

PUBLISHING PERSPECTIVES

SPECIAL ISSUE

BOLOGNA 2016 | Guest of Honor: Germany | Read more online at publishingperspectives.com



Germany's Language of Illustration

Germany is the Guest of Honor at the 2016 Bologna Book Fair, and the country's leading illustrators, authors and children's book publishers are here to take part in the Fair's international dialogue about art, writing, and rights.

PLUS: Children's Book Rights List
The latest "Children's Books on Tour" list, page 10, offers a selection of German children's and YA titles.

Bringing German Illustrators to Bologna and Beyond

Bärbel Becker offers us a look behind the scenes of Germany's Guest of Honor program at the 2016 Bologna Book Fair

Interview by Hannah Johnson

Bärbel Becker, Director of International Projects for the Frankfurt Book Fair, is the woman behind Germany's Guest of Honor program at the Bologna Book Fair this year. Here she tells us about the experience of organizing this vast program, the community support from Germany, and program highlights we should not miss.

What was your favorite part of putting this program together?

To actually work on an art exhibition and an art catalogue—in this case, the art of illustration—was a new and exciting challenge for me. There was also a lot of fun teamwork: first, working out the objectives with colleagues and the jury; then, working together with the jury—Stefan Hauck, Birgit Fricke, Susanna Wengeler, Vitali Konstantinov—and the curator, Heike Clemens; and finally, coming up with a creative concept for the exhibition and interactive elements for the visitors.

We are all very excited to present our work at the Bologna Book Fair this year.

What kind of support did you receive from the German publishing community?

As we went along we found a lot of positive reactions to our ideas and to the concept of the exhibition, which combines art and books, and we had no problems in finding panelist for our events. Ten German publishers also came on board as sponsors for our

international publishers party on Monday night (April 4) to celebrate the illustrators, publishers and book community in Bologna.

Are there any highlights of the program we should not miss?

First and foremost: everyone should “LOOK!” at the exhibition in the central area of the Bologna Book Fair and take the opportunity to meet many of the illustrators in person on Tuesday, April 5 at 11 a.m. (Illustrators Café).

There will also be guided tours—in English and German—of the exhibition with our program curator, Heike Clemens, at various times each day the fair.

On Tuesday, we have organized a panel discussion on a topic very close to our hearts right now: refugees. The panel, “Bookloads of Refugees: Immigration in Children’s and Young Adult Books” will take place on April 5 at 2:00 pm in the Authors Café.

The program includes exhibitions and events around the city of Bologna. Is the goal to raise awareness of German children’s books and illustrators among the Italian public?

The Bologna Book Fair asked us to include some events for the Bologna public as part of the Guest of Honor project. Together with our strong partner, the Goethe-Institut in Rome, we happily accepted this additional challenge. The events in the city are not only for the public, but also for children’s book editors and publishers to find inspiration.



Bärbel Becker, Director of International Projects at the Frankfurt Book Fair

Will this Guest of Honor program extend beyond the Bologna Book Fair?

We will bring the book exhibition “LOOK! 85 Illustrators of Children’s Books”—which is part of the Bologna exhibition—to about 15 international book fairs this year. And the LOOK! exhibition of originals will be shown in June 2016 at Hamburg’s Fabrik der Künste, giving more reach to our work. I am also in talks with the Goethe-Institut about some additional tour stops for German illustration. Let’s wait and see. •

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LOOK! All Eyes on Germany in Bologna

With a contingent of up-and-coming illustrators and enthusiastic publishers, Germany's Guest of Honor program is designed to inspire and engage the international community.

By Laura Austen and Hannah Johnson



“It’s a great honor for us to act as cultural ambassadors and to bring our authors and illustrators to the world,” said Ulrike Metzger, Publishing Director Children’s Books at S. Fischer Verlage about Germany’s turn as Guest of Honor at the 2016 Bologna Book Fair—the place to be for all those who work in the children’s publishing industry.

