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Diversity Report 2018

Trends in Literary Translation in Europe

Market developments. Traditional and new publishing models.
Funding schemes.

Annex: References and data tables

Written by Rüdiger Wischenbart, Miha Kovač, Yana Genova and Michaela Anna Fleischhacker.

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Introduction

The scope and ambitions of the Diversity Report 2018

How is the position of translated literary fiction evolving as compared to literature in general? How are diverse linguistic communities finding their respective audiences, especially by comparison to a globalized culture with English as a predominant lingua franca? And how successful are sponsors of various forms of support to translated literature in the aim of sustaining cultural diversity through grants and other ambitious programmes that often use taxpayers' money? These are the key topics explored in the "Diversity Report" series since 2008.

The new, 2018 edition of the Diversity Report adds two features to the model of research and analysis:

- What insights can be taken from specifically emphasizing on two smaller countries, Austria and Slovenia, one a small market of 8 million inhabitants neighbouring a much larger Germany that is sharing the same language; the other, Slovenia, with a population of just two million, yet with strong ambitions to find a broad international audience for its literature and culture?
- How are new models of publishing in the digital age impacting on the old trade of translated literature?

Without the active and genuine support from these two countries, for which we want to express our enthusiastic appreciation and gratitude, this edition of the Diversity Report would not have been possible to prepare. This edition of the Diversity Report is, therefore, giving special attention to translations of authors from Slovenia and Austria, yet in a wider Europe and global context. As Slovenia will be the guest of honour at the Frankfurt Book Fair in 2022, these findings will hopefully add value for calibrating the strategic compass in that extraordinary event.

Beyond the material benefit to our research, we strongly believe that the resulting insights are of exemplary relevance beyond these two European nations.

The opportunities and the challenges that we will tackle in the Diversity Report 2018 provide lessons for stakeholders in many different places and positions, across Europe, at a moment in time when anyone in culture and media is facing a deep and simultaneous change in readers' – and more broadly in consumers' – preferences and choices that coincide with a profound transformation triggered by digital technologies:

- Reading and books became immersed in a phenomenal offer of any kind of media and social interaction, obliging each to compete for attention and the time of consumers;
- Publishers find themselves in complex relations with both old established and newly emerging media operators of various scale;
- Smaller local actors face both the opportunities of catering their products directly to a dedicated community of followers, as well as the immense challenge of sustaining their visibility in a world where literature of any sorts, from pure entertainment to the greatest refinement, from any background or geography, become accessible somehow, in translations, or in the original, or as a media adaptation of a different format than the book;
- Public sponsors of translated as well as original literature, and of cultural diversity in general, may want to look at their efforts in the concert of others, who pursue similar endeavours, yet perhaps with different accents and experiences.

The Diversity Report 2018 aims at providing orientation in such a complex environment, by combining

solid data research with unambiguous analysis, by offering fresh insights as well as a continuously growing resource of original data which are offered to specialists in the field of translation for further research.

With the Diversity Report 2018, we have the privilege of starting a project spanning over three years, with annual iterations planned for 2018, 2019 and 2020.

In 2018, we could focus on three lines of research:

1. Mapping the share and scope of translated fiction in selected countries, to better understand the remarkable differences in the appreciation of readers and publishers for foreign fiction, but also to at least tentatively match translated books with changing consumer demographics;
2. Track which authors are readily translated, and where markets and gatekeepers throughout the cultural landscapes resist;
3. Characterize support models for translated fiction in a handful of countries, by describing policies and compare where and how aims and practices differ.

Tracking authors in translations stands, as in previous editions, at the core of this report. Together with earlier research, we now have followed over 500 mostly 'mid-list' writers of very diverse backgrounds, tonalities and profiles across a dozen European languages, to see what works in translation, and what does not connect.

Based on this field research, we started building a bibliographic database of translated fiction across those 12 countries and languages, aggregating by now close to 2000 bibliographical records, organized in a database.

Once again, we included a close-up section on bestselling books, as the top tier allows a reading of the high commercial challenges in the business.

A new and innovative section extends our perspective by looking at 'non-traditional' authors, that are self-published writers and/or writers who have an exemplary proficient side or even main career outside of the established publication model of book publishers. With this section, we want to point at rich literary careers that include a strong presence of works with audiences in several languages and geographies that benefit from the media and consumer transformation mentioned earlier. For a solid, data-based portrait of these novel segments, we combined the author field research with a number of author-specific case studies.

The outlook for the Diversity Report 2019 and 2020 foresees to continue and further extend the scope of field research, and, based on the findings of 2018, to

- Increase our efforts of disseminating findings among stakeholders across Europe, with presentations at professional events and by communicating results via traditional and social media;
- Offer our data and related resources to interested researchers and stakeholders as a resource; and to
- Connect proactively with stakeholder organizations and other relevant interested communities.

The Diversity Report 2018 will be made available for free download at www.culturaltransfers.org , which will also provide details on how to access our resources and how to connect for further dissemination.

Contact: ruediger@culturaltransfers.org

Key findings

Understanding translation markets

The share of translations as compared to fiction published in the original languages varies significantly between countries. While it is common knowledge that translations into the English language must overcome high barriers, this is not the unique characteristic of 'big' languages. Sweden also welcomes a limited number of works in translation in a small market, possibly because many of its most avid readers are used to read in English, too.

Translations seem to be not facilitated by the presence of a significant immigrant population in a given country. In a case study for the German language markets (including Germany, Austria and parts of Switzerland), we could show that discrepancy between demographics and translations.

In case studies on France, Germany or Spain, we could analyse three diverse cases of how the share of translations evolved over the past decade.

Understanding trends in favour, or blocking an author's work in translation

In order to properly understand translation paths of Slovene and Austrian authors, we compared them to overall translation paths in Europe. We followed in detail three translation streams, and

- Looked at translation patterns on West European bestseller lists;
- Observed translation trends of books of authors from Central and Eastern Europe that won local or international book awards and/or spent a significant amount of time on local bestseller lists;
- Analysed internationally successful authors with high exposure in the USA and globally, who however were less successful in translation in Europe than in their domestic environment.

In fact, we consider these three groups of authors as the main pools for translated fiction in Europe.

Expectedly, West European bestseller charts remain by and large beyond the reach for authors from Eastern Europe, Asia and Africa, and are more than ever dominated by only a few titles written in main languages of Western Europe and North America.

Women remain an underrepresented minority in the bestseller context, although two out of three of the most successful bestselling authors in Western Europe are probably women, assuming that Elena Ferrante is a female writer.

In addition, widely translated US bestsellers must be juxtaposed to other successful bestselling authors from other geographies, like the Chinese writer Cixin Liu or Kristina Sabaliauskaitė from Lithuania, whose works have been translated less broadly than one might expect in view of their fame in their original markets.

Other Central-European authors who won prestigious local or international awards were received more broadly than Sabaliauskaitė or Liu, but usually still worse than their US equivalents. Piper Kerman for example, whose prison memoirs were an inspiration for a successful Netflix series in 2013, got more translations than 2015 Nobel laureate Svetlana Alexievitch.

These findings open a set of issues that we will research and discuss in more detail in forthcoming

reports.

When compared to these trends, the translation patterns for Slovene and Austrian authors hardly differ.

Understanding ‘non-traditional’ authors and publishing models

Over the past decade, new models for bringing an author’s story to a wider audience have evolved and occasionally became wildly popular. Self-publishing has reached a mainstream readership. Some stories have become iconic far beyond books and reading, such as the “Witcher Saga” by Polish author Andrzej Sapkowski, which began as a contribution to a competition for fantasy tales, was then turned into a game that became a global success and is currently turned into a TV series in a career spanning over three decades now.

The current craze for serial story-telling by new as well as rapidly adapting traditional media giants such as Netflix, Amazon Studios or HBO has opened new opportunities for authors yet is often by-passing publishers in the creation process. Interestingly, even works of nonfiction more and more frequently get a new turn by being fictionalized to become a TV series, like journalist Misha Glenny’s “McMafia”.

As we could find out, all these new approaches have seen some works to be translated, sometimes even more broadly than traditional high-brow literature. In an overall shrinking reading market, this unavoidably leads to new competition for the traditional models of publishing.

With a combination of exemplary data research across a dozen languages and markets, plus a set of case studies, we could shed some light on these recent developments.

Assessing funding schemes

As shown in the last chapter of the Report, which focuses on the impact of funding schemes in support of translations, many European countries offer grants for translations to their respective country’s authors.

In comparison with previous periods, most of the public funding programs considered here are demonstrating

- Consideration for the logic of the book market - by focusing on the literary currents and by opening up the programs for different genres and types of books as well for books that are not necessarily regarded as “highly literary”;
- A more adequate understanding of what constitutes a “national’ literature - by including authors with multicultural background or even writing in other languages as eligible of support;
- Encouragement, in the EU scheme in particular, for e-formats and other forms of accessing audiences through new media;
- Openness for exchange and coordination, notably through the relatively new European Network for Literary Translation (ENLIT).

In addition, grant sponsors are clearly in support of

- A diversity of languages, of outreach of the national funding schemes, incl in other continents
- Not just the “usual suspects”, and funding is available to more diverse publishing business and policy models;
- English as target language, by publishers in the UK and USA but also located elsewhere.

For Slovene translations, we identified supported titles published by small publishers that were not able to push the books to online bookstores. Thus far, we have not succeeded to assure whether these publications are generally available from traditional stationary book retailers. In some cases, these publications have not been registered in the catalogues of the respective national libraries.

Although the number of Slovene translations has increased in the last decade and some Slovene authors were published by important European publishing houses, the lack of visibility might require a reconsideration of existing subsidy strategies.

Vienna – Ljubljana – Sofia, January 2019.

The Diversity Report 2018 was made possible by financial support from the Arts and Culture Division of the Federal Chancellery of Austria, the Slovenian Book Agency and the City of Ljubljana through the City Library of Ljubljana and with the help of the Ljubljana UNESCO City of Literature programme.

Slovene Summary

Osrednji namen Poročila o raznolikosti je osvetliti mehanizme, po katerih potujejo knjižni prevodi po Evropi in širše, s posebnim ozirom na dela slovenskih in deloma avstrijskih avtorjev. Razlogi za tak pristop so pragmatični. Status častne gostje na Frankfurtskem knjižnem sejmu bo leta 2022 večjo vidnost slovenskim avtorjem in posledično Sloveniji prinesel le, če bo do tedaj evropske knjižne trge »preplavilo« dovoljšne število prevodov knjižnih del slovenskih avtorjev, ki bodo predstavljali dovolj trdno torišče, da se bo nanj lahko naslonila medijska pozornost, kot jo naziv častne gostje prinaša.

Evropske prevodne knjižne trende smo raziskali na treh ravneh. Najprej smo, prvič, analizirali gibanje knjižnih prevodov na zahodnoevropskih lestvicah uspešnic. Nato smo, drugič, vzeli pod drobnogled vzorce, ki se v Evropi pojavljajo pri prevodih tistih srednjeevropskih in vzhodnoevropskih avtorjev, ki so dobitniki lokalnih ali mednarodnih knjižnih nagrad, in/ali so njihove knjige dosegle pomemben lokalni prodajni uspeh. In tretjič, posvetili smo se tudi prevodom del tistih ameriških in deloma britanskih avtorjev, ki so v svojem domačem okolju doživeli velik prodajni uspeh in/ali izjemno medijsko izpostavljenost, zaradi česar so bile njihove knjige prevedene v večino evropskih jezikov, a na lestvicah uspešnic niso dosegle vidnejših uspehov. Nekateri od teh avtorjev so se najprej uveljavili kot samozaložniki, ali pa so svoja dela začeli objavljati najprej na družbenih omrežjih, kot denimo ameriško-indijska pesnica Rupi Kaur.

Na ta način smo vzpostavili tri kontrolne skupine, s katerimi smo primerjali prevodne trende del slovenskih avtorjev. Zanimali so nas jeziki, v katere so bila slovenska dela prevedena, založbe, pri katerih so izšla, ter vidnost, ki so jo dosegla. Najbolj rudimentarno merilo vidnosti je bila vključenost teh del v lokalne spletne knjigarne in v knjižnične kataloge. Ker imamo to srečo, da sta sofinancerja tega poročila, poleg JAK RS in Mestne knjižnice Ljubljana, tudi avstrijsko ministrstvo za kulturo in mesto Dunaj, smo na podoben način analizirali tudi avstrijske avtorje. To nam bo v naslednjih dveh letih omogočilo še dodatne primerjave, tako da bodo slovenski in avstrijski avtorji postali svojevrstna kontrolna skupina eni drugim. Če bodo sredstva omogočala, bomo v naslednjih dveh letih razširili tako nabor jezikov, ki smo jih pregledali, kot tudi število avtorjev, ki jim sledimo.

Letošnje analize so potrdile doslej znane trende in nakazale nekaj novih. Lestvice uspešnic v zahodni Evropi ostajajo neosvojljiva trdnjava za avtorje iz srednje in vzhodne Evrope, Azije in Afrike, na njih pa prevladujejo moški avtorji, pa čeprav sta med tremi najbolj uspešnimi avtorji dve ženski (ob predpostavki, da se za psevdonimom Elena Ferante skriva oseba ženskega spola). Letos smo prvič zaznali trend, da imajo avtorji uspešnic na ameriški lestvici pogosto delovne izkušnje v medijski industriji in/ali visoko stopnjo medijske vidnosti na neknjižnih medijskih področjih, in/ali sorodstvene zveze v medijski industriji; vse to – v seštevku ali posamezno - verjetno pomaga pri njihovi trženjski uspešnosti. Za tovrstne avtorje je tudi značilno, da so njihove knjige sočasno z izidom originala prevedene v večino evropskih jezikov, vendar se razmeroma redko uvrščajo na vrhove zahodno-evropskih lestvic uspešnic, na njih pa preživijo malo (mnoge pa tudi nič) časa.

Na drugi strani prodajna uspešnost vzhodno-evropskih ali azijskih avtorjev v njihovem lokalnem okolju ne prinaša avtomatično prevodov v večino evropskih jezikov; kitajski avtor Cixin Liu je s svojo znanstveno fantastično trilogijo Problem treh teles na domačem trgu dosegel izjemne prodajne številke in v ZDA osvojil prestižno nagrado hugo, a to ni zadostovalo, da bi se po številu prevodov lahko primerjal denimo z številom prevodov ameriške avtorice Piper Kerman, po katere zaporniških spominih je Netflix posnel televizijsko serijo. Podobno je tudi litovska avtorica Kristina Sabaliauskaitė s svojo fantazijsko/zgodovinsko trilogijo Silva Rerum v domovini doživela 19 ponatisov, a so jo doslej prevedli le v poljščino in latvijščino. Še več: manj prevodov v evropske jezike kot Piper Kerman ima celo Nobelova nagrajenka Svetlana Aleksijevič, kar nakazuje, da za prevodno uspešnosti Netflix postaja pomembnejši od Nobelove nagrade. Ta dva trenda – visoko število prevodov ameriških avtorjev uspešnic in nezanimanje založnikov za neameriške avtorje uspešnic – nakazujeta, da uspešniške prevajalske strategije v Evropi morda niso (vedno) utemeljene s

prodajnimi številkami in nanje (morda) vplivajo predsodki, zato bomo tovrstne trende spremljali tudi v bodoče in jih poskušali analizirati z dodatnimi kazalniki.

Vzporedno s tovrstnimi trendi imamo v celinski Evropi skupino razmeroma vplivnih avtoric in avtorjev, ki so dobitniki bolj ali manj prestižnih lokalnih ali mednarodnih knjižnih nagrad, njihova dela pa kot prevodi iz enega jezika v drugega pogosto potujejo s pomočjo prevajalskih štipendij oziroma podpor založnikom. Ker v vzhodni, srednji, južni in jugozahodni Evropi ni verodostojnih lestvic uspešnic, ni bilo možno izmeriti njihove prodajne uspešnosti, zato smo analizirali le tiste trende, ki smo jih z razpoložljivimi sredstvi lahko, to pa so število prevodov ter prodajna vidnost.

Ti nakazujejo, da je za vzhodnoevropske avtorje izid knjige v nemščini pomembnejši od izida v angleščini, saj praviloma prevodu v nemščino sledijo prevodi v druge jezike (pred nekaj leti smo odkrili, da ima za avtorje, ki pišejo v romanskih jezikih, podobno vlogo francoščina). V to kategorijo se s svojo prevodno dinamiko od slovenskih avtorjev najbolj očitno uvršča Drago Jančar, počasi pa se mu bližajo še Aleš Šteger, Andrej Blatnik, Evald Flisar in Boris Pahor (ki je kljub svojim visokim zemeljskim letom v prevajalskem smislu razmeroma mlad avtor). S tega zornega kota se projekt države gostje na Frankfurtskem sejmu še dodatno kaže kot smiseln. In drugič, pokazalo se je, da nekateri prevodi slovenskih avtorjev niso vidni niti v nacionalnem knjižničnem katalogu države, v katere jezik je bilo delo prevedeno, kaj šele v največjih lokalnih spletnih prodajalnah, kar seveda postavlja pod vprašaj smiselnost takega prevoda. Ta hendikep je še toliko večji, ker je raziskav pokazala tudi, da je v slovenskem založniškem prostoru stopnja avtorsko/trženjske inovativnosti, vezane na digitalno tehnologijo, nižja kot drugje, zaradi česar so slovenski avtorji še nekoliko slabše pripravljeni na zahteve, ki jih pred njih postavlja mednarodno okolje.

Z drugimi besedami: prevodi del slovenskih avtorjev se pri prehajanju jezikovnih meja srečujejo z nekaj objektivnimi omejitvami, ki veljajo za ogromno večino evropskih, azijskih in afriških avtorjev in so kot take vsaj trenutno videti nepremostljive. Ob tem analize kažejo, da ima Slovenija glede prevodov za sabo uspešno desetletje, saj se je njihovo število povečalo, hkrati pa dela nekaterih avtorje izhajajo pri uglednih založbah, kljub temu pa ostaja nekaj težav, vezanih predvsem na vidnost nekaterih prevodov in neizkoriščenost vseh možnosti, ki jih ponujajo digitalne tehnologije. Tovrstne hendikepe pričakujemo, da bomo še dodatno analizirali v naslednjem poročilu.

About the Diversity Report series 2008 to 2018

The approach and the goals

The Diversity Report 2018 builds on the approaches used for four earlier reports released in 2008, 2009, 2010 and 2016. (See www.wischenbart.com/diversity swell as www.culturaltransfers.org.)

The goal of all these studies is to document, and analyse, the development and the share of literary translations in a good dozen of book markets across Europe. We want to discuss and better understand what the drivers are that make translations work as well as the barriers, what new patterns have been emerging over the past decade and to what degree old habits have changed and also how the current overall transformation in the business of books impacts literary translations.

From the very beginning we have used the term 'diversity' in a pragmatic way, similar to the UNESCO Universal Declaration of Cultural Diversity of 2001, and not as in various debates in academic 'cultural studies'.

In our first study, Diversity Report 2008, we started looking at what the most prominent original languages were in current fiction and which recipient languages, and markets, could be identified. By 2010, we had broadened our perspective significantly by tracking translations from some 200 authors of various backgrounds and analysing which among them could find a broader readership in more than just a few countries as well as what factors could be identified that were relevant in that process.

In 2016 and now again in 2018, we have reviewed and updated all these approaches and have added several more sets of questions.

We chose to look at how the overall number of translations in several markets has evolved, how a growing number of readers read not just in their native tongue but also in English and how structural changes in consumer books – especially the phenomenon of massive 'blockbuster' bestsellers –has influenced the niche for translated books versus books authored in English aiming at a globalized readership.

We zoomed in on a corpus of altogether over 500 authors, from top sellers to mid-list and from well recognized writers to only locally prominent names, as they are represented across languages and genres. In 2018 we furthermore added exemplary authors who work with non-traditional publishing models, such as self-publishing, or cross-media approaches.

Moreover, we wanted to find out to what extent European grants and support measures had an effect on what gets translated and how these authors indeed find a role in the different literary landscapes that we could look at.

The goal of this research exercise is to shed light on the representation of a few languages with a predominant presence– English, German and French– in comparison with all others in both literary creation in those languages as well as their receptiveness for translated works. Furthermore, we wanted to add market perspectives to a broader debate on translation, which is usually discussed primarily in cultural dimensions, and we wanted to propose some perspectives that, ideally, help involved stakeholders in creating, supporting and marketing literary translations within a better informed context.

Similar to our previous studies, the Diversity Report 2016 proposes as much a piece of analysis as a working tool as well as a framework of references. In this ambition, *we will also make our raw data tables available online, at www.culturaltransfers.org, add materials and pieces of further analysis* even after the completion of the current report and invite other researchers to use our materials for subsequent inquiries. Also, we started to build a comprehensive database with a full bibliographic record of translated titles that

we could retrieve across the dozen markets and languages across Europe which we surveyed.

In the past, we identified that only a remarkably small number of authors succeed in finding broader readerships across multiple languages, while most mid-list writers are well received in only a few other tongues and that even a successful translation of one work does not necessarily guarantee that subsequent books will be allowed to travel across linguistic borders, too.

In today's competitive book markets, only a limited number of original languages are more or less systematically explored by interested publishers and their scouts, while books from more peripheral languages either need the lucky coincidence of a dedicated translator or editor or a first breakthrough success in one of the few 'transfer languages', notably English, German or French.

We had found earlier that, in the past, even in the top bestseller segments, English originals accounted for around one-third of the listed titles. This was less than we had expected. But our more recent findings point to a growing share of books written in English among bestselling titles.

