Translators Step-by-Step Guide

Outside In World’s ‘Step by Step’ Guide to translating children’s books

Introduction

This guide aims to answer many common questions about translation and translators. Outside In World is particularly grateful to Daniel Hahn and the British Centre for Literary Translation (BCLT) for their input. Click on a tab in the right-hand menu to take you straight to that section or download the entire PDF by clicking below.

As you will discover by reading this guide, being a professional literary translator requires patience, passion, practice, persistence and of course an exceptional level of fluency in the relevant language/s.

If you are hoping to become a translator, you will no doubt be a prolific reader and writer already. You’ll also speak regularly in your relevant language/s and listen to it spoken by others. You will no doubt want to explore as many ways as possible to absorb yourself in the language, country and culture, for example through cinema, television, radio and music.

Work within your native language as this is the language in which you will be best able to express yourself. Speaking more than one language fluently is a huge advantage in the field.

Read on to find out more about training and qualifications, gaining experience, and all aspects of working as a literary translator.

To download the full pdf guide click here.

What does a literary translator do?

The translator takes a literary text that is written in one language and rewrites it in another. The translator's aim is not only to convey the bare data of the original to the new language but also to recreate its tone, rhythms, voice, cadences, flavour, register, associations, assonance and more. Because the two languages are not the same, a translation that
recreates everything identically is of course impossible; so the translator's role is one of choices, alternatives, compensations and sleights of hand. It is about using words – the tools available in the 'target' language – to create particular effects. It is, in short, a kind of creative writing, albeit one with unusual constraints.

**Do I need a qualification to be a literary translator?**

No. There are many postgraduate courses in literary translation (some more theoretical and others more practical) and there are professional qualifications available, but it is rare for a publisher to deem them essential. Indeed, since most courses are relatively newly established, the most experienced translators tend not to have them.

What is essential however, is that a translator is an exceptionally good and versatile reader in one language, and simultaneously an exceptionally good and versatile writer in another, which is in itself a considerable challenge.

The fact that no one particular qualification is the prerequisite for working as a literary translator is not to say, of course, that there's no value to a would-be translator in postgraduate study of translation; theoretical study can offer a framework for understanding the process a translator might follow intuitively, and many combine their theoretical work with a practical approach to producing actual translations.

UEA's Master's in Literary Translation, for example, enables the student to explore key theories, helping them to develop new strategies in response to both theoretical reading and practical exercises. An important element of this course is the series of regular workshops which introduce the student to a wide range of practitioners, each with their own field of interest and expertise. By the end of an intensive year of studies in this programme the student can expect to have built up skills and confidence, and to have a clearer idea as to what is involved in the practice of Literary Translation or, indeed, in the field of Translation Studies.

Gaining some practice and experience is extremely valuable. This might happen as an internship as part of your studies or you might instigate it yourself by contacting translation offices or cultural institutes to ask for opportunities.

Needless to say, it is a constant learning process. So continuing to regularly speak and read in your chosen language/s is also very important, as is continuing to develop your level of knowledge of the relevant cultures. You will also no doubt wish to look out for any events, workshops, seminars and conferences in your subject area – listen to experts and learn from them. Use social media to become connected with
like-minded individuals, and keep an eye on the Outside In World website for news of relevant conferences and events.

**Who do translators work for?**

Literary translators are freelance, and for the most part will work on an occasional basis for a number of different publishers. The publisher (whether a book publisher, a magazine or journal publisher, an online publisher) will commission work from the translator and draw up a contract for that specific piece of work – the terms of payment, publication, rights, etc. Because literary translators are hired job-by-job, and very few have agents, a fair bit of time can be spent obtaining the work, rather than actually doing it.

