide a community for writers and readers internationally.

English PEN promotes the freedom to write and read through campaigns and specialist programmes. Of particular interest is its translation programme, established in 2005, which supports and promotes literature in translation, and each year selects six to eight books that are translated into English from a range of foreign languages, and awards grants to UK publishers to help promote and market the titles.

English PEN and the Free Word Centre where the organisation is based have become an important hub for translation-related activities throughout the year, and are co-organisers of annual translation events like the International Translation Day and the Literary Translation Centre at the London Book Fair together with the British Council, the Gulbenkian Foundation, Literature Across Frontiers and others. From 2012 English PEN also presents the PEN Translates scheme, funded by Arts Council England, which awards grants to fund the translation costs of literature into English.

English PEN is supported by membership income, donations, corporate sponsorship and grants.

Gillian Slovo, President  
English PEN  
Free Word Centre  
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London EC1R 3GA

Phone: 020 7324 2535  
Email: [online](mailto:online@englishpen.org)  
Web: [www.englishpen.org](http://www.englishpen.org)

## Appendix B: Publishers who translate

**British and Irish publishers who publish translations (based on a list compiled by ACE and updated by LAF)**

This list has been compiled by the literature department of Arts Council England. We have made every attempt to ensure that the information in the list is complete and up to date: ACE bears no responsibility for any omissions or inaccuracies. Please note that the list is neither exhaustive nor prescriptive. Inclusion in the list is by way of information only and does not necessarily constitute an endorsement by ACE.

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### ENGLAND

**And Other Stories** [www.andotherstories.org](http://www.andotherstories.org)

Launched in 2010, And Other Stories publishes fiction in translation with support from the Arts Council of England and its list of subscribers. They are a social enterprise, and choose fiction for its originality and appeal after listening carefully to their circles of readers, writers and translators, many of whom are eminent figures in their field. They choose to publish only a carefully selected handful of titles each year.

**Alma Books** [www.almabooks.com](http://www.almabooks.com)

Alma Books was set up in October 2005 by Alessandro Gallenzi and Elisabetta Minervini, the founders of Hesperus Press. Publishing from fifteen to twenty titles a year, mainly in the field of contemporary literary fiction, Alma takes around sixty per cent of its titles from English-language originals, while the rest are translations from other languages such as French, Spanish, Italian, German and Japanese. Alma also publishes two or three non-fiction titles each year.

**Anvil Press** [www.anvilpresspoetry.com](http://www.anvilpresspoetry.com)

Founded in 1968 by Peter Jay and now based in Greenwich, south-east London, Anvil Press is England's longest-standing independent poetry publisher. Anvil specialises in contemporary English poets, with a leavening of Irish and American, and in a range of translated poetry, from ancient classics to modern and contemporary poets.

**Arc Publications** [www.arcpublications.co.uk](http://www.arcpublications.co.uk)

For over 30 years, Arc has been publishing contemporary poetry from new and established writers from the UK and abroad, specialising in the work of world poets writing in English and the work of overseas poets in translation.

**Arcadia Books** [www.arcadiabooks.co.uk](http://www.arcadiabooks.co.uk)

Arcadia Books is an independent publisher founded in 1996. Arcadia publishes literary fiction, translated fiction, EuroCrime, biography, travel, gay and gender studies. Arcadia imprint BlackAmber focuses on Black and Asian writing. Arcadia and Haus publishers have set up a venture called Arabia Books for contemporary fiction from the Arabic world.

**Atlantic Books** [www.groveatlantic.co.uk](http://www.groveatlantic.co.uk)

Atlantic Books publishes a vibrant range of fiction and non-fiction, including in translation. Atlantic Books is the trading name of the British division of Grove Atlantic Inc.

**Atlas Press** [www.atlaspress.co.uk](http://www.atlaspress.co.uk)

Atlas Press specialises in extremist and avant-garde prose writing from the 1890s to the present day. Atlas is the largest publisher in English of books on Surrealism and has an extensive list relating to Dada, Expressionism, the Oulipo, the College of Pataphysics, among others.

**Aurora Metro Press** [www.aurorametro.com](http://www.aurorametro.com)

Aurora Metro Press was set up in 1989 by a group of writers involved in creative writing workshops at the Drill Hall Arts Centre in central London. With the aim of promoting new writing, the press has specialised in anthologising new drama, fiction and work in translation.