Organized by the Frankfurt Book Fair under the motto “LOOK!”, the Guest of Honor program showcases the country’s children’s book authors, illustrators and publishers. The goal of the program, Frankfurt organizers said, is “to reveal the full spectrum of the contemporary German illustrators’ scene, with the aim of introducing new artists to the international publishing world.”

The LOOK! project has received additional support from the Goethe-Institut and financial backing from Germany’s Federal Foreign Office.

The 300-square-meter exhibition displaying 85 children’s titles and works by 30 up-and-coming illustrators from Germany is at the heart of the program. It broadcasts the talents of award-winning illustrators like Jutta Bauer, Anke Kuhl, Philip Waechter and Henning Wagenbreth. After the Bologna Book Fair, the exhibition will be shown at Hamburg’s Fabrik der Künste on June 14 to July 3.

“For this exhibition we have brought together 30 of the best illustrators living and working in Germany, who have yet to make their international break-through, as well as 55 established masters of the craft whose names are familiar to readers around the world,” said Juergen Boos, Director of the Frankfurt Book Fair.

Renate Reichstein, Rights Director at Oetinger, sees this illustrator exhibition as “particularly important with regard to showing ‘the world’ that there are a number of modern illustrators in Germany who are trying new things and gaining attention.”

“Of course, we are hoping for more attention from our licensors abroad,” said Michael Schweins, Publisher of Berlin-based arsEdition. He’s looking to this Guest of Honor program to bring in “more appeal, more awareness, more German picture book licenses abroad.”

In addition to the Guest of Honor exhibition and illustrator showcase, 34 German publishers are exhibiting at the German collection stand (Pavilion 30, B34), and others have set up their own stands nearby.

“Naturally, we’re hoping to impress other countries with our books,” said Susanne Schneider, Rights Manager for Baumhaus, Boje and One Verlag (Lübbe). “For this reason, [Lübbe is] also a sponsor of the international publishing party on Monday night [April 4], and we are looking forward to lively exchange with our international guests.” •



**GERMANY
IN BOLOGNA:
CHILDREN'S
BOOK FAIR 2016**

“... we have brought together 30 of the best illustrators living and working in Germany, who have yet to make their international break-through, as well as 55 established masters of the craft”

–Juergen Boos, Director,
Frankfurt Book Fair

GERMAN ILLUSTRATORS ON DISPLAY:

Kristina Andres
Anke Bär
Sonja Bougaeva
Antje Damm
Sonja Danowски
Stella Dreis
Judith Drews
Julia Friese
Stefanie Harjes
Ina Hattenhauer
Reinhard Kleist
Elsa Klever
Tobias Krejtschi
Anke Kuhl
Torben Kuhlmann
Jonas Lauströer
Markus Lefrançois
Sebastian Meschenmoser
Daniel Napp
Julia Neuhaus
Lena Pflüger
Moni Port
Gerda Raidt
Sybille Schenker
Katrin Stangl
Dirk Steinhöfel
Joëlle Turlonias
Einar Turkowski
Jan von Holleben
Mehrddad Zaeri

Better Children's Books for a Better World



Klaus Humann, Publisher,
Aladin Verlag (© Nina Stiller)

“I love this job of editing;
I love this job of discovering
illustrators and authors”

–Klaus Humann

Bonnier offered him the money to start his own publishing house, and Aladin Verlag launched in 2012. The first books were released in 2013. The five-person publishing house today focuses on 28 children's books a year.

“The pressure is now big as well because we have successes but we are still losing money,” said Humann. “The pressure is entirely different from what I knew at Carlsen.”

THE CREATIVE FREEDOM OF A SMALL PUBLISHING HOUSE

Aladin enjoys the enviable position of being creatively independent yet also financially and operationally supported by a larger publishing group. One of the most important parts of this arrangement, notes Humann, is that Aladin books are distributed by Carlsen.

“We [in Germany] have quite a few independent, smaller children's book publishers with wonderful programs, but they always struggle to get their books into the bookshops and bigger chains ... This is something small publishing houses can't do, and we can do it through people at Carlsen.”