**Do translators approach publishers or publishers approach translators?**

Reading the *Getting Started* section may prove useful in understanding the processes involved. It is generally all about word of mouth. Very occasionally publishers will commission a book that has been brought to them by a translator they know and trust, but most frequently they find the book some other way and then seek out a translator for it. They will often go with a translator they’ve worked with before, or whose work they know and like, but sometimes this isn't possible and the net is cast wider. It's worth remembering that it's not just a question of finding a good translator with the language, but the right translator, one who has a kind of sympathy for the original text and at ease with the voice, so some publishers might commission samples from a few different translators as a kind of audition piece and commission a full translation from whoever delivers.

**Where can a publisher find a translator?**

The Outside In World website now offers translators the opportunity to submit brief profile details, outlining their experience and interest in children's book translation. You may also want to visit the Translators Association website. However it is worth remembering that word of mouth
and personal recommendation can be of the greatest value. Many publishers understandably tend to prefer to work with people they know, and whose quality and judgment they can count on.

**How can a translator become a children's book translator?**

Again, contacts within – and knowledge of - the children's book industry are invaluable. Familiarise yourself with the children's book world and those who work in it, through book fairs, book organisations, awards, prizes, events and of course plenty of reading, writing and research into what is popular and what (you believe) is missing. As with any new venture in the children's book world, unsolicited approaches to publishing houses are unlikely to result in any degree of success – it is always better to have a specific contact name, ideally someone you have met or had recommended to you. Getting to know some of the children's book publishers yourself – their lists, their areas of interest and their staff – is very helpful. Meeting other children's book translators will also help and gradually getting your name known and respected.

Again, the Getting Started section of this guide may help you, and you can find lists of [children's book publishers](#) (and book organisations) on the internet.

**How much are translators paid?**

There is no fixed rate for translation, and every publisher and translator are free to negotiate terms. The Translators Association publishes an 'observed minimum' rate which is not enforced but can serve as a useful guideline [https://www.societyofauthors.org/advice/rates-fees#translation](https://www.societyofauthors.org/advice/rates-fees#translation)

Unsurprisingly, publishers may try to pay less (arguing that this is reasonable for an especially long book, say, or where the translator is relatively inexperienced), and translators may try to claim more (for a job needed quickly, or a particularly difficult one, or one from a language where translators are in short supply). It's about negotiation.

**Should translators expect to receive a royalty on published translations?**

Most UK publishers will give their translators a royalty on their published translations. However it's worth noting that the per-word translation fee is usually considered an 'advance', meaning that in practice it may take some time before royalties arise, if indeed they ever do. Publishers in the US generally remain less easily convinced that translators should be
granted a royalty in their contract as a matter of course, but the situation there is improving, too. Again, it's a matter for negotiation. The Translators Association have also drawn up a 'model contract' between translators and publishers, and offer their members advice on royalties and other contractual matters.

How much professional support is available for translators?

The Translators Association

The Translators Association was set up as a constituent part of the Society of Authors, a trade union for professional writers. The Translators Association is a source of professional advice for practising literary translators.

It is a membership organisation and offers advice on publishing contracts and contract vetting – The Guide to Translator/Publisher Contracts which contains a model translator-publisher contract that can prove very useful in negotiations. Members can download the Guide or it is available to non-members for £10.

To join the Society you must have one full-length work, or its equivalent, published or accepted for publication. Details of membership and how to join are available from http://www.societyofauthors/how-join

There is relatively little on-going professional training available for literary translators in the UK (though there are occasional workshops run by the TA and others); but emerging translators can apply to take advantage of BCLT's mentoring programme and annual summer school with workshops in a variety of languages attended by both new and experienced translators. Information about new opportunities for training run by BCLT and other organisations will be posted on our News page as they arise.

British Centre for Literary Translation (BCLT)

BCLT is Britain's leading centre for the development, promotion and support of literary translation and contemporary writing from around the world. Housed within the School of Literature and Creative Writing at the University of East Anglia, BCLT aims to:

- Play a leadership role in raising the profile of literary translation.
- Stimulate public awareness and interest in literary translation and writing from around the world, developing new audiences through events and publications.
• Explore the links between creative writing and literary translation, providing a supportive venue for translators and writers to come together, network and collaborate.