Patterns, and conclusions, are more difficult to formulate when it comes to the mid-list, which is the market segment that is particularly relevant for most translations: mid-list titles are successful enough to earn back the investment of a publisher for acquiring the rights to translate a book, plus the cost of translation. This is the segment that caters particularly strongly to the many different interests of increasingly more specialized reading audiences. But it is at the same time a particularly competitive field. Squeezed between a still very high output of new titles and a shrinking overall book market, the average print run of mid-list books has declined considerably over the past decade, and small and medium sized independent publishers are carrying an increasingly heavy burden in maintaining a solid commercial operation. Also, any study of that segment confronts the challenge of hardly any sales figures being available to the public.

We therefore needed to develop a set of methodological approaches, which we had been able to test mostly with our earlier reports, which we could use once again, thereby taking advantage of the continuity of our work for over roughly a decade.

Notes on the applied methodology

For this report, as before in 2010, we chose to, at the core, use two sets of analytical tools to compensate for the lack of broadly available market data.

a) To document, and measure, the top segment of well selling works of fiction across markets, we could look at bestseller charts for roughly one decade, across eight major markets, and compare performances by what we labelled ‘impact points’.

b) To document, and measure, a much wider variety of authors, from vastly diverse backgrounds, across the wider spectrum of a dozen different markets, we came up with a corpus of almost 250 authors, whom we tracked for available translations of their works in major retail book catalogues.

Each of these approaches provided the data that we discuss in one of the main chapters in our study, where the logic and the implications of the chosen research angles will be discussed.

Furthermore, a complete discussion of the methodology can be found in the annex, which also backs up the analytical part of this study with the underlying data and tables.

About the authors of this report

Rüdiger Wischenbart is the founder of Content and Consulting, which specializes in analyzing book markets worldwide and in curating professional event programs on books, publishing and literature. Publications include the "Global 50: Ranking of the International Publishing Industry", the "Global eBook" and the "Diversity Report" series.

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Part 1: A bird’s eye view of translation markets

1. Chasing the phantom of books in translation

Drawing a portrait of literary translations in Europe, a continent fond of its rich linguistic and cultural diversity, resembles the futile effort of following a phantom. We can certainly recognise its footprints as it crosses the snowy landscape, and we are obviously conscious of its path, as a story is traveling across borders as it gets picked up by translators, publishers, media and finally the reading audience, shaping deeply how people, or entire countries, perceive each other. And yet, we shall never be able to see that phantom in full. We can only guess who the phantom is, how tall or tiny it is, what is really driving its movements, or what holds it back behind the closed doors at some invisible boundaries afar.

As we have discussed time and again in this series of Diversity Reports since 2008, statistics on books in translation are poor and fundamentally inconsistent. Even the most basic findings in an analysis of translated books are full of contradictions and surprises. And the oddities begin when it comes to defining the very object of the research that is undertaken.

Libraries are fond of their treasures across uncounted languages since the days of Alexandria in ancient Egypt, or in Cordoba under the Islamic Caliphate, or the early days of the Christian monastery of Cluny. But in each period, just one, or a very few languages at best, govern the predominant linguistic culture, as translations follow the patterns of political rule and economic wealth with uncompromising fidelity.

In our days, as a rule of thumb, around two out of three translated books derive from an original written in the English language. This does not mean, however, that an author writing a book in English necessarily writes in his or her native language. Migration, and contemporary life paths that often resemble cultural patchworks, have resulted in biographies and personal identities that can hardly be characterised adequately with one national tag for every one person.

Reports on translated books, by contrast, are usually issued by national government or professional organisations with a tendency to identify translated books in their national language as a point of prestige and cultural pride. The only truly global effort in collecting data on translations of books, UNESCO's Index Translationum, started in the 1930s and has been updated only irregularly in recent years.

In a fair number of European countries, national libraries and professional associations for the book trade issue annual statistics on translated books, and sometimes even release competing numbers, but without any standardised methodology or, even worse, eventually change a methodology with just a footnote indicating the break.

Book publishing in general has become more complex, with ever more formats taking a title to consumers as printed books, digital editions, and audiobooks across a growing number of channels. As a result, one title can have various ISBNs, one for each format, making a simple title count a difficult exercise. Furthermore, non-traditional publishing models thrive, including self-publishing, publishing via author platforms online, or the writing of stories related to nonfiction books, turned into fiction for movie or TV companies. These lines of creative productivity largely escape most statistical efforts.

1.1. Capturing the size of translations by country and market

The share of translations in a country's annual title output varies widely, without any one simple rule shaping the matter. For the world's largest book market, the United States, the mark of 3 percent – as the best available guess for the share of translated books – has become even proverbial, with Chad Post, a translation expert and initiator of the Three Percent website, cautioning that "in terms of literary fiction and poetry, the number is actually closer to 0.7%".

In Spain, by contrast, around one in five books is translated, according to the annual report by the Ministry of Culture. In 2017, the precise number was 21.1 percent. Sweden, a relatively small country with a population of just over 10 million, yet affluent and well-educated, with a high fluency in English, reports around 11 percent of translations, similar to much bigger, yet also wealthy Germany (12 percent), but less than Italy (around 15 percent). Italy and France are found somewhere in the middle. In China, the world's second largest book market and arguably the strongest buyer of global copyrights, translations add up to only around 7 percent of new titles (or half of that, if new titles and re-editions are included in the count).

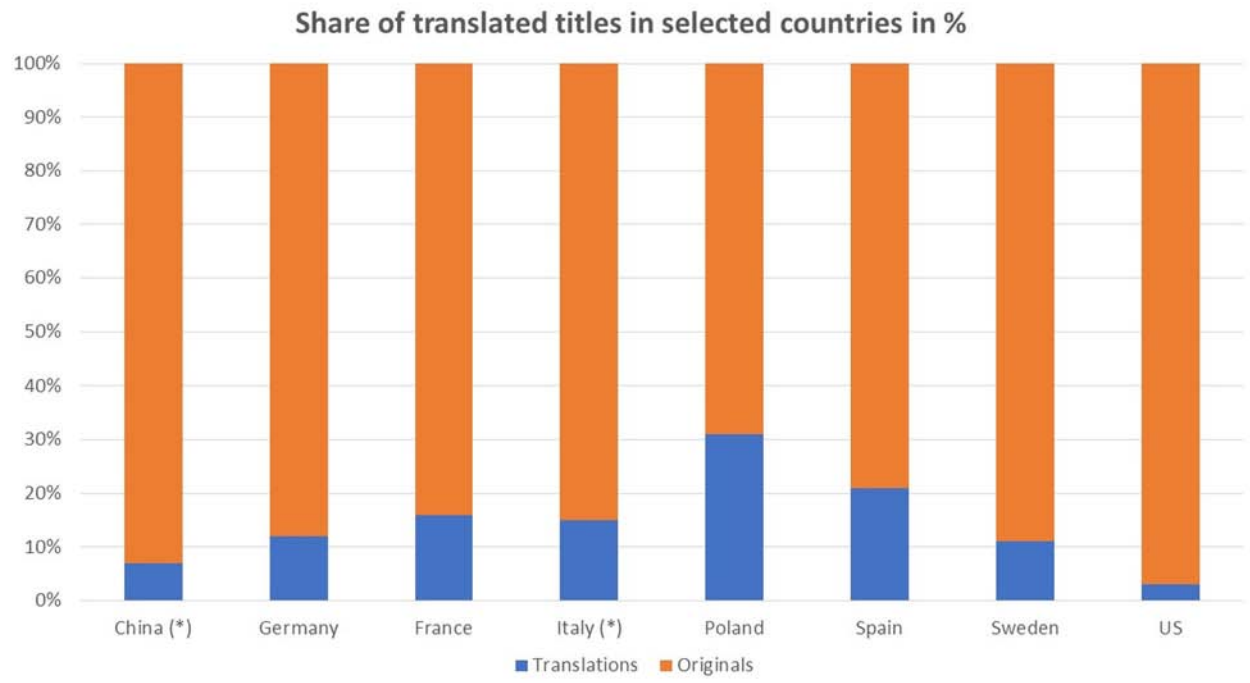

Figure 1: Share of translated titles in the consumer book production of selected countries, latest available numbers (2016 or 2017). Sources: National publishers' associations or government data.

Broadly speaking, very populous countries forming a geopolitical power tend to open just a small niche for input from abroad, whilst countries in more peripheral positions, such as Poland or many small countries in regions such as Central and Southeastern Europe, tend to welcome translations more enthusiastically as a means of connecting with the world at large. Particularly affluent countries with high educational levels find positions in the middle ground.

1.2. Closeups on Spain, France and Germany

1.2.1 Spain

The share of translations in any one given country usually shows only gradual fluctuations, even as their book markets undergo rough periods of economic hardship, with a very direct and massive impact on the book trade otherwise. Spain is an extraordinary example in this regard, as its book market has declined by around one-third after being hit particularly hard by the economic crisis of 2008. Still, the share of translations came down from an all-time high of 28 percent in 2006 to 21 percent in 2014, when both the general economy and the book market were at their lowest. The surprising stability might relate to a broader paradox that, in general, the output of new titles often resists a market decline, as publishers try to compensate for smaller average sales per title by rolling out more products, and by insisting on the cultural – and not just the economic – value of books in a society.

1.2.2 France

France is a rare example of slight, yet continuous growth in the number and the share of translations over the past decade, a trend supported perhaps by a publishing industry with a particular pride of being a "cultural exception", different from a global "Anglo-Saxon" mainstream.

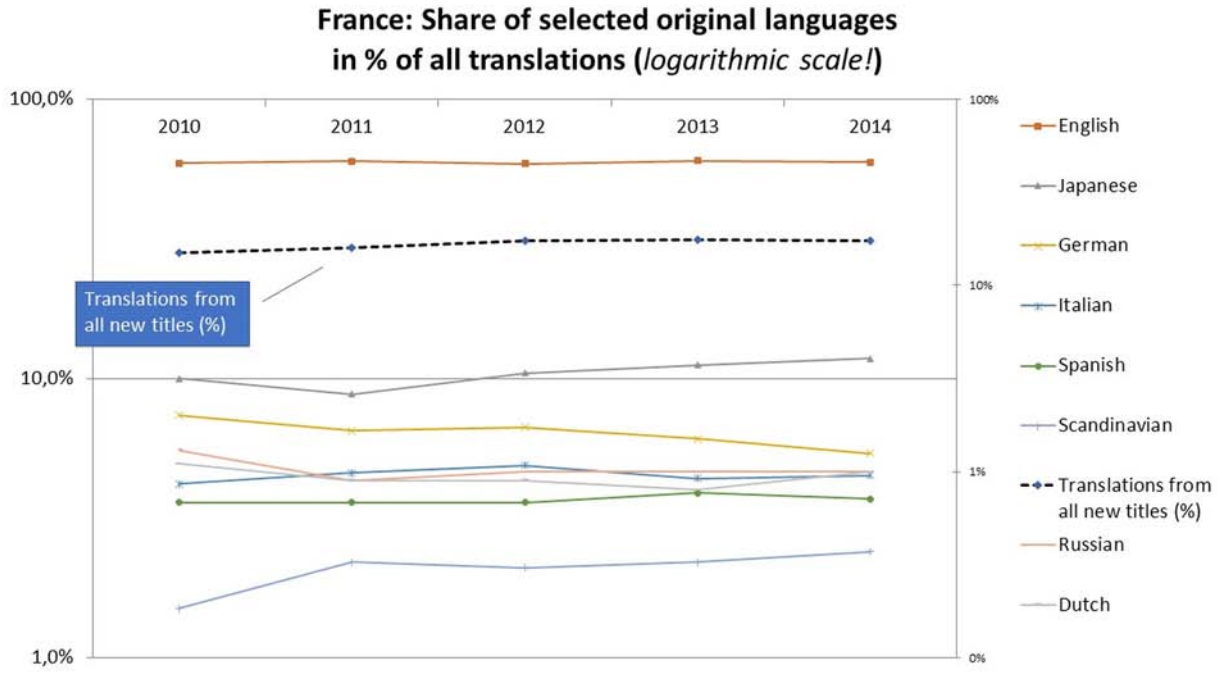

Figure 2: Overall share of translation in France, 2010 to 2014. Source: SNE reports.

France, however, is similar to most European countries, as translations from English account for around 60 percent. But particularities commence, with Japanese coming in as a strong second with around 12 percent, reflecting the popularity of manga as an international complement to the domestic craze of "bande dessinée". The share of translations from Germany has continuously declined, whilst the Scandinavian languages have expanded their (albeit modest) share. Translations from Russian decline in most Western countries.

Remarkably, translations from Spanish are minimal, despite the long and intense cultural ties between the two countries, a significant labour migration from Spain to France since the 1970s, and the high

recognition of Latin American writing in Parisian literary circles since the same time period.

In general, demographics are often reflected only marginally in the flows of literary translation. Arabic books, for instance, make up for less than 1 percent of all translations, disregarding the continuous immigration of perhaps five or six million from the Maghreb countries in a total population of 68 million.

1.2.3 Germany

Germany is yet another example of a country with a strong and proud tradition in literary translation, which, at the same time, hardly mirrors the huge demographic transformations throughout society over the past half-century.

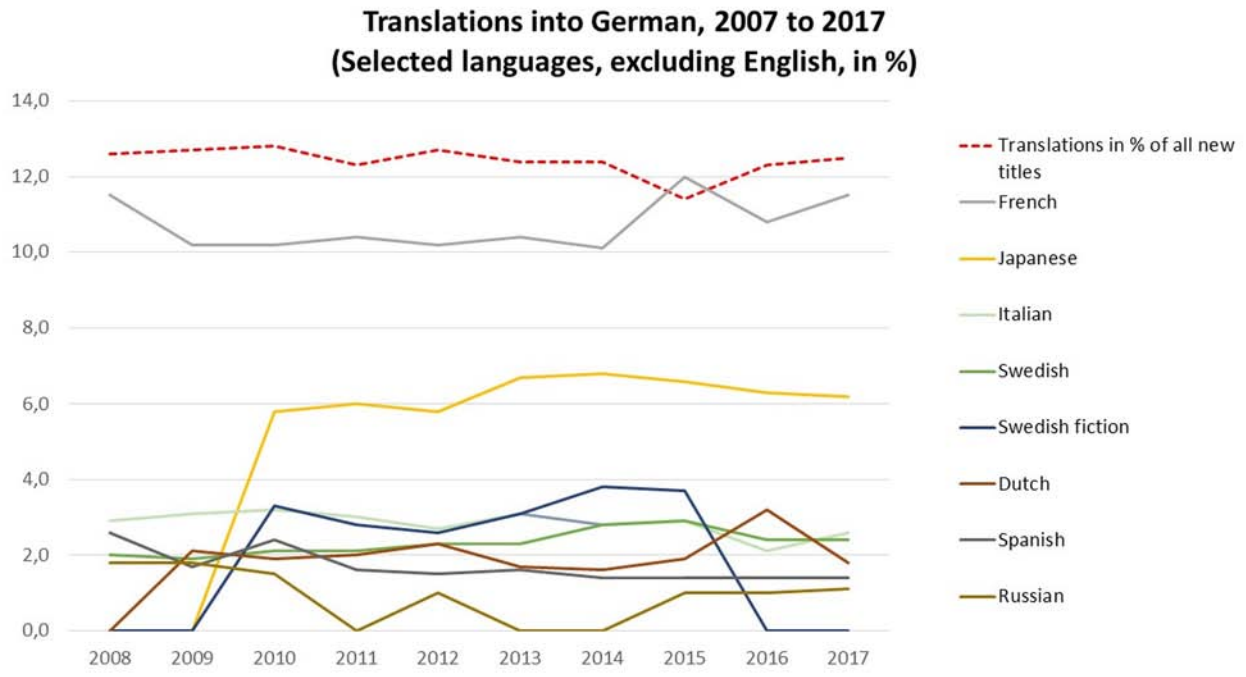

Figure 3: Translations into German 2008 to 2017. Source: Börsenverein des Deutschen Buchhandels, Buch und Buchhandel in Zahlen.

Over the decade from 2008 to 2017, the absolute number of translated titles declined by 13 percent, from 11,903 to 10,358, which is in line with a general slow-down in the title output of German publishers who are still clearly number one in Europe in purchasing copyrights. The share in percent has been largely stable over the past decade, after a decline during the 2000s.

English, which has not been included in the graph, accounts for a steady 64 percent. Japanese has seen a stunning rise, probably again, as in France, due to the discovery of manga and anime in both books and audiovisual entertainment. French has maintained its high appreciation by German readers.

1.2.4. The gap between demography and the book trade

The true surprises come from what is missing among the top original languages in translations into German. Not one language from Central or Eastern Europe figures among the most popular top dozen. With a modest 44 translations to German in 2017, Polish is found behind Hebrew (46 translations), on par with Finnish, yet ahead of ancient Greek (41), Chinese (37) and Turkish (35).

The respective translations numbers contrast dramatically with the demographic developments in

German society. According to Germany's "Micro-census" of 2017, the country is home to almost 2.8 million inhabitants of Turkish background, 2.1 million with Polish roots, and 1.1 million with biographical ties to Croatian- or Serbian-speaking parts of the former Yugoslavia, to highlight some of the largest groups from linguistic contexts other than German (DeStatis, Statistisches Bundesamt: Bevölkerung mit Migrationshintergrund. Ergebnisse des Mikrozensus, Fachserie 1 Reihe 2.2, 2017.).

From a book market and consumer point of view, it must be said that the book trade is hardly efficient, as it misses out on catering to significant parts of the demography in Germany, which has changed profoundly since the Second World War, especially due to various waves of immigration. Hardly any titles from the overall output are targeting inhabitants other than German non-migrant middle-class consumers.

Judging by anecdotal evidence, the situation is different in Great Britain and to a degree in France, where immigrant authors have gained a much wider recognition for several decades, however writing in English and French respectively. Translations for instance from Arabic are minimal, as could be shown above for France.

We lack more in-depth data and analysis though for a broader assessment, so we can only recommend here that further research into these issues of cultural diversity should be encouraged.

Part 2: Authors in translation: A profoundly transforming landscape

2. Building a body of evidence: Notes on methodology

In the following chapter, we will focus on three distinct groups of literary authors and their works in translation:

- Bestselling authors;
- Midlist authors; and
- Authors working in other than traditional publishing contexts.

For this analysis, we confronted once again a lack of specific and across-the-board available data on book consumption and distribution, and therefore had to develop a methodology based on work-arounds that provided a largely consistent framework for our observations and allowed comparisons across markets and segments.

'Impact points' to measure the success of bestsellers in Western European markets of different sizes

In the large book markets of Western Europe, professional market research companies such as Nielsen, GfK and Media Control track book sales based on point-of-sale data taken directly from retailers' cashiers. Such accurate information is not available for most markets in Central and Eastern Europe. Instead, individual book retail chains each produce their own charts. Only in Poland, a country of 38 million, is Nielsen is currently preparing for an extension of its services.

But even for the well-documented markets, absolute sales figures are not publicly available. Therefore, when we started to survey bestseller lists in Western Europe in 2006, we needed a systematic approach, and decided to come up with an approach that is based on the top sales ranks for titles in a half-dozen Western European markets of different sizes, namely Germany, France, Italy, the Netherlands, Spain, Sweden and the United Kingdom, plus the United States. We also did not want to look just into absolute sales numbers, but were even more interested to understand the specific impact that bestselling authors and their works have in markets of very different sizes, in order to allow meaningful cross-market examinations of, for instance, the German-speaking countries (Germany, Austria and parts of Switzerland), an export-driven market such as Spain or the United Kingdom, with small linguistic areas such as Italy, the Netherlands or Sweden.

With these ambitions in mind, we created a simple framework of "impact points", for which we attribute 50 points for every month that any given title is at the top of a national top-10 chart in a market, 49 points for a #2 position, 48 points for a #3 position, and so forth. With our specific interest in "diversity" in mind, and not just absolute sales, this measure allows meaningful comparison across markets as different as France, Germany, Italy, the Netherlands, Spain, Sweden and the United Kingdom. Having collected such bestseller charts for these countries since 2006, we could establish a database with key data on each of these authors and titles for a period of a dozen years. We have discussed this approach and some of the resulting findings in more detail in a previously-published analysis (Kovač and Wischenbart, 2009, 2018).

Mapping the translated works of midlist authors across 15 European markets and building a bibliographic catalogue of translated fiction

For works and authors which have not succeeded in gaining representation on those bestseller charts, as well as in our aim to extend our analysis to less perfectly documented markets, such as those in Central and Eastern Europe, we chose a different approach that looked not into sales, but simple availability in these book markets. Therefore, since the 2010 edition of the Diversity Report series, we have established a body of authors of various profiles, and manually checked, for each author, whether some of their works could be found in title catalogues of major bookselling chains. Different from an academic bibliography, which usually works with library catalogue registers as their primary source of information, we wanted to come up with a methodology that would rather follow the perspective of a consumer. We wanted to understand, and map, if the average book buyer was able to find and purchase – directly or through ordering – a title for personal use.

The commercial perspective is ever more relevant, as a non-bestselling translation enjoys only a shelf-life limited in time to a few years, because in many cases a contract for a translation expires after five to seven years, and a retailer would occasionally “de-list” a title that is not selling properly even earlier. Such challenges turned out to be particularly relevant to the Central and Eastern European markets, including Poland, where none of the commercial catalogues is complete. Therefore, even our thorough research efforts always have a degree of inaccuracy within the data, which reflects the imperfections of the respective book markets.

We applied this research approach to a representative set of 15 European markets:

- Balancing large and small in terms of both market size and linguistic populations (with “small” defined as having less than 20 million inhabitants and/or a turnover from book publishing of less than 300 EUR per year);
- Including Western as well as Central and Eastern European countries, notably including Croatia, the Czech Republic, France, Germany (pulled together with Austria as one, in more regards than just a language-interconnected book market), Hungary, Italy, the Netherlands, Poland, Romania, Slovakia, Slovenia, Spain, Sweden and the United Kingdom.