**Bitter Lemon Press** [www.bitterlemonpress.com](http://www.bitterlemonpress.com)

Launched in 2003, Bitter Lemon Press is a London-based independent publisher, which aims to bring readers high quality literary thrillers and other contemporary fiction from abroad. Their list includes talented authors from Europe, North Africa and Latin America who, up to now, have been little known in the English-speaking world.

**Bloodaxe Books** [www.bloodaxebooks.com](http://www.bloodaxebooks.com)

Bloodaxe Books is Britain's premier poetry publisher, with an international reputation for quality in literature and excellence in design. With its bold and diverse stable of new and established British, Irish, American, European and Commonwealth writers, Bloodaxe has revolutionised poetry publishing in Britain.

**Bloomsbury** [www.bloomsbury.com](http://www.bloomsbury.com)

Bloomsbury Publishing is a leading independent publisher and winner of the 1999 and 2000 Publisher of the Year awards. Bloomsbury publishes a number of titles in translation.

**Calder Publications** [www.calderpublications.com](http://www.calderpublications.com)

Since 1949, Calder Publications have published many books on all the arts: on musical subjects, especially opera (a particular interest of its founder), as well as on painting, the theatre and critical and philosophical theory. The Calder list is in the process of being acquired by Alma books.

**Canongate** [www.canongate.net](http://www.canongate.net)

Canongate Books has emerged as one of the most dynamic publishing houses in Britain. Based in Edinburgh but with a distinctly international outlook, Canongate continues to nurture and publish new talent from around the world, whilst retaining the essence of the Scottish Canon. Canongate has no specific agenda other than to promote and publish challenging, quality work from a broad perspective.

**Carcenet Press** [www.carcenet.co.uk](http://www.carcenet.co.uk)

Now in its fourth decade, Carcanet Press provides the most comprehensive and diverse lists of modern and classic poetry in English and in translation. Carcanet Press also publishes a range of inventive fiction, lives and letters and literary criticism.

**Chatto & Windus** [www.randomhouse.co.uk](http://www.randomhouse.co.uk)

Chatto & Windus is an imprint of the Random House group. The imprint's areas of specialism are: art, belles-lettres, biography and memoirs, current affairs, essays, fiction, history, poetry, politics, philosophy, translations and travel.

**The Chicken House** [www.doublecluck.com](http://www.doublecluck.com)

The Chicken House is a children's publisher founded in 2000. It publishes books 'that are aimed at real children' - fiction, original picture books, gift books and fun non-fiction.

**Comma Press** [www.commapress.co.uk](http://www.commapress.co.uk)

Comma Press is dedicated to promoting new fiction and poetry, with an emphasis on the short story. It is launching a new translation imprint also specialising in short fiction.

**Dalkey Archive Press** [www.dalkeyarchive.com](http://www.dalkeyarchive.com)

Dalkey Archive Press, based in the US with offices in London and Dublin, publishes modern and contemporary innovative literature from around the world. The Press

specialises in translations of experimental works of fiction, along with reprints of classic works that have gone out of print.

**Dedalus Books** [www.dedalusbooks.com](http://www.dedalusbooks.com)

The Dedalus list includes contemporary English language fiction, translated European fiction in the Decadence from Dedalus, Dedalus European Classics, Dedalus Europe 1992-2002 series, Dedalus anthologies and concept books. Dedalus has invented its own distinctive genre, which they term distorted reality, where the bizarre, the unusual and the grotesque and the surreal meld in a kind of intellectual fiction which is very European.

**Duckworth Publishers** [www.ducknet.co.uk](http://www.ducknet.co.uk)

Duckworth is an independent press publishing literary and commercial fiction and non-fiction.

**Enitharmon Press** [www.enitharmon.co.uk](http://www.enitharmon.co.uk)

Enitharmon is one of Britain's leading literary publishers, specialising in poetry and in high-quality artists' books and original prints. It is divided into two companies: Enitharmon Press, which publishes poetry and general literature in small-format volumes and anthologies, and Enitharmon Editions, which produces de luxe artists' books in the tradition of the livre d'artiste.

**Europa Editions** [www.europaeditions.com](http://www.europaeditions.com)

Europa Editions publishes literary fiction, high-end crime and noir, children's books and memoir. Europa Editions has a critically and commercially successful backlist and a fresh selection of English language originals and translations.

**Faber and Faber** [www.faber.co.uk](http://www.faber.co.uk)

Faber and Faber is an independent publisher with an impeccable reputation for literary excellence. They aim to publish the best fiction, non-fiction, poetry, drama, music, film and children's books.