With some of the operational burdens being managed by Bonnier, the team at Aladin has time to focus their attention on the authors and illustrators who come through their doors.

Humann's creative freedom with Aladin's publishing program means he can look for strange and surprising illustrators, for books that are truly unique. “We're always looking for something different, something special,” he said.

“We work with the best German illustrators, and from abroad we have Peter Sís, Maurice Sendak, David Wiesner, Shaun Tan on our list,” as well as Lauren Child, Patrick McDonnell, Benji Davies and others.

“If you ask the distribution people, they always tell you, ‘could you do a book like so-and-so?’” laments Humann. “But I would much rather publish books that you can't compare to *continued on next page* »

A children's book publisher with passion and purpose, Klaus Humann talks about the Harry Potter high, the spirit of small publishing houses, and his global search for special books. By Hannah Johnson

There's no question that Klaus Humann, Publisher of Aladin Verlag, is passionate about children's books and about illustration in particular. His innate curiosity has led him on a surprising and successful career path. Starting in nonfiction adult publishing, then riding high on global success of the Harry Potter and Twilight series, Humann is now on the lookout for unique children's books and surprising illustrators.

“If I publish books that could be number one in a lookalike contest for other successful illustrators, that would bore me,” he said, in an interview with *Publishing Perspectives*.

Humann did not start out wanting to be a children's book publisher, but the arc of his publishing career led him to discover his passion for combining art and stories to create new and interesting children's books.

After twenty years working in adult books, mostly nonfiction, Humann was asked to start a children's publishing program at Fischer Verlag in Frankfurt. This was in 1993, he says. He worked there for four years before Hamburg-based children's publisher Carlsen hired him to run the company.

During his 15-year tenure there, Carlsen grew from 35 people to over 130 people.

“We were not such a big publishing house [when I started], but we became the largest children's book publisher in Germany through buying the rights to Harry Potter and then ... the Twilight series as well.”

The transition from small to large company wasn't always easy, but “it was a lot of fun.” The quick success of the Harry Potter books put the small team under a lot of pressure to handle the growing workload that the international hit series demanded. “All in all, we sold roughly 33 million Harry Potter books and 10 million Stephenie Meyer books in Germany,” recalls Humann.

As the company grew, Humann spent more time in meetings and dealing with finances, marketing and staffing—and less time working on the actual books. After 15 years at Carlsen, he said, “I got tired of running a big company.”

THE LAUNCH OF ALADIN VERLAG

“I love this job of editing; I love this job of discovering illustrators and authors,” so he asked Carlsen's parent company, Bonnier, if there was anything else they could offer him, “something smaller” in which he could focus on the books.

anything on the market. If you look at the successes like Jon Klassen, Lucy Cousins or Lauren Child, they're all illustrators who brought something entirely new, and this is what people are looking for."

The publisher's search for unique books has also led to success. In many cases, Aladin's books sell around 4,000 copies, "which is not bad for a much smaller market than the US," said Humann.

"It shows me that it really pays off taking risks, at least for a small publishing house. Otherwise you have to ask, why are you publishing books? Why aren't you working at those bigger publishing houses if you're publishing the same books they're doing?"

HOPE FOR MORE GLOBAL INTEREST IN GERMAN BOOKS

Humann, like other German children's book publishers, is hopeful that the extra exposure in Bologna this year will lead to more international interest in German illustrators and authors.

According to Humann, there is an historical context for this ongoing effort to gain international traction for German titles that explains why Germany imports so many translations but manages to sell so few.

"Those people who started building up publishing houses after '45, after we lost the war, they thought, 'We have to open our programs to all countries of the world. We have to give German children the opportunity to see what's happening outside Germany, to learn about human rights, about democracy, about all of those values we haven't had for all those years during the Nazi dictatorship.' So from this history, we were always very open to translating books from all other countries."

Germany, one of the largest book markets in the world, is known for the number of translations it publishes. According to the German Publishers and Booksellers Association, translations make up over 12% of the trade titles published each year (more if you don't count reprints and reissues), a figure that's held steady since 2008.

