

PUBLISHING PERSPECTIVES



White Paper:

Global Perspectives on Book Rights and Licensing 2015

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NEW! Rights & Licensing Edition from Publishing Perspectives

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Introduction

Noted 18th century essayist and lexicographer Samuel Johnson once wrote, “No man but a blockhead ever wrote except for money.” But in an era that has seen the proliferation of free content, when the barriers to enter the book business have been reduced to near zero, when the idea of copyright has been challenged, and creators relying on fair use flirt with the fringes of credibility, where does the money come from? Book sales, certainly. Just as often, rights and licensing deals offer a reliable source of revenue. Take a look at any eye-popping advance given to a blockbuster novel or news-driven narrative nonfiction and you can be confident that the publisher went into the contract believing they could cover at least some, if not all, of it with foreign rights sales.

Take literary translation, for example. Samar Hammam at London-based Rocking Chair Books sells fiction, graphic novels, and general non-fiction, notes “Agents often underestimate that translation can be your biggest market. You might sell 3,000–10,000 copies of a book in the U.K. but 250,000 copies in translation in Germany. So translation is a very interesting place to be. If you’re diversifying, you have better chances of getting a big hit somewhere else.” And, he adds, “It’s a much healthier market in general. It’s not as easy as it was six or seven years ago, but it’s better than a few years ago [during the recession]. People are more optimistic. You have to work, get the angles right, but it’s far from impossible.”

**“translation
can be your
biggest
market”**

The growing market for translation is confirmed by Laurence Laluyaux, director at Rogers Coleridge and White in London, who represents a wide array of literary authors, including many from Latin America and Europe. “There is a greater appetite from readers in translated fiction than before, and authors are famously achieving cult status — just look at the commercial success of Karl Ove Knausgård and Elena Ferrante,” she said.

This White Paper explores the current trends in the rights and licensing landscape, offering a variety of perspectives on key issues, including whether the industry is ready for more automation, the current state of mature territories, which markets are developing, and how to forge favorable licensing deals with Hollywood. Geographically, it covers the globe, from Europe — including the U.K., France, Spain and Germany — to Latin America and Asia. More than two dozen professionals and organizations were surveyed and contributed to the global rights report, which spotlights new notable trends, concepts, and contacts you can put to immediate use.

Book Fairs vs. Automation

Ask any rights professional and they will tell you that you can often accomplish more in a 30-minute meeting at the London Book Fair or Frankfurt Book Fair than you can in a year of correspondence.

“When I first started in publishing in the late 1960s, most communication took place by traditional letter rather than by telephone or (then) telex,” observes Lynette Owen, former Copyright Director for Pearson and author of *Selling Rights* (7th Edition, Routledge, 2015), a veritable Bible for rights professionals.

Today, much of the talk is about leveraging online communication, data management and automation to streamline the rights business.

So, where are we now in 2015 — more than a decade after the digital revolution promised innovation? Has the rights business evolved much? Yes and no.

It is undeniable that many, if not the majority, of rights and licensing deals are still negotiated and sold face-to-face. Often, particularly when it comes to literary titles, a deal hinges on the seller’s ability to communicate passion and enthusiasm for a book to a potential buyer— something that cannot be done digitally. So, when it comes to expressing emotion, human interaction still takes precedent, and by a long margin.

But *what* does the rights business — which has the technological advances of the Jet Age, the Space Age and now the Internet Age to thank for helping it first mushroom up in the mid-20th century, and now blossom into a myriad of previously opportunities in the 21st — have to benefit from digitization? Well, the promise of automation, for starters.

“Should we go to the expense of digitizing our whole backlist even if many titles are never wanted by anyone, or should we be selective?”

Currently, there are numerous companies that have made products available for managing rights information and automating rights sales. These include Copyright Clearance Center, IPR License, PubMatch, Biblio3, Bradbury Phillips, Publishing Technology and Klopotek, among others.