**Five Leaves Publications** [www.fiveleaves.co.uk](http://www.fiveleaves.co.uk)

Five Leaves Publications, founded in 1996 by Ross Bradshaw (editor), publishes an eclectic mix of poetry, novels, social and cultural history, literary and cultural criticism. These include works translated from foreign tongues: of particular interest to the publisher are Catalan, Jewish and Roma literatures.

**Flambard** [www.flambardpress.co.uk](http://www.flambardpress.co.uk)

Flambard is an independent press publishing poetry and fiction. Established in 1990, Flambard has a history of nurturing new and neglected writers from Britain and beyond. Its contemporary list continues to grow in innovative and challenging



directions, while the Flambard Modern Classics series rediscovers books that have been overlooked by the mainstream.

**Fourth Estate** [www.4thestate.co.uk](http://www.4thestate.co.uk)

Fourth Estate is one of the most innovative imprints in the industry with a reputation for selecting critically acclaimed titles. Acquired by HarperCollins in July 2000, it publishes a handpicked eclectic range of genres including energetic new fiction, controversial non-fiction, timely biography, up-to-the-minute current affairs and cutting-edge books in science, humour and popular culture.

**Garnet Publishing** [www.garnetpublishing.co.uk](http://www.garnetpublishing.co.uk)

Garnet Publishing is an independent publishing company specializing in publications about the Arab world.

**Granta** [www.granta.com](http://www.granta.com)

Granta publishes writing of the highest quality: fiction - both original and in translation - and non-fiction which stimulates, inspires, addresses difficult questions, and examines intriguing periods of history.

**Halban Publishers** [www.halbanpublishers.com](http://www.halbanpublishers.com)

Halban Publishers is an independent, London-based publishing company, established in 1986. They publish fiction, memoirs, history, biography and books of Jewish interest.

**Harvill Secker** [www.randomhouse.co.uk](http://www.randomhouse.co.uk)

About 50% of Harvill Secker's titles are literature in translation (especially Russian, Italian and French), English Literature, quality thrillers, illustrated books and Africana, plus an occasional literature anthology. It also publishes non-fiction, including biography, books on music and politics, and some travel-related works.

**Haus Publishing** [www.hauspublishing.com](http://www.hauspublishing.com)

Haus Publishing was launched with a pan-European commissioning and publishing programme, including a mixture of new commissions plus translations (with new introductions) of key Rowohlt titles. Life and Times, as the series is called, is subtitled 'the modern library of biography'.

**Hersilia Press** [www.hersilia-press.co.uk](http://www.hersilia-press.co.uk)

Hersilia Press is an independent publisher dealing with Italian crime fiction. Their books have won prizes in Italy and abroad, and are written by experienced writers as well as rising stars.

**Hesperus Press** [www.hesperuspress.com](http://www.hesperuspress.com)

Independent publisher of literary fiction specialising in the re-discovery of lesser-known works by seminal authors, and new translations of European classics.

**Holland Park Press** [www.hollandparkpress.co.uk](http://www.hollandparkpress.co.uk)

Holland Park Press Ltd publishes literary fiction and poetry and places special emphasis on bringing the work of Dutch authors to the English language market.

**Istros Books** [www.istrosbooks.com](http://www.istrosbooks.com)

Istros Books's mission is to shine a light on that 'other' Europe and reveal its glories through the works of its greatest writers; both old and new. They endeavour to find the best from a wealth of local prose and poetry and to offer it to a new audience of English speakers.

**Little, Brown Book Group** [www.littlebrown.co.uk](http://www.littlebrown.co.uk)

Part of Hachette Livre UK, Little, Brown publishes fiction and non-fiction from the UK and in translation.

**Maia Press** [www.maiapress.com](http://www.maiapress.com)

The Maia Press is a publishing house dedicated to bringing out high-quality original fiction by both new and established authors. Maia publish works by writers from diverse backgrounds, including works in translation, giving priority to writers whose work is censored in their country of origin, and a limited number of titles which are out of print.

**Menard Press** [www.menardpress.co.uk](http://www.menardpress.co.uk)

Menard Press was founded as a small magazine in 1969 and brought out its first book in 1971. It has specialised in literary translation, mainly of poetry. In addition to literary texts - original and translated poetry, original and translated fiction, art and literary criticism - the press has published essays on the nuclear issue (by Sir Martin Ryle and Lord Zuckerman, among others) as well as works and testimonies by survivors of Nazism, including the first English edition of Primo Levi's poems.

