

PUBLISHING PERSPECTIVES

SHOW DAILY

FRANKFURT BOOK FAIR • VISIT US: HALL 8.0, ROOM 48 • TUESDAY, 11 OCTOBER 2011

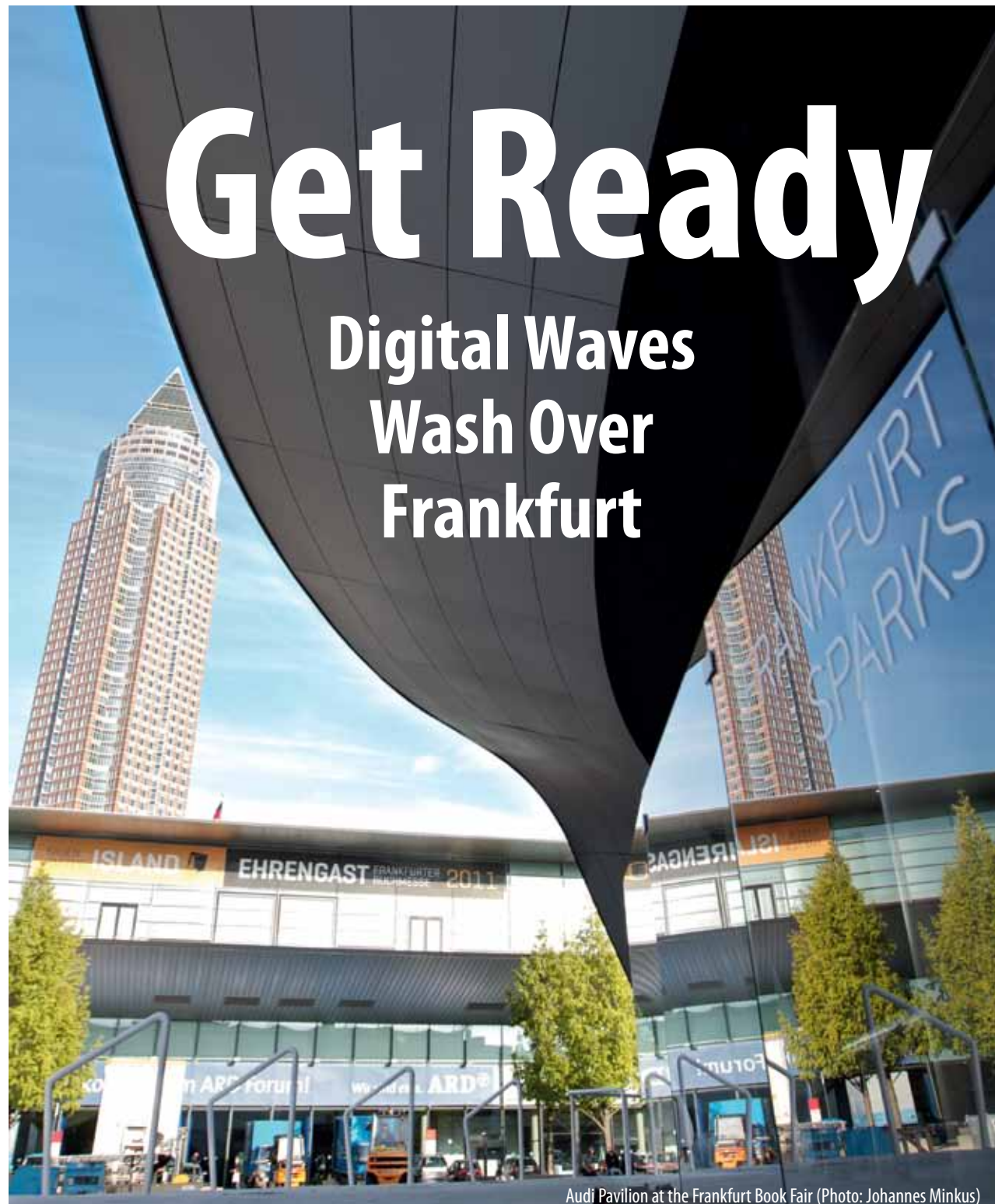
German Book Prize Winner 2011: Eugen Ruge



Photo: Claudia Paul

Get Ready

Digital Waves Wash Over Frankfurt



Audi Pavilion at the Frankfurt Book Fair (Photo: Johannes Minkus)

In Zeiten des abnehmenden Lichts (Published by Rowohlt, 2011)

Statement from the Jury:

"Eugen Ruge's family saga is a reflection of East German history. He manages to tame the experiences of four generations over fifty years into a dramatically refined composition. His book tells the story of the socialist utopia, the price it demands of the individual, and its gradual extinction. At the same time, his novel is distinguished by its great entertainment value and strong sense of humour."

360-Degree Perspective, 365 Days a Year

By Edward Nawotka, Editor-in-chief



I'm delighted that this is *Publishing Perspectives*' third year publishing show dailies at the Frankfurt Book Fair. Looking back on the past three years, you can see just how much has changed in publishing, and how much remains the same. Some of the topics that made headlines years ago—e-books, e-readers, territoriality, rights—are still top of the agenda; but several new buzzwords and concepts have also emerged: transmedia, gamification, social media marketing, and book discovery are just a few of them—all of which will be part of the conversation at today's Tools of Change conference.

Metadata is another one of those words that you'll be hearing often during this year's Fair. A few years ago metadata was familiar only to specialists; today it is essential to everyone's career. *Publishing Perspectives* is hosting a half-day conference "Metadata Perspectives" on Thursday. If you want to learn more about this all-important topic, you can register for the conference at <http://bit.ly/metaconf>.

Three years ago, all eyes were on China; today, the publishing world is talking about Brazil. It should come as no surprise then that Brazil is the featured country at today's International Rights Directors Meeting.

Once again *Publishing Perspectives* is ahead of the curve: earlier this year we formed a partnership with PublishNews, the leading publishing trade magazine in Brazil, to offer PublishNewsBrazil.com—a news site and newsletter exclusively on this booming market.

Could Latin America be the next global hot spot? We think so. Spanish is, after all, the third most widely spoken language on the planet after Chinese and English. It's reason why we just launched Spanish World Book News in collaboration with Fundación El Libro in Buenos Aires, Argentina. This original news services will offer you in-depth coverage of Spanish-language publishing from across the Americas and Spain. Everyone is cordially invited to our launch event at the Sparks Stage, Hall 8.0, N988 at 4 p.m on Friday.

Finally, it's stating the obvious to point out that children's and YA publishing remains one of the brightest spots in the global publishing marketplace, both in print and, increasingly, digital. It's only fitting that there's an entire conference track devoted to the subject: today's Publishers Launch "Children's Books Go Digital."

We, too, are enthusiastic about the innovation going on in children's publishing and have recently launched "Publishing Perspectives Children's Books," a dedicated email covering the top children's news stories from around the world.

So, whatever your business, we have an edition of *Publishing Perspectives* that can help provide you with up-to-date news and information from around the world. Subscribe at www.publishingperspectives.com or follow on Twitter (@pubperspectives), Facebook or LinkedIn.

The Frankfurt Book Fair may only come around once per year, but *Publishing Perspectives* is with you the whole year through.

Here's wishing you a great and successful Fair!

E-book Explosion Outside US at Least Three Years Away



By Andrew Wilkins

With the market penetration of e-books in the US now reaching almost 20%, there's no longer any question that people are happy to read narrative text on screens, asserted the Idea Logical Company's Mike Shatzkin. But what were the prospects for e-book proliferation in key non-English markets, such as Spain, Italy and Germany and South America?

During Monday's Publishers Launch conference, there was a consensus across a panel of executives dealing in these markets that e-books were still three years away from reaching even 10% market penetration. A "hockey stick" sales curve was even further away.

As Sergio Machado of Brazil's Record Publishing Group suggested, the "e-book game" starts only when there is a combination of available digital content, affordable reading devices and a user-friendly buying mechanism—three factors still largely missing in his home market.

Michael Justus, Managing Director and CFO of Germany's S. Fischer Verlag, suggested the relatively high price of e-books in Germany (currently 10–15% cheaper than print books) might be acting as a brake on the e-book market, while Mondadori's Riccardo Cavallero wondered if the fear that e-books would cannibalize print books sales might

be a factor in Italy. It was a fear he roundly rejected:

"We can't approach this market worrying about cannibalization. If we do, someone else will come in and satisfy that market instead of us."

Cavallero also cheekily suggested that the conservatism of literary agents had been an obstacle.

