Brewing up a Bestseller

HarperCollins executives take a break with the remarkable Nujeen Mustafa. See page 15 for more.
We are celebrating 70 years of freedom. We are the world’s youngest and largest democracy, and celebrate our ability to host free and fair elections and exercise choice. We celebrate, almost, our economic disparity. We most definitely celebrate our ideological differences. We love the arts. We love that we are called ‘incredible’. We love that we are the future of the consumer economy. We are socialists on our sleeves and capitalists in our hearts. We have a thriving fourth estate, arguably the largest and most successful in the world. We print acres of newsprint every morning, carrying some news, a few ideas, and mostly advertisements into many million homes, and digitally into devices. We celebrate the fact that we are cerebral and intellectual, and actually enjoy, to the point of being sadistic, our ability to engage in arguments. We love debate. We go blue in our faces, and are often shrill when we engage in debate. We love our languages. We have written a great many books. Obsessed as we are, we publish many dozens every year about ourselves. We adore English. We have won three Man Booker prizes and innumerable others. We host the largest, and the most number of literary festivals, across languages, in any one region of the globe. We have some of the finest literary minds in the world. We host some of the world’s most provocative public intellectuals. We have minds that have shaped the course of modern history. We have one of the largest and fastest growing education businesses in the world.

And yet: we love to abuse intellectual property and copyright. We love to argue over interpretations of history. We have a political sentiment and love the word ‘sedition’. We have a religious sentiment that can very easily be offended. We love the word ‘defamation.’ We love the fact that defamation can be called criminal. We are in love with the idea of ‘free speech’. We love books. We also ban books.

Indian laws allow room to define defamation as a criminal offense. Books—even sentences and paragraphs—could be viewed as offending religious sentiments and banned. Publishers can be arrested, even for fictional work. Each year, publishers in India spend valuable time, money, and resources on legal reads, to ensure books are ‘publishable’. In a recent judgement, the Supreme Court ruled in favor of photocopying educational content for free distribution in classrooms. Indian publishers lose many millions in revenue to photocopying and piracy.

There is immense pleasure in publishing. There often is a purpose. It’s about time we came together to defend that purpose.

—Anantha Padmanabhan

Editorial: Copyright Concerns

By Porter Anderson, Editor-in-Chief

So many roads in Frankfurt this year have led to copyright battles: you could be forgiven for fearing a collision at the intersection of fair-use ambitions and rights holders’ protection.

As HarperCollins India’s always-articulate Anantha Padmanabhan tells us in his guest commentary today (above), even that massive readership’s supreme court has ruled in favor of photocopying educational content free of charge. And elsewhere in this issue, you’ll find the Australian Publishers Association’s Louise Adler’s ringing alarm about parallel importation rules again under attack: they’re considered critical to publishers’ prosperity down under.

For all the important conversations we’ve held this week about freedom of expression, our publishers and authors simply must be able to protect their investments in that expression. As publishing entrepreneur Richard Nash told the Business Club Stage audience on Thursday, the actual intellectual property of a book may add up to no more than about 7 percent of the return. What the music world calls “360-degree revenue,” he said, holds the future’s profitability points. Exploit those rights.

As we close the international trade industry’s week here at #FBM16, we want to thank you for reading us and sharing with us your expertise on where we are in this issue-charged autumn. Travel safely, stay in touch with us at Publishing Perspectives, and be vigilant where your rights are concerned: it’s becoming a jungle out there.

We love books. We also ban books.

“We love books. We also ban books.” —Anantha Padmanabhan

India: The Fault in our Laws

A call to protect freedom of expression and copyright in India.

Editorial by Anantha Padmanabhan, CEO at HarperCollins India

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—Anantha Padmanabhan
The Implications of Brexit for the UK Academic Market

Threats and opportunities were considered by leading figures from academic publishing at Thursday’s panel discussion on Brexit. By Roger Tagholm

According to panelists on the Publishing Perspectives Stage Thursday, possible outcomes of the UK’s vote to leave the EU include a collapse in funding for research; a drain of talented people from the European Union; and isolation from European discussions on copyright.