• Offer advice and on-going professional development to translators at all stages in their career.

• Provide the public, publishers, literary translators, academics and media with information and advice about literary translation.

• Become a centre of excellence in literary translation, including teaching methodology, theory, practice and research, generating academic research and debate, and acting as a hub for the network of universities teaching literary translation in the UK.

• Develop international links and collaboration with translation centres around the world.

What sort of funding is available for translators?

There are many, many sources of funding for translations. The majority of these by far are designed for publishers – so publishers can apply to them for funds to cover translation costs; translators do not apply directly.

The most significant potential sources of general funding of translation costs are currently the Arts Council's Grants for the Arts programme and the Culture Programme of the European Commission.

The Writers in Translation programme of English PEN awards a number of grants twice a year, not for translation costs but to support specifically the promotion of translated books.

PEN also has a new grants scheme for translation called PEN Translates! This scheme will fund up to 75% of translation costs for selected projects. When a publisher's annual turnover is less than £100,000 they will consider supporting up to 100% of translation costs.

In addition there are many language-specific pots of money attached to national cultural institutes which will support translations into English of works from a particular country or language. You will find many listed in our ‘Grants, Residencies and Scholarship’ searchable database.

Getting started as a literary translator

This isn't a conventional career with a standard 'career path', so there's no fool proof recipe for progress. Essentially you need publishers to get to know you – what you translate, your tastes and your style. You need them to know that you're very good at what you do and absolutely
professional - responsible, reliable, easy to deal with. You also of course need them to have an appropriate piece of work for you.

This may sound obvious, but it's not easy to achieve when one is starting from scratch. So, here are a few things you might do to increase your chances:

- Editors often need people with other languages to write reader's reports for them on books that have been submitted to them for consideration by foreign publishers or agents. They need people who can read the book/manuscript in question and assess its quality and its suitability for translation and publication in English. You want to be one of these people. This is how editors get to know you, and to trust your judgment, and to develop a sense of your taste. Write to likely publishers and offer your services. Most probably they won't commission work from you instantly, but just put you on file – but one day when they get a red-hot new novel sent to them by an agent in Finland / Iran / Thailand that needs a quick expert appraisal they'll remember your particular expertise and call on you.

- You should also be reading as widely as you can in the language from which you translate, not just because it makes you a better reader (and so a better translator) but because it also makes you a better scout. Your reader's reports will benefit from knowing a book's literary and cultural context. And you should always be keeping an eye out for a writer who hasn't been translated and you think should be. If you find someone you really want to champion, then you can go back to hammering on the publishers' doors until someone notices and allows you to try and persuade them.

- If you do have a pet writer you're trying to sell to a publisher, do a sample translation, and make it good. It has to be good enough that the publisher wants to buy the writer on the strength of it – and wants to keep you as the translator. What you're trying to persuade them to buy is a piece of writing in English. They will read the first chapter you send them in English, and if it's good they'll be desperate to read chapter two, in English, ideally in your rendering. It's a lot to ask a publisher to get deeply excited about a book they can't read, and they'll also find it hard to get excited about it if the translation they're reading is second-rate, still less be convinced that you're the translator for the job. The sample is selling the original writer and you as a translator, ideally as an irresistible combination.

- Though many people find the experience excruciating, networking helps. Go to events and introduce yourself to publishers (you never know, they might just that day be looking for someone to do a sample translation from Italian, and if they don't know you they
don’t know you…) – write to them with a CV and an offer to do some reports. Introduce yourself to other translators, too, especially those who work in the same languages as you do – you’ll find most translators are very generous with their time and advice, leads and contacts.

- Look into opportunities that are specific to your language – several languages (especially the major European languages) have programmes in place to promote those literatures into English, often run by a cultural body attached to the relevant Embassy; they, too, often need people to read books for report, to produce sample translations to sell to publishers, and so on. They are sometimes also the body that provides the funding that allows these books to be translated at all.