"If you think that traditional publishers are conservative, you haven't met an agent—publishers are revolutionaries by comparison."

The panel also discussed the increased sales of English-language e-books in their home markets, a phenomenon seemingly confirmed by Amazon's Vice President of Global Kindle Content Acquisition David Naggar later in the day. Joe Li of Apabi in Beijing noted English was by far the most popular foreign language for books in China and expected demand for English language books there to continue growing, although market restrictions in China meant foreign e-book proliferation would only happen on China's terms.

Interestingly, the e-books of Italy's Mondadori are traveling in the other direction: it is now committed to selling English-language translations of its e-books directly into English-language markets, reserving rights deals for print editions should a title take off. This possibility of more foreign language editions being available in English markets was something that particularly excited Wiley's Director of Global Rights, Kris Kliemann.

Publishers Launch Conference Debuts in Frankfurt

By Andrew Wilkins

If there's been one clearly identifiable trend at Frankfurt Book Fair over the past 15 years, it has been to both start and end the fair earlier and earlier.

Remember when Monday was the final day of exhibition? That finished in 2003, and nowadays it's hard to find any but the hardest rights executives still taking meetings on the Sunday.

But now visitors have a reason to come to the fair—which officially opens on a Wednesday—as

early as Monday morning: the Publishers Launch Frankfurt conference, part of the Frankfurt Academy professional development program.

Entitled "Ebooks Around the World," the conference attempted to provide a global perspective to an e-book market that until now has only truly taken off in North America and South Korea (although Europe and the United Kingdom are forming a convincing "second wave," according to the results of a recent AT Kearney/bookrepublic survey shared with delegates).



Panelists (from left): Joe Li (Apabi, Beijing) Kris Kliemann (Wiley); Riccardo Cavallero (Mondadori Group); Sergio Machado (Record Publishing Group, Brazil); Michael Justus (S. Fischer Verlag GmbH); Giovanni Bonfanti (A.T. Kearney)

**50
BEST
MALAYSIAN
TITLES**
for
International
Rights
2011

Frankfurt Book Fair 2011
Halle 5.0, D934
12 - 16 October 2011

CHOOSE TO MEET BUY & SELL QUALITY SOUTH EAST ASIAN WORKS. CHOOSE MALAYSIA.

> NATIONAL BOOK COUNCIL OF MALAYSIA [5.0D934] > MALAYSIAN NATIONAL INSTITUTE OF TRANSLATION [5.0D934]
> SABA ISLAMIC MEDIA SDN BHD [5.0D934] > PTS PUBLICATIONS [5.0D934] > AMEENBOOKS.COM.MY [5.0D934]
> SHAKESPOT SDN BHD [5.0D934] > GRUP BUKU KARANGKRAF SDN BHD [5.0D934] > DEWAN BAHASA DAN PUSTAKA
[5.0D934] > YUSOF GAJAH LINGARD LITERARY AGENCY [5.0D934] > ED-ONLINE TECHNOLOGIES [4.2D1447] > AUGUST
PUBLISHING [4.2C1448] > PENERBITAN PELANGI SDN BHD [8.0K981] > XENTRAL METHODS [8.0L973] > MASBE SDN BHD
[5.0D934] > MPH PUBLICATIONS SDN BHD [5.0D934] > BHS BOOK PRINTING SDN BHD [5.0E914] > SILVERFISH BOOKS
[5.0D934] > BOOKS INTERNATIONAL (MALAYSIA) [4.2J438] > RNS PUBLICATIONS [5.0D934] > UNIVERSE DIGITAL LIBRARY
SDN BHD [5.0E912]

> **DIALOGUE SESSION: TRADING RIGHTS IN SOUTH EAST ASIA**

Halle 5.0 D934 | Wednesday, 12/10/11 | 2:30-3:30pm

> **LAUNCH OF 50 BEST MALAYSIAN TITLES FOR INTERNATIONAL RIGHTS 2011**

Halle 5.0 D934 | Thursday, 13/10/11 | 11:30-12:30pm

> **BRIDGING MALAYSIA AND THE ARAB WORLD PROGRAM**

Halle 5.0 Malaysia/Arab Pavilion | Friday, 14/10/11 | 2:30-3:30pm



National Book Council
of Malaysia

www.moe.gov.my/mbkm
www.tcckualalumpur.com
www.50bestmalaysiantitles.org.my

Briefs from the Publishers Launch Conference

Roberto Cavallero, General Manager, Mondadori, Italy

Octavio Kulesz, Publisher, Editorial Teseo, Argentina



“We just launched our books on Apple’s iBookstore and we went from selling 300 e-books per day to more than 1,000. It is clear to me that the big players will be the biggest force in the market.”

“Every country has its own ‘digital grammar’—their own culture of publishing, bookselling, and production. I disagree with the assertion that Amazon, Apple and Google will be major players across the world.”

The Power Buyer: A New Breed of Voracious and Influential Reader

By Andrew Wilkins

Those who want to know where the consumer e-book market is heading should pay particular attention to the Power Buyer, said Bowker’s Kelly Gallagher at Monday’s Publishers Launch conference.

While they make up only 20% of all e-book purchasers, Power Buyers are the most voracious and influential, buying at least one e-book a week.

Taking of influencers, one would imagine bricks-and-mortar bookstores are strong on Amazon’s radar too, if figures given by Matteo Berlucchi, CEO of UK “book discovery” site Anobii, are to be believed. The most common source of book information influencing online book buying is . . . wait for it . . . the humble bookshop, influencing for 30% of all buying decisions.

Once consumers migrate to Kindle, there are even more sales, with Kindle users buying three times as many books once they have “entered the Kindle eco-system,” than Amazon’s print book customers, according to Amazon’s David Naggar.

Publishing Perspectives was going to ask David if his employer was worried it was putting so many bookstores out of business given how important they were to Amazon’s success. Alas, he was so delighted at finishing his talk within time, he didn’t stop to take questions.

Selling Icelandic Literature Abroad

By Amanda DeMarco

“It’s been my dream for over a decade. We have everything to do it properly,” says Pétur Már Ólafsson regarding Iceland’s status as Guest of Honor at the Frankfurt Book Fair this year. Pétur Már is Publisher at Bjartur-Verold, a Reykjavik-based publishing house with a strong fiction list.

Pétur Már, a longtime Icelandic publishing veteran, founded Verold in 2005. They found their first success with Steinunn Sigurðardóttir. “I gave her a call and said, ‘Do you want to be the star author of a new publishing house?’” She did.

Verold published Sigurðardóttir’s first book in 2005 and sold translation rights in 15 languages before it was published in Icelandic. “The first offer came two hours after I sent off the materials.” It was such a hit because of the quality of the writing, but also because Pétur Már had been Arnaldur Indriðason’s publisher, and built up a great deal of trust among his contacts due to that success.

In 2007 Verold merged with Bjartur, an older publisher, becoming Bjartur-Verold. Both houses have strong literary programs, in translation and Icelandic literature.

Bjartur-Verold has gained renown as the Icelandic publisher of many blockbuster English titles like Harry Potter and *The Da Vinci Code*, along with a great deal of world-class literary fiction, such as works by J.M. Coetzee. Publishing translations of

English-language books in Icelandic is a complicated business. Most Icelanders speak English well and many will read books in English. For Pétur Már, that doesn’t make translating them any less worthwhile: “We believe all good books need to be published in Icelandic.”

Timing is critical to the success of any translation from English, in a way that it isn’t from other languages. “Sales of English books effect the sales of our books, so we try to publish before they come out in paperback. We have to do it fast, otherwise we lose the market.”

Bjartur-Verold weathered the 2008 financial crisis well. Pétur Már says he was most concerned about the status of the major bookstore chains, which were mired in debt due to overambitious foreign investment. But he credits a strong Christmas season for helping everyone to pull through. Still, Bjartur-Verold hasn’t been able to raise prices, says Pétur Már. Even with stable sales, “the margin wasn’t so good.”

Even when it’s not being shaken by global financial meltdowns, the Icelandic book market isn’t the most stable in the world, simply owing to its tiny size. “It’s a fragile business,” says Pétur Már. Following trends can be particularly dangerous. “Scandinavian crime fiction is very strong, but we don’t know how long it will last.” Bjartur-Verold’s core is and will remain literary fiction. Other genres enrich their program but won’t define it.