We built expressly diverse lists of authors, including:

- Authors whose works represent a wide variety of literary styles or genres;
- Authors with public recognition, as expressed by winning highly reputed awards such as the Booker Prize, Prix Goncourt or Renaudot, Nobel Prize or German Peace Prize, that significantly increased the visibility of the awarded author to acquiring editors around Europe;
- Authors whose books were used as scenarios for movies and TV/Netflix/HBO series, or for computer games;
- Living authors of multiple generations who have newly arrived at a literary scene, or can look back at decades-long careers, and whose translations first appeared 12 or more years ago. It should be noted that, in some cases, this division has nothing to do with the age of the authors, as some of them – such as Italian/Slovene centenarian Boris Pahor – became regularly translated only when in their seventies;
- Authors with primarily local recognition, as expressed by bestselling books or through winning awards
- Stars in only one of the observed markets, with only moderate or little success in translations elsewhere;

- Authors with biographies spanning a greater range than their native countries, cultures and/or languages, who may write in more than one language, in a foreign language or belong to ethnic minorities;
- Authors who became successful outside the traditional publishing environment and/or by creating non-traditional book content;
- A sub-set of newly promising Austrian and Slovene authors that we plan to follow closely over the coming years, who are the subject of a specific focus.

The resulting tables from the Diversity Reports in 2010, 2016 and now 2018 created a survey of, by now, over 500 individual authors (180 in 2014, 250 in 2016, and 125 in 2018), some re-counted in each survey for comparison, that together allow a fair understanding of these translation markets.

In 2018, we could step up the research effort significantly in that we documented most of the identified translated works with a comprehensive bibliographic record of author, title, publisher and ISBN. We only skipped this step when the retrieved information was incomplete. The ambition is to start a comprehensive European database of translated fiction as a resource for further research.

Mapping non-traditional publishing models and contexts

In the past decade, models other than the traditional publishing models based on publishing companies and specialised book retailers have emerged and rapidly gained relevance, as we will show in this report. We, therefore, decided to further extend our field of research by including a selection of such “non-traditional” authors and data sources other than those from the conventional book trade.

In terms of “non-traditional” authors, we refer to self-published authors, as well as authors for whom other media formats than the book have become relevant for their profession, such as writing for video games, or for TV and film, in an extension from or a cross-over to books.

To analyse these fields, we identified a number of exemplary authors and their career paths for a number of “case studies”, and we also adapted the methodology of impact points to bestseller charts for particularly relevant genres in the “non-traditional” production of literary fiction, such as thrillers, romance, fantasy or science fiction. Here, we could work with the respective charts published by Amazon online, taking snapshots in five markets which have a dedicated, localised Amazon online shop: France, Germany, Italy, Spain and the United Kingdom. In each of these markets, Amazon has indeed a strong competitive position, either as the largest or second-largest sales channel for books in any format – print, ebook or audiobook – and it offers self-publishing and marketing services to authors, again as the respective leading provider. To promote that mix of products and services, along with their offers of other media content such as video, music or games, the company breaks out daily or even hourly charts for all of this, providing all-encompassing aggregated lists, as well as many special interest charts, by format (e.g. books, ebooks, audiobooks) and by genre (e.g. literature and fiction, crime and thrillers, romance, et al.).

The basic principle of the charts, to rank top-down sales, allowed us to adapt our tested approach by again attributing impact points for each position of a title in these ranks, as we took a number of “snapshots” of selected charts for the five available markets in mid-January and early February 2018.

These lists are certainly not perfect tools for an analysis, as the algorithm driving these charts is a tightly kept company secret, as it records not just per-item purchases, but also factors in usages through the company’s subscription offer (Amazon Unlimited) and from the above-mentioned Prime package. Despite these shortcomings, we consider these charts a second-best way to tentatively chart the helter-skelter

consumption of a mix of traditional and non-traditional book users. To be clear, this is not an accurate, fool-proof measure, but a method for initial and experimental orientation in an otherwise largely unknown, yet relevant market segment of the business of books.

We also must add, as an additional caveat, that our methodological approach clearly favours top-branded as much as particularly prolific serial authors, titles available across all formats, or titles that are read in their – mostly English – original version. But we may add that these characteristics are also relevant drivers that shape the marketing strategies of the big corporate authors, as well as of the most professional-acting self-publishing authors. So it is possible that we over-emphasise some factors, but these are factors that have a strong impact by any measure.

3. Bestselling authors in Western Europe

A small elite of particularly commercially successful authors have become global brands over the past couple of decades or so. Coveted by a small number of publishers specialising in bestselling fiction in each country, and represented by literary agencies located mostly in London or New York, these authors are strategically marketed like any high-value asset, with simultaneous book launches in major markets, professional media campaigns and well-orchestrated author appearances. These blockbuster bestsellers can make or break the bottom line of even the largest corporate publishing enterprises.

Despite all this momentum, however, much of even the biggest success stories are, at least at the beginning of a global literary career, dependent on speculation and a lot of risk-taking by authors, agents, publishers and merchants. And whilst spectacular author trajectories over the past decades have become drivers of consolidation in the publishing industry, a remarkable number of the biggest books have been engineered, and not by the large corporate publishers alone. A fair share has resulted from the ingenuity of medium-sized, or even small, usually, family-owned businesses, as if the otherwise-established processes of a global media industry still reserved an action model with astounding exceptions in manoeuvring for the trade in books.

The single most striking feature from these data is how dramatically a very few top sellers are dwarfing all the rest of book consumption. In most years, the four or five strongest titles of that year tend to form a class in their own right, standing out over the rest like tall skyscrapers over a city's panorama.

A closer scrutiny reveals that differences between years abound. We could track years in which the top bestselling segment is more expansive than in others, due to the momentum generated by exceptional blockbuster-authors. Stieg Larsson, with his *Millennium* trilogy, and the erotic trilogy of *Fifty Shades of Grey* by E. L. James, stand high above the comparatively humble footprint of an author like the Spanish Carlos Ruiz Zafón (*El Juego del Ángel*, et al.)

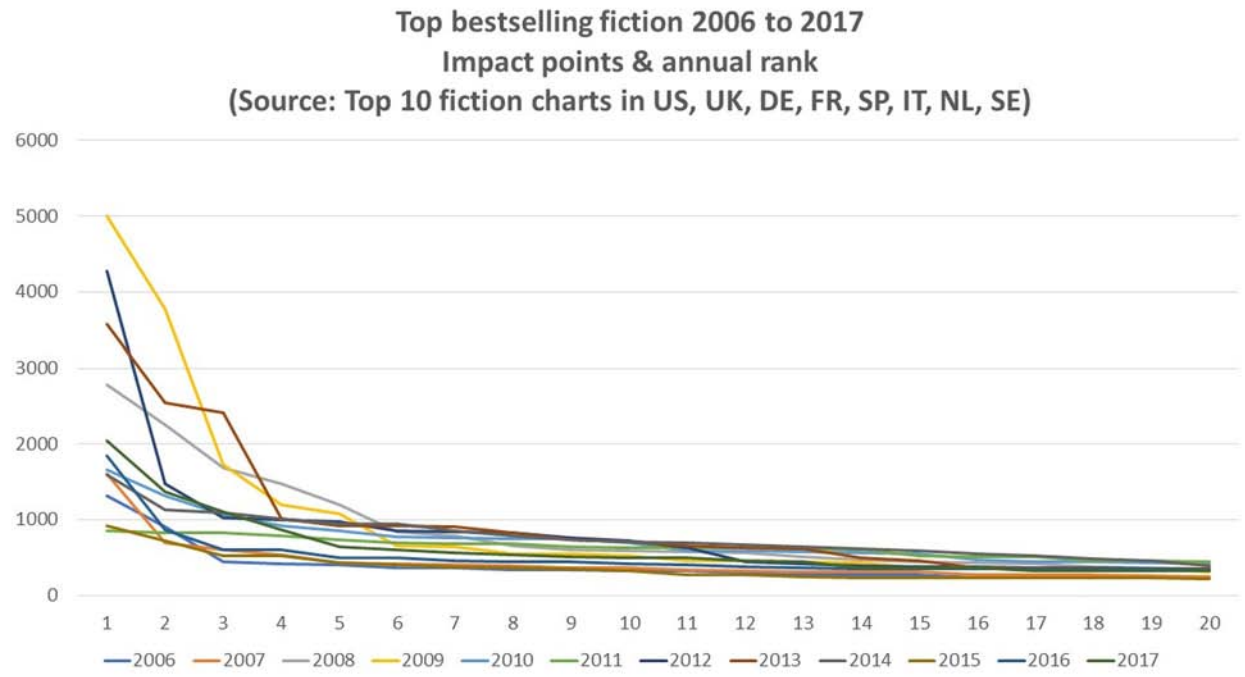

Figure 4: Top tier of the 20 biggest fiction bestsellers per year, 2006 to 2017, in France, Germany, Italy, the Netherlands, Spain, Sweden, the United Kingdom and the United States, measured in 'impact points' (see notes on methodology). Analysis for this report.

Over the course of the observed 12 years, the share of impact points of a year's three strongest titles can be as much as 44 percent (E. L. James, Dan Brown and Khaled Hosseini in 2013), and as low as 20 percent (Carlos Ruiz Zafón, Andrea Camilleri and Jussi Adler-Olsen in 2011). No overall increase or decrease in these numbers can be noted. It is instead an up-and-down cycle, hinting at a certain periodicity that produces truly outstanding mega-sellers every four or five years, which span over two consecutive years.

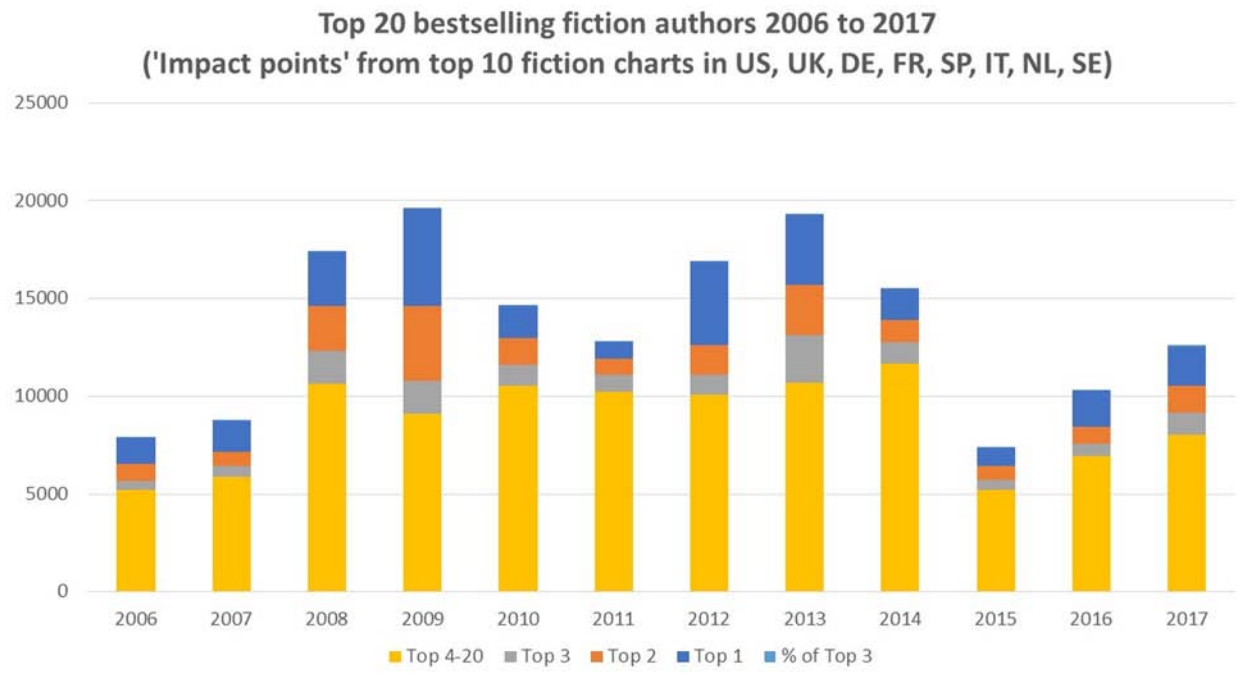

Figure 5: Comparing the share of the top 3 from figure 4, in each year, 2006 to 2017, in impact points. Analysis for this report.

A set of different factors helps authors climbing to the top of European charts. Writing a small series, like a trilogy (like Stieg Larsson or E. L. James), or creating a hero who appears in a dozen books (like Camilleri's Inspector Montalbano), is another helpful factor. But being well-branded as a writer, with an easily recognisable topic, can do the job, too. In addition, being published by an industrial corporate media house can certainly boost sales, but independents have some muscle to show as well.

Highlight on the global stars

The leading half-dozen writers in our bestseller ranking by impact points (not by copies sold or author revenue generated) clearly illustrate the variety in operating models.

1. Stieg Larsson (9716 points)
2. E. L. James (8375 points)
3. Khaled Hosseini (7703 points)
4. Dan Brown (7365 points)
5. Andrea Camilleri (6652 points)
6. James Patterson (3294 points)

Stieg Larsson, who died shortly before the release of the first of his three *Millennium* novels, was thus unavailable for any author promotion. He wrote in Swedish, a small language; failed at first in Germany; and was growing big in France, where independent publisher Actes Sud created the core of the international

author brand, which was then famously picked up by newly founded British MacLehose Press for an international career; and returned to Germany with fanfare only thereafter.

E. L. James started at first as a self-published writer, then brought unconventional erotic fiction to a mainstream audience with the help of several corporate publishers (Hachette in the US et al., Mondadori in Italy), but was released by independent Nordstedts in Sweden.

Khaled Hosseini gave Afghanistan a compelling voice for a mass readership, propelled by a heterogeneous mix of publishers (Bloomsbury in the UK, Editis in France, Wahlström & Widerstand in Sweden, De Bezige Bij in the Netherlands).

Dan Brown, and even more so, the entrepreneurial James Patterson – probably the highest-earning author on that short list – have strategically developed their writing into a global industrial undertaking, supported by some of the world's largest publishing corporations (Penguin Random House, Albert Bonniers and Mondadori for Dan Brown; primarily Hachette for James Patterson).

Andrea Camilleri, by contrast, is most of all an iconic and extremely productive writer in his native Italy. Internationally, he is published by a mix of huge corporate publishers, such as Penguin Random House in Great Britain, as well as smaller houses specialising in bestsellers, such as Bastei Lübbe in Germany, who is also the German publisher of Dan Brown.

Understanding original languages

Original language is yet another complex parameter. Slightly less than half of the international top fiction sellers in our analysis have been written in English (on average, nine out of the 20 strongest titles of each year), against an average of 11 originated in some other language. In some years, the share of English originals was much less (five out of 20 in 2010, seven in both 2015 and 2017). As seen in the table below, the number of English-writing authors among the top 20 European authors decreased by about one-third in last three years: in 2012–2014 there were around 10 English translations per year on the chart, and in 2015–2017 there were around seven. All in all, this is a modest share, given that in most languages, translations from English account for around 60 percent or more of all translated books.

The remaining bestsellers were predominantly written in Western European languages. With a striking 42 of the here-recorded 126 top titles, European readers experienced a remarkable craze for Scandinavian writing, followed by Italian, with 31 crowned authors (with notably Camilleri on the charts every year between 2007 and 2016). Fifteen of the most fancied authors wrote in Spanish, 14 in French, 12 in German, and four in Dutch. Only eight of the most popular bestsellers had been written in some other language, such as Haruki Murakami with Japanese or Paolo Coelho with Portuguese. By contrast, not one author writing in Arabic, Chinese, Russian or any Eastern European language made it onto our table, not to mention languages from Africa or South Asia. Even more so, as we have shown (Kovač and Wischenbart, 2018), among the top 20 bestselling authors in the period 2014–2017, with the exception of Andrea Camilleri, all those authors whose first language was other than English were fluent in English and spent significant time living abroad, predominantly in English-speaking countries.

Typologies of bestselling authors

There are a few patterns in the ways bestsellers travel across linguistic borders in Europe. As mentioned, there are no Eastern European authors on the Western European charts, and for a book from continental Europe, a successful German or French debut is more important than being published in English (again, for more on language distribution among bestselling authors, see Kovač and Wischenbart, 2018). English success – if at all – comes only after success in Western and Northern Europe. Scandinavian crime fiction authors and Elena Ferrante are the most striking examples of this trend.

It is worth mentioning that some top-selling authors started their writing careers outside traditional publishing ecosystem: Anna Todd and E. L. James, for example, kicked off their writing careers in the digital self-publishing environment (the former on Wattpad and the latter on various fanfiction platforms), but became globally successful only after the traditional publishing machinery took over their work. What remains to be seen, in the forthcoming years, is whether an author can reach the top tier in the business without becoming part of the traditional publishing machinery.

	2006	2007	2008	2009	2010	2011
1	Dan Brown	Khaled Hosseini	Khaled Hosseini	Stieg Larsson	Stieg Larsson	Jussi Adler-Olsen
2	James Patterson	James Patterson	Stieg Larsson	Stephenie Meyer	Dan Brown	Kathryn Stockett
3	Ildefonso Falcones	Muriel Barbery	Muriel Barbery	Dan Brown	Kathryn Stockett	Carlos Ruiz Zafón
4	Stieg Larsson	Andrea M. Schenkel	Stephenie Meyer	Carlos Ruiz Zafón	Ken Follett	Jean M. Auel
5	Alexander McCall Smith	Ildefonso Falcones	Ken Follett	Paolo Giordano	Tatiana de Rosnay	Umberto Eco
6	Stephen King	Andrea Camilleri	Paolo Giordano	James Patterson	Camilla Läckberg	Camilla Läckberg
7	Paul Auster	Ken Follett	Carlos Ruiz Zafón	John Grisham	Andrea Camilleri	James Patterson
8	Mary Higgins Clark	Stieg Larsson	Roberto Saviano	Andrea Camilleri	Stephenie Meyer	Jenna Blum
9	Arturo Pérez-Reverte	Roberto Saviano	J.K. Rowling	Kathryn Stockett	Jussi Adler-Olsen	Andrea Camilleri
10	Patricia Cornwell	J.R.R. Tolkien	John Boyne	Jeroen Smit	Katherine Pancol	Margaret Mazzantini
11	Jodi Picoult	Michael Ledwidge	Charlotte Roche	Camilla Läckberg	Lars Kepler	John Grisham
12	Henning Mankell	Thomas Harris	James Patterson	Roberto Saviano	María Dueñas	Jonas Jonasson
13	Camilla Läckberg	Cornelia Funke	John Grisham	Herman Koch	Gianrico Carofiglio	Clara Sánchez
14	Carlos Ruiz Zafón	Tommy Jaud	Cecelia Ahern	Tatiana de Rosnay	James Patterson	Paulo Coelho
15	Danielle Steel	Isabel Allende	Anna Gavalda	Henning Mankell	Fabio Volo	George R.R. Martin
16	Maxine Paetro	J.K. Rowling	Andrea Camilleri	Simon Beckett	Tommy Jaud	Vanessa Diffenbaugh
17	Victoria Hislop	Harlan Coben	Liza Marklund	Patricia Cornwell	Erri De Luca	Haruki Murakami
18	Liza Marklund	Diane Setterfield	Stephen King	Mary Ann Shaffer	Henning Mankell	Stephen King
19	Peter de Jonge	Ian McEwan	Henning Mankell	Annie Barrows	Isabel Allende	María Dueñas
20	J.K. Rowling	Sergio Rizzo	Charles Lewinsky	Anders Roslund	Julia Navarro	Jonathan Franzen
Original language						
EN	13	10	9	9	5	9
non-English	7	10	11	11	15	11

	2012	2013	2014	2015	2016	2017
1	E. L. James	E. L. James	Jonas Jonasson	Paula Hawkins	Elena Ferrante	Elena Ferrante
2	Suzanne Collins	Dan Brown	Donna Tartt	Anna Todd	Jojo Moyes	Dan Brown
3	Andrea Camilleri	Khaled Hosseini	John Green	Camilla Läckberg	Paula Hawkins	Ken Follett
4	James Patterson	Joël Dicker	Stephen King	Michel Houellebecq	Raphaëlle Giordano	Paula Hawkins
5	J. K. Rowling	Andrea Camilleri	Andrea Camilleri	Jussi Adler-Olsen	Jack Thorne	Fernando Aramburu
6	Jonas Jonasson	Stephen King	Ken Follett	James Patterson	John Tiffany	Kazuo Ishiguro
7	Massimo Gramellini	John Williams	Rosamund Lupton	Lars Kepler	Joël Dicker	David Lagercrantz
8	Ken Follett	John Grisham	Joël Dicker	Stephen King	Joanne K. Rowling	Camilla Läckberg
9	Jussi Adler-Olsen	Jonas Jonasson	James Patterson	Jo Nesbø	Hendrik Groen	Maja Lunde
10	Carlos Ruiz Zafón	James Patterson	Markus Zusak	Andrea Camilleri	Andrea Camilleri	Jussi Adler-Olsen
11	John Grisham	Rosamund Lupton	John Williams	David Baldacci	Elke Heidenreich	Jo Nesbø
12	Fulvio Ervas	Donna Tartt	Jonas Gardell	Fred Vargas	Gaël Faye	Carlos Ruiz Zafón
13	Grégoire Delacourt	Timur Vermes	Paulo Coelho	Francesco (Jorge Mario Bergoglio)	Juli Zeh	John Grisham
14	Paulo Coelho	Jussi Adler-Olsen	Khaled Hosseini	Carlo Rovelli	John Grisham	Lars Kepler
15	Lars Kepler	Massimo Gramellini	Katherine Pancol	Umberto Eco	Charlotte Link	Isabel Allende
16	Peter Buwalda	Camilla Läckberg	Jo Nesbø	Martin Suter	Harlan Coben	Paul Auster
17	Åsa Larsson	Alicia Giménez-Bartlett	Isabel Allende	Marc Levy	Volker Klüpfel	Alessandro D'Avenia
18	Stephen King	Nicholas Sparks	Gianrico Carofiglio	Maxine Paetro	Michael Kobr	Raphaëlle Giordano
19	Jenna Blum	Jonas Gardell	Camilla Läckberg	Fredrik Backman	Anna Todd	Sebastian Fitzek
20	George R. R. Martin	Sylvia Day	Veronica Roth	Clive Cussler	Guillaume Musso	Lee Child
Original language						
EN	10	11	11	7	8	7
non-English	10	9	9	13	12	13

Figure 6: Charting the top selling authors by their original language. English highlighted in red, other

languages in blue. Source: Monthly bestseller chart, analysis for this report.