**Marion Boyars Publishers** [www.marionboyars.co.uk](http://www.marionboyars.co.uk)

Marion Boyars Publishers are a literary, independent publishing house, renowned for being brave, and publishing new fiction as well as non-fiction in the fields of film, music, social theory, philosophy and feminism.

**Milet Publishing Limited** [www.milet.com](http://www.milet.com)

Milet publishes the leading list of bilingual children's books, featuring hundreds of popular and original titles in English with over 20 other languages. It also publishes a celebrated range of artistic, innovative and award-winning children's books in English, and a growing World Literature list, featuring works translated from Turkish. Milet is dedicated to introducing the work of innovative, international

authors and artists - their children's books match fresh and bold artistic styles with meaningful and entertaining stories, celebrating multiculturalism and multilingualism.

**Modern Poetry In Translation**     [www.mptmagazine.com](http://www.mptmagazine.com)

Modern Poetry in Translation is an international magazine for translation of poetry into English.

**Peepal Tree Press**     [www.peepaltreepress.com](http://www.peepaltreepress.com)

Peepal Tree Press is the home of the best in Caribbean and Black British fiction, poetry, literary criticism, memoirs and historical studies. Based in Leeds, Peepal Tree is a wholly independent company, founded in 1985, and now publishing around 30-40 books a year. The list features both new writers and established voices. In 2009 Peepal Tree launched the Caribbean Modern Classics Series, which restores to print essential classic books from the 1950s and 60s. Peepal Tree's focus is on what George Lamming calls the Caribbean nation, wherever it is in the world, though they are also concerned with Black British writing. They publish fiction, poetry and a range of academic and non-fiction titles.

**Picador (Pan Macmillan)**     [www.picador.co.uk](http://www.picador.co.uk)

An imprint of Pan MacMillan, Picador publishes outstanding international writing, fiction and non-fiction, in both hardback and paperback, and has numerous prize-winners on its list.

**Peirene Press**     [www.peirenepress.com](http://www.peirenepress.com)

Peirene Press is a small independent publishing house in London. It was set up by Meike Ziervogel in 2008. In addition to a commitment to world-class literature and high quality translation, they are passionate about building communities of book lovers and sharing the joy of the best novella-length contemporary European fiction.

**Peter Owen**     [www.peterowen.com](http://www.peterowen.com)

Peter Owen established this publishing house in 1951 and was able to bring some of the very best international literature to what was a very insular British market. Today, Peter Owen Publishers continues the tradition of producing new and interesting writing. The company has published seven Nobel Prize winners and boasts a backlist that includes some of the most talented and important writers from all over the world.

**Portobello Books**     [www.portobellobooks.com](http://www.portobellobooks.com)

Portobello publishes writing of the highest quality: fiction - both original and in translation - and non-fiction which stimulates, inspires, addresses difficult questions, and examines intriguing periods of history. The company was founded in

2005 by the philanthropist Sigrid Rausing, the Academy Award-winning film producer Eric Abraham and the publisher Philip Gwyn Jones. In 2006, Sigrid Rausing acquired *Granta* magazine and Granta Books, and merged the two companies. She is the publisher of all entities, whilst Philip Gwyn Jones is Executive Publisher of both book imprints. Granta Books and Portobello Books share design, sales, marketing, publicity, rights and production departments. They are also part of the Independent Alliance. In 2009, Portobello Books was short-listed for the Independent Publisher of the Year Award.

**Pushkin Press** [www.pushkinpress.com](http://www.pushkinpress.com)

Pushkin Press publishes novels and essays in translation drawn from the best of classic and contemporary European Literature. It specialises in little-known and rediscovered works, giving British readers the opportunity to enjoy books by authors who are often celebrated in their countries of origin but have had less exposure in the UK.

**Quercus - MacLehose Press** [www.maclehosepress.com](http://www.maclehosepress.com)

Quercus is a small independent publisher of fiction and non-fiction. The MacLehose Press imprint is devoted to the translation of literature and crime fiction into English, and to the publication of a very few outstanding writers in English. This press has already broken new ground with the #1 bestselling success of the Swedish writer Stieg Larsson and with many other critically acclaimed books including translations from Italian, Spanish, Polish, Icelandic, French, and Arabic. The imprint was founded by Christopher MacLehose, previously Publisher of the Harvill Press for 21 years. During his illustrious career he has published works by Raymond Carver, Richard Ford, Peter Høeg, Henning Mankell, Haruki Murakami and W.G. Sebald. In 2006 he was given the LIBF Lifetime Achievement Award for International Publishing.