Power Tweeter of the Day:

Patricia Arancibia, Int’l Content Acquisition, Barnes & Noble.com

@queridapatricia

Patricia Arancibia’s Twitter coverage of the Publishers Launch Conference (#pub-launch) was outstanding on Tuesday, so Publishing Perspectives has named her our Power Tweeter of the Day. Here are some highlights from her feed:



Backlist titles for which metadata was enhanced grew sales 42% in one year says Nowell

“Amazon has created a disaster w the 9.99 ebook” says Fritz. “Why should the intellectual property of our clients be so low?”

Naggar says that Santillana in US sells 1:15 more in the first month in the US than in Spain today.

Naggar from Amazon is now backing Shatzkin saying that English sells more now in non English countries.

Metadata is king, it is what connects you to your readers, says Barblan, and he is so right.

Cavallero says that eBooks sales figures are like religion, you believe them or not.

Kris Kleimann says that people who shop based on low price are new customers, not traditional book readers.

Ferrario says that EU seems more a tablet than an ereader market. For now at least.



Pétur Már Ólafsson, Bjartur-Verold

To: Big Numbers

Few Words:
Big Numbers

From: Few Words

"AROUND THE WORLD IN A FEW WORDS"

Should Agents Publish Books?

Digital publishing options have made it fast and easy for literary agents to begin publishing their authors' titles themselves. But should they?

This has been an ongoing debate ever since a handful of literary agents started publishing works by the authors they represent. Can agents successfully represent authors and license titles to publishers while having a financial interest in publishing the books themselves?

Yes, Agents Should Publish Books

"But is it a conflict of interest? I don't think so. I think anything that an agent can do to extend their services, backing their author, is valid. And how can it be a conflict of interest if you come along, as I did for example, to the widow of Paul Eddy [author of Flint, one of Bedford Square Book's launch titles] and say to her 'I'm going to put your husband's book back into print.' She had tears in her eyes."

—Ed Victor, Ed Victor Ltd. and Bedford Square Books, UK

No, Agents Shouldn't Publish Books

"An agent representing a client's works to licensees cannot realistically maintain his or her unwavering allegiance to that client when the licensee is the Agency itself—however the 'digital publishing arm' of the agency is described. This conflict is unavoidable, and has repercussions across the relationship, from an Agent's signing of a client, to the preparation and pitch to publishers, to the decision to publish independently, to the terms established for profit and expenses, to the rights grant and term and beyond."

—Jason Allen-Ashlock, Moveable Type Literary Group, USA

OUP's David Bower Previews Today's International Rights Directors Meeting

The 25th installment of this annual event focuses on Brazil and apps.

Interview by Daniel Kalder

David Bowers, VP of Global Business Development at Oxford University Press (OUP) is chairing this year's International Rights Directors Meeting, taking place today—the focus is on the Brazilian market and licensing for apps.

Publishing Perspectives spoke to Bowers about his career, the latest developments in OUP's digital publishing, and what qualifies someone from a publisher—an outgrowth of one of the oldest universities in the world—to talk about the latest developments in technology.

"I have worked at OUP for seven and a half years," says Bowers. "I started as an editorial assistant for our dictionaries. Five years ago I joined the global business development group, where I managed OUP relations in Asia. I became head of the whole group in the summer of 2010."

Bower's experience in Asia was intimately connected with new technologies, he says: "The whole area of global business development is a mix of the traditional rights business—such as granting third party rights to translate or reprint our material, or grant permission to licensees to use select data—with digital licensing, which is rapidly growing. In Asia, many people are dedicated to learning English. Thus we partnered with reputable firms who were creating devices to help people learn English. In Japan for instance, Seiko, Casio, and Sharp all make hand-held devices, such as dictionaries, which contain Oxford content. Also in Asia, we partner with search engines, which contain embedded OUP data."

Although OUP is an outgrowth of a medieval English university, Bowers stresses that it has been on the cutting edge of publishing technology for a long time.

"The OUP digital experience began in 1982. In 1986, we offered our first CD-ROM. Transatlantic cooperation between Academics and lexicographers in the USA and England resulted in publishing the entire OED on CD-ROM in 1993, and we released our first online product in 2000."

For OUP, however, technology is only ever a means to an end, which remains unchanged: "The goal is to find a balance between technological progress and our core roots—the dissemination of knowledge across the world. We must adhere to our mission, to publish works that further the university's objective of excellence in scholarship, research and education."

OUP receives 11.5 million hits per month across 30 online products, and 250 journals. Currently 14,000 books in its catalogue are available as e-books, up 3,000 over 2010.

"It is rare that a publisher has technological experts working for them who are adept at inventing new devices. Thus OUP sometimes makes strategic partnerships with those firms that do. For example



David Bower
Oxford University Press

The 25th International Rights Directors Meeting takes place today from 2-5 p.m. in Hall 4.0, Room Europa.

we work with large Silicon Valley tech firms like Apple, Google, and Microsoft, who all build products which help individuals access information. For instance, if you use an iPad to read a book, then you have access to the OED. I mention these names because they are large, hot companies, but in addition we have over 3,000 agreements signed worldwide."

At Frankfurt, Bowers has two goals. First, he wants to focus on the market for mobile apps, "a hot topic" in publishing, and one that he knows well (Oxford has been licensing data for mobile devices since 2003).

"Look at the explosive growth of the smart phone and the tablet. This raises issues: is an app a way to market other products, or do you sell an app as a new product in its own right? There are also issues of pricing, and how to bring product to market. Publishers don't have tech teams to build new products, so they have to engage with developers. At Frankfurt we'll learn about business models for this kind of cooperation. And since this is a meeting of international rights directors, Americans who already know all about these devices will meet with people from territories where these devices are just coming to market, and they can learn from each other."

The second theme of the meeting is Brazil, which, Bowers stresses is a "very important market."

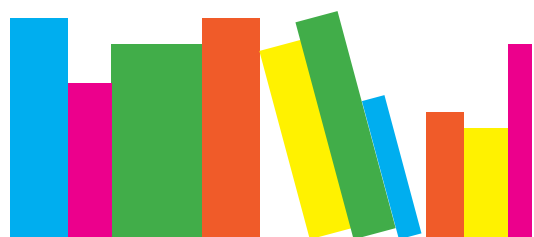
"Brazil has an enormous publishing industry. It too is going through changes—last year e-books were just coming to market, but that has changed. This will provide an opportunity to learn about changes and how they impact business."

"Business development," says Bowers, is about building trusting relationships. Events like this are great for making connections and developing trust."

About the International Rights Directors Meeting of the Frankfurt Book Fair:



Expansion or growth can mean many things these days. With constant global economic and technical changes, it is also challenging to keep track of these many important developments. For 25 years, one of the main goals of the International Rights Directors Meeting has been not only to identify areas of growth but also to invite experts to provide you with information to enable entrance and success in new markets.





All Eyes Turn Toward Brazil

Brazil's publishing industry is worth \$2.3 billion and grew by 13% in 2010

By Maria Fernanda Rodrigues, PublishNews

Host of the 2014 soccer world cup, the 2016 summer Olympics, and, not to be overlooked, the 2013 Guest of Honor at the Frankfurt Book Fair, Brazil finds itself in the spotlight. Naturally, the global publishing industry is suddenly interested in learning more about this South American economic powerhouse.

Of course, it wasn't always like this. Going back to the not-so-distant 1980s and early 1990s, publishers were dealing with massive inflation, so much so that they often were not able to pay their international partners. "Today, sales are good

enough to draw the attention of publishers and agents from abroad who are nowadays interested in having their best titles published by an important Brazilian publishing house," says Lucia Riff, one of the first literary agents in the country. "Besides good sales reports, what Brazilian publishers deliver today, generally speaking, is punctuality, great printed editions, and beautiful covers. Selling to Brazil is worth it," she adds.

Today, Lucia Riff will draw a map of the Brazilian book industry at the 25th International Rights Directors Meeting, along with Tomás de Veiga Pereira, publisher at Sextante, the top-selling house in Brazil which buys around 70 international titles

every year, and Eduardo Blucher, from Blucher, who will be talking about STM and digital publishing.

Recently, Brazilian publishers have had several reasons to celebrate. In 2010, general sales rose by 8.3%, or 13% if you include the governmental purchase program, which consumed some 163 million books. In addition, 2010 saw 18,712 titles published, up from 17,183 in 2009, and including 4,903 titles in translation. Overall, the industry is estimated to be valued at R\$4.2 billion (US\$2.3 billion).

With Brazil being featured as the Guest of Honor at the 2013 Frankfurt Book Fair, the more insight publishers can glean today will surely only pay dividends in the future.