All these things help. You also need to be lucky, persistent and thick-skinned. There are a lot of people who want to be translators and right now in the Anglophone publishing world there is not a vast amount of demand from publishers, so it's competitive. But the fact that there are literary translators out there doing it at all under such circumstances tells you it can be worth the struggle. And it's getting better.

Other useful sources of help and advice are available in the Outside In World Professional Zone, Translators’ section.

Key Tips for Aspiring Translators

- Read, read, read.
- Write, write, write.
- Translate into your own language.
- Look for every opportunity to develop your knowledge of that language and the whole field of translation.
- Ensure your sphere of reference continues to expand - and keep up with IT, current affairs, trends and slang.
- Try to develop a specialist area of expertise and keep building on it.
- Whenever you translate, read your version aloud to check how it sounds. If in doubt, re-work it and try changing the word order, not just the words themselves.
- Remember to spell-check.
- Do your research about a client and don’t be afraid to ask questions. Make sure you see the text before you commit to a job.
- Be honest about your abilities and experience.
- Do not take on a project about which you have doubts or reservations.
- Make sure you have a contract or agreement and that you fully understand the terms.
- See also http://www.tipsfortranslators.com/
Recommended Good Practice

The Code of Good Practice

The Conseil Européen des Associations de Traducteurs Littéraires – CEATL (European Council of Literary Translators’ Associations) provides a very useful ‘Code of Good Practice’ on their website

‘The Six Commandments of fair-play in literary translation’ includes:

Licensing of rights
Fees
Payment terms
Obligations to publish
Share in profit
Translator’s name

http://www.ceatl.eu/translators-rights/hexalogue-or-code-of-good-practice

The Translator’s Charter

The Translator’s Charter was drawn up by the International Federation of Translators (FIT) and approved by the Congress at Dubrovnik in 1963 and then amended in Oslo in 1994.

The Translator’s Charter states `that translation has established itself as a permanent, universal and necessary activity in the world of today; that by making intellectual and material exchanges possible among nations it enriches their life and contributes to a better understanding amongst men and women; that in spite of the various circumstances under which it is practised translation must now be recognised as a distinct and autonomous profession; and desiring to lay down, as a formal document, certain general principles inseparably connected with the profession of translating, particularly for the purpose of:

- stressing the social function of translation,
- laying down the rights and duties of translators,
- laying the basis of a translator’s code of ethics,

improving the economic conditions and social climate in which the translator carries out his/her activity, and recommending certain lines of conduct for translators and their professional organisations, and to contribute in this way to the recognition of translation as a distinct and autonomous profession’.

PETRA Recommendations

PETRA - the European Platform for Literary Translation, brings together organisations active in the field of literary translation in Europe, on both a national and a transnational level including: translators' and authors' organisations, literary organisations and networks, policy making bodies and organisations dealing with education, publishing and copyright. PETRA’s main objective is to promote and support literary translation and literary translators in Europe. In particular, they aim to instigate and set in motion beneficial changes in the field.

In 2011 many organisations active in the field of literary translation gathered in Brussels for the first PETRA congress. These organisations, based in 34 European countries (EU member states and neighbouring countries), discussed the situation of literary translation in Europe and the development of a European plan of action in support of literary translation. The outcomes of these discussions are now available in the publication *Towards New Conditions for Literary Translation in Europe*. The booklet’s subtitle is The PETRA Recommendations.

The contents include:

- Education and Training of the Literary Translator
- Copyright and E-rights Management
- Cultural Situation and Visibility, Editorial Policies and the Market
- Economic and Social Situation of Literary Translators
- Summary of the PETRA Recommendations

The publication is available online to download in pdf format in English, French and German [http://www.petra2011.eu/](http://www.petra2011.eu/)

The Translators Association


Advice on Legal Status

CEATL provides detailed information on the legal status which includes:

- The Universal Declaration of Human Rights (Article 27.2)
The Berne Convention for the Protection of Literary and Artistic Works (Article 2) which was signed by 164 contracting parties including all European countries.  