Andy Robinson, senior vice president and managing director of Wiley’s Society Services, said that 10 percent of the academic workforce in the UK is from the EU, against the national average of 5.6 percent. UK Prime Minister Theresa May’s tough stance on immigration has led to a question mark over the status of these workers.

“We have 31,000 researchers from the EU and 125,000 students who are worth £3.7bn to the economy,” Robinson said. “These people are providing high quality research and I think the publishing sector is going to have to manage the possible impact on this workforce.”

He noted that UK researchers now faced “being at the back of the queue”—there was evidence of UK academics being taken off grant applications as a result of the vote—and he emphasized that publishers “need to make a strong economic case for research funds.”

On copyright, Richard Fisher, former managing director of academic publishing at Cambridge University Press and now academic and policy correspondent for the Independent Publishers Guild, warned that leaving the EU “might result in a fragmentation of copyright protection”.

EU law will cease to apply in the UK once Article 50 is triggered (the process by which the UK will leave the EU), which may result in what moderator Richard Mollet, Head of European Government Affairs at the RELX Group, called a “diverging” in copyright regimes.

He admitted that if he were Google, “I’d be dusting off my new proposals for the Hargreaves Report” on intellectual property: Google might want to seize the opportunity to grab more content.

Fisher said that if the UK “is outside the tent, then there’s a danger of being isolated in any discussions of any new regulatory framework in Europe.” Fisher also warned of a loss of influence on issues like open access.

Yet Robinson did—slightly begrudgingly—admit that there was just about a glass-half-full view of Brexit too: “There is a short term currency gain,” he said, “so royalty checks have gone up. It means we might eliminate VAT on journals, although that might go the other way, too. It gives us a chance to really get behind the Department of International Trade and focus on emerging markets; and it’s a chance for UK research to really market itself.”

A final, optimistic note was sounded by Fisher, though. “British academic publishing has always been international, and has to be international,” he said. “Those relationships won’t go away as a result of Brexit. There’s all to play for.”

“British academic publishing has always been international, and has to be international.”

—Richard Fisher
Message to Booksellers: Get on Your Bike!

Free evening book deliveries by bicycle are just one tactic being explored by bookseller Lünebuch in the German town of Lüneburg. By Andrew Wilkins

Bookseller Jan Orthey of Lünebuch says bike deliveries are aimed at encouraging his customers to buy local.

“We are a downtown business,” he says of his business in Lower Saxony, which this year received an honorary mention in the German Booksellers Prize. “We survive on the fact we’re an attractive place to go.”

Orthey was asked to give his take on the best practices booksellers can follow at the seminar, “Creative and Innovative Solutions by bookstores and booksellers associations,” presented on Thursday at the Frankfurt Book Fair by the European and International Booksellers Federation.

Drawing on a national Buy Local campaign, Lünebuch works with other retailers in downtown Lüneburg to lure customers away from online retailers. While Lünebuch sells books online, 80 percent of orders are actually picked up from one of its two stores. This might have something to do with the fact that 87% of online orders are for books already in its stock of 100,000 titles, and even out-of-stock books ordered by 4pm are ready for collection by 9am the next day.

“Compared to other retailers, this is Utopia,” he observes. “The customer has a VIP status with us. This is the point: we have to put the customer back into the focus of everything we do.”

Lünebuch also gives 1000 free books to local schoolchildren each year, produces its own quality book magazine, offers its own app for tracking orders, and runs over 100 events each year, including a crime book festival.

No wonder Orthey, as third generation bookseller, thinks ebooks—just 5 percent of the German market—are a distraction:

“We’ve talked about ebooks a lot. I think we should talk about something else. Promoting reading is more important.”

EDItEUR: Easing Pain in the Publishing Supply Chain

At the Fair, EDItEUR celebrates 25 years as a self-styled “one-stop shop” for book industry standards. Interview by Marie Bilde

Held annually, EDItEUR’s Supply Chain Seminar attracts experts in book industry infrastructure for discussions on how to keep speed and quality high and costs low in the digital marketplace.