Tips from Lucia Riff, Brazil's Top Agent

The relationship between Brazilians and international publishers has changed radically over the past 20 years, says agent Lucia Riff

By Maria Fernanda Rodrigues, PublishNews

Based in Rio de Janeiro, Lucia Riff is the top literary agent in Brazil. Her Riff Agency was established in 1991, and today she represents many of the best known Brazilian authors, both at home and abroad.

Publishing Perspectives spoke with Riff in advance of her presentation at today's International Rights Directors Meeting.

What are your tips for an agent who wants to sell book rights to Brazil?

Get to know and have respect for Brazil and the market. We are improving and growing, and we have a lot to offer. But it is good to know that there is a long way until we became a modern, balanced and successful country. Brazil has a strong, competitive and creative publishing industry. In order to have good results you need to know who is who, what people do, and keep yourself updated. In this market things change very fast.

What kind of books from abroad work and don't work well in Brazil?

The Brazilian market is really open to different kinds of books, and what sells and doesn't sell oscillates. I'd say that, in general, Brazilians like different subjects and they have an open mind about what is new, different but also might just be a fad.

Some time ago, if I was given a fantasy book series like *Game of Thrones* I wouldn't know what to do with it. Now, these books are bestsellers. Diet books have already been bestsellers, too. But, nowadays, at least in Brazil, this sort of book is not a big deal anymore.

Unlike in the USA where people prefer to read books "made in USA," Brazilians are positive about translations.

What are Brazilian publishers looking to discover the international market?

Publishers are always trying to find the next bestseller before it becomes a bestseller. Ever since Harry Potter, juvenile books are very popular. But non-fiction sells well, as do biographies, business, thrillers and many other categories.

Brazil is eager to promote its authors overseas. What are the obstacles to exporting Brazilian literature?

The biggest of all difficulties is that Portuguese is a little known and studied language.

Next is the high cost of translation. Often small literary publishers are most interested in translation. Now that we have the "Program for Supporting the Translation and Publishing of Brazilian Authors Abroad," so the situation should be much better from now on.

Third, you can only sell if you work really hard. If we don't offer our best work, prepare good materials, and have the right contacts, nothing is going to happen.

Who are the most popular Brazilian authors abroad?

Paulo Coelho, João Ubaldo, Rubem Fonseca, Clarice Lispector, Chico Buarque, Luis Fernando Verissimo, Jorge Amado, Carlos Drummond de Andrade, Milton Hatoum, Moacyr Scliar, Luiz Alfredo Garcia-Roza, Cristóvão Tezza, Lya Luft, Leticia Wierzchowski, are just a few examples. There are a many more, of course!

Who are the Brazilian authors that have not been, but should be, published abroad?

There are many good authors who deserve to be published abroad. Livia Garcia Roza, Beatriz Bracher, Flávia Lins e Silva, Socorro Acioli, Alcione Araujo are only a few of them. It is just a matter of time for us to get there.

What countries are most open to Brazilian literature?

Portugal (though not as much since the eco-



Lucia Riff, Agência Riff, Brazil

omic crisis) Germany, Italy, France, Argentina, México, Colombia.

When a publisher buys the rights to a book, is it possible to publish the digital version, too?

Not necessarily. It depends on the offer, the publishing house, the book. But I would say that it's most common nowadays for the offer to include digital rights, which includes the obligation to launch the book in both physical and digital formats. The big problem is related to the books in the backlist, out-of-print or in an old translation, situations in which the rights are not clear. Dealing with the new is easier than dealing with the old.

When do you expect digital books to take off in Brazil?

It depends on when e-readers become popular—that and once the market for textbooks turns digital, then we will see the change.

SPARKS Stage 8.0 Schedule of Events

WEDNESDAY, OCTOBER 12

10:00 - 10:30

Focus on Industry Leaders

Brian Murray, CEO, HarperCollins with Nigel Roby, The Bookseller

10:30 - 11:30

CEO Panel: Is the US E-book Phenomenon a Harbinger of Every Country's Book Future

11:30 - 12:00

Digital Leaders in Conversation

Matteo Berlucchi, CEO, Anobii

12:00 - 12:30

Challenges Currently Facing the Publishing Supply Chain

Bob Kelly, Gardners; Philip Downer

13:00-13:30

Digital Leaders in Conversation

Neal Hoskins, Publisher, WingedChariot

14:00-15:00

BITKOM presents - Digital Books: Content Meets Technology

15:00 -15:30

Digital Leaders in Conversation

Sanna Lukander, VP Book Publishing, Rovio Entertainment Ltd.

15:30 - 16:00

Digital Leaders in Conversation

Valla Vakili, CEO, Small Demons

16:00 - 16:30

UK Publishers Update

Richard Mollet, UK Publishers Assn.

17:00 - 18:00

Digital Leaders Meetup

THURSDAY, OCTOBER 13

10:00 - 10:30

Focus on Industry Leaders

Mark Allin, Pres., John Wiley & Sons. with Andrew Albanese, Publishers Weekly

10:30 - 11:00

Google eBooks 101

12:00 - 13:00

Focus on Australia

Hosted by Andrew Wilkins, publisher of Wilkins Farago

13:00 - 13:30

The Growth of English Language Learning & Supplemental Education

Terry Nealon, EVP Int'l Markets, Houghton Mifflin Harcourt

14:00 - 15:00

BITKOM presents - Digital Books: Technical Challenges

15:00 - 16:00

BookRiff: New Business Model for Remixed Content

Rochelle Grayson, CEO, BookRiff Media, Inc.

16:00 - 16:30

Digital Leaders in Conversation

George Walkley, Head of Digital, Hachette UK Group

16:30 - 17:30

Irredo: Security & The Digital Distribution Revolution

Piotr Chmielewski, Irredo and Eddie Coffey, Zinio

FRIDAY, OCTOBER 14

10:00 - 10:30

Focus on Industry Leaders

Evan Schnittman & Stephanie Duncan, Bloomsbury with Liz Thompson, BookBrunch

10:30 - 11:00

Google eBooks 101

11:30 - 12:00

Digital Leaders in Conversation

Kate Wilson, MD of Nosy Crow

12:00 - 12:30

Digital Leaders in Conversation

Mark Cameron, Co-founder, Booktrack

14:00 - 15:00

BITKOM presents - Digital Books: Variety of Specialisation?

15:00 - 15:30

Digital Leaders in Conversation

Michael Bhaskar, Digital Publishing Director, Profile Books

16:00 - 17:00

Launch of Spanish World Book News

Publishing Perspectives and the Fundación El Libro

LOCATION: HALL 8.0 N988

Events will take place on October 12, 13 and 14. All events are free for registered visitors and exhibitors at the Frankfurt Book Fair.

PUBLISHING PERSPECTIVES FRANKFURT BOOK FAIR 2011

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A Cloud-Based Subscription Model for Books

By Justo Hidalgo, Co-founder, 24symbols



24symbols founder Justo Hidalgo argues that his company's business model is a counterbalance to piracy and will generate print sales for publishers.

Piracy is growing in the e-book industry. While not at the levels of music or movies yet, it is said to have reached 35% of published books. People want to consume content in digital form and they either cannot find it (for years, many books have not been digitized because of digital rights issues, or because of marketing-led blockage) or don't want to pay a price they see as being nonsense.

But the publishing industry should look at their cultural and entertainment industry counterparts to understand that some decisions should not be repeated. Trying to avoid piracy by adding more and more constraints to the books via DRM technologies only encourages pirates, who see cracking DRM as both an intellectual challenge and a duel against "the enemy." My take has always been that pirates are fans. They love music, or movies, or books, but they just will not allow "the industry" to lead the way they consume that content if they feel

what is offered to them is inherently unfair.

I truly believe the answer to piracy is engagement. Spotify, the European music-streaming service that has just come to the United States, has proved from a user's standpoint that it is possible to engage music lovers and decrease piracy by offering something easier to use. Instead of taking the burden of finding a good copy of this book in several peer-to-peer systems or cyberlockers, a service offering "one-click read" options to readers would entice many of them willing to pay a subscription fee. The thinking at 24symbols is exactly that: Why pirate a book when you can read it with just one click?

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Take Into Account What You Don't Sell Now

Both e-books and the concept of subscriptions are said to cannibalize the current core of sales: the printed book. If people download e-books, have access to a subscription service, or to ad-supported e-books, who will buy printed books? It's a legitimate question, but we need to add several key concepts to the discussion to get the full picture: 1) piracy already exists and is already affecting the industry numbers; 2) new internet and mobile-based platforms can provide a viral buzz to books; and 3)

backlist and out-of-print books can now be resurrected.