Last but not least, as seen in figure 7, bestseller writing remains gender-unbalanced. Although from 2012–2017, Jonas Jonasson was the only male on the top of the yearly bestseller chart, and although two out of three authors who succeed in staying at the top for two consecutive years were likely (as Ferrante is a pen name) female (E. L. James and Elena Ferrante), in not a single year did female authors outnumber their male colleagues. Only in 2016, the gender distribution was almost equal, but in all other years, number of female authors was below eight. This ratio worsened 2012–2017 in comparison to 2006–2011.

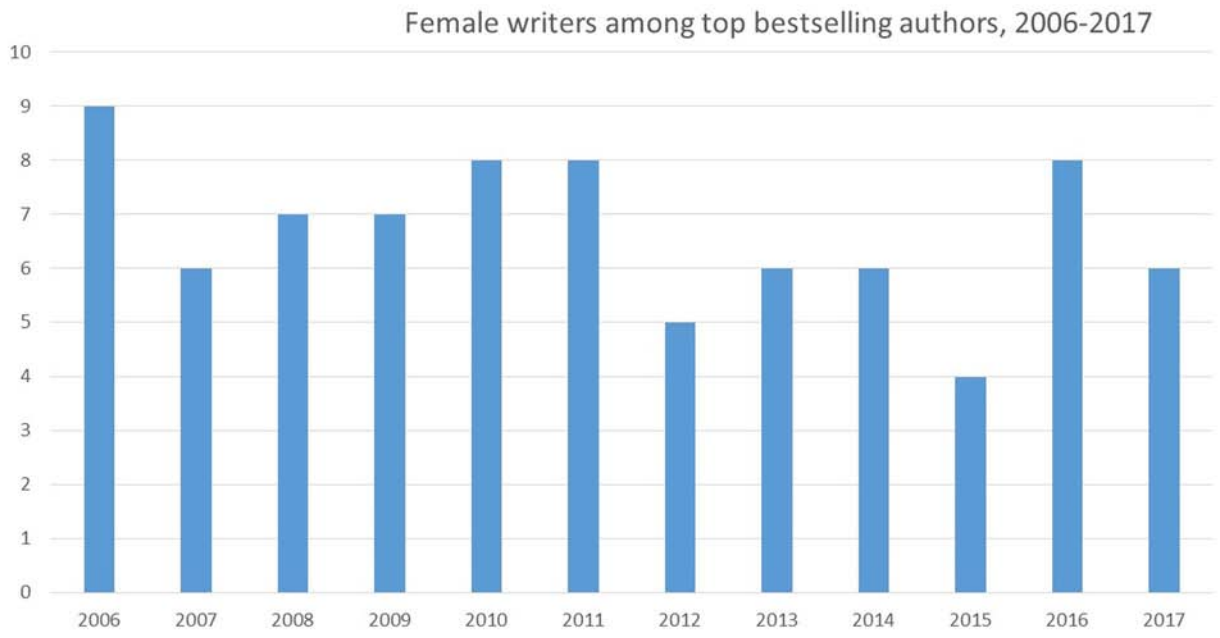

Figure 7: Gender ratio of top bestselling authors from figure 6, indicating that of each year's 20 biggest fiction titles, only between 4 and nine had been written by a female writer.

In short, Western European bestseller markets are a regionally enclosed, globalised and male-dominated area.

4. Midlist authors: Exploring literary diversity in large and small markets and languages

The basic definition of midlist authors is that their sales numbers are below those on the bestseller charts, and yet more significant than those of pure niche authors. It is arguable that these midlist authors and their work stand out as an expression of cultural diversity, with translations of their works taken as an indicator of Europe's rich literary heritage.

In view of the limited resources for the research underlying the 2018 edition and the earlier Diversity Reports of 2016 and 2010, we had to build an exemplary body of a total of more than 500 authors, the precise composition of which has been discussed and clarified here and in the notes on methodology in Chapter 2.2.

For the mix of 125 new authors in the current 2018 survey, we expanded the selection from authors released by traditional publishers to other models, such as self-published authors or writers building a literary career expressly across several media and formats, books, TV series and/or games, to consider relevant transformations of the book and media environment and of changing habits among readers and consumers.

The authors considered as "mid-list" in that selection, in the research of 2018, are the following:

Svetlana Alexievich UK + FR + ES + IT + PL + DE; CZ + SI + HU

Cynthia D'Aprix Sweeney DE + FR + ES + Pl + IT; CZ + SI + SK

Jay Asher FR + DE + ES + IT + PL; HU + RO + SK + SI + SK +SE + HR + NL

Isabele Bogdan (ES + HU)

Robert Bryndza (UK/SK) DE + FR + IT + PL + ES; SI + CZ + HR + SE + NL + HU

Milena Busquets FR + GB + DE + IT + PL; HU, RO, CZ, NL, SE

Cassandra Clare FR + DE + ES + IT + PL; HU + RO + SK + SI + SK +SE + HR + NL

Antonio Dikele Distefano ES

John Douglas FR + DE + ES + IT + PL; NL + CZ

Daša Drndić DE + UK + ES + IT; SI + HU

Bella Forrest DE + FR + ES + IT

Luz Gabás GB, IT, PL; NL

Lev Grossman FR + DE + ES + IT + PL; HU + RO + SK + SI + SK +SE + HR + NL

Malin Persson Giolito DE + Fr + ES + IT + PL; CZ, RO

Petra Hammesfahr FR + ES + IT + GB + PL; NL

Dörte Hansen (FR, GB, ES, IT + NL, CZ)

Andrei Ivanov EE (FR + GB)

Mari Jungstedt: DE + FR + GB + ES + IT + PL; NL

Rupi Kaur (CA/IND) FR + ES + DE + IT + PL; SI + HR + CZ + HU + NL + SE

Piper Kerman FR + DE + ES + It + PL; HU + RO + -SE + NL

Andrus Kivirähk FR, GB, DE; CZ

Megan Maxwell ES (GB + IT + Pl; SI)

Kass Morgan DE + FR + IT + ES + PL; HU + RO + CZ + SK

Mihkel Mutt EE (DE + GB + FR)

Melinda Nadj Abonji DE + FR + GB + ES + IT; NL

Katja Petrowskaja (UE/D) FR + UK + IT; SE + NL

Kristina Sabaliauskaitė UK; PL + LV

Goce Smilevski DE + FR + GB + IT + ES; NL, SI, RO, HR (*EULIT)

Lemony Snicket FR + DE + ES + IT + PL; HU + RO + SK + SI + SK +SE + HR + NL

Saša Stanišić (D) GB + FR + ES + IT; SE + NL + HR + SI

Lucian Dan Teodorovici UK + FR + IT + ES + PL; HU

Krisztina Tóth DE + FR + UK + PL + ES; SE + HR + SI + CZ

Serhiy Zhadan DE + UK + IT; CZ

Older midlist authors (started their careers in translation more than 12 years ago)

Terry Brooks FR + DE + ES + IT + PL; HU + RO +SE + HR + NL

Caleb Carr DE + FR + ES + IT + Pl; HU + NL + CZ

Mircea Cărtărescu DE + FR + UK + IT + PL + ES; SI + HR + NL + SE + HU

Philip K. Dick DE + FR + ES + IT + Pl; RO + HU + NL + SE + CZ + SI + HR

Ivica Đikić DE + ES; SI + HR

Michael Dobbs DE + FR + ES + IT + PL; CZ + RO + HU + SE

Jonathan Franzen DE + FR + IT + SE + Pl; SI + NL + HU + RO + CZ + HR

Cornelia Funke FR + DE + ES + IT + PL; HU + RO + SK + SI + SK +SE + HR + NL

Diana Gabaldon DE + FR + ES + IT + PL; CZ + HR + RO + SE + NL + HU + SK

Misha Glenny DE + FR + ES + IT + PL; SI + CZ + SE + NL + RO + HR + SK

Georgi Gospodinov DE + FR + UK + IT + ES; SI + NL + CZ + HR

Charlaine Harris DE + FR + IT + ES + PL; HU + RO + Si + HR + SK + NL

Thomas Harris FR + DE + ES + IT + PL; HU + RO + SK + SI + SK +SE + HR + NL

Paweł Huelle UK + FR + SE + IT; SI + HU + CZ + HR

Bohumil Hrabal DE + FR + UK + PL + ES + IT; NL + SE + SI + HR + NL + HU

László Krasznahorkai DE + UK + FR + IT + ES + PL; CZ + HR + SE + NL + SI

Terézia Mora FR + ES + GB + IT; SE, HR, SI, CZ

Richard Morgan DE + FR + ES + IT + PL; RO, CZ, HR, RO

Ismail Kadare DE + FR + UK + ES + IT + PL; HU + SI + HR + CZ + SE + NL

Iván Sándor UK + FR + DE

Andrzej Sapkowski: DE + FR + GB + ES + IT; CZ + NL + SE + HU + RO

Frank Schätzing FR + DE + ES + IT + PL; HU + RO + SK + SI + SK +SE + HR + NL

L. J. Smith FR + ES + DE + IT + PL; NL + SE + SI + HU + RO + CZ + SK

Yasmina Reza DE + GB + ES + IT + PL; SE, HU, NL, CZ, RO (SI only plays)

Yoko Tawada DE/J: FR + GB + ES + IT + PL, Nl + SE

Ilija Trojanow (DE/BG) FR + Es + IT + PL; SI + NL + RO + SE + HU

Dubravka Ugrešić DE + FR + UK + ES + IT + PL; SE + SI + HU + NL + HR + CZ

Dragan Velikić DE + FR + IT + PL; SI + HR; SI + HR + HU

4.1. Bestselling, midlist, non-traditionals: Understanding the current transformation of author careers and book markets

A quantitative analysis of the 125 authors checked for the 2018 survey in 14 linguistic markets across Europe indicates a remarkable gap between the larger Western European markets and those in mostly much smaller markets in Central and Eastern Europe, when it comes to the availability of translations from our list of authors.

According to our account, which may have minor flaws, but can be regarded as an overall reliable map, Germany and the United Kingdom are in a clear lead, with only 15 and 21 misses respectively, followed by France, Italy and Spain with 32 or 33 misses, hinting at a clear positive correlation between the market size and the number of translated authors.

The next group includes Poland (47 misses), Slovenia (48), the Netherlands (50) and the Czech Republic (56). The remaining markets have only translations for around half of our author sample, namely Hungary (65 misses), Sweden and Romania (66), Croatia (68) and Slovakia (77).

Looking at the best translated authors, again, a few clear patterns can be seen. The most widely translated authors include:

- Authors with a long history in traditional publishing, e.g. Drago Jančar (works in 10 out of 14 possible languages, including his original language), Boris Pahor (10), Tomaž Šalamun (10), Christoph Ransmayr (11), and Ismail Kadare (14);
- Top-bestselling, highly “branded” authors, e.g. Jonas Jonsasson (14), Joanne K. Rowling (14), Camilla Läckberg (14), and Jussi Adler-Olsen (14);
- Internationally-acclaimed bestselling authors, and at the same time winners of major international awards, e.g. Yasmina Reza (12), Jonathan Franzen (13), and Arturo Pérez-Reverte (12);
- Specifically-branded newcomers, e.g. Elena Ferrante, Francesca Cavallo and Elena Favilli, and Paula Hawkins (14);
- Authors of a much younger generation, who are well-received in the major Western markets, including translations into English, and usually represented by highly professional literary agencies, e.g. Saša Stanišić (11), Robert Seethaler (11), Fiston Mwanza Mujila (10), Arno Geiger (12), and Joël Dicker (13);
- Strongly-branded children’s and young adult authors, e.g. Cornelia Funke (14) and Lemony Snicket (14);
- Specific non-traditional and/or genre-fiction authors, e.g. George R.R. Martin (14), Andrzej Sapkowski (13), and Liu Cixin (10).

See for the full table in the Annex.

As we have shown already in earlier editions of the Diversity Report, the old career path of an author slowly building a reputation, one book at a time, and then later on receiving one award after another has become more of a noteworthy exception rather than the standard.

Many shortcuts have been found, with the helping hand of efficient promotion by internationally well-connected literary agents and markets more open to high-flying debut novels, but also by the *Harry Potter* miracle of authors writing for a young adult audience to stand out even with adult readers.

With cross-media authors, like the Polish author Andzrej Sapkowski (*The Witcher* saga, which was turned into games and, most recently, a globally-launched TV-series), stars of genre fiction who at once are landing in the middle of a much wider mainstream audience (e.g. Chinese author Liu Cixin's *The Three Body Problem*), or authors like the Italian couple of Francesca Cavallo and Elena Favilli, who launched their *Good Night Stories for Rebel Girls* as a Silicon Valley–based start-up, are propelled by a digital community for marketing and branding directly with their young readers.

4.2. Other authors on European midlist authors

There is no such translation simultaneity in the publishing dynamics of midlist authors writing in other languages. The books of some of these authors were big local bestsellers (such as Chinese author Cixin Liu's *The Three Body Problem*, Estonian author Andrius Kivirahk's *The Man Who Spoke Snakish*, Spanish author Megan Maxwell's romances, and Lithuanian author Kristina Sabaliauskaitė's historical trilogy *Silva Rerum*), but got translated only into some of the big European languages and/or the smaller ones. It is worth mentioning that – although it sounds banal – at least regarding Liu, Sabaliauskaitė and Kivirahk, one of the barriers that slow down their translation journey to smaller languages is the length of their books, which requires high translation costs. Publishers worry that such costs are unlikely to be recovered in small markets where – in the number of copies sold – huge sales success equals mediocre sales success in one of the big markets. This could be seen as additional circumstantial proof that, regarding sales success, publishers in continental Europe have more faith in local American than in local Chinese, Lithuanian or Estonian bestsellers. Yet, as Amazon took over the film rights to Liu's *Three Body Problem* trilogy, he might became the first globally successful Chinese author.

Another type of translation dynamic can be observed in more high-brow midlist authors that made their names by winning different local or international awards. Krisztina Toth, Saša Stanišić, Daša Drndić, Svetlana Alexievich, Serhiy Zhadan, Krtisztina Toth and Goce Smilevski are all successful Central-Eastern European authors who won a set of prestigious literary awards. This likely triggered a set of translations, as was similarly the case with their older award-winning colleagues, such as Georgi Gospodinov, Terezia Mora, Drago Jančar, Ilija Trojanow, Bohumil Hrabal, Mircea Cartarescu, Ismail Kadare, Dragan Velikić, Dubravka Ugrešić and many others. The main difference between the two groups is that the elders have more translations than the novices – but as novices turn into elders, their number of translations grows too. As many states and NGOs run translation subsides that – with the exemption of Sweden, which supports the export of all cultural products – predominantly support translations of literary fiction, it remains to be explored how such translation dynamics converge with subsidy politics. Another open issue is how large are the sales of such books, especially in comparison with other midlist authors.

4.3. Literature reflecting lives in an open world

When looking at these authors in more detail, another interesting feature emerges. Literature is an art of verbal expression in a given language; writers must therefore be masters of the language they write in, which has created an assumption that one of the preconditions for being a good writer is to write in a language to which one was exposed from birth. However, collected data suggests that this assumption is actually an illusion. As mentioned in the chapter about bestsellers, our research has shown that one of the main features of bestselling authors was that they were fluent in more than one language and spent significant periods of their lives living abroad. A majority were indeed writing in the one and only language they were exposed to from birth, but there were also numerous exceptions: authors who were, from birth, exposed to two languages, such as Tatiana de Rosnay, are capable of writing bestselling books in both languages. Khaled Hosseini was born in Kabul, from where, when he was 11, his family migrated to Paris, and finally moved to the USA when he was 15. Only from then on was he fully exposed to English, in which he wrote three huge bestsellers. Similarly, without knowing a word of English, Rupi Kaur came to Canada when she was four; when she was 22, her written in English poetry collection *Milk and Honey* sold 2.5 million copies worldwide and spent 77 weeks on the *New York Times* bestseller list.

There are many more similar cases among old and young European midlist authors. Similar to de Rosnay, the Austrian writer (and member of the Slovene minority in Austria) Maja Haderlap writes her books in both German and in Slovene. On the other hand, Yoko Tawada moved from Japan to Germany in her early twenties, and now writes in both German and Japanese; from 1991 on, she has regularly won prestigious German and Japanese literary awards. Bosnian-born Saša Stanišić moved to Germany as a war refugee when he was 14, and in his thirties won a set of German literary awards for his fiction written in German. Hungarian-born (but with German family roots) Terezia Mora moved from Hungary to Germany when she was 20, and has been a regular winner of German literature awards from 1997 on. Most astonishingly, Ukrainian-born Katya Petrowskaya started to learn German when she was 27; seventeen years later, she won the prestigious Ingeborg Bachmann award.

Further, there is a group of cross-cultural German-writing authors who moved from their primary language environment in their childhoods. Anna Kim moved from South Korea to Germany, and then to Austria, when she was three, and won the European Literature award in 2012. Melinda Nadj Abonji was born in Serbia as a member of Hungarian minority; from there, her parents moved to Switzerland at the outbreak of the Balkan wars. She won two awards for her novel written in German. Ilija Trojanow's family migrated from Bulgaria to Germany when he was five.

Additionally, there is a group of authors who write in their first language, but live away from the countries where they were born, in a different language environment. Fiston Mwanza Mujila, for example, is a Congolese author living in Graz who won a set of awards for his novels written in French; Croatian writer Dubravka Ugrešić has lived in Amsterdam since 1993 as a displaced person, and is the winner of international awards for her books translated from Croatian.

All in all, the German language seems to be very inviting for those writers who mastered it as their second language. What remains to be explored is whether similar trends exist in other languages too. The case of Khaled Hosseini indicates that there is no doubt about English, and there is quite some anecdotal evidence that puts French in the same league. For all other European countries, further research is needed.

4.4. Close up: Austrian and Slovene midlist authors

When we look at the Austrian and Slovene lists, we get similar results to those in the rest of continental Europe. The first and obvious common feature is that there are no Slovene and Austrian authors on aggregate European bestseller lists, and even less so on the *New York Times* lists (the closest to bestsellerdom was the Austrian Marc Elsberg with his techno thriller *Blackout*). It is worth noting that there is a peculiarity high number of Slovene poets on the list: two on the older midlist, one on the new and one in the "it remains to be seen" category. There are no poets on the Austrian list (and Rupi Kaur is the only poet on all other lists).

Austrian authors

Dimitré Dinev (A/BG) GB + SE + RO

Marc Elsberg (A) FR + GB + ES + IT + PL; CZ + SK + HU

Valerie Fritsch (A) FR + ES; NL

Arno Geiger (A) FR + GB + ES + IT; SI + HU+ CZ + SE

Maja Haderlap (A/SI) GB + -FR + IT; SI

Paulus Hochgatterer (A) GB + FR + ES + IT; HR + SI + CZ + NL

Florjan Lipuš FR + DE; SI

Christoph Ransmayr (A) FR + GB + ES + IT; CZ + SI + RO

Angelika Reitzer (A) SE

Robert Seethaler (A) GB + FR + ES + IT; SI + HR + CZ + NL + SE -

Clemens J. Setz (A) FR + GB + IT; HU + RO

Authors without identified translation:

Olga Flor (A)

David Schalko (A)

Several patterns can be easily identified from this exemplary list.

First of all, a few well established models for a good international recognition stand out, which benefited authors as different as Marc Elsberg, a writer of popular thrillers, contemporary literary figureheads such as Christoph Ransmayr or Arno Geiger, but also authors who from the beginning of their publishing careers have been well represented by agencies and were focusing on the international dimension of the book business, like Robert Seethaler, once a nominee for the International Man Book Prize, or Fiston Mwanza Mujila, a native of the Republic of Congo who, through a grant as city writer in Graz managed to establish himself in Europe, and to find well established mainstream publishers in German (Hanser) and in France (Gallimard). These writers and their path of publications and translations represent the core of the literary establishment for the past half century.

On the other end of the scale, writers with a primary local following like Olga Flor, Angelika Reitzer or David Schalko seem to miss almost any connection to the gatekeepers of an international perspective. The case of Schalko is particularly, as he is both a writer and a well establish director for TV and film and a political essayist, which would qualify for being heard beyond Austria's local literary scene, and yet this has not happened so far. Also Dimitri Dinev, born in Bulgaria, writing in German, and well integrated in Vienna's cultural milieu was rewared only with a very few translations, into English, Swedish and Romanian.

Clemens Setz, an experimental author and very well connected intellectual, and Maja Haderlap, a poet from the Slovenian minority in Austria showcase that well cut niche profiles very much qualify a writer for recognition beyond his or her home country. It must be added though that Haderlap's translations are less from her poetry, which she writes in Slovenian, but of her first novel, which she wrote in German.