Publishing Perspectives interviewed the organization’s executive director, Graham Bell, about EDItEUR’s past, present, and future.

Publishing Perspectives: How and where was EDItEUR founded 25 years ago? And has its focus on standards governance changed during the last two-and-a-half decades?

Graham Bell: EDItEUR originated as a European project in 1991, aimed at improving the way that various EDI [electronic data interchange] messages were used in the book trade. Brian Green led the project. He had worked for the Publishers Association in the UK and he established EDItEUR as a not-for-profit company.

Our task is to develop, manage, and support various supply chain standards that help the industry, and we’ve always had that international view. Today, EDItEUR’s own standards—particularly ONIX, Thema and EDIX—have become more important. EDItEUR also supplies turnkey management services to the International ISBN Agency, and this year it has taken a similar management role for the International Standard Name Identifier (ISNI).

PP: What are the most important values that publishers and retailers can obtain from these standards?

GB: I think there are three real sources of benefit.

First, the standards that we develop aim to ease real pain in the supply chain. ONIX is about distribution of the rich descriptive metadata that’s so vital to booksellers, and for those organizations that adopt it—as either senders or recipients of data—it delivers real efficiency benefits over the alternative, a blizzard of unique and proprietary spreadsheets.

Second, standards like ONIX force a company to take a good look at its own internal business practices. I often say that good metadata is a by-product—a result of good business practice—rather than being an aim in itself.

Third, there’s the “network effect,” where the value of using a standard increases as other people adopt it too. That’s why EDItEUR’s standards are all open and free of charge to use, even though our standards work is funded by our 115 members.

PP: The book industry shares some significant supply chain challenges with other industries. Is there a knowledge exchange going on between them?

GB: What’s not always obvious is that behind the scenes, that exchange does go on. There are strong underlying similarities between a standard like ONIX for Book and DDEX for the recorded music sector or EIDR, an identifier and metadata standard for filmed entertainment.

PP: Where do you see EDItEUR in another 5 or 10 years?

GB: I hope our standards can continue to evolve and remain relevant, continue to deliver real business benefits, and continue to act as exemplars in the industry. But as our work becomes more complex, EDItEUR also needs to continue to attract new members willing to fund our work for the benefit of the whole book and serials trade.
French Prime Minister Manuel Valls made a passionate case for copyright, culture, and cooperation in a speech to mark the launch of Francfort en français, a year-long cycle of events to celebrate France’s status as Guest of Honor at next year’s fair.

Valls spoke with Peter Feldmann, Mayor of Frankfurt; Anne Tallineau of the Institut Français; and program chair Paul de Sinety.

He likened the friendship between France and Germany to a “wonderful book,” insisting that the best pages were yet to be written.

He also stressed the vital importance of copyright to the creative economy. Without copyright, Valls said, writers don’t get paid and so culture declines. We must be vigilant, he insisted, and win the fight for copyright to ensure that writers and artists can live from their work.

As the son of a painter and the husband of a musician—and with an Italian mother and a Spanish-speaking father—Valls is well placed to make the case for the importance of culture and international cooperation. Dictatorships and ideologies always fight culture first, he said, but as long as we have men and women writing books, we have a road to progress along. Frankfurt itself, as a capital of Europe, shows that nations that once fought each other can now work together in support of a common project.

Valls was keen to share a diverse and inclusive vision for “Frankfurt in French,” noting the presence of Franco-German institutes in Africa, the growing significance of France’s new digital start-ups, and the importance of partnerships with Switzerland and Belgium.

The language of Europe, Valls said, is translation.

A busy year of cultural activity will see more than 300 events take place over the course of 2017 under the ‘Frankfurt in French’ umbrella, organized by the Institut Français in Germany.

More than 240 French authors will visit the country, with 70 at the fair itself. There will be debates, street performances, and concerts. Teams of French and German authors will play football against each other. A tour of bicycling writers will tie in with the start of next year’s Tour de France in Dusseldorf.
The Frankfurt Book Fair’s 2016 Young Talent Winners, from Brazil, China, Germany, the Netherlands, the UK and the US, celebrate their accolades at the Business Club (image courtesy of Bernd Hartung/Frankfurt Book Fair).