**Reaktion Books** [www.reaktionbooks.co.uk](http://www.reaktionbooks.co.uk)

Reaktion Books was founded in Edinburgh in 1985, moving to London in 1987. Reaktion publishes around 30 titles a year, some of which are translations, on a wide range of subjects: art history, architecture, Asian studies, cultural studies, design, film, geography, history, photography and travel writing. Reaktion Books are distributed in North, Central, and South America by the University of Chicago Press.

**Red Squirrel Press** [www.redsquirrelpress.com](http://www.redsquirrelpress.com)

Red Squirrel Press publishes poetry (full-length collections and pamphlets), crime fiction novels, novellas and non-fiction. Established in 2006, it has published over forty books, including some translations.

**Rockingham Press** [www.rockingham-press.co.uk](http://www.rockingham-press.co.uk)

Rockingham Press was set up in 1991 to champion new and neglected poets and also Middle East poetry in translation. Since then Rockingham has published each year on average four paperback collections (always including a first collection) and one or two pamphlets. Its Middle East titles have included Modern Turkish Poetry (a Poetry Book Society recommendation), Modern Persian Poetry, and works by Feyyaz Kayacan Fergar and Oktay Rifat.

**Salt Publishing** [www.saltpublishing.com](http://www.saltpublishing.com)

The translation series presents leading international poets in new bilingual editions.

**Saqi** [www.saqibooks.com](http://www.saqibooks.com)

Founded in 1981, Saqi initially specialised in publishing books on the Middle East and the Arab world but now includes Central Asia, South Asia and European fiction. It publishes fiction and non-fiction, academic works and illustrated books.

**Serpent's Tail** [www.serpentstail.com](http://www.serpentstail.com)

Serpent's Tail is a renowned independent book publisher of international fiction and non-fiction, owned by Profile Books Ltd. Now twenty years old, the company was founded with a commitment to publishing voices neglected by the mainstream. Serpent's Tail has a reputation for successfully publishing contemporary fiction (including debut novelists), crime fiction, high quality literature in translation, and informed non-fiction works focussing on popular culture: music, film, biography.

**Shoestring Press** [www.shoestringpress.co.uk](http://www.shoestringpress.co.uk)

Shoestring Press, founded in 1994 by John Lucas (editor), is predominantly a publisher of English language poetry, but is also very committed to contemporary Greek poetry in translation. Other books of poetry in translation have been published regularly.

**Smith / Doorstop** [www.poetrybusiness.co.uk](http://www.poetrybusiness.co.uk)

The Poetry Business publishes books, pamphlets and audio under the Smith/Doorstop imprint, and publishes literary magazine The North. It also runs Writing Days, the Writing School, residential courses and the original Book & Pamphlet Competition.

**Smokestack Books** [www.smokestack-books.co.uk](http://www.smokestack-books.co.uk)

Smokestack is an independent publisher of radical and unconventional poetry run by Andy Croft. Smokestack has published over 60 titles since 2004 and has a growing international list.

**Telegram** [www.telegrambooks.com](http://www.telegrambooks.com)

Telegram has a choice list of international fiction. An imprint of Saqi books, Telegram publishes the finest literary fiction and memoir from around the world.

**The Toby Press** [www.tobypress.com](http://www.tobypress.com)

The Toby Press was founded in 1999, with the purpose of publishing fine literary and commercial fiction. It has a number of special interests: discovering new writing; bringing outstanding writers into English; publishing crime fiction; producing new editions of works by well-loved authors and enduring classics.

**Viking / Penguin** [www.penguin.co.uk](http://www.penguin.co.uk)

Penguin books range from Booker-prize winning contemporary authors to mass-market bestsellers, and include Penguin Classics and Penguin Modern Classics. The Viking imprint publishes the widest possible range of literary fiction and non-fiction. The fiction list spans from the highly literary and sometimes experimental to the more commercial.

**Weidenfeld & Nicolson** [www.orionbooks.co.uk](http://www.orionbooks.co.uk)

Now an imprint of the Orion Publishing Group, Weidenfeld & Nicolson first started publishing in 1949. It publishes literary fiction and general non-fiction, with an emphasis on history and biography. It has a distinguished contemporary fiction list and is a leader in the field of diaries and letters. It has published the writings of more world leaders than any other publisher to date.