In terms of languages, it is noteworthy that English translations play a central role, despite of the fact that overall the share of translations in English language publishers is minimal, as we could see earlier in this survey. On the other hand, translations into the languages of neighbouring Central and East European languages are rare exceptions, available only to the best translated writers such as Ransmayr, Geiger or Seethaler.

Slovene authors

New midlist

Vinko Moederndorfer: DE + IT; HR

Andrej E. Skubic DE + GB; CZ

Dušan Šarotar GB + ES; HR + HU

Aleš Šteger (poet) DE + FR + GB + ES; HR + SK + CZ

Goran Vojnović: GB + ES + IT + DE; HR + SE

Older midlist

Andrej Blatnik (SI) DE + FR + GB + ES + IT; HR + HU

Aleš Debeljak (poet) GB + ES + DE; RO + SK + HR

Drago Jančar (SI) DE + FR + GB + ES + IT; NL + HR + CZ + RO

Evald Flisar (SI) DE + GB + IT + PL; HR + RO + NL

Boris Pahor* (SI) DE + FR + GB + Es + IT; NL + HR

Tomaž Šalamun (poet) DE + FR + GB + ES + IT; NL + SE + HR

In Slovenia, similar to Paulus Hochgatterer, Robert Menasse or Christoph Ransmayr, writers such as Drago Jančar, Tomaž Šalamun and Boris Pahor are considered as contemporary classics, and regularly translated. They have all won prestigious national and international literary awards. Further, as in Germany, there is a set of strong minority and expat voices among Austrian midlist authors: Maja Haderlap and Florian Lipuš are both members of the Slovene minority and winners of prestigious Austrian and Slovene awards (in Austria, Haderlap received the Ingeborg Bachmann award for her novel *Angel of Oblivion* and the Prešern award in Slovenia, whilst Lipuš won the Grand Austrian State prize in Austria and the

Prešern award in Slovenia). Further, Dimitre Dinev is a Bulgarian expat writing and living in Austria, and the winner of a number of Austrian, Bulgarian and German literary awards for his novels and theatre plays. On the Slovene side, the only author who could be seen as both midlist and a minority voice is Goran Vojnović, who was born in Ljubljana to parents who moved to Slovenia from Croatia. In his bestselling books, *Southern Scum Go Home* and *Yugoslavia, My Country*, he deals with ex-YU minority issues and with Yugoslavian/ Slovene cultural and political controversies.

The translation path of Slovene midlist authors reveals a straightforward pattern in translation flows to big languages: all older midlist authors have German and English translations, and in a majority of cases, the German translation came first. This is similar to the new midlist authors, the only exception being Dušan Šarotar, who still waits for his German translation. In accordance with this trend, all the Slovene authors in the “it remains to be seen” category are published in German and not yet in English.

Further, there is a clear regional trend in translation patterns: all old and new Slovene midlist authors (with the exception of Andrej Skubic) have Croatian translations, and about half of them have Czech, Slovak and Hungarian translations. Rather surprisingly, more than two-thirds of the older Slovene midlist authors have Dutch translations, which makes a clear contrast with the Slovene new midlist authors who have no Dutch translations. In forthcoming reports, we will pay more notice to this trend, and try to find out whether this is a coincidence or a text- and/or subsidy-related phenomenon.

Put together, we must recognize that for most rather broadly translated authors, the big Western European languages and markets seem to be easier to reach than those in neighbouring Central and Eastern Europe, with the smaller languages hinting at a tendency to become less receptive, as previous survey in the Diversity Reports indicates.

5. Many new worlds in translation, not just one.

The fundamental paradox of books in translation is clearly that books in general are, and continue to be, the central and defining format and container for both knowledge and storytelling, providing incredibly diverse choices from millions of available titles in most written languages around the world. But the books as a market segment reflect a much narrower cast of preferred topics, original languages and widely accepted cultural codes, for which the common hierarchies of economic power and cultural prestige are the primary shaping forces.

A map of publishing and books based exclusively on the traditional sector of books produced by conventional publishers and disseminated to consumers, copy by copy, through specialised retail channels, is increasingly incomplete. Over the past decade, new models of producing and releasing books have become wildly popular with both authors in readers, at least for some genres. Self-publishing, or independent publishing, now accounts for a significant share of sales – in volume, or copies sold, and in generated revenue. Digital formats – at first ebooks, but more recently also audiobooks – have won consumers' attention, particularly for casual reading in idle moments, on commutes or to wind down after a busy day or week. Also, new business models are about to gain in reach, especially subscription models and package deals like Amazon's Prime offer, which bundles access to reading materials, music and video on demand, together with discounts in shipping costs for various online purchases.

The smartphone is the critical interface for purchases and distribution, and as the gadget of choice, for the final consumption of content. Books, which have long claimed to offer privileged cultural value, at once find themselves competing for attention with video, games and social media–driven interaction between consumers. Market research by companies like the GlobalWebIndex find solid evidence that the resulting shift in consumer behaviour is not limited to Millennials, but extends in significant ways to book lovers, or readers, across all age groups.

For the specific case of translated literature, a fundamental characteristic of the internet, and of "digital social behaviour", becomes relevant: Consumers tend to organise their preferred consumption around a relatively limited number of digital "hubs" which they access regularly and directly, and navigate further from those premier points of access. This pattern characteristically privileges very local targets – topics, conversations, points of interest – together with a limited number of particularly strong global signals – and topics, conversations and points of access.

The Canadian online hub Wattpad, founded over a decade ago as a hub for writing and reading 'fan fiction', and claims today to be the world's largest community for readers and writers. Recently, Wattpad has been transformed and re-branded as Wattpad Studio, to emphasize the widening of its scope from writing and reading to story-telling across any media, and to entertainment. Tracking the development of specifically thriving authors with technological tools such as machine learning and artificial intelligence allows the operators to identify possibly successful 'talent' among its authors early on, and to pick up a promising story for exploitation far beyond the book, in partnerships with Netflix and other digital entertainment companies.

Amazon is engaged in the same direction. For many years already, the online retailer has opened its own 'publishing' divisions, on top of its Kindle-Direct offer to self-publishing authors. 'Amazon Crossing', an imprint solely dedicated to translations into English, has been labelled as the largest publisher for translations into the English language by a survey of the "Three Percent" initiative at the US University of Rochester. According to the researcher Chad Post, Amazon Crossing released three times more translated books than its nearest competitor, the "Dalkey Archive". "New Directions", the first traditional publisher on this list, comes in third. (Blog by Chad Post 07.12.2015)

Even more relevant is that Amazon, by its scale, can be active on several critical levels at the same time.

Be the largest retailer for books in any format, print or digital, worldwide, offering the most popular self-publishing service with Kindle-Direct, owning a series of publishing imprint, and in recent years investing huge amounts into its own line of TV and film production for its digital streaming and subscription services means that the Internet company covers the full range of today's new and old story-telling options. One angle of that strong position, the impact of Amazon's highly specified charts of bestselling products by format and niche will be analyzed in more detail in the next chapter of this report.

5.1. Meeting the very famous, the popular and the obscure

In early 2018, we undertook a survey of the most popular books, in print, ebook format and audiobooks, in various categories and genres in Germany, France, Italy, Spain and in the United Kingdom, as represented in the respective category charts charts of each country's Amazon website. Aware that these charts were certainly not an ideal measure, we took it nevertheless as the best available option to get an impression on what reading preferences might look like from a consumer's point of view, thus being agnostic for any values other than what was popular. As specified earlier in this report's notes on methodology, we considered this as the best available perspective that would not just include the products offered by traditional publishers and retailers, but anything that might appeal to book buyers.

The discoveries that we could make were, to say the least, remarkable. Only in one product category, 'Books', those coming from traditional publishers would dominate, in all others, even in 'fiction' or 'literature', reading labelled as 'genre fiction', like romance, fantasy or science fiction occupied significant space.

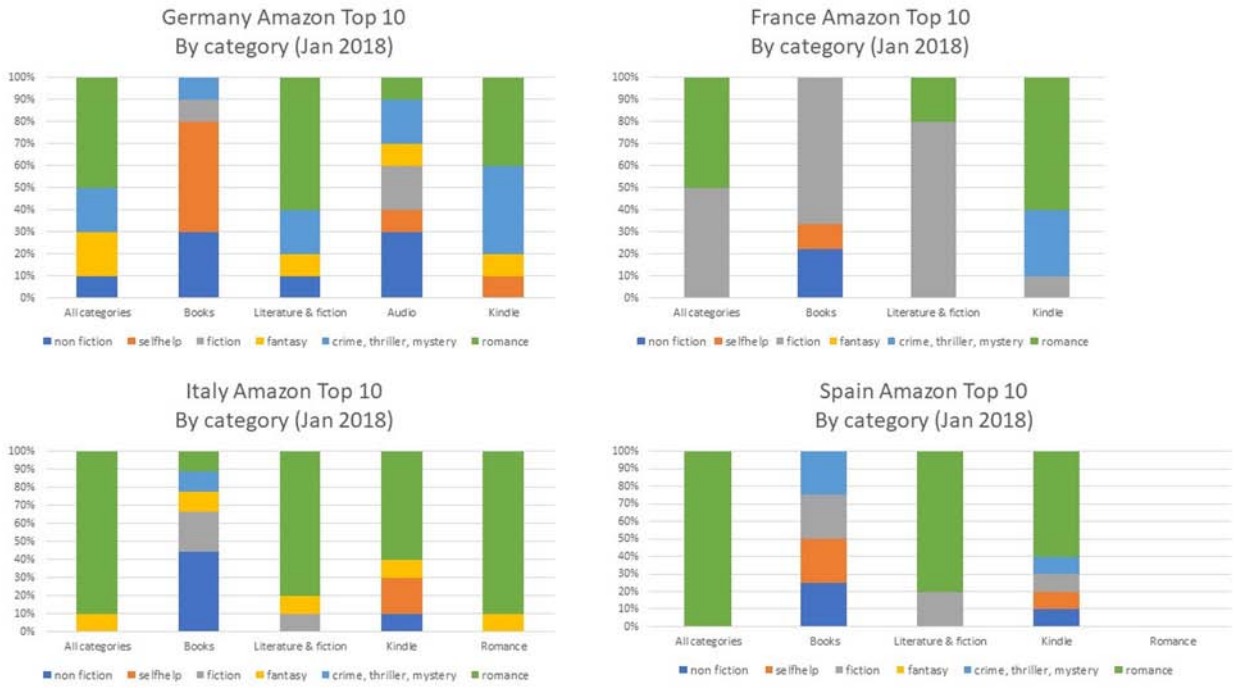

Figure 8: Top 25 in various Amazon charts, in January 2018. Analysis for this report.

Differences between the surveyed countries were massive, in preferred categories, and in the share of non-traditional publishing models, by which we summarize self-published literature, Amazon's own production services, author-specific publishing ventures, or also J.K. Rowling's "Pottermore" venture.

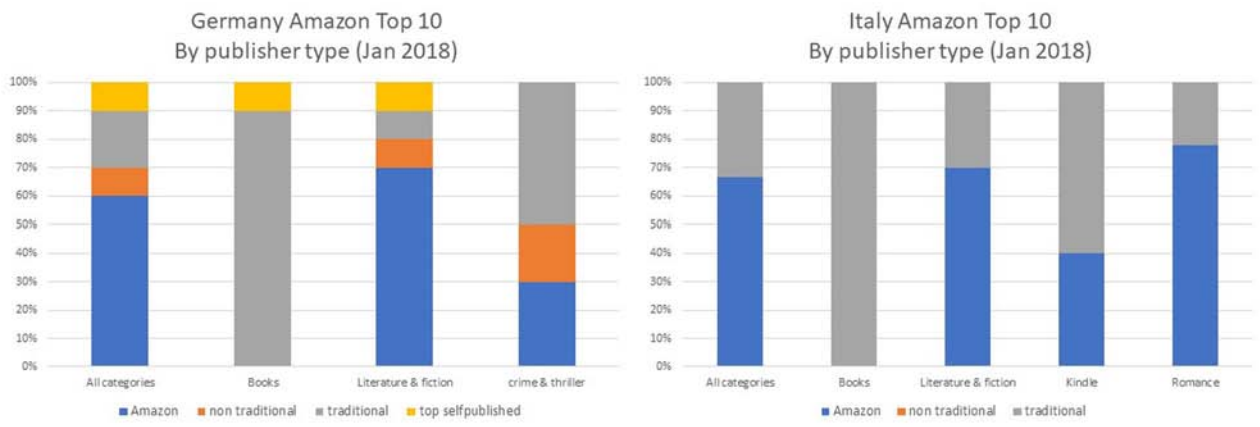

Figure 9: Top 25 in various Amazon charts, in January 2018. Analysis for this report.

The key learning from these snapshots is this: When putting on a consumer's perspective, the universe of reading and books has become much more complex, as it is compartmentalized, or segmented, catering to increasingly specialized interests and preferences of readers, depending on biography, cultural identities, social and educational position, but also varying along a day or a week, as one and the same reader may pick entirely different reading for a commute to work, for vocational learning purposes in their job, or for a leisurely read during a weekend or holiday.

Books and reading maintain their high status as a highly regarded medium for the many divers purposes, but this is not reserved to books coming from traditional authors, publishers and retailers, and also, for all the different purposes of spending time, learning or entertainment alone or in exchanges with with friends, books are not the only option that is commonly available. As windows to the world, translated books have certainly their position, but again, alternative formats compete fiercely for time and attention of the audiences.

In this new universe – or more accurately, ecosystem – organised and at least co-created by Amazon, a few of the familiar big names are certainly prominently displayed, like the American authors Dan Brown (*Origin*), Ken Follett and E.L. James; the British authors Jojo Moyes and 2017 Nobel laureate Kazuo Ishiguro; as well as, most recently, the Italian author Elena Ferrante.

Across the board, J. K. Rowling defines a level of presence on these charts high above any other author. This quality does not derive only from the serial effects of the *Harry Potter* books, but is at least as much the result of her innovative publishing and marketing enterprise of Pottermore. Pottermore, in short, combines the publishing and distribution arm for all digital editions, including audio, around the Harry Potter brand with a powerful fan-community as a marketing framework.

Near the top-branded authors, however, we also find a self-published author like Catherine Shepherd, which is a pseudonym for German author Katrin Schäfer, a crime author who claims to have sold over one million copies of her mostly crime-based novels across the various channels and formats serviced by Amazon. To professionally drive her sales, she founded her own publishing house, Kafel Verlag, that caters to just one author, herself, producing her books as ebooks and in print. By picking an English alias, this popular German star clearly hints at the pattern of digital ecosystems to favour either very local or fully global approaches – or, in the ideal, a genuine mix of both.

Among the top-ranked authors across all formats and genres, as in "general fiction", a clear majority of the most popular authors are women, writing in a mix of original languages that we have become familiar with in this report. English originals account for around half, whilst a few other major European languages – Italian, Spanish, French or German – fill in the remaining slots near the top.

Significant differences prevail between countries and genre markets.

In Germany, titles from traditional publishers dominate only in one major category, which is “books” (of all genres), with a mix self-help, global bestsellers of the day (like Michael Wolff’s reportage on the Trump White House, *Fire and Fury*, with both the German translation and the English original in the top 10), together with light crime reading of a particularly “regional touch” that has become highly popular among German readers (Rita Falk: *Kaiserschmarrndrama*). Fifteen of the top 25 titles in that snapshot have been authored by men.

The setting is very different in “general fiction” and, unsurprisingly, in all the sub-genres famous for their specialised fan-audiences, like romance, fantasy or science fiction. In general fiction, five books written by men compete for readers’ attention with 20 from women. Only a few authors would also figure on a traditional publisher’s list, such as German superstar Sebastian Fitzek, Dan Brown or, of course, J. K. Rowling. A clear majority of titles are produced in some operative connection with Amazon’s services, self-published through Kindle Direct programmes or CreateSpace, or with Audible, Amazon’s audio arm, producing the audiobook for a traditional publisher, as is the case with Fitzek. The patterns are similar in Spain and Italy, where books from traditional publishers dominate only the “general fiction” segment, whilst Amazon is shaping the charts in all other sub-categories.

As a rule of thumb, only a very few internationally-branded authors, and eventually some classics, can find their place next to a predominantly local cast in the overall “book” category, or in “general literature”. In the case of Spain, these include J. K. Rowling, Dan Brown, or American modern classic author J. D. Salinger; in Italy, again Rowling, E. L. James, Dan Brown or Ken Follett, next to Isabel Allende – and Sigmund Freud.

By contrast, France and the United Kingdom each show a specifically different development.

In France, which has a decidedly different agenda, as summarised in the phrase “cultural exception”, traditional publishers maintain their defining presence not only in the broad “book” category, but also in fiction. In “books” (“meilleures ventes livres”), Italian author Elena Ferrante and American author Paul Auster share a presence in the top 25 with a Mexican shaman, Miguel Ruiz, and two Japanese creators of manga graphic novels, Akira Toriyama and Kohei Horikoshi. In “general fiction”, Swiss Joël Dicker and American classic author Mark Twain join the prestigious club. Amazon’s own production makes its inroads only in sub-genres such as romance.

In the United Kingdom, traditional publishers have found their own ways to defend their turf, by directly competing with Amazon and creating their own production of genre fiction in a market with a much higher share of digital, by comparison with continental Europe. Translated books are a rare exception. Such books may follow a different publishing model altogether, as two Italian author-producers, Elena Favilli and Francesca Cavallo, did with their *Good Night Stories for Rebel Girls*, a book directed at very young female readers, developed from an online community and digital newsletter via a Silicon Valley–funded start-up operation, Timbuktu Media. In other cases, due to the privilege of English as today’s lingua franca, international authors choose to write directly in English, as is the case with Israeli historian Yuval Noah Harari (*Homo Deus*).

The exceptionally high share of digital in the UK, both as ebooks and as digital audiobooks, which are particularly strong in Great Britain, must be understood in its deep and dynamic connection to publishers’ and Amazon’s pricing strategy, which is radically different from those of publishers in continental Europe.

Publishers in Germany and France specifically aim at holding off Amazon’s competition and defending their turf by insisting on exclusivity and keeping book prices high, which is supported by fixed price regimes that exclude most discounts, and by maintaining remarkably high prices for ebook editions. As a result, the ebook market segment has never grown to similar levels of market share as in the English-language markets, whilst the ebook segment has split into two largely separate sub-segments: one with ebooks from publishers at price levels averaging around 12 euros or more, and an entirely separate low-price market segment of genre fiction, such as romance, crime or fantasy, priced at three euros or less, which is largely

dominated by Amazon and, in Germany, by the Tolino retail alliance.

The economics of the low-priced, Amazon-dominated sub-segment hardly allow for covering the cost of translations. Amazon's economic model can allow the building of a different revenue model, by adding global scale with a strategy of building overall market share that must cover not just the main-stream, but also more exclusive niches. We will see those approaches in a more detailed discussion of Amazon's dedicated label, or imprint, for translations, branded as Amazon Crossing.

Overall, the lesson to be learned here is that there is clearly more than just one model for how to bring intriguing stories to ever more fickle and diverse audiences.

5.2. US bestsellers as European midlist: Books that received visibility because of other media

Just by a quick glance at the entire list, we can draw a conclusion that in general, authors who are on the stage longer have more translations. We could attribute this to the traditionally slow pace of book production processes, if not bestsellers that appear on the *New York Times* or UK bestseller lists (their authors are marked in yellow in the new midlist table); in continental Europe, most are translated quickly, and almost simultaneously as they appear in original. Such bestsellers belong to different categories and genres, and their authors have different career paths, but majority of them have one thing in common: they made their international name with the media support coming outside of the book publishing machinery.

Piper Kerman's memoir of her prison life, for example, became widely translated after it became a scenario for a successful Netflix series. John Douglas was a special agent and FBI unit chief who made his public name with his involvement in media-exposed murder cases, and became a model for examiners on the *Criminal Minds* series (more in detail about Douglas in the Case Studies chapter). On the other hand, there is a set of successful young adult fantasy fiction authors who all made (or enhanced) their success via TV and Netflix series. Jay Archer's *Thirteen Reasons Why*, for example, became a hit Netflix series (for the record, in 2018, Archer was accused of sexual harassment by a group of women writers and excluded from the Society of Children's Book Writers). Kass Morgan's *The 100* fantasy fiction series was commissioned for television before the first book in the series was published in 2013, and the CW television network now runs its sixth season (again, more detail about this in the case studies below). Daniel Handler is the author behind the pen name Lemony Snicket, which appears on the covers of a successful young adult series of 13 novels titled *A Series of Unfortunate Events* that became a film in 2004 and a Netflix series in 2016. Cassandra Clare's series, *The Shadowhunter Chronicles*, was turned into three Netflix television series that began airing in 2016 and will end in 2019 (more details in Case Studies). Caleb Carr's *The Alienist* is a kind of a phoenix among book-based TV series: after Paramount failed to produce a book-based movie in the 1990s, in 2018 TNT aired a 10-episode book-based TV series. In this context, we should also mention Polish sci-fi author Andrzej Sapkowski, as computer games are based on his books.

On the other hand, Lev Grossman made his name in good old-fashioned journalism, by writing feature stories for top US magazines and papers such as *Time*, the *New York Times* and *Wired*; although he published his first novel as a young man, his bestselling book *Codex* made success when he was already a well-known journalist. The only person on our list of American bestseller authors turned midlist authors in Europe, who has no media back-up, is Cynthia D'Aprix Sweeney, who wrote her first novel that turned into a bestseller when she was 48. Nevertheless, she was a non-fiction writer in her previous career and married to a successful TV writer, so at minimum, she was well-connected in the media industry and knew the secrets of the trade from the inside, which likely contributed to the high media exposure of her first novel.