Halo Summer was awarded the €10,000 Kindle Storyteller Award at the Open Stage on Thursday for her self-published book, Aschenkindel - Das wahre Märchen.

Ryan David Mullin (Chief Product Officer, Oolipo), Michael Bhaskar (Co-Founder and Publishing Director, Canelo), and Will Evans (President, Cinestate) discussed their common aspiration to liberate storytelling from format constraints by developing platforms that give storytellers more tools.

Todd Siegal and Lynn Franklin of Franklin & Siegal Associates celebrate 25 years in the LitAg.

Tracey Armstrong, CEO of Copyright Clearance Center, speaks in the Business Club on Thursday (image courtesy of Bernd Hartung/Frankfurt Book Fair).
Alan Samson of the Orion Publishing Group, pictured here with Dorothea Grimberg (Frankfurt Book Fair) celebrates 25 years at the Frankfurt Book Fair.

The winner of the Hans Christian Anderson Award, illustrator Rotraut Susanne Berner, finally receives her medal from IBBY president Wally De Doncker. Berner was unable to travel to New Zealand to pick up her award in August.

Serving up a slice of the future: The Bookseller’s editor Philip Jones and its director of publisher relations, Emma Lowe. The magazine has seen a huge increase in entries for its FutureBook Awards this year—108 of them, up from 60 to 70 in previous years—and has shortlisted 40 companies across eight categories. The winners will be announced at the FutureBook Conference in London on Friday December 2.

Dorothea Grimberg (Frankfurt Book Fair) presents the UK’s Little Tiger Books with a cake to celebrate 25 years of exhibiting with the Frankfurt Book Fair.

Australian Henry Rosenbloom celebrates the 40th birthday of the company he founded, Scribe Publications. Longevity is clearly a focus; among Henry’s lead titles is Marie de Hennezel’s Sex After Sixty.
Barbarians at the Gates of Australian Publishing

Louise Adler, president of the Australian Publishers Association, outlines her industry’s battle against potentially damaging copyright reforms. By Louise Adler

The rights of copyright holders and the commercialization of intellectual property have been under threat for almost two decades now in Australia, the world’s 14th largest publishing industry. Despite that, the industry now generates revenues of AUD$2 billion and publishes more than 10,000 books annually.

Our industry operates under parallel importation rules (PIRs). These support the rights of copyright holders and ensure that the import of commercial quantities of a book is prohibited without permission of the copyright holder. However, if Australian publishers do not make a title available within 14 days of the international publishing date, booksellers can import quantities of competing editions or single copies of any title from anywhere in the world.

PIRs have allowed Australian publishers to create a vibrant commercial market and protect their investment in Australian writers. However, PIRs have also long been a focus for free marketeers, who argue that they are an old-fashioned form of protectionism. Five times the Australian government’s Productivity Commission has been asked to review the industry and has recommended PIRs be abolished.

To date, we have managed to persuade the reading public that a so-called “open” market would mean less Australian books, less Australian writers, less diversity in the range of available books, less income for Australian writers, less bookshops, less international exposure for Australian writers, and certainly no guarantee of cheaper books.

The reading public doesn’t much care, one way or another, about the commercial viability of behemoths like Penguin Random or lively independents like Text Publishing. But they do care—very much—about the Coca-Cola-ization of Australian culture. Australian books by Australian writers engender huge loyalty and support from fair and square bookshops.

In 2015, the Productivity Commission was again asked to consider the regulatory regime for intellectual property. The entire industry—writers, agents, publishers, printers, booksellers and librarians—has come together to work on a campaign with Australian writers on the frontline.

Booksellers organised a National Bookshop Day to build consumer awareness of the value of bookshops. In tandem, the Australian Publishers Association has worked relentlessly to educate politicians.

Melbourne University Publishing published a free book, #SaveOZStories, with contributions from Australia’s literary luminaries. Penguin Random distributed the book to bookshops and the two major printers in Australia printed 130,000 copies. Fairfax Media, one of Australia’s largest media groups, supported the book through its print and online newspapers and news agencies across the country. Our message was simple: books matter.