No DRM system is perfect, there are always options to circumvent it. We have already seen examples of how a network of peers can create a pirated, DRM-free version of a book overnight (as J.K. Rowling knows). Therefore, and as a minimum, publishers should adopt a simplified legal platform for the purchase of e-books and implement the use of a freemium/subscription model that eases access to e-books. Yes, a percentage of readers might decide to opt for the subscription service instead of purchasing printed books, but they will become legal users that can be engaged by the author or the publisher.

Services that offer social reading (especially if matched to cloud-based reading) can also play an important role in increasing the viral buzz of books. People can share what they read with their friends and colleagues. This enables books to reach potential readers much faster than might have been imagined as recently as a few years ago. At 24symbols we have already examples of works that have been accessed and shared by thousands of people that has led not only to increased online recognition, but a tangible increase in the purchase of print editions. A cloud-based subscription model would be able to, in turn, offer the reader the ability to browse these books she would have never had the opportunity to purchase directly, while returning revenue to the publisher and author every time it happens.

Justo Hidalgo will speak at TOC Frankfurt today at 11:10 a.m.

BookStat of the Day

American Publishers' Revenue from Digital Products

2010 **\$3.38 billion**

2009 **\$2.35 billion**

2008 **\$1.88 billion**

BISG Originally published in *BookStats 2011*, a joint venture between the Association of American Publishers and the Book Industry Study Group. Visit www.bookstats.org.

aap

QUESTION OF THE DAY: Would You Pursue a Foreign Rights Deal with a Self-Published Author?

By Edward Nawotka

While many self-published authors choose to forgo a relationship with a literary agent (hence the "self" part of self publishing), some authors are considering an agent when it comes to foreign rights deals.

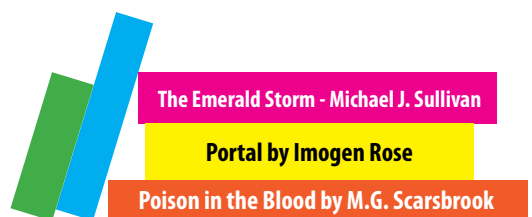
One such author, Michael J. Sullivan, has produced more than \$150,000 worth of foreign rights deals. The opportunity is there for foreign publishers to discover new voices—and potentially pick up the rights to their works for much less money than they might when working with a traditional publisher or agent. (Though this, too, may be changing as more agents are also getting into the game of consulting with self-published authors.)

Robin Sullivan, wife and publicist to self-published author Michael J. Sullivan, said, "For us, we didn't go 'looking for [foreign rights deals],' they came to us . . . Once we had several overseas offers we hired an agent who specializes in foreign rights and let her do the negotiating. I'm not convinced that they are paying [self-published authors] less than 'traditionally published authors.' We recently received an offer [from] a new country, and the agent said it was for more money than any other deal she did in that country, except one... Dan Brown. I'm happy coming into second to him."

Michael J. Sullivan's book, *Theft of Swords*, is coming out from Orbit Books in the USA next month.

Assuming that a self-published e-book has attracted your interest, is there a base level of sales where you begin to consider it as a serious prospect? Is it 1,000, 5,000, 10,000 sales? Do you take solicitations for rights deals directly from self-published authors and do you handle them differently than those coming from publishers/agents/scouts? Are you impressed or dissuaded by self-published authors who aggressively pursue your interest?

What do you think? Email your thoughts to hannah@publishingperspectives.com.



The New Midlist: Self-published Authors Who Earn a Living

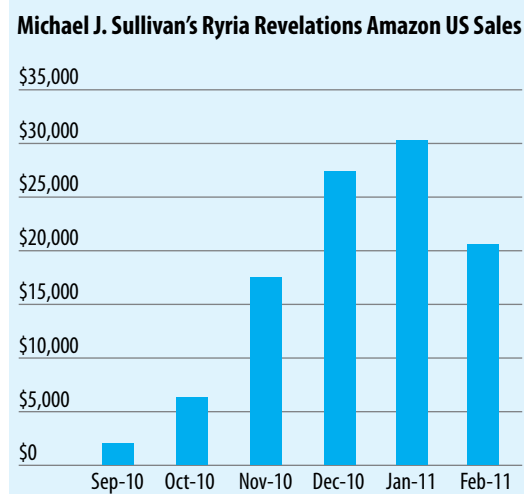
By Robin Sullivan

Self-published superstars like Amanda Hocking, Joe Konrath, and John Locke command headlines. While these success stories are noteworthy, we should look at them for what they are: outliers in the self-publishing world just as Stephen King and Stephenie Meyer are outliers in traditional publishing industry. Most authors can never hope to reach sales in the hundreds of thousands for a single month, but there are more than a few who sell anywhere from 800 to 20,000. While selling books at this level would seem extraordinary by traditional publishing standards, the mere fact that so many self-published authors have achieved this goal (with more being added each month) indicates that it is not an unusual occurrence.

Not only are these new midlist authors selling a lot of books, but they are also receiving significantly more money from each sale (the industry standard in the USA is a 25% royalty of net sales for e-books under contract by a major publisher). If a self-published author sells their book for \$2.99 – \$9.99, then Amazon will pay 70% (\$2.09 – \$6.99). Compare this to the \$1.22-per-book income (which needs to be shared with an agent) for a \$6.99 e-book sold through a publisher. High volume combined with good revenue is providing self-published e-book authors five- and six-figure yearly incomes.

One Year Ago Today, Change Came

A watershed moment occurred in October and November 2010 when sales of e-books from previously unknown authors skyrocketed. To illustrate the dramatic rise in sales for these midlist e-book authors, let's look at some real data from author Michael J. Sullivan. He is my husband and has five of six books of the Riryria Revelations series published through my small press, Ridan Publishing. The release dates were: *The Crown Conspiracy* (Oct 2008), *Avempartha* (April 2009), *Nyphron Rising* (October 2009), *The Emerald Storm* (April 2010), and *Wintertide* (October 2010). In nine months, from January to September 2010, his income averaged just over \$1,500 a month, or around \$10,700 in total (Amazon US Kindle sales only)—certainly not a wage we could live on. After the tipping point occurred, he earned more than \$102,000 in just five months. For details on his monthly income see the following chart:

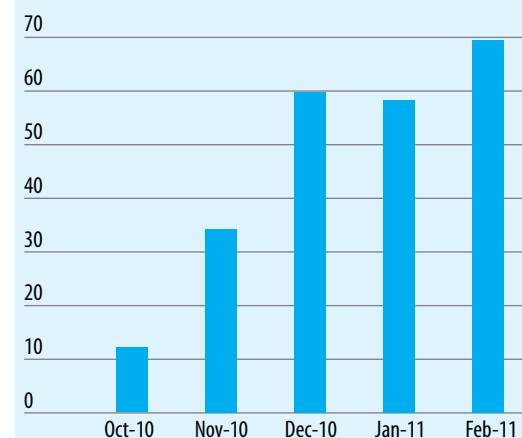


If it hadn't had been for Writer's Café (a section of the Kindle Boards forums), I would have thought Michael's sales increase had been just an isolated occurrence. But from postings there, I found many authors who were experiencing the same rise.

Because authors on Kindle Boards were shar-

ing sales figures and book prices, I was able to calculate March income for at least a dozen authors who made as little as \$3,915 and as much as \$16,648 in March 2011. Of these, only one author had a book that hit the Amazon Top 100 Bestseller list. Most of the authors selling at a rate of 800+ books a month tend to have rankings from 300-6,000. (A ranking of 1001 indicates that 1,000 kindle books are selling better than yours.)

Number of Authors with 800 or more sales per month



Many detractors of self-publishing point out that by doing so you close the door to foreign sales and any chance of ever seeing your books on a bookstore shelf. This was true in the past, but now, successful self publishing actually opens the door to foreign sales and opportunities to sign with a major publisher because many self-published authors already have an established audience.

Michael J. Sullivan's Riryria Revelations produced \$154,000 in foreign translation rights sales in just the last six months. Deals are already finalized for the Czech Republic, Russia, Germany, France, Poland, and Spain. Active negotiations are ongoing several more countries. Once more, the Writer's Café forum demonstrates that this has not been occurring just for Michael. Dozens of authors have announced either signing a foreign deal, or being approached by an agent or publisher for translation rights.