Unfortunately, publishers — with their legacy systems and workflows — are still faced with numerous challenges of getting their existing rights data into these systems.

Perhaps the biggest single challenge is the lack of standards: the industry has not adopted a common set of definitions about rights, or common formats for documents like contracts and royalty statements. Royalty statements arrive as PDFs, Excel documents, and even printed on actual paper. Older contracts are often stored on microfiche. Such documents are difficult to digitize without human intervention. At a panel hosted by *Publishers Weekly* in New York City in March 2015, the lack of standards was broadly lamented. Julie Morris, Project Manager of Standards and Best Practices for BISG, noted that in previous years, rights stakeholders believed that “the ROI for implementing standards wasn’t there.”

And even when the opportunity exists, many publishers don’t have the internal resources to fully implement a fully digitized workflow. Yes, the largest publishers, such as Penguin Random House do have enough resources to build their own rights management systems, but when they recently had to integrate their two systems, it was “no easy feat,” as confirmed by Denise Cronin, VP and Director of Subsidiary Rights, at Penguin Random House.

Still, those who are able to automate remains a modest number considering the vastness of the global rights landscape, which includes small, medium-sized and micro publishers, as well as literary agents, lawyers, and other assorted stakeholders—not the least of which may be the author him or herself.

Lynette Owen underscored additional challenges when she told *Publishing Perspectives*, “...the pace of digitization is phenomenal. The problem for the publishing industry is of course that their activities are fragmented and publishers are constrained by a number of factors: the need to run the day-to-day business, unclear provisions for future formats, etc...Should we go to the expense of digitizing our whole backlist even if many titles are never wanted by anyone, or should we be selective? That said, moving forward, new publications are of course now generated and held in optimum digital format to facilitate adaptation to a range of platforms.”

Clearly, as publishers continue to adapt their systems to fully digitized workflows, the rights side of the business will be carried along as well. But it will take time. And there’s still no replacement for that face-to-face meeting.

What is Selling Around the World

The rights market can be fickle, with publishers in many countries reeling from economic challenges or cultural crises. Nevertheless, rights directors and literary agents generally agree that when you have a good book, it will sell. And overall, the market for translations — particularly literary fiction — is evolving.

Asia — where half the world’s population resides — holds a particular interest for publishers. The market, while previously oriented toward fiction, has taken a turn toward non-fiction titles and children’s books — something that is especially true in China, which continues to grow in terms of acquiring rights and licensing deals. Sales to Japan, which remains a top-five global book market, have slowed as the country continues to cope with the economic crisis. Korea’s book industry struggles with convincing the younger, digitally-minded generations to read.

“there is a consensus that Turkey is taking off, with Poland and the Czech Republic showing strong signs of life”

In Europe, Russia, Greece, Italy and Spain are having difficulties and are perceived to be overly cautious in their purchases. Italian publishers, in particular, were previously known for being rather free-spending and making quick pre-empts, but this has largely ground to a halt as the country struggles with economic challenges. Advances within Italy have dropped significantly, to the four figures, and print runs are now just 2–3,000 copies per title. Other regions known for acquiring translations, including the Netherlands and the Scandinavian countries, are also more prudent.

The French market remains robust in terms of acquisition, but contract terms for children’s books have come under fire and drawn multiple protests — most recently at this year’s Salon du Livre — from authors who are unhappy with their royalties and a perceived lack of transparency among publishers. Germany remains, as always, stable and strong — it is frequently cited as the market buying the most fiction titles for translation. Of the developing markets there is a consensus that Turkey is taking off, with Poland and the Czech Republic showing strong signs of life.

In South America, reports from Brazil — the largest and most aggressive market in the region — are mixed. Some agents report robust activity, largely in non-fiction and children’s titles, but slower growth in fiction. The ongoing publishing crisis in Spain has given a boost to publishers in Latin America, who are finding increased interest from publishers abroad and are showing a growing appetite for acquisitions as well, especially now that many agents and rights directors are opting to split rights among various Spanish-language territories and regions.