The industry has also had to fend off the proposed introduction of fair use. Again, the income of Australian writers (who earn on average just AUD$13,000 per annum) is at the forefront. As one colleague argues: we expect to pay the farmer for her produce, why do we think a writer’s produce should be free?

The barbarians are at the gate, dreaming of a global market in which content is free and creativity and innovation flourish. But their dream is our nightmare. They don’t have the numbers yet, but we would be wrong to be complacent.

Louise Adler is chief executive of Melbourne University Publishing and president of the Australian Publishers Association.

Emerging Voices in China’s Literary Landscape

By Marie Waine

Michael Kahn-Ackermann, senior consultant at the Confucius Institute, wants to make one thing clear: Writers Lu Nei and Yu Yishuang are at the Frankfurt Book Fair not just to represent China, but to represent strong literature from strong authors in general.

The “New Literary Voices from China” panel took place on Thursday morning (October 20) with support from the Confucius Institute, an organization aimed at promoting Chinese language and culture throughout the world.

“The problem with these writers is that they have to represent a society, government, and whole country, and this burden is, of course, much too heavy for an artist and a writer,” says Kahn-Ackermann.

Nei is a novelist and screenwriter, whose novel Young Babylon was published in English in 2005 by AmazonCrossing. His second English translation for Tales of Flower Street is set to be published by Amazon in 2017. He says he is hoping what he writes will be able to be recognized by others with literary dreams.

Yishuang is a short-story writer from Beijing who published her collections All That is Solid Melts into Air and I Didn’t Start the Fire. Both writers work with Paper Republic, a collective of literary translators aimed at promoting Chinese literature in translation. After living in Beijing for 15 years, founder Eric Abrahamse recently moved back to the US to get out and promote Chinese literature globally.

The Chinese literary landscape has developed rapidly over the past 80 years, says Kahn-Ackermann, and there is more opportunity to discover up-and-coming Chinese writers.
Frankfurt Event Highlights: Friday, 21 October 2016

THINKING ALTERNATIVES: VISIONS ON THE CONSEQUENCES OF THE REFUGEE CRISIS ON EUROPE
10:30 - 11:30
Welttempfang Salon (Hall 3.1 L 25)
The participants will examine the meaning of current visions connected with the refugee crisis (in German).

BEIRUT SHORT STORIES
10:30 - 11:30
Welttempfang Stage (Hall 3.1 L 25)
Three young writers from Lebanon present their short stories.

INNOVATIVE IDEAS IN SOUTHEAST ASIA’S CONTENT INDUSTRY
11:00 - 11:30
Publishing Perspectives Stage (Hall 6.0 E 11)
Find out about the creative industries in Southeast Asia.

IT’S JUST THE BEGINNING: THE RISE OF TYPOGRAPHY IN THE DIGITAL AGE
11:15 - 12:00
THE ARTS+ Runway (Hall 4.1 P 53)
Designing a good reading experience for dynamic content requires different thinking and workflows from paper typography.

HOW DO YOUNG PEOPLE TICK? QUIZ ON THE SINUS YOUTH STUDY 2016
11:30 - 12:00
Hot Spot Education Stage (Hall 4.2 C 96)
The authors of the SINUS Youth Study 2016 present their findings (in German).

YOUNG TALENT: MINGHUI MA ON THE ROLE OF DIGITAL IN CHINESE EDUCATION TODAY
12:30 - 13:00
Publishing Perspectives Stage (Hall 6.0 E 11)

GEORGIAN FICTION IN 30 MINUTES
16:30 - 18:00
Hall 5.0 / Booth B100
The Georgian National Book Center and Georgian Publishers and Booksellers Association will host a discussion about contemporary literature. Reception to follow.

GRAPHIC NOVELS AND COMICS RECEPTION
17:00 - 18:30
International Stage (Hall 5.1 A 128)
Relaxed networking reception for the comics industry, and for writers and artists to meet literary agents, comic dealers, and publishers.