Yet, Human laments that the flow of translated books doesn't go both ways. It's a problem familiar to many publishers trying to sell translation rights abroad, though Humann sees a distinct lack of German books getting picked up internationally.

"On the other side, it was very difficult to sell [German] books abroad. It's probably much easier for a Dutch, Swedish or French publishing house to sell their books to other countries. It's much more difficult for us, for example, to sell to European countries, or almost impossible to sell it to English or American publishers. This is changing a bit,

"... it really pays off taking risks, at least for a small publishing house."

—Klaus Humann

but only with smaller publishing houses in England and America."

Humann's spark of optimism about the improving translation sales is bolstered by the number of fantastic illustrators working in Germany today. He talks about the "treasure of illustrators in Germany," people who have talent that "really can travel."

Aladin will exhibit a number of its books and illustrators in Bologna this year, most notably Thomas Müller, ATAK, Hildegard Müller, Ole Könnecke and Anja Mikolajetz.

"I think there is a chance of now realizing what wonderful illustrators we have in Germany. If you look at the list of the ones who are exhibiting [in Bologna], you see that lots of them have a foreign background. Even in German illustration, it's not all German. It's an interesting mix of people coming from Eastern Europe, Turkey, Southern Europe and the Middle East ... There isn't a German style any longer."

One of the latest books to come from Aladin Verlag is a kind of showcase of the best German illustrators today. It's called *Das Beste von Allem* (The Best of Everything), and it was edited by illustrators Jutta Bauer und Katja Spitzer. This book is a compendium over 900 illustrations from 60 German illustrators. The double-spreads showcase the work of multiple illustrators and over 50 subjects.

"It is possible, even if you are coming from Germany, to find an illustration language that can be a worldwide success," he said. "I think there are a number of other illustrators who have the potential to sell abroad. So this is really a big change for us."

PUBLISHING BETTER CHILDREN'S BOOKS FOR BETTER WORLD

In his work with fantastic illustrators and authors, and through his perspective on decades of the publishing business, Humann has found something that many people are still searching for: purpose.

"The good thing is you're doing something worth while for society," he said, "because if you bring the best stories to children then it's going to be a better world—at least this is what I hope ... There's still hope that with good stories, there are better children, better people, and better human beings." •



20 Years of 'New Books in German'

For twenty years, journal 'New Books in German' has provided insight and guidance to international editors and publishers interested in German literature.



By Hannah Johnson

“I still remember when the first issue of *New Books in German* was circulating around the Frankfurt Book Fair in 1996,” said Bärbel Becker, Director of International Projects at the Frankfurt Book Fair and member of the *New Books in German* steering committee. “It was launched by the late Rosemary Smith, a British translator of German literature, and by literary agent Tanja Howarth. The two of them created quite a buzz among German publishers.”

Celebrating its 20th anniversary this year, *New Books in German* (NBG) is a bi-annual journal of contemporary German literature aimed at publishing professionals in the US and UK. Each issue includes essays from translators and literary figures as well as a highly curated list of internationally attractive titles from Germany, Austria and Switzerland.

NBG will release its anniversary edition, Issue 40, in time for the Frankfurt Book Fair this fall. The team is also planning a celebration timed to take place around International Translation Day (September 30), which will include a program of German, Austrian and Swiss writers.

“We want to celebrate 20 successful years and to draw new and old supporters of the journal together to further strengthen the project,” said Jen Calleja, Acting Editor of *New Books in German* while Editor Charlotte Ryland is on maternity leave.

Issue 39 of NBG, available at the London Book Fair, will focus on women writers and feminism. “It’s an extremely strong issue with articles on women in translation,” said Calleja. The issue includes an essay by German-to-English translator Katy Derbyshire, as well as interviews with translator Susan Bernofsky and German authors Jenny Erpenbeck and Karen Duve.

“Many of the books we selected to review for this issue also explore migration—in some instances at the intersection of gender,” explained Calleja. “You can see this in the books by Abbas Khider, Katharina Winkler, Meral Kureysli, Jan Böttcher, Michael Köhlmeier, and the children’s book *Im Jahr des Affen* (In the Year of the Monkey).”