See more detailed reports on the Spanish-language markets, France, Germany, Japan, Indonesia and Brazil, below.

A sample of the titles currently on offer from the literary agents and rights directors who contributed to this report:

Claire Teeuwissen, Rights Director, Actes Sud:

- Selling rights to the much discussed Kamel Daoud's *Meursault, contre-enquête*, (The Meursault Investigation) — Other Press bought world English rights (to be published in June 2015), and rights have been sold to twenty or so countries.
- 2012 Goncourt prizewinner Jerome Ferrari's new book *Le Principe* (The Principle), which was published simultaneously in Germany and is selling briskly.
- In non-fiction there is much interest in *Dans la tête de Vladimir Poutine*, (Inside Vladimir Putin's mind) by Michel Echnlinoff, a title that has sold in Russia and Germany.

Georgina Capel, Literary Agent, Capel & Land:

- Simon Sebag Montefiore's books on Stalin and on Jerusalem has sold to 48 territories.
- Andrew Roberts' one-volume history of the Second World War, *The Storm of War*, and biography, *Napoleon*
- Greg Woolf's book, *Rome: An Empire's Story*, has sold widely

Samar Hammam, Literary Agent, Rocking Chair Books:

- Translation rights to Syrian writer Samar Yazbek's new book, *The Crossing: My Journey to the Shattered Heart of Syria* — world rights in English have gone to Rider Books in the U.K.
- Mike Medaglia's inspirational graphic novel, *One Year Wiser*, will be published by Self Made Hero in September 2015.
- Brian Turner's war memoir *My Life as a Foreign Country* is due out soon in paperback.

Isobel Dixon, Director, Blake Friedmann Literary Agency:

- Several new books from perennial favorites, such the South African writer Deon Meyer, as well as break-out books, including Charles Lambert's *The Children's Home* which was pre-empted by Nan Graham and John Glynn of Scribner in the U.S.
- *False River* by Dominique Botha — a powerful autobiographical novel that she wrote in both English and Afrikaans, and which won a string of prizes in South Africa last year.
- A classic gem: Tatamkhulu Afrika's *Bitter Eden*, published by Picador in the U.S., with French publication to come later this year after a pre-empt from Presses de la Cite.

- *Shakespeare in Swahililand* by Cambridge don Edward Wilson-Lee has been snapped up by Arabella Pike of HarperCollins in the U.K. and Mitzi Angel of FSG in the U.S.

Laurence Laluyaux, Director, Rogers Coleridge and White:

- Working on bringing new Latin American voices to the world, including Mexico's Eduardo Rabasa and his critically acclaimed first novel *Zero-Sum Game*, which is being translated into French.
- *Among Strange Victims* by Daniel Saldaña París, currently being translated into English for publication in the U.S. by Coffee House Press.
- Bolivian novelist Rodrigo Hasbun whose novel *Los Afectos* has already been sold to eight territories (including Pushkin Press in the U.K.) before it has even been published in Spain.

Spanish-language Markets Offer Global Opportunities

Of all the rights markets around the globe, the worldwide Spanish-language market is perhaps the most dynamic and offers the most opportunity. According to statistics from the Cervantes Institute, Spanish is currently spoken by nearly 500 million people worldwide. The most populous Spanish-speaking country is Mexico, with 113 million people. This is followed by Colombia, Spain, Argentina and the United States, which have between 40 to 45 million Spanish-speakers each. It is expected that in three to four generations, 10% of the global population will communicate in Spanish, at which point the U.S. will likely be the country with the highest number of Spanish speakers worldwide.

As is well known, Spain's publishing industry has suffered in recent years, with sales dropping 30–40% since 2013 and the number of new titles published in 2013 falling 14.9%. That said, translations into Spanish (mainly from English) continue to grow, and translations represent about a quarter of all books published in Spain.