As for seeing your books in the bookstores, it is true that most brick-and-mortar stores will not carry self-published books. However, major publishers are very interested in authors with an existing fan base. What's more, they have to offer larger advances than those paid to debut authors in order to woo them. A self-published author already has a pretty good idea what they could make from the works if they continue to stay independent. For a debut fantasy author, several surveys indicate an advance of \$5,000-\$10,000 is standard. So a three-book deal would warrant \$15,000-\$30,000 advances. In comparison, Michael was offered a six-figure contract from Orbit (the fantasy imprint of Hachette Book Group).

There was a time when self-publishing produced little to no revenue, and doing so was often the last resort for a project that had been rejected by everyone it had been put in front of. Now, in the post digital revolution, the model has been turned upside down.

What Start-ups Can Teach Publishers

By Todd Sattersten

Book publishers launch more new products each year than any other industry on the planet and the number is growing. As an industry, we introduced over three million unique products to the marketplace in 2010 and each one of those books started in the same place: with no awareness, no audience, and no sales.

Entrepreneurs and their start-ups face the same problems.

In publishing, we say a book needs to find its audience and, often, that audience is different from the one envisioned by both the author and the publisher. This would not surprise anyone who works in start-ups. If you listen to leading thinkers in the area of start-ups, people like Steven Blank and Eric Ries, you will consistently hear the same thing: the purpose of every start-up is to search for a business model—searching for customers, searching for price points, searching for distribution channels.

Steve Blank says, “A business plan never survives first contact with a customer.” This is a sentiment any book publicist can relate to, especially when their plans crash into journalists and producers who may have different ideas about a book, author or topic.

Success in start-ups comes from minimizing the distance between customer and company and shortening the time between idea and product. In book publishing, we seem to maximize and length-

en the gaps, straining our ability to connect actions with results and, more importantly, removing the opportunity to learn.

Entrepreneurs believe they are always adjusting their start-ups to move closer to a business model high point that can support their fledgling enterprise. Writing book proposals involves this sort of knob turning, but then we stop. We take on risk, large amounts of risk, as we create in stealth mode outside of the purview of the customers who would most benefit from our work.

I have been working on a project that calls into question some of these assumptions about how books are created. In July, O’Reilly digitally published the first two chapters of *Every Book Is a Startup* as what the start-up community calls “a minimum viable product” or MVP.

The goal was to test the waters with a small but substantial piece of material and see if a need existed around this idea. At the end of the MVP, I invited readers to visit a separate website to gather feedback and interact with each other around the ideas in the e-book. Comments from readers helped shape the direction for the next release of project coming in October. When *Every Book Is a Startup* is finished early next year, the finalized book will be made available both in both paper form and digital form.

We are also experimenting with dynamic pricing. The two chapter edition is currently priced at \$4.99. As we add more content the price will go up,



Todd Sattersten

but independent of the purchase price, and each buyer gets all of future updates for free. We are encouraging customers to buy early and engage in the creation of the book.

There are many things we can learn from the world of start-ups, but they all funnel back to this insight: deliberate learning of what our customers want connects directly to the success of our start-up.

Todd Sattersten is the founder of BizBookLab, a company that specializes in business books and the business of books. He is the author of Every Book Is a Startup: The New Business of Publishing, published by O’Reilly, 2011.



Todd Sattersten will appear at the Tools of Change Frankfurt conference today at 12 p.m.

<title>Sell More Books With Metadata</title>

<description>Metadata is the single most important tool publishers can use to market and license products and generate sales in an increasingly crowded marketplace.</description>

<event>Metadata Perspectives Conference</event>

<host>Edward Nawotka, Publishing Perspectives</host>

<when>Thursday, 13 October, 9:00 a.m. to 2:00 p.m.</when>

<where>Congress Centre, Room Illusion</where>

<register>Register Today - There is still time!</register>

<url><http://bit.ly/metaconf></url>

**METADATA
PERSPECTIVES**

CONFERENCE

Anobii: The Evolution of Social Reading

Editorial by Matteo Berlucchi, CEO, Anobii

The rush to “socialize” everything we do online will certainly not bypass books and reading. If people are happy to socialize what bars they are in, what songs they are listening to, who they are with, etc., why would they not socialize what they are reading? E-books potentially present the ideal platform for this as the traditional paper book is not very good at interfacing with Facebook and Twitter.

Conversation is King

Being able to leave a comment on a certain passage just for your partner or friend changes the dynamics of adding notes to e-books altogether as it elevates them to the status of “conversations.” Imagine being able to restrict the notes and highlights to the members of your book club. This would give an extra dimension to the e-book which would be impossible to access with a p-book. This is a real and valuable differentiation.

While the act of reading is a solitary experience, the emotions, thoughts and ideas prompted by reading a book are totally social. We all love to share them with our friends. Books are the perfect currency for conversations.

Recommendations, Book Tables and Wikipedia

The primary discovery channel for books is recommendations by trusted sources—your local bookseller, your friend, your favorite magazine, your colleague at work. Inevitably, we discover new books because someone points them out to us and

The key to the success of social reading is the ability to restrict the conversation to only your chosen network of people.

we sufficiently trust their expertise to value their recommendation.

The expert bookseller that creates a table with interesting books around a particular topic is using a very powerful method for enticing book buyers to pick up their next read. So, why not “package” this and allow readers to do that themselves online?

Imagine a Wikipedia-style service which allows any reader to create a collection of books around a topic and let others add more books while also ranking the most interesting ones in order of preference.

This “reader-generated” topic system could grow to offer multiple ways for people to discover books by simply letting people browse these “virtual tables.”

Anobii, Together We Find Better Books

What I have described above is what our team has been developing for the past nine months following the acquisition of Anobii (the name comes from the Latin for bookworm) one year ago.

The founding team of Anobii developed a thriving social network for book lovers where readers could socialize their own libraries and discover interesting books by exploring other people’s reading



histories.

The new Anobii now incorporates a vast reader-generated topic system for book browsing, a Wikipedia-type approach to harness the collective knowledge and passion of book-loving friends, a family of cloud-based e-reading apps for Apple and Android devices which supports the private conversation system and, last but not least, the e-commerce infrastructure to allow our users to buy e-books directly from us.

Anobii 2.0 therefore promises readers the combined benefits of social reading and a powerful voice in book discovery.

Berlucchi can be reached via Twitter @matteoberlucchi.

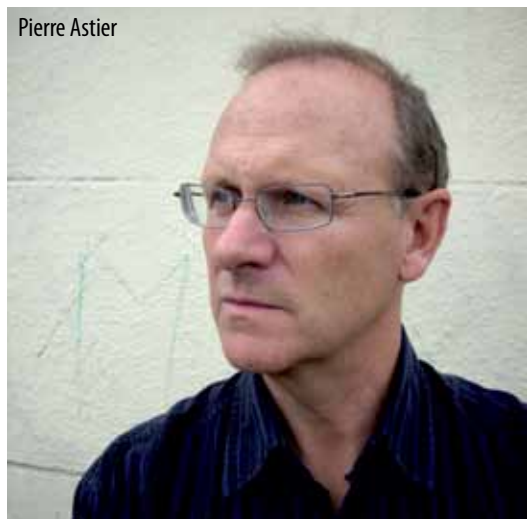


Matteo Berlucchi will speak today at TOC Frankfurt and tomorrow on the Sparks Stage, Hall 8.0 N988, at 11:30.

A graphic consisting of several interlocking puzzle pieces on a blue background. The central piece is white and contains the text 'THE ANSWER TO EVERYTHING: 4.2.' and 'Hall 4.2 - the Hall for Specialist Information, STM & Academic Publishing at the Frankfurt Book Fair'. Surrounding pieces are blue and contain questions: 'Which media and formats are opening up completely new opportunities and business models?', 'In which direction is our modern information society going?', 'How can we prepare the world's knowledge in a way that as many people as possible are able to use it?', 'How is the industry expanding its network?', and 'What will the library of the future look like?'. At the top right, a white banner contains the event details: '12-16 October 2011 FRANKFURTER BUCHMESSE Rethink. Renew.' At the bottom right, a white banner contains the website 'www.book-fair.com/4.2'. A red arrow points from the top right towards the central puzzle piece.

Parisian Agent Astier Looks Beyond France for Top Authors

Pierre Astier



By Olivia Snaije

French literary agents are still a rare phenomenon, but those who set up shop five or ten years ago are now firmly implanted. One of the most “international” of these established agencies as well as the “youngest” is Pierre Astier & Associés opened by Pierre Astier and his partner, Laure Pécher, in 2006.