**William Heinemann** [www.randomhouse.co.uk](http://www.randomhouse.co.uk)

William Heinemann is an imprint of Random House that publishes fiction, including some titles in translation.

**Winged Chariot** [www.wingedchariot.com](http://www.wingedchariot.com)

Winged Chariot Press is a publisher of children's books in translation in print and in digital formats.

## **IRELAND**

**Dedalus Press** [www.dedaluspress.com](http://www.dedaluspress.com)

One of Ireland's best known and longest running literary imprints, specializing in the best in contemporary Irish poetry and poetry from around the world in translation. Founded in 1985 by poet John F Deane, the press is now run by poet and broadcaster Pat Boran, and publishes an average of ten new titles per year. It is widely recognized as one of the most proactive Irish literary publishers, particularly in relation to reaching new audiences in Ireland and abroad.

## SCOTLAND

**Dionysia Press** [www.dionysiapress.wordpress.com](http://www.dionysiapress.wordpress.com)

Edinburgh-based Dionysia Press publishes poetry collections, novels and translations of fiction and poetry, mostly from Modern Greek.

**Canongate Books** [www.canongate.tv](http://www.canongate.tv)

Canongate was founded in 1973 and has since emerged as one of the most dynamic publishing houses in Britain. With a distinctly international outlook, Canongate Books continues to nurture and publish new talent from around the world, whilst retaining the essence of the Scottish Canon. They have no specific agenda other than to promote and publish challenging, quality work from as broad a perspective as they are able. Canongate Books has offices in Edinburgh and London, with partners in New York and Melbourne.

**Sandstone Press** [www.sandstonepress.com](http://www.sandstonepress.com)

Sandstone Press is a publisher of books. Located in Highland Scotland, the company is characterised by high editorial and design standards, internationalism, and a strong engagement with the contemporary world using modern methods.

## WALES

**Parthian** [www.parthianbooks.co.uk](http://www.parthianbooks.co.uk)

Parthian is committed to producing an innovative range of new Welsh fiction, poetry and drama, reflecting a unique world of styles and stories from some of the best writers and dramatists working today. An avowedly independent publisher, its principal aim of quality writing produced to the highest standards has enabled it to develop a national profile within Wales.

**Seren Books** [www.seren-books.com](http://www.seren-books.com)

Seren is an independent literary publishing house, specialising in English-language writing from Wales, and has recently diversified into translation.

## Appendix C: Source languages

Table 1.4 below shows all source languages with more than ten books translated in at least one year. Table 1.5 shows the most commonly translated languages in the three sample years.

French leads as a source language with a growing number of translations, while German, the second most translated language into English, falls in subsequent years. Spanish comes third, also with steadily growing numbers. The fourth most common source language in 2000, Italian, is outstripped in subsequent years by Russian and Swedish, with crime novels and children's books boosting the figures of the latter. Japanese also shows a steep increase in 2008 boosted by manga and children's books, which represent twenty-five of the forty-six recorded titles. Further analysis of the published titles would reveal more about the background and causes of these trends.

**Table 1.4** Source languages with ten or more books in at least one sample year

	2000	2005	2008
Arabic	18	16	22
Chinese	15	14	21
Danish	10	15	9
Dutch	17	14	14
French	110	126	148
German	101	72	86
Greek Ancient	15	14	21
Hebrew	7	14	10
Italian	23	37	35
Japanese	12	18	46
Latin	8	14	17
Norwegian	7	18	21
Persian	18	6	7
Polish	3	9	11
Portuguese	10	10	17
Russian	24	32	56
Spanish	33	54	75
Swedish	23	30	42

**Table 1.5** Five most translated languages in each sample year



	<b>2000</b>
<b>French</b>	<b>110</b>
<b>German</b>	<b>101</b>
<b>Spanish</b>	<b>33</b>
<b>Italian</b>	<b>24</b>
<b>Russian / Swedish</b>	<b>23</b>

	<b>2005</b>
<b>French</b>	<b>126</b>
<b>German</b>	<b>72</b>
<b>Spanish</b>	<b>54</b>
<b>Italian</b>	<b>37</b>
<b>Russian</b>	<b>32</b>

	<b>2008</b>
<b>French</b>	<b>148</b>
<b>German</b>	<b>86</b>
<b>Spanish</b>	<b>75</b>
<b>Russian</b>	<b>56</b>
<b>Japanese</b>	<b>46</b>

# Attachment 1: Publisher's data submission form for Nielsen