Parties who signed up  
http://www.wipo.int/treaties/en/ShowResults.jsp?country_id=ALL&start_year=ANY&end_year=ANY&search_what=C&treaty_id=15

Why literary translators are authors – an explanation of copyright

UNESCO’s Nairobi Recommendations on the ‘Legal Protection of Translators and Translations and the Practical Means to improve the Status of Translators’ 22nd November 1976  


Digital Rights

CEATL provides information that deals with issues such as:

Electronic literature  
Copyright  
Current situation in Europe for Literary Translators  
Recommendations by CEATL that include three basic rules to be applied in the translator’s contract  
http://www.ceatl.eu/translators-rights/digital-rights

Research and Information

CEALT Working Groups  
http://www.ceatl.eu/actions/working-groups

CEATL have six working groups who collect and publish information on specific topics related to literary translation in Europe. They cover topics such as:

Working Conditions - this group looked at income for literary translators and published a ground breaking report on the income situation of literary translators in 23 European Union countries and regions.  
http://www.ceatl.eu/current-situation/working-conditions
Copyright and E-rights – this group will report on the developments within electronic publishing and their consequences for literary translators. A preliminary survey was published in 2010 and can be downloaded from the CEATL website. [http://www.ceatl.eu/current-situation/digital-rights](http://www.ceatl.eu/current-situation/digital-rights)

Visibility – the visibility working group collects data on the translator’s cultural visibility and it also prepares pan-European visibility actions such as International Translators’ Day. [http://www.ceatl.eu/current-situation/visibility](http://www.ceatl.eu/current-situation/visibility)

Training and Education – Currently there is no overview of training and education facilities for literary translators in Europe. This working group is drawing up a detailed statement in three phases: university programmes, permanent education and private courses. Best practices.

Best Practice – sharing best practice between literary translators’ associations is one of the main aims of CEATL. The Best Practices working group collects data on successful initiatives in the fields of visibility, working conditions and training and education.

**Translation Statistics**

Cultural diversity has become an important issue in European cultural policy. Within the field of literary translation three major problems have been identified:

- a lack of translations into English (reportedly only 3% of all books published in English are translations);
- a surfeit of translations from English (especially in smaller countries, where the number of translations from English can reach an incredible 80% of all translations);
- a very small number of translations from ‘minor’ languages into other ‘minor’ languages.


**European Union and translation**

This article on the CEATL website explores the European Union and translation. The EU gives serious consideration to literary translation by awarding publishing grants of approximately two million euros to translation projects each year. CEATL believe that in an ideal market system where commissioned work is remunerated properly this kind of subsidy for publishers would be profitable to the whole sector including translators but that the reality is that this market model does not work at
all because literary translators have a particularly weak market position if at all, very often because they remain invisible.  
http://www.ceatl.eu/actions/european-union

CEATL Book cover collection

It is not common practice in Europe to have the name of the translator on the front cover of the book which has been borne out by a recent visibility survey among CEATL members. There are huge differences between countries but in general publishers tend to see translators as service providers and not authors. This is in clear contrast to the spirit of Unesco’s Nairobi Recommendation and international copyright.

CEATL have started their own collection of book covers from all over Europe showing that a book cover mentioning the name of the translator does not necessarily have to be ugly.  

Global Translation Initiative

The Global Translation Initiative (GTI) aims to strengthen support for literary translation and share information between English-language translation communities throughout the world. The GTI works in partnership with organisations throughout the global translation community.  
The crisis facing literary and cultural translation into the English language is a shared problem of all English-speaking countries.  
The goals of the GTI are:

- To share information from all sectors of English-language translation communities throughout the world (including booksellers, writers, translators, media, funders and academic translation programmes)
- To identify specific obstacles and sites of opportunity
- To document the current state of translation into English globally and widely disseminate the results

The GTI aims to support writers and translators, build readers and advocate for increased support for translation among funders and policy makers.