The changing landscape in Spain is causing a shift in the Spanish-language rights scene and in March 2015, a panel on rights sales at a one-day conference at the King Juan Carlos I Center at New York University organized by SPAIN arts & culture, a group of rights directors and publishers on various sides of the buying/selling transatlantic divide came together to discuss the latest trends.

“Latin American markets in Mexico, Argentina, Colombia, Chile, and Peru are growing”

Anna Soler-Pont of Barcelona-based Pontas Literary and Film Agency, observed that while Spain's publishing market is sinking, Latin American markets in Mexico, Argentina, Colombia, Chile, and Peru are growing, making it more appealing to sell regional Spanish-language rights — splitting the rights among different countries and/or regions — rather than world Spanish rights. Soler-Pont seemed inspired rather than downtrodden by the shift in publishing power away from Spain, saying it finally “puts the value to the language,” rather than concentrating Spanish-language publishing in one country.

Elizabeth Kerr of W. W. Norton noted that this splitting of Spanish-language rights marks a return to publishing trends of about fifteen years ago, when splitting rights was customary prior to the rise of big publishing conglomerates in Latin America and Spain. Kerr seemed heartened by these developments, having seen first-hand at the Guadalajara Book Fair the growing number of small and mid-sized publishing ventures throughout Latin America, rife with opportunity for growth and eager to acquire for their own markets. What's more, it is useful to the publishers, who are often required to

publish different editions for regional or local variations of spoken Spanish, reflected, for example, in Salamandra's decision to publish three different Spanish translations of Harry Potter.

As further evidence of the diminishing power of Spain to dictate the market, one needs only note that Grupo Planeta — the dominant Spanish-language publisher in the world — established a new subsidiary rights business for its Latin American operations in April last year. Based in Mexico City, the new business is the brainchild of Nubia Macias, General Director of Editorial Planeta Mexico and former general director of the Guadalajara International Book Fair. Run by Gabriel Nieto, the unit has already sold 25 titles for publication in ten different languages across 20 countries. "The point is, Latin America was waiting for something to happen, and now we are making things happen," Macias told *Publishing Perspectives*.

While publishers may be seeing broadening horizons when it comes to selling Spanish-language rights abroad, the few U.S. publishers explicitly dedicated to bringing Spanish-language titles *into* English admitted to battling against certain limitations. During the panel in New York, both Chad Post, publisher of Open Letter Books, and Barbara Epler, publisher of New Directions, called attention to the problematic terms of seven-year contracts that often impede a publisher's ability to invest all he or she can in an up-and-coming author before a contract term expires.

"Latin America was waiting for something to happen, and now we are making things happen"

Additional print runs, author tours and publicity can seem extravagant as a contract term nears expiration, especially in the case of more successful, breakthrough authors who may end up being taken over by a bigger publisher in the long run. Amy Hundley, Rights Director of Grove Atlantic, said they try to avoid term licenses altogether if possible.

When it comes to deciding which Spanish-language titles to introduce into the U.S. market, it seems the Spanish critical apparatus still wields significant influence on editors. Critical reception coupled with pre-existing international success were cited as two key factors in American editors' decision to buy English-language rights for Spanish titles, especially in the case of more commercial literary titles.

In France, Rights Directors — Not Agents — Rule

After English, French is the second most translated literary language in the world. This is ahead of both German and Spanish. And in France itself, nearly one out of every six books published is a translation. The opportunities for publishers to exchange rights abound.

At Paris' Salon du Livre in March 2015 a lively discussion took place with foreign rights directors and a best-selling crime fiction author, who explained to the public the process of exporting French authors abroad. At the Salon du Livre panel, much of the dialogue highlighted the contrast between the French way of handling foreign rights sales — primarily via publishers — versus the Anglo-Saxon way, which often entails working with agents.

**“in France itself,
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Although agents are slowly dotting the French publishing landscape, they are still the exception. However, the discussion might have been wider ranging had a literary agent and an author represented by a literary agent been present, particularly in light of a study released in March on the relationship between authors and publishers. The study found that 61% of authors said they were satisfied with their publishers, but they also complained about a lack of transparency on the part of their publishers concerning foreign rights, translations, and sales.