5.3. Anglo-Saxon bestsellers from other reading ecosystems

Besides believing in media-exposed American authors when picking their translations, European publishers seem to also believe in US and British authors who made their first successes in a non-traditional publishing environment. Rupi Kaur, for example, started her career by publishing her poems and artwork on Tumblr and Facebook, and only after achieving huge numbers of followers there turned her posts into books. Robert Bryndza, a crime and romantic comedy writer, started his career as a self-published author, then moved to the digital-only small publishing house Bookouture, and – after his ebooks sold more than one million licenses – ended up at Grand Central Publishing, a division of Hachette, one of the five biggest global publishing conglomerates. It should be stressed that in the last three years, each of the two generated more translations than the 2015 Nobel laureate Svetlana Alexievich.

On the other hand, fantasy fiction writer Bella Forrest represents a nice counterpoint to Bryndza and Kaur. Her search-engine-optimised pen name (Bella is the name of the main hero in the *Twilight Saga*, and "forest" is an often-searched word when browsing for fantasy stories) stands behind a series of successful self-published vampire/romance novels that were likely the first self-published Anglo-Saxon ebook bestsellers that were self-published in translation as well. As Bella Forrest is an Amazon-only ebook author, translations of her novels are published only on Amazon ebook territories, which – in comparison to Kaur and Bryndza – limits her reach to only a few big languages. In short, Forrest is a proof that there is no global translation success without traditional publishers. This conclusion got additional confirmation with another bestselling/midlist publishing experiment by two Italian authors, Francesca Cavallo and Elena Favilli, in 2016, who collected more than half a million dollars for origination of their print-only book *Good Night Stories for Rebel Girls* by using the crowdfunding platform Kickstarter. However, when the book was ready, they used traditional publishers for global expansion.

To sum up, steady publication of the translations of all these authors indicates that the majority of publishers in small countries in both Western and Eastern European believe in the sales and/or cultural potential of the books that are either media-exposed or generated in the new media environment in the English-speaking world. The fact that many of such authors do not make it to aggregate Western European bestseller lists shows that this belief might be, to an extent, misjudged – and at the same time, as a proof that with a proper trigger, translations can appear more or less simultaneously with the original. Even more so, the fact that in Europe, Kaur, Bryndza and many more midlist authors, such as Lemony Snicket or Jay Archer, got more translations than Nobel laureate Alexievich indicates that proper social media exposure brings more publishing visibility than the cultural capital embodied in the Nobel Prize (as much as remains of it, after all the scandals). At least regarding translation dynamics, it is better to be picked up by Netflix than by the Swedish Academy.

In some European countries, the urge for fast translations of media-exposed US and English authors might be additionally boosted by publishers' fears that, if not translated, books by these authors will be bought in English due to English's role as an unofficial second language in continental Europe (for more on this, see Kovač, 2014; McCrum, 2010; Montgomery, 2013).

5.4. Case studies

The traditional order in the value chain of story-telling assumed that in a majority of cases, an author would at first tell a story by writing a book, to be published by a publisher, claiming thereby ownership and copyright to the tale, or at least the writing, and only subsequently, subsidiary rights would be sold for adaptations of the original.

Of course, this was just the ideal case, as seen through the lens of privileged gatekeepers, updated eventually by an agent claiming their additional bargaining power on the returns from those rights. Realities are usually more complex, and so especially in periods of transition, as seems the case today.

In the following, we will present a series of author-centered case studies to exemplify how many different ways have recently emerged when it comes to matching story-telling with transforming audiences and media environments.

5.4.1. New ways for the well-established writer: Margaret Atwood – The Handmaid's Tale

Margaret Atwood was born in 1939 and is a Canadian author, poet and essayist who has published more than 40 books throughout her career. She started writing when at the age of 16, and studied literature at the University of Toronto, Radcliffe and Harvard. She stated later that at the beginning of her career, there was no market for her stories in Canada. She even almost tried to be successful as a romance author, but couldn't bring herself to write for the genre. (Biography Margaret Atwood - official website; The Paris Review, Issue 117 Winter 1990; Variety 10.04.2018)

Today the most widely read work of this highly awarded author is the dystopian novel *The Handmaid's Tale*, which was first published by McClelland and Stewart (fully owned by Random House Canada since 2011) in 1986. Since its first publication, the title has been published in over 35 languages. Regarding the research for the Diversity Report 2018, it is no wonder that this dystopia has been translated into all related languages.

The book tells the story of a dark and hopefully not possible state of the world in the near future: "Offred is a Handmaid in the Republic of Gilead. She may leave the home of the Commander and his wife once a day to walk to food markets whose signs are now pictures instead of words because women are no longer allowed to read. She must lie on her back once a month and pray that the Commander makes her pregnant, because in an age of declining births, Offred and the other Handmaids are only valued if their ovaries are viable. Offred can remember the days before, when she lived and made love with her husband Luke; when she played with and protected her daughter; when she had a job, money of her own, and access to knowledge. But all of that is gone now." (Margaret Atwood: The Handmaid's Tale. Anchor 1998)

The main atmosphere leaves the reader with an impuissance similar to Orwell's *1984* or Bradbury's *Fahrenheit 451*, with which the critics align the title. Moreover, Atwood explained that every topic described in the book, including slavery, the ban on reading for women, genital mutilation, lapidations, etc., were not creations of her mind. They are all outrages which have happened multiple times throughout history, and are still happening. Numerous people even draw parallels between the plot and the election and work of the current US President Donald Trump. (Standard 13.08.2017, Independent 31.05.2017, Variety 10.04.2018)

But what mainly inspired the author was living in West Berlin in 1984, when the iron curtain divided parts of the world. "That definitely had an influence on the book, most particularly the feeling that people were very reluctant to talk to you until they absolutely trusted you and you were in a place that wasn't bugged." (Variety 10.04.2018)

The Handmaid's Tale itself has inspired many readers and artists around the world. The book was adapted into a movie, several plays, a podcast, and even a ballet and an opera, to only name a few. Recently her book was turned into a TV show, created by Bruce Miller (*Eureka*, *The 100*). The show is produced by a Metro-Goldwyn-Mayer division, MGM Television – after Netflix turned down the idea for the show. (Variety 10.04.2018)

In 2017, the show was released by the internet streaming platform of the entertainment company Hulu. Hulu has surpassed 20 million U.S. subscribers (a 60 percent jump in total engagement) due to its now highest-profile original content. By comparison, Netflix has 125 million subscribers that span 190 countries, and these numbers grow every quarter, according to a statement in May 2018. Moreover, Netflix has a global content budget of 8 billion USD, compared to Amazon's 4.5 billion USD and Hulu's 2.5 billion USD. Yet the number one American media service provider went with *Alias Grace*, another work from Atwood, instead and adapted it for a Netflix original mini-series. But that's a different story. (Variety 10.04.2018,

Forbes 02.05.2018)

The Handmaid's Tale TV series stars actors such as Elisabeth Moss (*Mad Men, Girl, Interrupted*), Max Minghella (*The Mindy Project*, *The Social Network*), Joseph Fiennes (*Shakespeare in Love*, *American Horror Story*) and Ann Dowd (*Garden State*, *Hereditary*).

Margaret Atwood herself is listed as a consulting producer, who even was invited to the writing room in between seasons, but that was before they had written anything. The show's seasons are aired on a weekly basis (the next season will air on April 25, 2019), and its first season won eight out of 13 Primetime Emmy Awards, including Outstanding Drama, in 2017. (Variety 10.04.2018, Emmys)

Moreover – perhaps due to the recent re-hyped success of her work – Atwood was inspired to write a sequel to the oppressive story of Offred, named *The Testaments*, which will be released in September 2019. Atwood further revealed that *The Testaments* will be set 15 years after Offred's final scene in *The Handmaid's Tale*, and that it won't be connected to the television adaptation. (Margaret Atwood - official website)

5.4.2. From literature to gaming to story-telling: Andrzej Sapkowski – The Witcher

In 1986, in the industrial Polish city of Lodz, then-38-year-old Andrzej Sapkowski won a prize at a competition of *Fantastyka*, a magazine specialising in science fiction and fantasy, two particularly popular genres of fiction in Communist Poland. Under the title *Wiedźmin*, or *The Witcher*, the short story introduced as a hero Geralt of Rivia, which became the foundation of a now-iconic work spanning books, games and movies, catering to "legions of fans worldwide", as Netflix summarised their key argument for turning the franchise into a streaming TV series in 2017 (Netflix, press release, 17.05.2017). In 2019, the series is due for release, with former *Superman* actor Henry Cavill starring as Geralt.

The Witcher was first turned into a video game in Poland in 1996 and 1997, and then again in 2007 as a role-playing saga by Polish developer CD Projekt Red. A dozen years and over 33 million sold copies later, in fall 2018, the original author Sapkowski demanded an extra royalty payment of 60 million Polish zlotys (14 million euros) from the game producers, who rejected the claim (MediaWrites 16.10.2018). The disputed amount well indicates the commercial value that the stories have built over time.

Sapkowski's books based around *The Witcher* have been translated into over 20 languages worldwide, including Chinese. The fan communities have expanded from Central and Eastern Europe to a global phenomenon. Research for this report found Sapkowski's books in 13 of the 14 European languages checked, with nine carrying five or more of his titles. Only Slovene seems to be the exception, probably due to a broader lack of Slovenian interest in fantasy fiction.

The Witcher books have been published by houses as diverse as Gollancz, the UK's oldest home for science fiction/fantasy and now an imprint in the corporate portfolio of French Hachette, and, in France, the independent Bragelonne, again a label specialising in fantasy and science fiction. Spanish Argentinian Alamut. The Dutch translations are provided by Luitingh-Sijthoff, an independent children's, fantasy and suspense publisher. In Germany, the mainstream paperback label dtv is publishing the series.

Put together, it becomes obvious that despite the huge popularity of the deriving games, reading *The Witcher* has remained a thriving approach to the stories in its own right, and not just as a merchandising add-on to the gaming.

The books by Sapkowski are available in translation in all markets and languages researched for this report except one, Slovenia, That exception however could not be confirmed by double-checking with expert interviews.

Still, the paths of European, and global dissemination and translation are extraordinary by any standards, and the drivers for that evolution are clearly contrary to all common marketing routines. The saga was not initiated by a complex tale covering a series of books. It was two small series of short stories, written in Polish, in a context where science fiction, and especially Stanlislaw Lem as an iconic writer, and fantasy had a good recognition among regional fans. Still, Poland in the mid 1980ies was otherwise walled of from Western routines of commercialization. Polish as a language had no specific traction, as is the case for Nordic fiction for today's crime fiction. The first gamification of 'The Witcher' was done by a local Polish firm, and a first film adaptation, too. And yet, a process had started that awaits a more in-depth analysis, beyond the short narrative that this survey can provide.

5.4.3. The fanfiction phenomenon: Cassandra Clare – The Shadowhunter Chronicles

Cassandra Clare, in reality, is Judith Lewis, who was born 1973 and is an American young adult fiction author. Clare started writing during high school and worked for various entertainment magazines after college, but mainly became an author by writing thousands and thousands of pages of fanfiction[1] based on characters and storylines from *Harry Potter* and *The Lord of the Rings*. However, her success as a fanfiction author was tainted by numerous plagiarism and bullying accusations – plagiarism is forbidden on most fanfiction-publishing sites – for which she was banned from large platforms like fanfiction.net. In the end, her writings were removed from various fanfiction platforms due to the release of her first three "traditional" novels, but they are still "traded" in secret by numerous readers. When asked about fanfiction regarding her own published novels, Clare stated, "I totally support their writing of it," and "It's a huge compliment." (Biography Cassandra Clare - - official website, The Wall Street Journal 15.06.2012, Revinery29 13.01.2016, fanlore.org)

But let's take it one step at a time. Clare is best known for her *The Shadowhunter Chronicles*, published by Margaret K. McElderry Books, a boutique imprint of Simon & Schuster's children's division. The first novel, *City of Bones*, was released in 2007 and is part one of the series *The Mortal Instruments*, for which Clare was paid 75,000 USD: a small sum compared to the high-seven-figures advance Clare was paid for *The Dark Artifices* series, the next three books. The first novels tell the coming-of-age story of Clary, a teenager who discovers that the world is not what it seems to be and that all the legends of demons, vampires, warlocks, fairies, and other mystical beings are true. Moreover, Clary learns that she is a descendant of the mysterious demon-hunting Shadowhunters, who protect humans from the supernatural. (The Wall Street Journal 15.06.2012)

Although *The Mortal Instruments: City of Bones*, the first attempt to turn the novels into a movie cycle, was hyped by marketing folks as the new *Twilight*, it flopped in 2013. Not even a 60 million USD budget and actors like Lily Collins (*Snow White*, *The Blind Side*), Jamie Campbell Bower (*Camelot*, *Twilight*) and Lena Headey (today best known for her performance as Cersei Lannister in the TV-show *Game of Thrones*) could prevent that. The books were also turned into a TV series, aired and produced by Freeform, an ABC subsidiary. Internationally, the show is distributed by Netflix, including in the UK, Australia, Canada, most of Europe and Latin America. The series was first aired in 2016 and was released by episode, once a week. The third season will be released in 2019. But Netflix turned away from renewing the contract for distribution after three years, despite knowing that 143,000 people have already signed a petition for reviving the show. This may be because of declining viewing figures (310,000 at the last episode of Season 2, versus 1.82 million at the show's peak). But it may instead be due to the 2016 lawsuit concerning similarities between Clare's work and that of sci-fi & fantasy writer Sherrilyn Kenyon, whose *Dark Hunter* book series was first published in the US in 1998. Although Kenyon's claims were dismissed by the court, they revived unpleasant feelings regarding the previous copyright accusations in consideration of Clare's earlier career in fanfiction. (The Guardian 11.09.2013, Business Insider 16.07.2018, What's on Netflix 05.06.2018, Showbuzzdaily 15.05.2018, The Bookseller 21.06.2017)

Nevertheless, Cassandra Clare created, under the supervision of her editor Karen Wojtyla and with the representation of Russell Galen of Scovil, Ghalen and Ghosh, a fantasy universe which touched millions of readers. She is one of the present golden calves of young adult fantasy literature, with original novels, prequels, sequels, spin-offs, special tie-in editions, and even graphic novels, manga, and an official app – only for the "true fan" community – not forgetting the obligatory merchandise from coffee mugs to colouring books to jewellery.

Beginning in 2018, she also began to self-publish, and launched a one-shot publishing collaborative

wherein she releases a new book series also set in the *Shadowhunters* universe. The series, which she is co-writing with members from her writing circle, is named *Ghosts of the Shadow Market*.

Clare's work has been translated into numerous languages. *The Mortal Instruments* series alone has been translated into over 35 languages. Foreign rights were sold to Mondadori (IT), Arena Verlag (DE), Walker Books (UK), Destino (ES), Månpocket (SE) and Mlada fronta (CZ), to name only a few. Regarding the research for the Diversity Report 2018, Cassandra Clare's novels were translated into all previously defined languages. According to the publisher, there are 36 million *Shadowhunter* books in print (as compared to 100 million *Twilight* books, and 450-plus millions of *Harry Potter* books). Furthermore, Clare has reached sales of 6.65 million GBP in UK bookshops, according to Nielsen BookScan. (Publishers Weekly 30.01.2018, Cassandra Clare - official website, The New York Times 23.04.2016, The Bookseller 23.12.2015)

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fanfiction or *Fan fiction* means a piece of fiction about characters and/or settings from an original source material (book, movie, TV-show etc.) created by fans.

5.4.4. From non-fiction to Netflix: John E. Douglas – Mindhunter

John Edward Douglas was born in 1945 in Brooklyn, New York. Today he is known as the FBI's pioneer of criminal profiling. After his career in the United States Air Force, he joined the FBI in 1970, where he trained and assisted police throughout the US and around the world with profiles, investigative techniques and proactive strategies in hunting down some of the most notorious and sadistic criminals of our time: the Trailside Killer in San Francisco, the Atlanta child murderer, and Seattle's Green River Killer, to name only a few. Moreover, he has confronted, interviewed, and studied dozens of serial killers, kidnappers, assassins, etc. for a landmark study during his career— including Charles Manson, Sirhan Sirhan, Richard Speck, John Wayne Gacy, "Son of Sam" David Berkowitz and James Earl Ray. (Mindhunters - About Us)

Because of his tremendous inside knowledge, he was not only the main author of, for instance, the 1992 professional textbook, *Crime Classification Manual*, which standardised the language used throughout the United States' criminal justice system, but has also been consulted by various fiction authors and numerous members of filmmaking teams throughout his life. It is therefore hardly surprising that the first author who asked Douglas for help was none other than Thomas Harris – one of the kings of crime literature of our time – who even sat in on criminal psychology classes that Douglas taught at the FBI Academy whilst writing *The Silence of the Lambs* and *Red Dragon* during the 1980s. The titles marked the beginning of Harris's famous *Hannibal* series, which were later turned into movies and an NBC TV series. Now known as one of the pop culture villains of our time, Dr Hannibal Lecter – a highly intelligent, cannibalistic and sociopathic serial killer – was portrayed in a stunning performance by Sir Philip Anthony Hopkins in *The Silence of the Lambs* in 1991. Furthermore, Douglas inspired Harris to create the character of Jack Crawford. In the story, he is the head of the FBI behavioural science unit at Quantico and mentor to new profiler, Clarice Starling (embodied by Jodie Foster in the movie *The Silence of the Lambs*); his role was played by various actors throughout the movies. However, Douglas was not very pleased with his fictional appearance on screen, stating, "They don't put across accurate portrayals, and [that] aggravates me." (The New Yorker 10.11.2017, New York Post 21.10.2017, The Telegraph 13.10.2017)

Moreover, Douglas is the godfather to the characters of the CBS crime drama television series *Criminal Minds*, created by Jeff Davis, which started in 2005. The story revolves around "an elite group of profilers who analyse the nation's most dangerous serial killers and individual heinous crimes in an effort to anticipate their next moves before they strike again." As of today, the show has run for fourteen seasons, and is still ongoing. Besides, the show has millions of viewers all over the world, with fanbases and franchises even in places far remote from the original setting, such as South Korea. In the story, the two main characters, Supervisory Special Agents of the FBI's Behavioral Analysis Unit, are based on Douglas: Jason Gideon (portrayed by Mandy Patinkin from 2005–2007) and David Rossi (portrayed by Joe Mantegna from 2007–2017). (IMDB - Criminal Minds)

Douglas's coup in the matter of TV shows started in 1995 with the release of the non-fiction crime book *Mindhunter: Inside the FBI's Elite Serial Crime Unit*, which he co-wrote with Mark Olshaker after he retired from the FBI. The first edition was released by the New York-based publisher Scribner (owned by Macmillan since 1994). Douglas met Olshaker, a filmmaker and novelist, five years earlier, when Olshaker was writing and producing a documentary on Douglas's Investigative Support Unit and criminal profiling at the FBI Academy in Quantico, Virginia. With the knowledge of his 25-year career, Douglas wanted to preserve his knowledge and tell his own story. Therefore, *Mindhunter* describes – in a readable, popular tone – the early days of the profiling programme and the Investigative Support Unit, begun by Douglas and his colleague Robert Ressler, and a number of Douglas's most important cases. Moreover, the book points out how their work became more and more important, not only due to the media's growing obsession with serial killers and the appearance of more copycats. Since then, Douglas and Olshaker have developed a Holmes and

Watson–style working relationship as detective and reporter by combining their skills. (Mindhunters - About Us)

Mindhunter was translated worldwide. In terms of research for the Diversity Report 2018, the book has been translated for the main European markets into German, French, Spanish, Italian, and Dutch as well as Hungarian and Polish. However, our research located no translations available in Czech, Swedish, Slovenian, Romanian or the Slovakian language.