In April 2011, GTI partners published and distributed *Flying off the Shelves*. This interim report draws together some of the ideas that emerged from discussions about education, training, promotion and funding on International Translation Day 2010. The report also includes a summary of the groundbreaking research by Dalkey Archive Press into the barriers to translation.
Read or Download *Flying Off The Shelves*

*Taking Flight*, the final GTI report, was published in 2011. This report brings together eighteen essays from distinguished translators, authors, publishers and journalists from around the globe. As well as celebrating the many achievements of literary translation, the essays also shed light on the obstacles facing the translation community across the Anglophone world. Read or Download *Taking Flight* http://www.scribd.com/doc/71553777/Taking-Flight

The GTI also published the *Global Translation Survey* which is an assessment of the current state of translation by Dalkey Archive Press. The full report is published on the Dalkey website and available for download http://www.dalkeyarchive.com/wp-content/uploads/pdf/global_translation_initiative_study.pdf

**Literature Across Frontiers**

LAF carries out and contributes to research into the publishing of literature in translation across Europe, and related EU and national policies, financing and best practices.

LAF has resources for translators on its website including details of research into literature in translation in Europe – publishing, policies, funding. http://www.lit-across-frontiers.org/about-resources

Details of all LAF research reports are available from http://www.lit-across-frontiers.org/research/making-literature-travel-research-reports-downloads/

**LAF Literary Translation Data and Statistics Sources**

In March 2013 LAF published a feasibility study which looked at the mechanism for collecting data on translated literature in the UK. *Three Percent? Publishing Data and Statistics on Translated Literature in the United Kingdom and Ireland* and its accompanying bibliography, *Feasibility study March 2013 – BNB Literary Translations Bibliography 2000, 2005, 2008* include the first ever accurate figures for the number of translated titles published in the UK and recommends a mechanism to collect further data.

Statistics derived from analysis of data provided by the British Library for three sample years — 2000, 2005 and 2008 gives the first ever accurate figures regarding the publishing of translated literature in the UK.

In 2000, 1,721 titles were translated with 529 titles representing poetry, fiction and drama.
In 2005, 2,014 titles were translated with 605 titles representing poetry, fiction and drama.
In 2008, 2,207 titles were translated with 753 titles representing poetry, fiction and drama.

This corresponds with the following percentages: approximately 2.5% of all publications and 4.5% of fiction, poetry, drama (literature) are translations.


LAF Euro-Mediterranean Region Literary Exchange and Translation

LAF has been working in the Mediterranean region developing relations with organisations and institutions, as well as individual publishers, authors and translators, in order to encourage literary exchange between European countries and the South East Mediterranean. LAF has contributed to the development of a translation strategy for the Euro-Mediterranean region within the framework of the Euro-Mediterranean Translation Programme, the first stage of which was concluded in early 2011.
http://www.lit-across-frontiers.org/research/euro-mediterranean-region/

Transeuropeen

In 2012, Transeuropéennes and the Anna Lindh Foundation published the Mapping of translation in the Euro-Mediterranean (in French, English (http://www.transeuropeennes.eu/en/95 and Arabic). The document clarifies the crucial role of the translation of knowledge in human and social sciences, literature and theatre in the development of an interculturality, whilst bringing to light the numerous difficulties that it poses in economic, cultural and political terms.

Translation Theory and Professional Practice: A Global Survey of the Great Divide by David Katan, Faculty of Foreign Languages and Literature, University of Salento (Lecce)

Published results of part one of a survey about translation which was designed with two aims:

1) to improve courses for would-be translators and interpreters
2) to raise awareness of the state of the profession

The results are published, and are freely downloadable from: download2.hermes.asb.dk/archive/download/Hermes-42-7-katan_net.pdf
New Book: *The Development of Translation Competence: Theories and Methodologies from Psycholinguistics and Cognitive Science*
Editor: John W. Schwieter, Aline Ferreira