LOOKING BACK ON 20 YEARS

“I can’t separate NBG’s impact on German-language literature from the major developments in the world of translated literature over the past twenty years,” said NBG Editor Charlotte Ryland. “The work that we do promoting German-language books has both fed into and benefited from that sea-change: increased visibility for ‘foreign’ literatures across the board.”

However, there have been plenty of success stories that started in the pages of *New Books in German*.

“Our very first issue back in 1996 included a feature on the ‘forgotten’ classic Hans Fallada, author of *Alone in Berlin*, a book which has since *continued on next page* »

NBG SUPPORTERS:

Austrian Cultural Forum London
www.acflondon.org

German Publishers and Booksellers Association
www.boersenverein.de

British Centre for Literary Translation
www.bclt.org.uk

Austrian Federal Ministry for Education, the Arts and Culture
www.bmukk.gv.at

Frankfurt Book Fair
www.book-fair.com

German Book Office, New York
www.book-fair.com/en/international/offices_abroad/new_york/

German Embassy London
www.london.diplo.de/

Goethe-Institut
www.goethe.de

Pro Helvetia
www.prohelvetia.ch

Swiss Embassy London
www.eda.admin.ch/london

Get more information about NBG at:
www.new-books-in-german.com

German Publishers on Promising Licensing Markets Around the World

By Laura Austen

The market for children's books around the world is strong, and Germany is among the biggest players in the translation rights business. Though the German book market typically buys more translation rights than it sells, the sale of licenses for illustrated children's books is doing well, according to Susanne Schneider, Rights Manager for Baumhaus, Boje and One Verlag (all part of the Bastei Lübbe family).

"It's our most in-demand sector. Eastern Europe and Asia in particular are showing a huge interest in illustrated children's books." Right now, Schneider is fielding international requests for several books, including *Poldi und Paulchen – Die große Pinguinparty* (Poldi and Pauly: The Big Penguin Party) by Cristian and Fabian Jeremies, and *Die kleine Spinne Widerlich* (A Little Spider Named Yucky) by Diana Amft.

Tessloff publishing house is seeing a lot of interest in their books from Eastern Europe and Asia. "We are very successfully working together with South America, Eastern European, and Asian regions including Russia, China, and Vietnam", says Helga Uhlemann, Communications & International Business Director at Tessloff.

Oetinger publishing house also sees



success in similar areas. "We're very lucky to have been internationally successful for years," says Renate Reichstein, Rights Manager at Oetinger. "Asia—China and Korea in particular—Eastern Europe, the Balkan states, Scandinavia and the entire Spanish-speaking world are our biggest licensing markets right now."

But even as German publishers enjoy good international licensing ties, there are always foreign markets to be developed. Michael Schweins, Publisher at arsEdition, knows the difficulties behind that: "The diverse nature of the markets and their different aesthetics are always an exciting challenge. In searching for common ground, openness is the key. We are looking for a European overview, we analyze various international markets, experience surprises and discover possibilities."



In addition to the revenue generated by rights sales, some German publishers are also interested in doing their part to ensure that German books are published more widely around the world.

"Licensors in smaller countries often ask for smaller print runs which leads to higher printing costs. In this case, we try to minimize the license fees and reduce the prices for the print data to make it possible for these translations to be published", explains Saskia Heintz, Publishing Director of Children's Book at Carl Hanser Verlag. •

For further information about German children's book rights, see page 10 of this brochure or visit the German collective stand, Pavilion 30 B34.

«from previous page become a global bestseller," said Ryland. "Similarly, in 1999 we praised 'a notable debut by an author of outstanding promise': Jenny Erpenbeck is now acknowledged as one of the best contemporary writers anywhere in the world today."

SUPPORT FROM THE GERMAN COMMUNITY

The list of supporters for NBG is a long one, including consulates, cultural organizations and associations. The Frankfurt Book Fair and the German Book Office New York were involved early on and continue to provide various forms of support.