At the Welttempfang: Does a European Literature Exist?

I t does, according to panelists on the Welttempfang Stage. Moderated in German by Peter Ripken, chair of the board of the International Cities of Refuge Network (ICORN), literary critic Mercedes Monmany, Italian author Paola Soriga, and Paris-based Indian writer Shumona Sinha discussed in Spanish, Italian and French the cultural connections and aspirations within European literature.

Monmany—whose 2015 book Por las fronteras de Europa / Un viaje por la narrativa de los siglos XX y XXI (Through Europe’s Borders, a Trip Through Narratives from the 20th and 21st Centuries) introduces readers to European literature with the notion that borders are permeable—said Europe must not simply be an economic idea, but a cultural and spiritual one, as well.

“We should think about common references and not differen-
tes,” she said. “We have literature in common. There’s no passport necessary for culture.”

Literature can’t move mountains, but it can galvanize social progress.

Paola Soriga’s 2015 novel La Stagione che verrà (The Season That Will Come) is about the lives of three Italians born in 1979, like Soriga, who “live in a European world,” part of a generation that speaks several languages, grew up with the European exchange program Erasmus, and low cost flights that allowed for travel to most European cities. Soriga, who is from Sardinia, quoted the late Sar-
dinian author Sergio Atzeni, who said he was Sardinian, Italian and European. “We are European, but we should also see further than Europe.”

Shumona Sinha has lived in Paris since 2001; her 2012 book, Asso-
mants les pauvres! (Let’s Beat Up the Poor!) was written in French. Her vision of Europe as a child came via literature, and it inspired her to become a writer. “I was in Calcut-
ta,” she said, “but in my head I was already living in Europe.”

Writing in French, she said, liberates her from her original culture and from the weight of being a woman.

But Europe, noted Ripken, is going through a difficult passage—it is considered a negative term by many, a union of incapable bu-

reaucrats, suffering from a refu-
gee crisis and with a tendency to-
ward nationalism and right-wing politics.

Can European literature con-
tribute to saving Europe?

“I’m optimistic by nature,” said Soriga. “I know this moment is dif-
cult for Europeans and those ar-
viving in Europe. But I have great confidence in the new generation. They live together within all these borders. Of course literature can’t solve things on its own. But with culture and literature and a good political policy I think it’s possible.”

“My literature is a cultural mix,” said Sinha. “Thanks to the French language and European culture I have become someone else. I have high hopes for literature and its place in the world.”

“Literature can’t move mountains, said Monmany, but it can galvanize social progress. “I con-
sider myself European and my values that we have today.” •
THE ARTS+ Presents: A Book Is A Film Is A Game

A networking day held Thursday in the new ARTS+ zone explored different aspects of book adapting books in the film and game industries. By Mark Piesing

“Book Is A Film Is A Game” was a collaboration between the €50 million Netherlands Film Fund and the Frankfurt Book Fair in THE ARTS+ area in Hall 4.1. New to the fair this year, THE ARTS+ is a platform that encourages the exploration of the intersection between the arts, technology, and business.

Students Janine Krüger and Tobias Mohr were there to present research supervised by Professor Christoph Bläsi at the Johannes-Gutenberg University, in Mainz, about the number and the nature of movies that had been adapted from either a book or other sources like games.

The results were surprising: the number of video game adaptations was very low. In 2015, only 18.63 percent of original movies released in Germany were from book adaptations and 4.1 percent of adaptations of other kinds.

“These surveys help to explain why it seems that book adaptations dominate movie releases,” Krüger believes. This is reflected in books’ over-representation in the top 10 German movies of 2015–2017 percent were adapted from books and just 3.13 percent from other sources.

The 12 weeks that The Martian film tie-in paperback stayed on the bestselling list of German Der Spiegel magazine compared to the one week for the trade paperback is evidence of another effect.

“Book adaptations have a measurable impact on sales figures of the corresponding book,” observes Krüger.

Markus Heitz is a German fantasy, horror, and science fiction author, most famous for his five-book saga The Dwarves, which has sold 4.6 million copies.