**Online Resources**

**Babelmatrix**

Babelmatrix is a multilingual web anthology where prominent Hungarian literary works are available for reading in English, Czech, Dutch, Polish, German, Russian and Portuguese languages. The portal is able to display in both the original and the translated works. [http://www.babelmatrix.org/](http://www.babelmatrix.org/)

**BCLT Translation Blog**

Don’t forget to keep up with the BCLT Translation Blog at [http://littransuea.blogspot.co.uk/](http://littransuea.blogspot.co.uk/)

**Booktrust**

Booktrust is committed to encouraging people of all ages and cultures to discover and enjoy reading books from other countries that have been translated into English. To find out more visit its translation resources [http://www.booktrust.org.uk/books/adults/translated-fiction/](http://www.booktrust.org.uk/books/adults/translated-fiction/)

**Emerging Translators Network**

[http://emergingtranslatorsnetwork.wordpress.com/](http://emergingtranslatorsnetwork.wordpress.com/)

The Emerging Translators’ Network is a forum and support network for early-career literary translators working into English (primarily) and focussed essentially on the UK, although there is clearly an interest in the wider English-language publishing world.

It provides an email-based discussion group, where you can ask questions, seek and give advice, exchange tips and resources, post details of events and opportunities. Regular meetings are held every two months in London, as well as occasional socials, events and workshops. Members outside London also organize meetings in their own areas.

It’s free to join, but prospective members should demonstrate a genuine interest in developing a career in literary translation.

- have published at least one translation (novel, short story collection, poetry collection, non-fiction), whether online or in print;
- have professional experience as a commercial/non-literary translator, whether freelance or in-house;
• have completed, or be close to completing, a postgraduate course in literary translation;
• have a multilingual background (either from birth or acquired) combined with a keen interest in pursuing a career in literary translation.

If you would like to join the ETN, please email etncontact@gmail.com telling them briefly who you are, how you meet their membership criteria and why you think ETN would be useful to you. You will need a gmail address to join.

The Free Word Centre

The Free Word Centre has a page dedicated to Translation on its website. [http://www.freewordcentre.com/tagged/translation](http://www.freewordcentre.com/tagged/translation)

English PEN

English PEN have a dedicated Translation Section on its website. [http://www.englishpen.org/translation/](http://www.englishpen.org/translation/)

English PEN has gathered a collection of top translation tips from established and award-winning translators. Every fortnight they publish advice from a different translator on how to improve translation skills.

Click on the link to multilingual translator Shaun Whiteside’s top tips. [http://www.englishpen.org/translation-tips-shaun-whiteside/](http://www.englishpen.org/translation-tips-shaun-whiteside/)

Index Translationum – the UNESCO World Bibliography of Translation

The Index Translationum is a list of books translated from around the world that was created in 1932. It is an international bibliography of translations.

The database contains bibliographical information on books translated and published in approximately one hundred of the UNESCO Member States since 1979 and totals more than 2,000,000 entries in all disciplines including: literature, social and human sciences, natural and exact sciences, art, history etc. The database is updated regularly. [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)

Literary translation News

CEATL produce a blog news section on their website that provides literary translation news from all over Europe [http://www.ceatl.eu/about-us/news](http://www.ceatl.eu/about-us/news)
It is also posted on Twitter @CeatlNews.
ProZ.com

ProZ.com is a membership service that provides tools and opportunities for translators, translation companies, and others in the language industry. For details of membership and all the services they provide visit http://www.proz.com/forum/translation_theory_and_practice/156704-translating_a_childrens_book_for_the_first_time.html

Three Percent - an online resource for international literature, University of Rochester, USA.
http://www.rochester.edu/College/translation/threepercent/index.php?s=about

Three Percent launched in the summer of 2007 with the goal of becoming a destination for readers, editors, and translators interested in finding out about modern and contemporary international literature.