Anne-Solange Noble, Foreign Rights Director for Gallimard, said she considers herself an agent for her writers. Foreign rights directors are considered important in France, she explained, whereas in other countries, a foreign rights position is less interesting because agents most often do the work. Moreover “agents will also work via a sub-agent to get in touch with, for example, [Italian publisher] Carlo Feltrinelli, whereas we contact Feltrinelli ourselves.”

A perfect example of this strong author-publisher relationship in France was exhibited by the presence of the author Jean-Christophe Grangé — who is translated into 30 languages, speaks English and is gregarious — who appeared alongside Solène Chabanais, Foreign Rights Director at his publisher, Albin Michel. Grangé said he completely trusts Albin Michel and Chabanais' capacity to sell rights to his books abroad. Ideally, said Grangé, “you should choose a publisher that resembles you. I had several publishers make an offer for my first book, I chose Albin Michel, and this has worked very well. They know which publishers to sell my book to.”

Chabanais added that Albin Michel held a party for Grangé at the Frankfurt Book Fair one year, and it was an opportunity to assemble all his foreign publishers, who discussed the variety in Grangé's book covers and other details. She said that it was essential for an author to be able to travel abroad to promote his or her book.

"I love to put forward the books I have, and sometimes they are novels by authors who are dead," countered Noble. "I'd also like to say that authors have the right not to speak English. Of course if authors are sympathetic and interact with the public, then that's great . . ." But not every author can do that. "[Nobel Prize-winner] Patrick Modiano doesn't travel, but this doesn't mean we will stop trying to promote him."

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On the subject of Gallimard's Modiano, Noble underlined how important her role as a go-between is. "We need to be good readers and know our foreign publishers, and get them to read our books."

Concerning royalties, Noble stressed that she feels they are more important than advances. She is wary of advances that are too high; she feels that they are not necessarily advantageous for an author: "the publisher often won't sell enough books to make up for the high advances. Then they'll turn down the author's next book saying they lost money on the first, when in fact it was the advance that was too high."

What is so exciting about selling foreign rights, said Noble, is that "we are finding a whole new readership for authors, with an entirely different identity."

Germany Remains a Translation Powerhouse

Outside of the English-language markets, Germany — the third largest in the world, after the United States and China — is frequently cited as most attractive of all to publishers seeking rights deals. Often it is said that translation into German is the second priority for publishers after translation into English. Why is this? Many in the book business speak or read German, which, like English, is viewed as a “gateway” language to other markets.

German publishers [buy approximately 11,500 translations each year](#), which make up just over 12% of the new titles that hit the German market annually. Almost 64% of these translations come from the English, followed by French (10%), and then Japanese.

In 2014, Germany’s top four best selling literary titles were all translations, with the top three coming from English: *Morgen kommt ein neuer Himmel* by Lori Nelson Spielman (Fischer Krüger) — originally titled, *The Life List*, and published in the United States by Bantam, topped the list; *Gregs Tagebuch – Böse Falle!* by Jeff Kinney (Baumhaus Medien), known as *Diary of a Wimpy Kid: The Long Haul* was at #2, while a translation of *Edge of Eternity* by Ken Follett, rendered in German as *Kinder der Freiheit* (Bastei Lübbe). The fourth on the list was translated from the Swedish: *Die Analphabetin, die rechnen konnte* by Jonas Jonasson (Carl’s Books), which was first published as *Analfabeten som kunde räkna* by Piratförlaget.

The 2014 nonfiction bestseller lists in Germany were dominated indigenous authors, with just two of the top ten books by foreign authors. Number one on the nonfiction list is *Darm mit Charme* by Giulia Enders (Ullstein), a humorous yet informative guide to “the black sheep of organs”: your intestines. What began life as a [hit YouTube video](#) became a nationwide bestselling book in 2014, and the book is still a national bestseller as of March 2015.