Astier is a former publisher—in 1993 founded Le Serpent a Plumes—and editor (he still edits a small travel collection for Magellan); Pécher is a publisher and translator. Together, they created the only agency in France that specializes in foreign authors, including Yasmina Khadra, Agota Kristof, Patrice Nganang and Dany Laferrière.

Fifty percent of their authors are Francophone; while the other 50% of the agency’s writers are from other countries, such as Serbia, Macedonia, or Sweden. “The literature in languages that are less spoken is very good,” said Astier, pointing to the success of their client, the Macedonian writer Goce Smilevski, whose novel *Sigmund Freud’s Sister*, won the 2010 European Union prize for literature. Astier sold *Sigmund Freud’s Sister* to Penguin (world English rights) and in 21 other countries. Astier and Pécher are selling Smilevski’s new novel, *Fathers and Daughters*, at this year’s Fair.

Unlike many booksellers and publishers in France, Astier is open to e-books. “This is a thorn in editors’ sides but I feel it is a positive development,” he says. “E-book rights are not a problem when we’re dealing with foreign publishers, but with French publishers it can be like arm-wrestling.”

Astier’s happiest moments come when he discovers foreign authors, such as the Icelandic Gyrdir Eliasson, winner of the Nordic Council Literature Prize in 2011. Astier met Eliasson at the Göteborg Book Fair and now represents him. Here in Frankfurt, he’s selling rights to Eliasson’s short story collection, *Among the Trees*.

“The world of French literature is fascinating, but I need my house to be open to all winds,” said Astier.

Find Pierre Astier and Laure Pécher in the Literary Agents Centre (LitAg) tables 26E and 26F.

Italy’s 40K Books: No Paper, No Attention Span, No Problem

Milan-based 40K Books is convinced that less is more, and offers e-books that can be read in 60 minutes or less.

Interview by Rachel Aydt

E-book publishing house 40K Books (the “K” stands for Key, not the abbreviation for thousand) is a company based in Milan that has planted itself firmly into the global digital marketplace. They’ve shaped their business around two constants: no paper and no attention span. Clock it: their typical reader has roughly one hour to spare, and 40K’s going to scoop it however they can. 40K is a sister company to Italian e-bookseller BookRepublic and offers titles in a variety of language, including English, Italian, Spanish, French and Portuguese.

Publishing Perspectives spoke to 40K’s Editorial Director Giuseppe Granieri about their strident business practices and the challenges of leaving traditional long-format models in the dust.

format formula to publish longer form works?

I think not. The interstitial reading, the success of short forms simply is a new opportunity for readers, a choice you can add to your traditional one. In the essay market, anyway, that will be more critical. Now you don’t need to repeat over and over again the same idea just because you need to fill 130 or more pages. You can express your thought and then stop when you said it all. Your readers will appreciate this, I’m sure.

What sets your e-book business apart from others?

What sets us apart is that we also realize that our readers are the partners -- not the customers -- of digital publishers. We listen very carefully to our readers and take seriously our commitment to them. But, I must admit, we also have fun and love



PP: Can you sketch out a brief overview of your company-- the inspiration for its creation, and a bit about your founders?

Giuseppe Granieri: 40K is a digitally native imprint. Our emancipation from paper allows us to publish and distribute books in different languages at their natural length. So we can publish novelettes, novellas and highly focused essays that deliver our readers knowledge in less than an hour of investment in terms of reading time. We started doing it some months before Kindle Singles were announced.

Our CEO, Marco Ferrario, and our CTO, Marco Ghezzi, come from years of experience in traditional publishing at the higher levels. So we believe we can maintain the best part of the traditional publishing process, but we can think digital.

Do you solicit mainly original work, or do you acquire work that has been previously published in order to translate it?

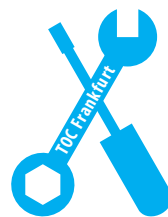
It depends. Our essays are, by definition, original works, because we ask our authors for hot, entertaining storytelling with a strong focus. Novelettes and novellas sometimes are previously published in print, mostly in magazines.

Do you ever see breaking from your short-

to communicate with them on social networks. Publishing doesn’t need to be boring. Technology has allowed us to rethink our relationships with them.

Where do you see the future of publishing heading?

In the future we’ll have less printed books, less bookstores, less space on the shelves. However, we’ll have more and more books, more and more self-published authors (mostly the famous ones). We’ll see a growing up role of the digital grammar for everything that is related with findability of books. The challenge will be the matchmaking, the community management, the new solutions to the ancient problems. When all the books of the world are at a click ahead, you’ll win with the ability to give a book to the reader, who will love that.



Marco Ghezzi, CTO of 40K, will speak at Tools of Change Frankfurt today, about metadata and opportunities in digital publishing.

Arab Hero

New Cairo Comics Publisher Inspired by Arab Spring



By Ramy Habeeb

Earlier this year DC Comics bravely introduced Batman to a new sidekick, Nightrunner. That Night-runner was a parkour-running Parisian of Algerian-descent was fine. That he also happened to be a Muslim . . . not so much. The news sparked protests among right-wing Americans, who suggested that Batman's new best friend was, well, un-American.

To the righteously indignant, I invite them to walk the aisles of any bookstore in the Middle East, they'll be able to find a plethora of famous heroes—Batman, Spiderman, Superman, the Incredible Hulk—not a single one of Arab origin. There is a cultural hegemony in superhero comics and it is dominated by Americans. Get over it.

But it brings up another question: Of the 300-million Arabic speakers in the Middle East and tens of millions more abroad, do they not have heroes among them? If so, where are they?

I know Arab heroes—historical, mythic heroes—exist, but they are eclipsed by the heroes of other cultures, doused in an invisibility cloak of international cultural indifference and economic irrelevance.

The fact that Arab culture does not have the tradition of sequential art that is the underpinning of the comic book may have something to do with it. But the lack of heroes extends beyond those drawn in pen and ink, the type that children adore, to the

types of “heroes” that adults idolize, such as Steve Jobs, Bill Gates and Barack Obama.

Herein lies the problem: If those Arab heroes and role models exist—and I think they do—why aren't they in the forefront of the Arab psyche? And a publisher, I want to know this: are those Arab heroes—present and yet to be imagined—exportable? Will other cultures accept them as heroes of their own? As long as they fight the good fight, do the right thing, and triumph against incredible odds—who wouldn't want to read about them? Aren't heroes universal?

The answer to this question is almost certainly “yes.” And this is the inspiration behind the SD Comics, a new publishing start-up based in Cairo, Egypt, with the intention of creating a series of Arabic comic books featuring Arab heroes, written by Arab writers, and illustrated by Arab artists.

The series of books intends to offer Arab readers the heroes with which they can identify, ones drawn both from history and myth, both those with superpowers and those who have no special ability beyond an indomitable spirit.

Our first book, *18 Days*, is an example of the latter: it tells the story of this spring's Egyptian revolution.

The challenge was creating a story that reflected the recent events, without glorifying the actions of one individual, thus distracting and diminishing the heroism of thousands upon thousands that



risked their lives for change.

Adham, the protagonist of *18 Days*, is a middle-aged Cairene, a stand-in of so many Egyptians, and as the book begins he is apathetic, unaware of the Facebook and Twitter campaigns calling for revolution. When we meet Adham, he lives his daily life fully aware of the unemployment, poverty and political oppression around him but content that his immediate family are comfortable and safe. He actively turns a blind eye, praying that the protests will simply fade away as they have for years whenever someone stood up to challenge the government's authority. But once his daughter Mona joins the protests, his eyes open. Fearing for her safety, he wades into Tahrir Square to find her. In his search, he not only finds Mona, but also the desire for a better, stronger Egypt. And in this way, Adham becomes the hero we were looking for all along.

Our hope is that the readers will respond and help us start this modest publishing revolution. Won't you join us?

18 Days was written by Ramy Habeeb and illustrated by A.S. Seleem. It will hit the shelves of Egypt this month.

Fusion: The Synergy and Energy of Words

Photography by Steve McCurry

Steve McCurry, one of the most famous photo-journalists in the world, is always on the hunt for the “unguarded moment”—a slice of time that is both personal and honest. He has often found this in moments when people are reading.

One of McCurry's ongoing projects is compiling a collection of photos of people reading entitled “Fusion: The Synergy of Energy and Words.”