"For the Frankfurt Book Fair, translation is a central issue," said Becker. "We are involved in NBG to promote our own language and because we believe in translation and the exchange of literature. Like the Goethe-Institut, the Frankfurt Book Fair has supported

NBG since it launched. In the last five years, Frankfurt has become a sponsor of NBG, and through our cooperation, the journal now has a much wider international reach."

The German Book Office New York, a satellite office of the Frankfurt Book Fair, has been the US partner of NBG since 1998.

"In 2011, we took the relationship to a new level and were able to add a US voice to *New Books in German* as well," said Riky Stock, Director of the GBO New York. This additional cooperation includes a US jury of editors, scouts, booksellers, critics and colleagues at the Goethe-Institut New York. Their job is to select German-language titles they believe are most appropriate for the American market.

In 2013, the GBO and NBG jointly put together a list of German books that have been successfully translated into English called

"50 Books That Travel." You can find this list at international book fairs where Frankfurt organizes a German collective stand.

TRANSLATION FUNDING

Perhaps one of the most impactful of NBG's offerings is translation funding. Each book featured in *New Books in German* is eligible for at least partial translation funding.

"Knowing that there is a translation grant available for a specific title can often seal a deal," said Stock. "Most translations in the US are published by small publishing houses with small margins. For these publishers, a grant can be the deciding factor for an acquisition, especially considering that literary translations typically sell only a few thousand copies." •

The Language of Illustration

Can a country have a particular illustration style or aesthetic? Four German publishers tackle this question.

By Laura Austen

With such a huge international variety of books and illustrators on display in Bologna, are there differences in illustration styles among individual countries?

As Germany is this year's Guest of Honor in Bologna, we asked four German publishers how they would describe children's book illustration styles at home and abroad.

SASKIA HEINTZ, PUBLISHING DIRECTOR, CHILDREN'S BOOKS, CARL HANSER VERLAG

Looking at the picture book illustrations from France, UK or Russia, there are several characteristics that come to my mind: sloping, particularly adventurous and technically daring (France), rather sweet and vintage (UK), technically advanced, detail-oriented and classic (Russia).

Ten to twenty years ago, I might have said that German illustrators were making picture books more for adults than children. German picture books were very artificial, and sometimes not very suitable for children.

Looking at German picture books today, I see diversity and innovation. German illustrators are highly trained and have mastered the technical aspects. You can find the right illustrator for any style ... Today's German children's book illustration is distinguished by its artistic fantasy, distinct individuality, a

focus on detail as well as for the big picture, precision and humor.

RENATE REICHSTEIN, RIGHTS MANAGER, OETINGER VERLAG

From an international licensing perspective, German illustrations are still rather conservative. We expect too little of our children, and believe that parents and grandparents would rather buy traditional, familiar illustration styles. Publishing houses in other countries, in France or in the UK for example, are much more daring.

ULRIKE METZGER, PUBLISHING DIRECTOR, CHILDREN'S BOOKS, S. FISCHER VERLAGE

Among illustrators from the [German] culture and language, we have a huge range, not one homogeneous style, but of course there are certain schools and directions. Some colleges have their own distinct signature or style. If I try to look at German illustration from a foreign perspective, I might say there is less abstraction and artistic conceptualization.

Illustration styles in different countries are very diverse, so illustrations that are well received in Germany might not work in other countries. Cultural aspects matter as well. Licensing a children's book text does not mean licensing the illustrations. Often licensees will commission new illustrations to match



regional taste. Let's take our children's book series *Liliane Susewind* as an example. Denmark, Spain and Taiwan used our original illustrations, but France, Italy and Japan each commissioned new illustrations.

MICHAEL SCHWEINS, PUBLISHER, ARSEDITION

The German market has an affinity for realistic representations as well as a "romantic streak." I see Germany as a very conservative country in terms of values, so the pictorial language in Germany is more conventional than in our neighboring countries who sometimes have more courage to be abstract. A bit more "twinkle in the eyes" would be good for Germany. •

Meet the AvJ in Bologna

The Arbeitsgemeinschaft von Jugendbuchverlagen e.V. (AvJ) is a trade association for children's and YA publishers. Members include book publishers as well as companies producing various types of media for children.