“China is Germany’s strongest market for translations”

Over the last several years, German publishers have sold translation rights to approximately 6,500 titles annually. Many of these titles are sold to European publishers (almost 65%), but China is Germany’s strongest market for translations, with Chinese publishers buying nearly 1,000 translations from German. Spain and Italy have held on to second and third place, respectively, despite difficult economic conditions in those countries.

Numerous institutions and resources are also available to publishers looking for assistance in finding the latest titles from Germany and publishing translations from German, including:

Goethe-Institut

<http://www.goethe.de/kue/lit/prj/uef/enindex.htm>

For nearly 40 years, the Goethe-Institut has provided translation funding for approximately 6,000 titles in 45 languages. Funding is available for fiction, nonfiction, children's and YA, and important academic works.

Geisteswissenschaften International

http://www.boersenverein.de/de/portal/Translation_Funding/255615

With an annual fund of €600,000, this initiative supports the translation from German to English of important academic works in the area of humanities and social sciences.

new books in german

<http://www.new-books-in-german.com/>

Publishers who acquire the English, Italian or Spanish translation rights to any title on this bi-annual list of books from Austria, Germany and Switzerland are guaranteed translation funding.

Introduction to Japan

According to the International Publishers Association, Japan is the fourth largest publishing market in the world, albeit one that has waned somewhat in influence in recent years in the region, as China has taken much of the foreground attention.

In 2013, Japanese book sales totaled 785.1 billion yen (\$7.5 billion, based on exchange rates as of the end of 2013). There are around 3,700 publishing companies in Japan, 80% located in Tokyo. Around 60% of publishers employ 10 people or less.

Like other mature publishing markets, literary agents play a large role in selling translation rights in Japan. The major literary agents in Japan are: the Japan Uni Agency, Tuttle-Mori Agency, Japan Foreign-Rights Centre, The Sakai Agency, The English Agency, and The Kashima Agency.

The Japan Book Publishers Association writes that foreign books on business, the economy, humanity and self-help are popular with Japanese readers. The market for English-language books in Japan is increasing, likely because of a growing interest in learning English. Similarly, ESL materials are also selling well. Bookstore chains Kinokuniya, Sanseido and Yurindo are the leading retailers of English-language materials.

“other Asian countries are increasingly interested in Japanese books about beauty, travel and self-help”

Though the number of translations from Japanese into other languages is still relatively small, other Asian countries are increasingly interested in Japanese books about beauty, travel and self-help. However, manga is a bright area in terms of translation. The Japan Book Publishers Association estimates that manga translations account for 80% of the publishing rights business in Japan.

Japanese publishers remain suspicious of copyright infringement, particularly as more content is sold and distributed digitally. One major publisher estimated that Japanese rights holders lost between 150 and 300 million yen during 2007-2011 because of pirated online comics in North America.

Information for this summary came from the Japan Book Publishers Association, most notably their informative report, [“Publishing in Japan, 2014-2015.”](#)

For foreign publishers looking for more information about Japanese publishing and literature, the [Japanese Literature Publishing and Promotion Center](#) is a good resource.

Who's Who in Indonesia

The Republic of Indonesia is the fourth most populous country in the world, inhabited by 252 million people, 44% of which are under the age of 25. The culture and literature of Indonesia is inspired by the connection to their history and its young, tech-savvy population.

Like the country itself, with its 17,000 islands, the great diversity of people, languages, and religions in the Indonesian archipelago has left its mark on Indonesia's literature. There is not just a single literature, but a dozen different writing traditions, including Malay (Indonesian), Balinese, Sundanese and Javanese. Poetry has always played a significant role in the cultures of Indonesia and the country is distinguished by a very long oral tradition. Poems and fairy tales have been passed down by word of mouth and are often accompanied by music and performed in groups.