The idea to shoot photos of people reading was itself prompted by McCurry's relationship with legendary Hungarian photographer André Kertész, who was also fascinated with images of people reading. “Henri Cartier-Bresson was a friend of mine and he once said, ‘Whatever we have done, Kertész did first and it's apt to start here,’” says McCurry. “I met Kertész in 1984 when I moved into the same building where he lived on Fifth Ave. in New York and I knew he'd done a body of work on people reading. It was an inspiration to me. Reading is kind of the universal endeavor, one without regard to nationality, race, age or culture.”



Photographs © Steve McCurry





The Pleasures of Buying Children's Book Rights in Frankfurt

By Andrew Wilkins, publisher, Wilkins Farago

Although I'm primarily a children's publisher, I have so far done most of my business at the Frankfurt Book Fair, rather than the world's major children's book fair in Bologna.

That's down to necessity rather than strategy.

Coming from distant Australia and being small press, Wilkins Farago only has the budget for one fair each year. Because we mostly buy both adult and kids rights from non-English-speaking countries, that one fair has to deliver as many books and publishers from as many countries as possible. Frankfurt's 7,500 exhibitors from over 100 countries are hard to ignore.

Buying at Frankfurt is a distinct pleasure. Of course, it's easier than selling: even the haughtiest rights manager can be won over if you walk up to them smiling and say "Hi, I'm from Australia and I want to buy your book." Also, because I'm not in the trans-Atlantic English-speaking publishing loop and don't have a stand to tend, I can roam freely to

parts of the fair where English-language publishers are less frequently spotted. I bought my first picture book from the excellent Slovenian publisher Mladinska and have bought others from Brazil, Korea and Malaysia. I particularly enjoyed visiting the Czech and Iranian stands at my last Frankfurt, and I'm frustrated I still haven't published anything from China, Japan or India.

While I wouldn't turn down a book from one of the larger markets (we've published quite a few French and Italian books and this year—finally—our first German one), I'm probably happiest walking Hall 5.1 on Sunday morning after all the important people have gone home. It's good to be reminded that the world's an enormous place and brilliant publishing is occurring everywhere. I have a feeling I'm really going to enjoy Iceland as Guest of Honor this year (and my New Zealand neighbors in 2012).

Yes, there is so much to see, so little time. There's also the great pleasure of meeting like-minded publishers, swapping notes about who

Australian publisher Andrew Wilkins enthuses about what lures him to Germany once a year

you've met and trying to keep that special book you saw secret in case they beat you to the rights. (Buying illustrated books, you really need to keep your eyes peeled!)

Slowly but surely, Wilkins Farago is growing. IPG are now distributing our books in the US, we're broadening our list and have even quixotically taken on staff in these uncertain times. We've started selling as well as buying. Bologna is likely to be added to the schedule before too long.

Even so, I don't think I'd forgo the chance to take a round-the-world trip at Frankfurt for anything.

Andrew Wilkins is the publisher of Wilkins Farago press in Melbourne, Australia.

Three Questions for Lorraine Shanley on the Future of Children's Publishing

Publishing Perspectives sat down with the program chair Lorraine Shanley, principle and co-founder of Market Partners International, and program chair of today's Children's Publishing Goes Digital conference, to ask her three questions about the future of children's publishing.

Is the children's book market going to expand—and how big will the market for digital products grow within the next 2 years?

After a slow start, children's e-books and apps are now making up for lost time and are one of the big growth areas for publishers and developers. The iPad and Nook Color have spurred much of that growth.

What impact will digitization have on the rights and license business?

In the short term, it will complicate both rights and licensing, but once territories and rights re-

lationships are established, it will be much easier to sell digital products into multiple countries—in myriad languages.

Parents are the traditional gate-keepers for children's books—is the internet a chance to reach the target group directly?

Not necessarily, as each country has laws regarding how a company may market directly to children, and in some countries like Korea there are laws governing the age at which a child may use a credit card.

The Children's Publishing Goes Digital conference takes place today from 9:00 a.m. – 1:00 p.m., Hall 4.2, Room Dimension.



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For Transmedia to Take Off, Licensees Need to Loosen Up

By Dennis Abrams

Transmedia has been a buzzword for some time, but in relatively few instances have publishers truly been able to fulfill the promise of delivering gratifying multi-platform experiences. One of those keen to see the promise of transmedia turned into a reality is Peter Schroder, Digital Director of Egmont Kids Media.

Copenhagen-based Egmont says, "We bring stories to life," and states its corporate interests as "magazines, books, movie theaters, movies, TV, comic books, school books, communities, games and game consoles"—making clear their intention to conquer the world of transmedia. But, according to Schroder, there is at least one major obstacle in the way: licensees.

As Schroder sees it, the problem is that licensors need to better prepare themselves to issue broader licenses right from the start. "The children that we are targeting need to be able to have access to video, audio, animation—interaction with a certain brand. The core is conveying stories in a way that is effective and interesting for the audience. The problem is that as each new platform gets hyped, users' demands rise exponentially. Basic interaction becomes a game, and licensors are not keeping up with expectations."

Those holding licenses, Schroder believes, are still being too cautious. "They're reacting with 'maybe, but let's start here and start something basic for the interactive element, and we'll then see

Peter Schroder, Digital Director of Egmont: "As each new platform gets hyped, users' demands rise exponentially."

how it develops." But when that's the case, says Schroder, we as an industry are falling behind rather than leading the way—and shouldn't it be necessary for publishers to be leading the way?

This is just one of the issues that Schroder, along with Paula Allen of Nickelodeon Global Publishing, will be discussing as part of "Licensing into the Ether: Selling bits and bytes into a global market," a presentation of Publishers Launch "Children's Publishing Goes Global" conference being held today.

As this is Schroder's first year at Frankfurt, he's eager to see what it has to offer. "It will be interesting to see how digital it has become and interesting to compare it to Bologna," he says, "There was very little digital in Bologna and none of the majors were there."

His ultimate goal can be seen as just as much ideological as it is commercial: he wants to streamline the process and make it work more efficiently so as to allow children to learn and thrive in a digital world: "Magazine reading experiences will be defined by new models arriving. Schools will be judged by how well they're taking on tablet devices." And the first step to reaching those goals is to begin meaningful discussion with major licensors in the industry to meet the challenges in moving from print to digital.



Photo © Steen Brogaard

"Reinvention, Redelivery and Real Good Storytelling"

Deborah Forte, President of Scholastic Media, offers her key ideas as to what will drive children's digital publishing

By Dennis Abrams

"Children's publishing innovates more quickly because it has to," says Deborah Forte, President of Scholastic Media and Executive Vice President of Scholastic, Inc. It is in children's publishing, she believes, that the future of digital publishing can first be seen.

"Because children are reading for enjoyment and for learning, it's all in the delivery of the content," she explains. "It's in their DNA to look at a screen to find out something and to expect to see the things they love and to be able to communicate with each other and it's much more their language to be screen-centric." But it's not only in their use of digital technology that puts children at the forefront of the digital revolution; it's in the way they purchase the material as well as their ability to learn new applications as quickly as they're developed.

"That audience is buying and using content on screen fairly robustly," she adds. "And with the introduction of the iPad, even very young children are able to use new apps in a way that speaks to the need for children's book publishers to innovate."

But the need to innovate means more than just new technologies. It refers to the whole way of viewing digital publishing. "We have a unique perspective—of course everyone thinks that—but

from my perspective there's all this attention being paid to what publishers refer to as 'disruptive publisher—book apps, games, etc.—and selling them as a form of electronic book. It's interesting to me because of where I've lived for the last couple of decades. My job has been to translate books into media, and keeping other's vision intact but working to recreate it as a satisfying and stimulating media experience."

The key, Forte says, is a matter of translation. Instead of simply translating a physical book and making it digital (not unlike the process of turning a hardcover into a paperback), what is essential is reinventing what the experience can be using digital. And it is this process, as well as the challenges that lay ahead in digital children's publishing, that Deborah hopes to address at Frankfurt.

"Business models are going to change, as is the way that content is packaged, but I can't tell you how. What's not going to change is the necessity for real good story."

From Forte's perspective, children's publishing in all forms is transforming before our eyes, making this one of the most "Publishers are so fortunate to have so many opportunities to redeliver content. It's a time of great and fabulous challenges, challenges in strategy and business. And I'm hoping at Frankfurt to find interesting people who want to elevate the conversation."

Deborah Forte will speak today at 12:10 p.m. at the Publishers Launch "Children's Publishing Goes Global" conference in Hall 4.2, Room Dimension.



Deborah Forte, President, Scholastic Media

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