Recently, Douglas's screen immortality was further enhanced when Netflix announced, in 2016, a Netflix original adaption of the cowritten bestseller *Mindhunter*, for which Netflix hired the American director and producer David Fincher (*Se7en*, *Fight Club*), who contributed to Netflix's earlier success by creating a "tiny" show named *House of Cards*, based on the bestselling novels by Michael Dobbs. The notorious Fincher kept what his reputation promised – for example, taking one nine-and-a-half-minute shot 75 times, or working 11 hours before being satisfied and calling it a day during the show's production. The show was originally destined for cable network HBO, and was created for Netflix by the playwright and screenwriter Joe Penhall, who wrote the first season with Jennifer Haley; the executive producers included Mr. Fincher and Charlize Theron. (Financial Times 12.10.2017, The New York Times 12.10.2017)

The first season of the series was released at once on Netflix in October 2017. Set in 1977, the show follows the young and naïve agent Holden Ford (played by Jonathan Groff), a hostage negotiator transferred to the FBI's nascent Behavioral Sciences Unit, where he seeks out new theories of criminal psychology to update the bureau's ancient tactics of shouting at disturbed people and then shooting them. But his efforts are ill-fated and, together with his partner, he has to overcome prejudice whilst complicating the status quo of the simple means, motive, and opportunity (MMO) formula of crime-solving with academics and by interviewing serial killers. The first season was highly praised by critics worldwide, and even well-known authors like the Austrian-German bestselling writer Daniel Kehlman stated, "*Mindhunter*. That's really a masterpiece," when asked about his favourite TV show. (Neue Zürcher Zeitung 03.10.2018)

5.4.5. Commissioned work for TV: Kass Morgan – The 100

The American author Kass Morgan was born in 1984. She studied at Brown University, as well as Oxford University, and makes a living by working as an editor and freelance author in Brooklyn, New York. Today she is best known for her teen and young adult science fiction tetralogy, *The 100* (pronounced "The Hundred"). The novels consist of *The 100* (2013), *Day 21* (2014), *Homecoming* (2015) and *Rebellion* (2016), and were first published by Little, Brown's imprint for young readers (part of the Hachette Book Group). The dystopian books are set in the future. Ever since a devastating nuclear war, humanity has lived on spaceships far above Earth's radioactive surface. Now, one hundred juvenile delinquents – considered expendable by society – are being sent on a dangerous mission: to recolonise the planet. The third-person narration shifts among four teens—three of whom return to Earth, and one who escaped and remains on the station. (Little, Brown - The 100; Publishers Weekly 08.05.2013)

But contrary to the conventional way of writing a book – in which the author approaches the publisher or agent with a brainchild – Morgan wasn't the one with the idea for the heart of the plot. The idea came up during a brainstorming session of Alloy Entertainments creatives, at least five years before the first book release in 2013. (Publishers Weekly 03.07.2013)

Alloy Entertainment specialises in book packaging and television production. The creative think tank is led by CEO Leslie Morgenstein, and concentrates on TV adaptions of young adult books. The company produces approximately 30 new books a year, which are published in more than 35 languages around the world. Its portfolio includes titles like *Gossip Girl* (Cecily von Ziegesar), *The Vampire Diaries* (L. J. Smith) and *Pretty Little Liars* (Sara Shepard). It is a unit of The Warner Bros. Television Group, which is Warner Bros. Entertainment Inc.'s television business arm, and therefore part of one of the leading global, broad-based entertainment companies with, to put it mildly, an over-the-top budget. (Warner Bros. - Alloy Entertainment, Warner Bros. - About)

Kass Morgan, who had previously worked with one of the Alloy editors, was assigned to write a draft manuscript at the beginning of 2012, which was later bought by Little, Brown. After the book deal was signed, the TV adaption was brought into market by Alloy and executed by The Warner Bros. Television Group and its television writers. This led to an almost simultaneous writing of the pilot script by Jason Rothenberg, and Morgan writing the first novel. Moreover, it resulted in a completed pilot for *The 100*, which was ready to air before the book had even been published. Morgan later stated that it was a completely new experience for her, as she was and is still a full-time editor. When asked in an interview about her opinion on the quick release of the show, which first premiered in 2014, Morgan stated, "It happened so fast. I almost didn't have time to process." (Publishers Weekly 03.07.2013, YouTube - Interview with Kass Morgan)

The TV adaption is broadcasted on the CW Television Network ("the CW"), which belongs 50 percent to the CBS Corporation and 50 percent to Warner Bros. Entertainment, and still ongoing. The production of a sixth season was announced in 2018. Although *The 100* is based on Morgan's book series, the TV show has, over time, diverged significantly from its source material. (The CW)

In addition to becoming an author by her commissioned work, Morgan also walks on other paths of non-traditional publishing marketing – for instance, by interviewing the cast of *The 100* TV show, in between filming at the set, about their thoughts on her novels, as can be watched on Alloy Entertainment's YouTube channel. By doing this, she forges a bond with viewers and picks up fans of the show, who previously didn't read the books, to get them interested in her work, and vice versa.

In addition, she has acquired a taste for writing books, and is starting a new novel series about an interstellar military boarding school. The first title, *Light Years*, was released by Little, Brown in October 2018. (Little, Brown - Light Years)

Morgan's tetralogy, with a "flair for the dramatic", has millions of not-always-young readers, and was placed on bestseller lists around the world. In terms of research for the Diversity Report 2018, her books are available in the main European languages, including French, German, Italian, Spanish, and Dutch as well as Polish, Hungarian, Czech and Romanian. Morgan's novels were not translated into Croatian, Swedish, Slovenian and Slovakian. (Publishers Weekly 08.05.2013)

5.4.6. The Mega-Blockbuster - George R.R. Martin - A Song of Ice and Fire

George R.R. Martin was born in 1948 in Bayonne, New Jersey. He discovered his passion for writing at a very young age and sold his own short stories to children in his neighbourhood. During high school, he wrote fanfiction for comics and later studied journalism in Illinois. After becoming a full-time writer in 1979, he moved to Hollywood, where he worked as an editor for *Twilight Zone*, consultant as well as producer for *Beauty and the Beast* (1987) at CBS and more. (Biography George R.R. Martin - official website)

Today he is best known for unscrupulously and non-stop killing his own characters in his epic fantasy series *A Song of Ice and Fire*, wherein (in short) kings and queens alongside lords and ladies and together with their entourage – allies as well as enemies - are plotting and waging war throughout the secondary world of the Seven Kingdoms in order accomplish their objectives or to conquer the Iron Throne. But nobles and commons are not the only ones who are up to no good. In the north stands a wall, an ancient magical barrier, hundreds of feet high and hundreds of kilometres long, that shields the kingdoms from a wilderness which is absorbed by ice. This land inhabits not only tribes of wild folks and giants but rather far more dangerous creatures. It is the realm of the Night King and White Walkers alongside his Army of the Dead. Throughout the plot families and friends are killed; torn apart and regrouped; not only dragons - an in this alternative world extinct species -, are brought back to life; and love is turned into hate and back again.

Part one, of the seven-novel-to-be series, is named *A Game of Thrones* and was first published in 1996 by Bantam Spectra (Random House). The book was followed by *A Clash of Kings* (1998), *A Storm of Swords* (2000), *A Feast of Crows* (2005) and *A Dance with Dragons* (2011). The series will be finished with *The Winds of Winter* and *A Dream of Spring*, which will be published at an unknown date and are anticipated by fans all over the world.

By the end of 2018 Martins book series has sold 45 million copies in the U.S. and an astronomical 85 million copies worldwide, making it the most popular epic fantasy series published since J.R.R. Tolkien's *The Lord of the Rings.* Foreign rights are distributed by the Lotts Agency and were sold throughout the world, which resulted in translations into 47 languages. Needless to say that the translations included every researched language of the Diversity Report 2018, which discovered all of Martin's *A Song of Ice and Fire* novels available in the included countries. (The Lotts Agency, The New York Times Style Magazine 15.10.2018)

But the enormous numbers of copies sold are not only due to Martin's writing skills. In a large part, the book sales were benefited by the TV-adaption of his novels, named *Game of Thrones*. The TV-show was created by the screenwriters and producers David Benioff and Daniel Brett Weiss, who consulted Martin after having the idea for the show. The author shared their opinion, that the plot was unfilmable, not only because it is including complex character genealogies or "sigils, new languages and names that don't exactly roll of the tongue". Later they could convince HBO (WarnerMedia or rather AT&T) to acquire the rights for a TV-series and after almost failing, Weiss and Benioff, alongside a cast and crew of hundreds, achieved it to "adapt the unadaptable". (YouTube - Game of Thrones: Long Story Short (HBO)) In the end, let alone thanks to the first season, Martin made 15million USD in 2012 and debuted on FORBES' highest-paid authors list at No. 12. (Forbes 29.06.2016)

What should not be forgotten is that a significant portion of Martin's massive readership was already onto him well before April 2011. But at the latest when the TV-show premiered it resulted in the spreading of worldwide fan cults, epochal speculation- and discussion-threads, a magnitude of memes, tons of video compilations - like "The Most Satisfying Death Scenes of GoT" - as can be seen on various online platforms. People all over the world even started to capture themselves, alone or in a crowd, while watching an

episode for the first time, to show and share their reactions when revealing moments or important plot twist occur. Even former US President Barak Obama outed himself as a fan and may be the only person, who officially got advanced copies of the newest episodes. To put it mildly, even the ongoing resonance is overwhelming, and the books and TV-show definitely became a part of today's, global mainstream culture. Although mischievous ones could state, that it took a long way – including seven seasons - from “Winter is coming” to “Winter is here”. (Forbes 23.04.2016)

Besides, the TV-adaption not only changed television history by becoming the most pirated TV-show - more than a billion times, far more than it was watched legally. It also became one of the most expensive TV-shows ever made. Back during season 1, *Game of Thrones* cost about 6 million USD per episode and the production swallowed up to 15 million USD per episode for the eighth and final season, which will start to air in April 2019. With money spent on epic battle scenes, over the top animations and a cast without equal. (The Washington Post 08.09.2017, Time 31.03.2016)

5.4.7. The Journalist: Misha Glenny - McMafia

Misha Glenny was born in 1958. He is a British Journalist, who made himself a name as the BBC's Central Europe Correspondent and specialized himself into the Balkans and Eastern Europe. He contributes regularly to The Guardian, Observer, The New York Times and New York Review of Books as well as specialist journals. Moreover, he's regularly consulted by governments and law enforcement agencies throughout the world as well as a speaker on all aspects of organized crime and cyber security. Besides he received the Sony Gold Award for Outstanding Contribution to Broadcasting and is also a winner of BT's Information Security Journalist of The Year. (Misha Glenny About - official website, C&W Agency - Misha Glenny)

Glenny made his debut as a non-fiction author by publishing *The Rebirth of History: Eastern Europe in the Age of Democracy* in 1991. In 2008, two books later, he placed the wholly authoritative investigation *McMafia: A Journey Through the Global Criminal Underworld* on the market. By travelling across five continents Glenny's book is showing readers the ways how the world works, according to his research, especially in view of the spreading of transnational organized crime. He contrasts the "Mafia", as conceived in movies with Marlon Brando as Don Corleone in *The Godfathe*r, or Tony Soprano in the TV series, with developments since the early 1990s, when mafias started to adapt to a new era of globalization. Today, estimates account illegal trade for around one-fifth of the global GDP. From gunrunners in the Ukraine to money launderers in Dubai, by way of drug syndicates in Canada and cyber criminals in Brazil right up to the UK, and London, these are the schemes behind the global flows of criminal money. During his investigation into the dark side, Misha Glenny spoke to countless gangsters, policemen and victims of organized crime, and also explores the ferocious consumer demands for drugs, trafficked women, illegal labour and arms. (BBC 04.01.2018, Penguin Random House - McMafia)

The TV-series based on the book turned these accounts into a fictionalized plot. Produced by Cuba Pictures and arranged by BBC One, an eight episodes television series - starring James Norton (*War & Peace*, *Flatliners*), David Russell Strathairn (*Temple Grandin*, *Lincoln*), Juliet Rylance (*Sinister*, *The Knick*) as well as Merab Ninidze (*Bridge of Spies*, *Tatort*) – started to air in January 2018. The series is distributed by the BBC Worldwide (UK) and AMC Networks (US). Furthermore, it was announced the series, created by Hossein Amini and James Watkins, will be renewed for a second season. The first season adapted Glenny's *McMafia* for the life of the protagonist Alex Godman (played by James Norton), the English-raised son of Russian mafia exiles. Alex has spent his life trying to escape the shadow of their past, building his own legitimate business and forging a life with his girlfriend, Rebecca. But when a murder unearths his family's past, Alex is drawn into the criminal underworld where he must confront his values to protect those he loves. (The Guardian 03.01.2018, BBC One - McMafia)

The research for the Diversity Report 2018 discovered translations of *McMafia* in fourteen out of fourteen languages. Particularly with regard to new and reeditions of the title due to the launch of the TV-series. More precisely translations were found in Croatian (Naklada Ljevak), Czech (Dobrovsky s.r.o), Dutch (Ambo Anthos), German (Klet Cotta), French (Pocket), Italian (Mondadori Libri S.P.A.), Polish (Sonia-Draga), Swedish (Norstedts), Slovak (Ikar), Hungarian (GABO), Slovenian (Učila International) as well as Spanish (Editions Destino) and Romanian (Curtea Veche).

Part 3: Public funding for Translations and how the schemes respond to transformations in the book market

6. Understanding funding schemes

The following chapters analyse several translation funding schemes in Europe operating with public money: the national funding agencies of Austria, Bulgaria, Slovenia and Sweden as well as the multinational EU-funded Translation Support scheme within Creative Europe Programme. In continuation of the previous Diversity Reports, we revisit these programs in order to see what has changed and how are the finding schemes positioning themselves in the context of the transformations in the book market described in the other chapter of this report. As important as it may be, a comprehensive evaluation of the impact of these schemes for translations diversity in Europe is not in the scope here. The data presented here comes from the funders' selection results, some of it concerns also the schemes' concern modus. As far as data on the actual demand (publishers applications) is not accessible, the picture is incomplete.

The various national and international public support programs operate from different perspectives, spell out their missions and priorities in different terms, and demonstrate a different degree of compliance between declared ambitions and results. These differences are important to take note of not only if one hopes to get through a successful grant application but also when analysing them *in their own terms.* Yet, no matter the defining framework of their operations - cultural diplomacy, fair representation in global trade, national marketing, demonstration of a cultural worth of a given literature or a combination of these, all of the programs regarded here are forced to and are responding to the changing environment. In the vocabulary of a recent study[1], one can say that the programs - or at least most of them, *are less supply-oriented than they were 10 years ago and are constantly adapting*, if not their missions, their criteria and operational modes, to the globalising world and to the new media realities. To remain faithful to their original missions in that process, we can imagine, poses special challenges.

In a nutshell, and in comparison with previous periods, most of the public funding programs considered here are demonstrating:

- consideration for the logic of the book market - by focusing on the literary currents and by opening up the programs for different genres and types of books as well for books that are not within the "highly literary"
- more adequate understanding of what constitutes a "national'literature - by including authors with multicultural background or even writing in other languages as eligible of support
- encouragement, the EU scheme in particular, for e-formats and other forms of accessing audiences through new media
- openness for exchange and coordination - through the relatively new European Network for Literary Translation (ENLIT)

1. Ondrej Vimr: Supply-driven Translation: Compensating for Lack of Demand

7. Sustainability and “good practices” in funding translations

When it comes to defining good practices in funding translations, the magic word “sustainability” has two important parameters - *durability and budgets*. There are certainly other factors too, pertaining to the organisations’ relations with the outside world (such as transparency, capacity to enter into partnerships), to their formation (independence from political pressure or administrative restrictions) or internal features (such as capacity to innovate or to reflect upon its practices and effects by executing self-evaluation).

Having plenty of money to distribute is not a guarantee for success. It is rather the combination between flexibility and durability of the funding programs, supplied with sufficient budgetary provisions, that may lead to successful impact. The programs considered here operate with dramatically different annual budgets and these are not always in a fair proportion of the national GDP. For example, while the GDPs of Sweden and Austria are relatively comparable in size, the *national investment for translation funding is nearly three times larger in Sweden*. There are discrepancies in the smaller countries too - Bulgarian GDP is lower than the Slovenian by some 40 percent, but *public funding for translations out of Bulgarian is 10 times lower than in Slovenia.*

Luckily most programs budgets, except in Austria, show a steady growth:

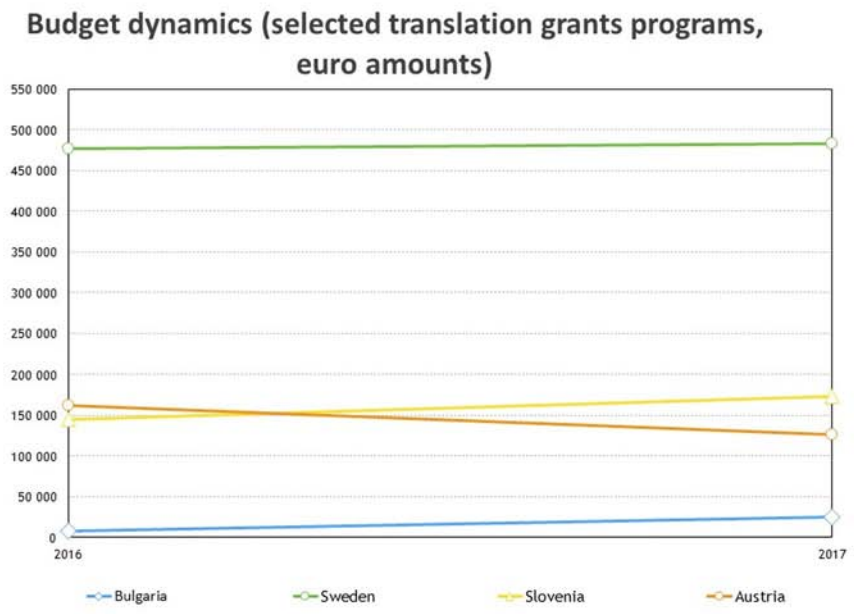

Figure 10: Available funding resources for translation in Bulgaria, Sweden, Slovenia and Austria, 2016 to 2017. Source: National programs.

There are misbalances with regard to the annual book production of original titles too. The percentage of titles “exported”via translation support in proportion to the original literary production is the highest for Sweden, followed by Austria and Slovenia. Compared to the significant literary output per annum in Bulgaria, the number of supported translations out of that language is negligible.

While our focus here is on the grant schemes for translations provided to foreign publishers, it is worth noting that *successful programs are the ones that apply a variety of other instruments* for winning publishers’ hearts and facilitating their choice. The times when national agencies were imposing their versions of what

is worth translating, are long gone. Good practices include a combination of various policy instruments such as support for promotion, information provision (catalogues, online profiles of books and authors, newsletter, etc), facilitating direct contacts between professionals in the book sector (editorial visits, publishers'fellowships, conferences and workshops) and support for translators via annual meetings, residencies, and awards.

Funding programs: diversity in activities

	translation grants	translation grants/special priorities	promotion	information provision	publishers visits	bookfairs participation	support for translators
Swedish Literature Exchange	yes	yes	yes	yes	yes	yes	yes
Dutch Foundation for Literature	yes	yes	yes	yes	yes	yes	yes
Slovenian Book Agency	yes	yes	yes	yes	yes	yes	yes
Austrian Ministry for Culture and the Arts	yes	n/a	n/a	n/a	n/a	n/a	yes
National Culture Fund - Bulgaria	yes	no	no	yes by National Book Centre	no	yes by Publishers Association	yes by Next Page Foundation
EU Creative Europe	yes	yes special priorities within the Call	yes for EULP winning authors	yes for EULP winning authors	n/a	n/a	n/a

Figure 11: Matrix of main features of selected funding programs in Sweden, the Netherlands, Slovenia, Austria, Bulgaria and the European Commission.

All of these various instruments are facilitating publishers choice but are also *targeting the whole ecosystem of translations*, incl. the networks of agents/mediators that are part of the industry such as literary agents, translators, editors, reviewers, etc. It is another matter, though, how does information actually travel and what role do these channels actually play in publishers choices.

8. Reaching out to diverse language markets

The four national programs researched here as well as the multinational EU scheme are all demonstrating an *increasing diversity of languages covered,* and that trend is of little relation to the size of the programs' budgets. A tailor-made index of the diversity of the target languages that the national schemes cover, shows that Sweden leads with 6.73 points (38 languages of 256 titles) followed by Bulgaria and Slovenia (with 4.67 and 4.25), and Austria with 3.69 points (26 target languages for 96 titles).

Further, (most of the) older national schemes are getting more and more *successful in stepping into non-European territories.* If 10 years ago, a translation into Arabic was considered almost exotic, today's funding schemes are taking the risk with languages such as Bengali, Azeri, Belarusian, Farsi, Korean, Kurdish, Turkmen, Nepali, Tamil, Oriya, etc. Most notable is the sharp increase of exchange with Asia, mostly Chinese, into which all countries - except Bulgaria! - have funded translations. Here, again, Sweden leads with regard to penetration in non-European territories not only in sheer numbers but also in terms of balance between classics and contemporary: the author of *Pippi the Long Stockings* appears but few times in the translations into non-European languages at the expense of living Swedish authors. Particularly notable in that respect are the successes of the Slovenian funding scheme of JAKRS that has recently supported translations into Bengali, Tamil and Nepali of Evald Flisar, of Aleš Šteger into Chinese and of Andrej Blatnik into Odia language. While these may not have taken place due to any particular policy decision of the agency, but are probably results of individual links build through literary festivals or other "soft" mediators in international literary communication, establishing these publishing links is an achievement in itself.

The Austrian funding programme is more modest in its expansion to other continents. In 2017 it had funded one Stefan Zweig into Arabic, two Bernhards in Argentina, and one work in Chile by the Austrian writer from the first half of the 20th c. mostly known as a visual artist, Alfred Kubin.

Judging by these examples, one can hardly get a meaningful picture of how European literatures are presented in translation in other continents. We also cannot judge how these titles perform in translation and what their reception is. But the contribution of national funding programs is worth keeping an eye at, particularly with a view of the recent EU efforts in international cultural relations.

In Diversity Report 2016 and in the years preceding it, we have noted that the sheer number of languages is not in itself an evidence of diversity. For years, funding agencies have been facing the problem of how to reach out *further than their immediate neighbours.* The tendencies of regionalism in literary communication - prevalence of translations between countries and languages that share a common imperial history or other historical and cultural ties, is nowadays less easy to detect. For example, in the EU scheme results from the percentage of intra-Balkan or intra-CEE translations in 2017 equal translations in other languages which was not the case a few years ago. The same goes for translations within the European North.

More thought-provoking is the ranking of *languages that are most popular with the national funding schemes*. Again, bearing in mind that the statistics do not account for publishers' curiosity (of which only an analysis of the applications may certify) as it is based on the selection' results that are a combination of demand and jury decisions.

Slovenia, for example, is firmly getting out of the ex-Yugoslavian space and investing more in other directions. The dominance of German as top recipient language is due to the conscious and timely efforts of JAKRS related to the forthcoming Frankfurt Book Fair's Guest of Honour in 2022. Relations with the neighbours are not ignored but the ratio in the segment of top 8 of neighbouring to other languages is 70/30. Notable is also the breakthrough in Spanish, including with literary fiction publishers in Puerto Rico and in Mexico. Nevertheless, some European languages such as Norwegian or Icelandic hardly ever take advantage of the funding schemes for CEE authors.

Figure 12: Main recipients of Slovene translation grants.