The Indonesian book market is valued at approximately \$693 million with 1,400 publishers, the largest of which are Gramedia, Mizan, Agromedia, Erlangga, Penebar. Of the 32,000 titles published in Indonesia in 2014, 50% were translations — mainly from English, Arabic, Chinese, Korean, and Japanese. In 2014, copyright export sales were approximately \$153,000 and book sales were \$775,000, predominantly to Malaysia, Vietnam, Turkey, Korea, Italy, Germany, Australia and the U.S.

“Of the 32,000 titles published in Indonesia in 2014, 50% were translations — mainly from English, Arabic, Chinese, Korean, and Japanese.”

The Lontar Foundation sells English editions of literary works, Buku Anak Bangsa (BAB) and Afterhours Books sells English editions on arts and culture, Java Books/Periplus sells editions of books on nature, cookbooks and arts & culture. The Borobudur Agency, established by IKAPI (The Indonesian Publishers Association) in 2013, represents a number of Indonesian publishers and authors in the overseas rights market. Maxima Creative Agency represents overseas publishers in the Indonesian rights market.

Malaysia — which shares many cultural ties to Indonesia — is Indonesia's closest book rights trading partner, and deals have been struck for everything from books concerning Muslim fashion trends to agribusiness.

Some notable rights deals over the last few years include sales of novels and literary works by Ayu Utami, Laksmi Pamuntjak, Leila S. Chudori, Eka Kurniawan, A. Fuadi, Pramoedya Ananta Toer, and Mochtar Lubis. The most successful contemporary work of

Indonesian fiction sold abroad in recent years has been *Laskar Pelangi* (in English, *The Rainbow Troops*) by Andrea Hirata, which was published in U.S., Canada, Australia, New Zealand, The Netherlands, Germany, Spain, Portugal, Hungary, Italy, Brazil, Turkey, Saudi Arabia, Malaysia, Korea, Bulgaria, China, Taiwan, and India.

In addition to fiction, other genres are seeing success abroad. A book by the highly-regarded essayist, Goenawan Mohamad, is being translated into German in advance of Indonesia's turn as Guest of Honor at this year's Frankfurt Book Fair, while an Indonesian graphic novel titled *Enjah* is being published in Arabic for the Egyptian market. Indonesian children's titles have also attracted rights deals from Korea, Turkey, and Germany.

As part of Indonesia's year-long program to promote its literature in advance of Frankfurt, the Indonesian Ministry of Education and Culture has started a [Translation Funding Program](#), offering translation grants to foreign publishers who acquire Indonesian works. The application deadline is May 31, 2015.

Breaking Into Brazil

Brazilians may read only an average of two books per year, but with 200 million people, this still adds up to a significant market.

According to Bookscan Brasil, the Brazilian book market [sold more than 40 million copies in 2014](#), with total sales around \$500 million. And 2015 is off to a good start, with almost 10 million copies sold, accounting for more than \$140 million in sales in the first quarter. More than 60% of the titles sold originate from international authors (translations). When we look at the segments, 34% of these books were children's books, 22% were non-fiction, 24% were STM and 20% were fiction books.

“The strongest growth in Brazil . . . is in children's books and YA titles”

The strongest growth in Brazil, just like in the U.S. and Europe, is in children's books and YA titles, which generated 6.8% more revenue compared to the same period in 2014. Concurrently, STM fell some 12% compared with 2014.

As of March 2015, the top-selling Brazilian authors according to Bookscan are: Chico Buarque, Augusto Cury, Paula Pimenta, Pedro Gabriel, Ana Maria Machado, Eduardo Spohr, Paulo Coelho, Pedro Bandeira, Ziraldo and Fernanda Torres. Books by Jorge Amado, Graciliano Ramos and Clarice Lispector are also among the bestsellers.

For international publishers interested in publishing Brazilian authors, the National Library Foundation has a Program to Support Translation.