The motivating force behind the website is the view that reading literature from other countries is vital to maintaining a vibrant book culture and to increasing the exchange of ideas among cultures. In this age of globalization, one of the best ways to preserve the uniqueness of cultures is through the translation and appreciation of international literary works. To remain among the world’s best educated readers, English speakers must have access to the world’s great literatures. It is a historical truism and will always remain the case that some of the best books ever written were written in a language other than English. Unfortunately, only about 3% of all books published in the United States are works in translation – hence the name chosen for the website.

SCBWI Japan Translation Group

The Society of Children’s Book Illustrators in Japan has a SCBWI Japan Translation Group that is dedicated to introducing more Japanese children’s literature to the English-speaking world. They maintain the SCBWI Japan Translation Group Listserv for published and aspiring translators of Japanese children’s literature into English. http://ihatov.wordpress.com/

TranslatorsCafé.com

The Translators Café is a Directory of Translators, Interpreters and Translation Agencies. They provide ways to connect with others in the international linguistic community, offer your professional translation and interpretation services to registered translation agencies and access to useful linguistic news and resources.

Registration is free and you will have access to basic features of the website. Master members will have full access to all the features of the site. http://www.translatorscafe.com
Visegradliterature
http://www.visegradliterature.net

Visegradliterature is an online literary anthology, a gateway to one another’s language and culture that offers a glimpse into the huge bulk of literary translations. By clicking on the MATRIX MAP at the top of the page, visitors to the website can browse through texts from some 200 classical and contemporary authors and over 1,000 texts comprising the best writing from Visegrád Group nations in Hungarian, Slovakian, Czech, Polish, English and German. The project emerged from the multilingual portal Babelmatrix and it is a fully fledged project within Babelmatrix.

Websites for Translators
http://websitesfortranslators.co.uk/webdesign/blog/blog-recommendation-adventures-in-freelance-translation/

Websites for Translators provides web-design, marketing, and management services that will help translators build their own business. There are some useful translator tips too.

Other useful advice and tips are to be found at:

www.wikihow.com How to Become a Translator
http://www.wikihow.com/Become-a-Translator

www.tipsfortranslators.com Tips for Translators
http://www.tipsfortranslators.com

www.dnalanguage.com How to be a Good Translator

Residencies for Translators

There are a number of residencies around the world which are specifically for translators. These residencies provide work environments to enable literary translators to work on a translation project. The organisations listed below provide resources on the different residencies available worldwide for a variety of disciplines for writers, translators and artists.

Alliance of Artists Communities
http://www.artistcommunities.org/artists
The Alliance of Artists Communities is a national and international association of artists' communities and residencies that supports any discipline. They provide resources of residency programmes across the U.S. and around the world.

The Residency Directory is free to search and users can create a free user account to receive special tips and reminders; attend workshops, panel discussions, and other events for artists presented around the country; read their tips and tools for researching, applying for, and funding residencies; browse the news feed to learn more about the field of artist residencies and find out about their grant making programmes and jobs.

**HALMA**
http://halma-network.eu

HALMA is a network of European literary institutions which helps to connect European cultural and literary scenes. It provides a platform for the exchange of European writers, translators and literary promoters.

**Reseau Europeen des Centres Internationaux de Traducteurs litteraires (RECIT)**
http://www.re-cit.eu

RECIT is the network of European literary translation centres offering residencies for translators and organising events bringing together writers and translators.

**Res Artis**
www.resartis.org

Res Artis is a worldwide network of residential art programmes with a searchable list of residencies for artists of all disciplines. They are an association of over 400 centres, organisations, and individuals in over 70 countries. Organisations become part of a global community of colleagues engaged in dialogue through face-to-face meetings and virtually through their website.

**Trans Artists**
www.transartists.org

Trans Artists provides the largest source of information on artist-in-residence opportunities worldwide. With more than 1,200 residency opportunities it includes first-hand artists' residency experiences, research, contacts, advice provided through its website, newsletters, research and workshop programmes. It is part of the Dutch Centre for International Cultural Cooperation, based in Amsterdam, the Netherlands.
You can also search by country on www.outsideinworld.org.uk in the ‘grants and residencies’ database.