German is also the top recipient language of translations from *Swedish*, with 20 titles funded in two years …with no connection to any Frankfurt spectacle. At the same time, the strong cultural policy of Scandinavia in sustaining regional links and maintaining closer communication with the Baltic countries and Russia, is illustrated too.

Figure 13: Main recipients of Swedish translation grants

The picture of the *Austrian grants has changed in the last few years* since the last Diversity Report[1] that noted the disproportionate presence of Bulgarian and Albanian as dominant languages of export of Austrian

authors.Figure

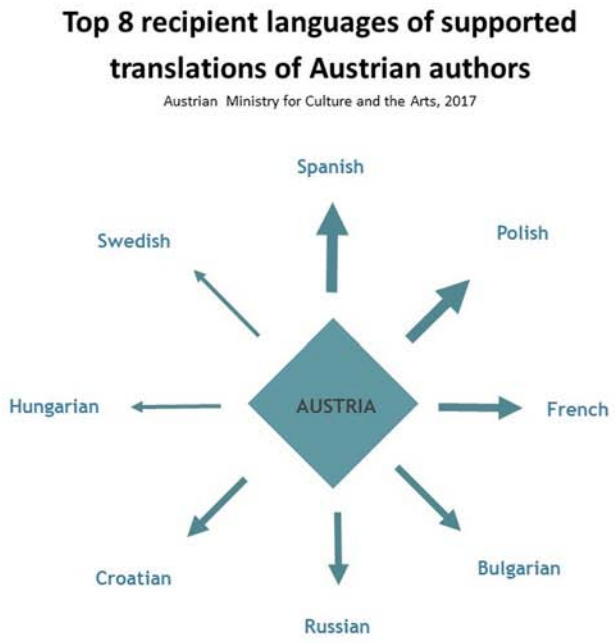

Figure 14: Main recipients of Austrian translation grants

On the contrary, translation outreach of *Bulgarian authors*, measured by the public investments but not by the results of other support schemes, is mostly confined to the neighbouring countries.

Figure 15: Main recipients of Bulgarian translation grants

On its part, *the multinational EU scheme* covers a much wider variety of languages. What is notable for Creative Europe is that the trend observed in previous periods and that we called back in 2016 *"the rise of*

the "periphery", pertains: while English is still number one as a source language, both English and the other two big languages, French and German, are losing popularity with the program and altogether occupy a mere 29 percent of all funded titles.

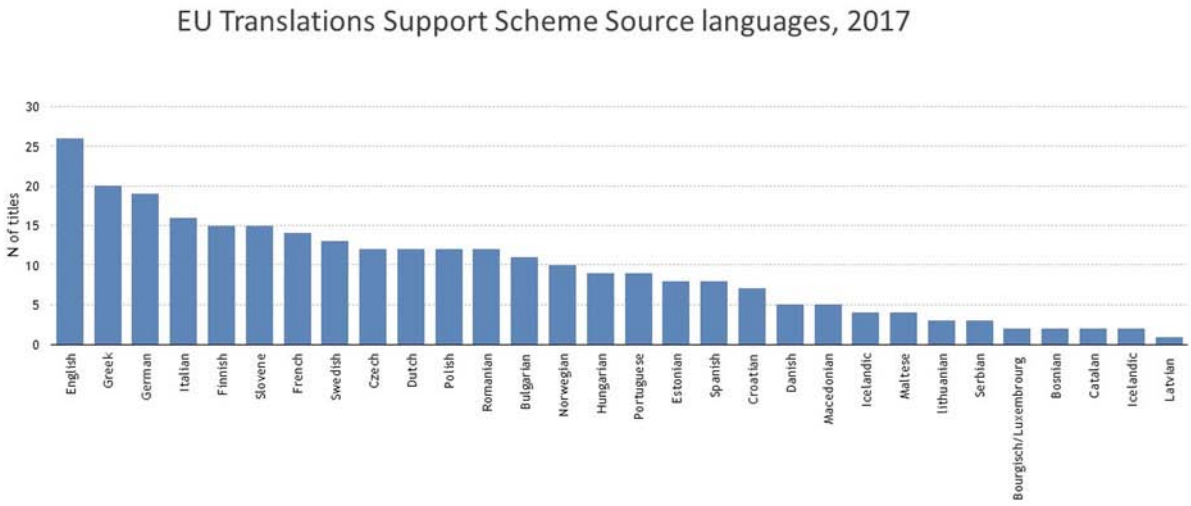

Figure 16: Source languages of European translation grants.

Yet, this "rise of the periphery" is mainly due to the presence of winners of the European Union Literature Prize that the programme sustainably promotes. It is also a result of the continuing trend of CEE and other publishers to take the matters into their own hands - to bypass bottleneck publishers in big languages and to publish in English, German or Spanish out of their own countries. A novelty among the source languages

1. See pp. 49-53 in Diversity Report 2016

9. Genres and authors

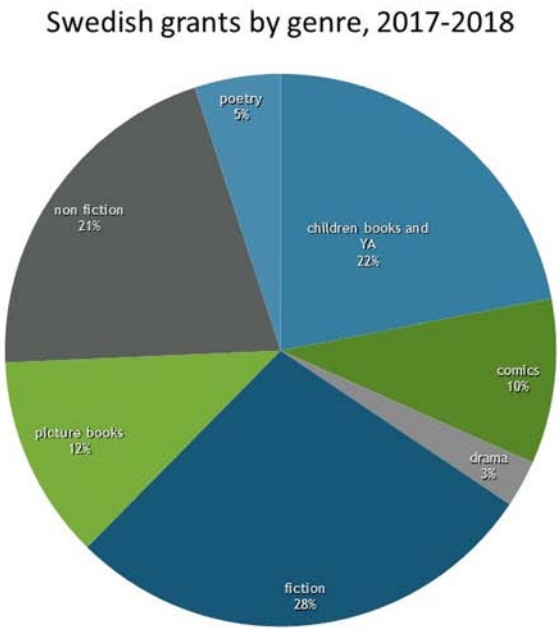

Figure 17: Distribution by literary genre of Swedish translation grants.

It took a rather long time and efforts by the national funding agencies to move away from the notion of "representing" their national literatures via supporting classics written by dead white man. The tendency is towards more flexible policies sensitive to readers'and publishers'liking of literary currents. Most funding schemes nowadays show a new *openness to different genres and a strong preference to literary currents over classics.*

The Swedish program is a leader here too: 81 percent of all funded titles in 2017-2018 are originally published in Sweden after year 2000 and nearly half of them - in the last three years! The variety in genres and types of books is also exceptional, and may be safely attributed to the sustainable work in providing timely and well-targeted information on Swedish literature and in supporting face-to-face networking of key market players.

Most popular with international publishers are Swedish authors that write nowadays and mostly for children or comics. Bergman is an exception that distorts the statistics.

Rose Lagercrantz	children	13 titles
Ulf Stark	children	10 titles
Liv Strömquist	graphic novel	8 titles
Lena Anderson	children / YA	7 titles
Bergman	plays	7 titles
Kristina Sandberg	fiction	6 titles

Golnaz Hashemzadeh Bonde	fiction	6 titles
Johannes Anyuru	fiction	5 titles
Niklas Natt och Dag	fiction	5 titles
Ulf Nilsson	crime fiction	5 titles
Lina Wolff	fiction	4 titles
Frieda Nilsson	children	4 titles
Sara Stridsberg	fiction	4 titles
Evald Flisar	fiction	7 titles
AlešŠteger	fiction	7 titles
Drago Jančar	fiction	7 titles
Robert Seethaler	fiction	7 titles
Danial Glattauer	fiction	6 titles
Thomas Bernhard	fiction	6 titles
Vea Kaiser	fiction	3 titles
Valerie Fritsch	fiction	3 titles
Elfride Jelinek	fiction/ plays	3 titles
Stefan Vögel	plays	3 titles

Slovene “bestsellers” are also predominantly contemporary authors but the genre variety is meagre - some poetry and one biography of Tito. The top authors are three and there among the top 5 Slovenian authors in translation: With two exceptions, there are no definite publishers’ favourites from Austria.

The *Bulgarian* support scheme, on the contrary, is too small to allow for any meaningful statistics on authors. Alek Popov is the only author present with two titles in 2018. Popov and the other contemporary writers form only 60 percent of supported titles, the rest includes a travelogue, two poetry collections and a novel from the 20 c.

It is interesting to note that translations of *authors that are frequently supported by the national grants schemes also appear in the EU Translations Support results.* One may suspect a questionable duplication of funding in such cases but we bring them here as they also certify for the popularity of certain authors with European publishers. Such authors include not only the EULP winners that are prioritised by the EU scheme but also other popular figures such as Golnaz Hashemzadeh Bonde and Johannes Anyuru (Sweden) or Drago Jančar (Slovenia). Bulgaria is an exception again: its authors without EULP that publishers have chosen for the EU scheme are but three - Georgi Gospodinov (w 3 titles), Emil Andreev and Georgi Konstantinov (children).

A future and more in-depth research of the results of the funding schemes should be able to determine what role do these schemes play in the individual authors' trajectories in translation.

All that somehow questions the explanatory power of the notion of "small" languages and their by default underprivileged position via-s-vis global translation flows. Even judging only by the results of the funding scheme, Swedish, a "small" language by all means, seems to have achieved a significant presence in translations internationally in terms of sheer scale but also in terms of diversity of languages, publishers, genres and market segments covered. Swedish - and Danish - authors are among the few non-English speakers in the international bestsellers lists. To put it bluntly, it is the combination of the Stieg Larsson-effect and a wise, flexible cultural policy backed-up by significant funding that skyrocketed translations of Swedish books of all types. Slovenian policy seems to be trying to follow that model without, however, having produced yet the Slovenian Backman or Jonasson that would track the pathway to a wide popularity.

10. Publishers' profile: the unusual suspects

Whenever public funds are concerned, there is always the fear that the money may not get into the right hands or that they can get into the hands of a few. The later somehow goes against the current realities as there are no endless choices of publishers ready to take on the financial risk of publishing an unknown author or literature from a little-known country. It also in a way contradicts the logic of the market as investments in translating and promoting an author with a difficult name, should be a long-term strategy for any results to be expected. Public accountability, therefore, is understood by some programs as a requirement to be nice with everybody and to give eminence of width over depth. The EU grant scheme and the Slovenian agency have both found a good compromise by channelling strategic investments in special calls or funding streams thus separating them from the general applications.

Whatever the funders' strategies, the ecosystem of European publishing of translations, is as heterogeneous as Europe itself is. The picture is further complicated when funders try to target non-European markets and have to evaluate publishers' credibility and market position in places such as the Arab world, China or South America. Even within the group of quality literary publishers, a single author - take Jančar or Bernhard or Gospodinov, may be published by entities with very different profiles, scope, access to marketing tools or reputation, in each of these countries. The environment in which funding agencies operate is further elaborated and transformed by the appearance of digital self-publishing services, of transnational operations outside the corporate world and of the penetration of corporate initiatives such as Amazon Crossing in the domain of translations.

The results of the funding agencies operations in recent years show a *mixture of the usual suspects with some new models* of publishing and promoting translations. The group of the former is also diverse and generally comprises of small (even smaller in CEE) to mid-size independent literary publishers and of publishers or not-for-profits that have a special, sometimes personal, connection with the country/region of the source language. Interestingly, there are but a few literary publishers that receive grants from all the funding schemes studied here, and these are predominantly from Central and Eastern Europe. Examples include Beletrina (Slovenia), Matcom (Bulgaria), Vetryne mlyne (Czech Republic), Meander and Fraktura (Croatia), Dalkey (Ireland), and a dozen of others. These are mostly high-quality publishers with sustainable strategies in publishing literary translations. Their "western" counterparts, however, such as Suhrkamp, Actes Sud, Carl Hanser Verlag and the like, rarely seek/get funding and if they do, it's for Swedish translations rather than for other "small" languages.

Here is a good illustration of the great variety of Spanish-language publishers participating in the grant schemes:

source language	publisher	location
Slovene	Arlequín Editorial y Servicios, S.A. de C.V.	Mexico
	Isla Negra Ediciones	Puerto Rico
	Ediciones Bärenhaus	Argentina
Swedish	Devenir. Colección de Poesía y Ensayo	Spain
	FUNDACION ORTEGA MUÑOZ	Spain
	Asociación de Directores de Escena de España (ADE)	Spain

	Ediciones Maeva	Spain
	La Cifra Editorial	Mexico
	Gato Sueco Editorial SCM	Spain
	Silabario ediciones	Spain
	NÓRDICA LIBROS, S. L.	Spain
	Río Lejos SA de CV/Filodecaballos editores	Mexico
	Penguin Random House Grupo Editorial, S.A.U.	Spain
	Editorial Sexto Piso	Mexico
	EDITORIAL PLANETA	Spain
	harpercollins	Spain
	RiL editores	Chile
Austrian authors	Alianza Editorial	Spain
	Ediciones Alfar	Spain
	La Bestia Equilátera	Chile
	Papeles Mínimos Edicione	Spain
	Penguin Random House Grupo Editorial, S.A.U.	Spain
	Sirvel	Spain
	Entreacacias	Spain
	El Cuenco dePlaneta	Argentina
multiple/ EU scheme 2018	ERRATA NATURAE EDITORES SL	Spain
	Gallonero Ediciones, S. L.	Spain
	SEXTO PISO ESPANA SL	Spain

The Swedish funding scheme is the one that has apparently managed to get into the corporate world of the big players, particularly in Spanish, with Planeta, Penguin Random House Grupo Editorial and Harpercollins. Thanks to its open criteria and more flexible understanding of what constitutes “the literary” and facilitated by its significant budget, the Swedish grants scheme steps into territories that others do not - with big publishers or with publishers well-grounded in a specific segment such as children literature, comics or popular academic.

As we noted already in the last Diversity Report, it is not only the corporates that are taking advantage of the new ease for operating across borders. Enterprises of various kinds are also *taking advantage of globalisation*. The Austrian grants scheme, for example, has funded translations by Leykam Verlag Austria's offspring in Croatia and by the academic Peter Lang Publishing group with offices in 9 different cities. The advance of technologies, the appearance of global platforms and the current transformation of the publishing business can be noticed even in the traditionally more conservative domain of literary translations. The grant schemes that are also traditionally more conservative increasingly allow and support initiatives that aim to market translations from "small" into "big" languages to international audiences out of offices in the "periphery". This is mostly valid for the EU grant scheme where translations into English or German are more frequently initiated by players located outside the 'centre' such as Hispabooks (Spanish to English), Slovenian Writers Union (Slovene into English and German), Aris Laskaratos (Greek into English), ICU (Bulgarian into English). The Austrian agency provides continuing support to Thomas Sessler Verlag for publishing translations of Austrian authors into French, Russian, Polish, Bulgarian and other languages, out of their office in Vienna. The publisher has a substantial number of titles funded so far: 47 in the period 2011-2014 and 13 solely in 2017. Sceptics may say that such initiatives are a dubious replica of the way socialist states were supplying propaganda literature in English translation that actually almost never got to readers at the other side of the Iron Curtain. The only similarity, though, is that readers'demand is not apparent in either case. As considerate and noble these attempts are, a further research is needed on the differences in their business models and on the level of success in truly getting to international audiences. Till now, few of these titles are even available at Amazon.

On the other side, there is *a rise of authentic interest in English-language publishers* in the UK and the US in overcoming the notorious 3 percent[1] with some support by grant schemes. The list of English-language publishers below includes a combination of old and new players, of less-known niche publishers, genre-publishers, political publishers, academic and a few non-publishers (not-for-profits, art organisations).

source languages	publisher/ profile	location
Slovene	Dalkey Archive Press - literary translations, CEE	USA/ Ireland
	Texture Press - chapbooks, broadsides and photography	USA
	Sampark - fiction,non-fiction, translations	India
	Pluto Books - "anti-capitalist, internationalist and politically independent"	UK
Swedish	Conundrum Press - graphic novels	Canada
	Centrala Ltd - comics	Poland/ UK
	Fleet - literary fiction and non-fiction imprint of Little, Brown &Co	UK
	Scribe Publications - trade	Australia/ UK/ USA
	Gecko Press - children	New Zealand
	Nordic Studies Press - Nordic-focused	USA

	And Other Stories - literary fiction, translations	UK
	Zed Books - “a platform of marginalised voices across the globe”	UK
	Drawn & Quarterly - comics	Canada
	Skyhorse Publishing - general	USA
	University of Minnesota Press - academic	USA
	Verso Books - “the largest independent, radical publishing house”, fiction, non-fiction	UK/ USA
	Sceptre - literary imprint of Hodder & Stoughton	
	Triple Canopy - nonprofit	USA
	Why Not Theatre Company - theatre company	Canada
	Nordisk Books - Scandinavian literature	UK
Austrian authors	Peter Lang Publishing - academic	USA
	Seagull Books - fiction,non-fiction, translations	India
	Doppelhouse Press - art, architecture, translation between German and English	USA
EU scheme/multiple languages	Dalkey Archive Press - literary translations, CEE	Ireland
	Fitzaraldo Editions - fiction, translations	UK
	MacLehose Press - - fiction, translations	UK
	OneWorld - non-fiction, fiction, translations	UK
	Parthian Books - fiction, poetry, non-fiction and drama	UK
	Book Island-children	UK
	Orenda Books- literary and crime fiction	UK
	Harvill Secker - literary, translations, imprint of Penguin Random House	UK

1. Among the many reflections on this theme, see in particular the report “Translating the Literatures of Smaller European Nations: A Picture from the UK, 2014-16”

11. Outlook and further research to be done in 2019

With the Diversity Report 2018 we could open a new chapter which allows us to better understand how the current overall transformation of the business of books is also re-defining the translation market segment. For decades, even niche titles could on average gain sufficient traction with a reading audience to be sustainable for publishers and retailers. This is about to change as broadly, average print runs of midlist titles are declining and the competition of publishers and retailers for consumers' attention is sharpening.

Clearly, subsidies become ever more important in such a context, but grant sponsors will probably want to more precisely understand how their support benefits both the goal to sustain cultural diversity and succeed in winning over a significant reading audience.

The observations of this report on Central Europe call for a hypothesis that a) there is a regional Central European translation area, and b) for the international success of Eastern or Central European authors, being published in German is a more natural first step than being published in English or French.

What remains unclear, and calls for further analysis, is how usually very small local publishers in Austria can sustain their profile against their much bigger competitors from the large German market. To analyse this aspect we will research an additional set of authors as well as zoom into the specifics of the competition between Austrian and German actors in the next two years.

Furthermore, the level of publishing innovation seems to be relatively low in Austria and Slovenia, as there are no "ebook first", self-publishing and/or crowdfunded success stories. In order to check this more thoroughly, we need to add a few new names in the next research period.

As already mentioned, we find a few interesting patterns in the pool of international authors we observed. First, it remains to be explored how the translation dynamics of literary authors converge with subsidy politics, and how big are the sales of such books. We can hypothesise that subsidy- and award-driven midlist translations generate similar numbers of translations, but fewer readers, in comparison to US bestseller–driven midlist translations; if that were not the case, no subsidies would be necessary. Nevertheless, as we have shown, being picked up by Netflix generates more translations than winning the Nobel Prize.

Second, as we have shown with a few cases, being digitally innovative can create big sales successes (as was the case with Rupi Kaur, Robert Bryndza, Bella Forrest and *Rebel Girls*) that turn into really huge translation successes only with the help of traditional publishers. Thirdly, a set of cases in German literature indicates that being exposed to a given language from birth is not a prerequisite for becoming a great writer in that language; what remains to be explored is how big this phenomenon is worldwide.

In the group of international authors, we observed a few additional, interesting patterns that call for future research. First, there is a certain amount of similarity in the jobs they were involved in before becoming writers. Quite a few bestselling authors worked in marketing before becoming authors (E. L. James, Katherine Pancol and Marc Elsberg), and many authors had book- or writing-related family affiliations: Lev Grossman, Kass Morgan, Malin Persson Giolito, Caleb Carr, Yoko Tawada, David Handler, Cynthia D'Aprix Sweeney, Cassandra Clare and Milena Busquets worked in journalism, book publishing or book selling before becoming authors, or had persons working in such professions in their primary family.

And last but not least, similar to the pool of bestselling authors, the pool of midlist authors is gender-unbalanced, as it is only about one-third female. In next edition of the Diversity Report, we will have to reconsider our methodology to figure out whether this was a result of biased methodology, or if our methodology properly exposed a biased reality. In short, what requires further research is how important are gender and cultural capital in authors' international success. To properly check this and to make

Slovene, Austrian and international comparisons, we will need to expand the sample and look at those authors in more detail.

Annex

Annex

The Diversity report 2018 provides, similar to the earlier reports in 2008, 2009, 2010, 2016 and 2018 both analysis and a body of references. Less a completed survey than a toolbox and a collection of exemplary approaches, the ambition is to provide points of entry for a debate on literary translation in the specific context of today's international book and publishing markets in their current transformation.

From this perspective, the Diversity Report 2018, which has been established and released by **Verein für kulturelle Transfers** / Culturaltransfers.org, refers to related studies of the international book industry, especially to the Global eBook reports,and the Global Ranking of the Publishing Industry, both researched by overlapping teams with this study.

Data tables and documentation online

The (raw) data tables established for this report are gathered in PDF format in Annex II, which will be made available online at www.culturaltransfers.org.

To encourage further research, we will make the work sheets available as interactive PIVOT tables upon request through the contact form provided at www.culturaltransfers.org.

Online resources

This list provides references to online resources which we have used extensively for the establishment of this report. We in no way claim that this list provides a comprehensive database of web resources on translation studies, though.

This link list will be further extended. Please let us know about sources that you consider to be relevant for research on literary translation in Europe, and beyond.

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