Foreign publishers may request grants of up to \$8,000 for the translation and publication of works by Brazilian authors. Over the last 3 years, 510 grants have been given to publishers from over 40 countries, totalling over \$2 million. Contact: translation@bn.br

Foreign publishers and cultural institutions may also apply for grants of up to \$4,000 to cover the travel expenses of Brazilian authors participating in literary festivals, book tours, and residency programs. Contact: intercambioautores@bn.br

Translators working on the translation of a Brazilian book may apply for support for a working residency in Brazil. Contact: tradutoresbrasil@bn.br

Data on the Brazil book market provided by Ismael Borges, Bookscan Brasil.

The Ins and Outs of Book-to-Film Licensing

For many authors, seeing a book turned into a film is a kind of financial holy grail. “The licensing side of the movie business is just like the book business with a bunch of extra zeros attached to the end of every transaction,” says Pat Walsh, Subsidiary Rights Director for U.S. independent publisher Dzanc Books, discussing book-to-film licensing deals.

Film licensing for books is taking off, with so many recent Oscar-nominated films originating from books. But a shift in Hollywood away from dialog-heavy scripts in favor of films with fewer spoken lines — films that can be more easily translated and presented in foreign markets (think superheroes and robots) — means that more books are now being sold to independent producers who generally work with smaller budgets.

“The licensing side of the movie business is just like the book business with a bunch of extra zeros attached to the end of every transaction”

This has had an impact on the option and licensing fees being paid, notes Walsh, who has seen typical option fees fall from an average of \$15,000–\$35,000, with \$20,000 for renewals, to \$5,000–\$10,000 for the initial option and \$10,000–\$15,000 for a renewal. What’s more, often the option period has been extended out from the typical 12 months to 18 months. “It’s the consequence of the market,” says Walsh, “they want more books but at lower fees.”

Nevertheless, says Walsh, “you want a deal where, if the other guy is going to make money, you too — preferably — will make money,” says Walsh, who recently helped negotiate a deal with James Franco and Vince Jolivette, through their production company, Rabbit Bandini Productions, for the film rights to the late U.S. author William Gay’s novel, *The Long Home* — a title that already has a broad international reach, having been published by Faber & Faber in the U.K., Editions du Seuil in France, Querido in the Netherlands, and Arche in Germany.

“With a title like that, it took six months of negotiations, but once Franco decided he wanted it, he acted on it. The key for us, from a licensing standpoint, is that he wants to get it into production fast, as soon as next year.”

The moment the film goes into production is when the book is officially “bought” rather than merely “optioned,” and that is where the bulk of money is made. The overall fee is calculated as “points” — a percentage of the budget for the film — which can reach into several hundreds of thousands, if not millions, of dollars.

“Typically, you ask for 2.5% of the overall budget for the author.”

“Of course, points are negotiable and the very nature of points remains highly debatable,” says Walsh. “Typically, you ask for 2.5% of the overall budget for the author. But what has been happening is that producers are now tying points to the initial budget, and not the final budget the studios will accept for distribution. What this means is say you get George Clooney involved in a film and the budget skyrockets, you don’t necessarily benefit.”

Walsh has also witnessed numerous other changes in book-to-film licensing contracts, including provisos that grant rights in perpetuity for all characters in the book and cover any format in which the film might be distributed in the future. “This means that in 20 years, if a film is created from one of your characters and that film is being beamed directly onto the eyelids of someone, you’re not going to get a penny from that.”

The most important aspect of any book-to-film licensing deal beyond the fee, maintains Walsh, is for the publisher to include rights to “key art” for the book cover. This means, simply, that the publisher is given full rights and licenses to use an image from the film or its marketing for the cover of a tie-in edition. “The math on this is straightforward: tie-in editions that have key art on them sell ten times as many copies as books that don’t.”

Conclusion

Rights — in whatever form they take — remain a vast, often undervalued resource for publishers and tapping into key markets around the world offers significant opportunities for financial rewards and expand your horizons for growth. Getting to know these various markets and how to work with them will give publishers the chance to bolster their bottom line, both with current and backlist titles.

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