The association was founded in 1950 and today represents 90 members from Germany, Austria and Switzerland.

The primary activities of the AvJ include lobbying for the interests of its members, providing networking opportunities across German-speaking countries, and promoting children's and young adult literature within the book trade, libraries and families.

Look for AvJ's "New Children's Books – Rights Guide 2016," a rights catalog of children's books from Germany, Austria and Switzerland for international publishers. This catalog is distributed at book fairs around the world.

For the Bologna Book Fair, AvJ has also organized a project called "Code World Apple Tree (Codewort Apfelbäumchen), in which 20 tree-shaped sculptures, each decorated by a well-known German illustrator, will be auctioned off for charity on April 12, 11–12:30 at the German Collective Stand (Pavilion 30 B34). Proceeds will go to the Löwenherz Children's and Youth Hospice. •



Apply Now for the 2016 Children's Book Editor's Trip to Germany

Calling children's publishers and editors from the USA, Canada, Australia and New Zealand!



The German Book Office New York (GBO) invites you to apply for a six-day Editors' Trip to Germany, this year focusing exclusively on children's and YA book publishing. Our trip will start in Hamburg on Sunday evening, June 26th, and will end with a dinner in Frankfurt on Friday, July 1st.

Thanks to the support of the Frankfurt Book Fair and the Foreign Office Berlin, all expenses directly related to this trip are covered, including economy airfare, hotels, breakfast, group lunches and dinners, as well as transportation within Germany.

Trip participants will have the opportunity to network with German publishing professionals and discuss trends in Germany's YA and children's books publishing market. Over the course of the trip, we'll visit German publishing houses such as Oetinger, Carlsen, Loewe, Arena and S. Fischer. We'll also host a speed-dating event with German rights directors, visit a German bookstore, and more.

You will be able to talk to editors, publishers and rights directors about the German children's book scene and learn more about current trends, illustrators, and specific titles.

The GBO will choose the participants

from the pool of applications following the application deadline.

The following are reactions and feedback from previous trip participants:

SHEILA BARRY, GROUNDWOOD BOOKS

"I can't say enough good things about the trip. It was wonderful to meet North American colleagues, we had many thoughtful conversations both as a group and with the German publishers, editors and rights people we met. But the most worthwhile aspect of the trip was the chance to meet such a range of German children's book publishers and to hear them present their lists. I requested many titles which I am now working my way through, and I'm optimistic that the connections I made in Germany will be sustained and strengthened over the next couple of years ... I'm deeply appreciative of having had the chance to go."

STACEY BARNEY, PENGUIN PUTNAM

"It was so nice to discuss the challenges and victories of my job with colleagues. Each person I met was smart, insightful, passionate and generous with what they knew."

GBO  **NEW YORK**
German Book Office

ONLINE APPLICATION:
bit.ly/GBOEditorsTrip2016

DEADLINE:
April 11, 2016

CONTACT:
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Auswärtiges Amt

BEN ROSENTHAL, THEN AT SCARLET VOYAGE

"Meeting with the different German publishers, editors, etc., provided tremendous insight into the German book market. However, I found our most interesting and enlightening discussions occurred when we compared our markets, explored ways we could work better together (or why we don't), and the rapidly-changing industry as a whole."

DAVID GALE, SIMON & SCHUSTER

"For me, the most satisfying aspect of the trip was the fact that we got to discuss German and US publishing with such a large variety of people in many facets of the German book world. I had expected that this trip would just be German publishers pitching books to us, but this trip was so much more valuable than that in that everywhere we went there was a real dialogue among the participants that will benefit the Germans and the Americans equally."

JULIE MATYSIK, THEN AT SKYPONY

"The German publishers we met were so dedicated to their lists and you could feel the passion they had in talking about particular authors and projects and that's something that I believe every acquiring editor needs to have." •