“I ran round for two years trying to sell the gaming rights to the book but couldn’t sell it,” says Heitz. “The game publishers all said they had read the book, they liked the book, but the answer was no.”

The first book of the series has finally been adapted into a video game by German games developer King Air Games. The game was created in about 18 months for budget of about €1 million.

A Kickstarter campaign helped to build support for the game among its active and enthusiastic fan base. “The drawback is that the fans really know the books,” says Thysen. “It took us weeks and weeks to get the facts right about five different Dwarf kingdoms. Sales of between USS2 million and USS3 million will guarantee a sequel.

“We only own the rights to this one game,” says Jim Thysen, co-founder of King Air. “Revenue share is the only deal we would do because we wanted to make sure we all had the same interest in making it a success.”

Laurent Duvault, director of international and audio-visual development at Franco-Belgian giant Media Participations, had come to the conference to discuss Luc Besson’s new movie Valérian and the City of a Thousand Planets and show off some of its artwork publicly for the first time.

The movie is adapted from Valérian et Laureline, a cult French science fiction comics series published by Media Participants and created by writer Pierre Christin and artist Jean-Claude Mézières. First published in 1967, the final instalment was published in 2010.

“Luc had always loved Valérian et Laureline,” notes Duvault. “In 1997, he made a promise that, if The Fifth Element was successful, he would make Valérian. In 2005, he signed the first option for a live movie. Then, in 2016, he began shooting.”

“In the 70s and 80s, foreign rights were sold all over the world but not always under the same name,” observes Duvault. “Today, the arrival of the internet means that every deal has to use the same name. There is a danger that everyone will think we are ripping off Star Wars off when you come to do the movie, but it was created 10-15 years before Star Wars. We do what we can but today digital rules.”

Iraq Joins the International Publishers Association

By Roger Tagholm

Iraq and Senegal are among five new countries whose publisher associations became provisional members of the International Publishers Association (IPA) yesterday when their applications were unanimously accepted by the IPA’s General Assembly here at the Frankfurt Book Fair.

The full list, in alphabetical order, is the Union of Iraqi Publishers, the Ivorian Publishers Association, the Mauritania Union for Publishing & Distribution, the Union of Moroccan Publishers, and the Senegalese Publishers Association.

At the Assembly, Dutch publisher Michiel Kolman of Elsevier was also formally elected IPA President, replacing Bloomsbury UK’s executive director Richard Charkin, whose two-year mandate ends on January 1, 2017.

Commenting on the new members—who will potentially move from provisional membership to full membership after a period of up to three years—Charkin said: “Every year the IPA grows stronger and better able to execute its dual mission of promoting and defending both copyright and freedom to publish around the world. As the focal point for publishers associations from almost 60 countries, the IPA can participate in key global fora, such as WIPO (World Intellectual Property Organization), WTO (World Trade Organisation) and other UN agencies, and speak for the vast and complex global publishing industry with a single, coherent and compelling voice.”

The inclusion of the new members brings the IPA membership to 64 publishers associations in 59 countries.
Cengage’s Michael Hansen on Classroom Technology

The CEO of Cengage Learning says the company is spending millions on digital course delivery.

By Porter Anderson

U.S.-based Cengage has some 550 higher-education courses available now as digitally delivered multimedia content. Indeed, he tells Publishing Perspectives, the company now is at a point at which its basic curriculum offerings are in place. With as many as 750 developers at work in various parts of the world—creating, updating, and customizing these courses—the emphasis moves to opening up an academic market with “a lot of pushback,” Hansen said in a live interview appearance at Frankfurt on Thursday (October 20).

Professors, particularly those in adjunct positions who may feel insecure about their employment, Hansen says, may see this system’s delivery of efficient, self-teaching lessons to students’ digital devices as a threat to their jobs—not understanding that it actually increases a faculty’s efficiency and ability to focus on students’ needs.

Now, he says, the technology is in place to overcome a problem that’s in every classroom in the world: “teaching to the middle.”

“All of us remember one teacher who taught us something so valuable that “this special moment will always be there for us,” he says. But “teaching to the middle” means that with maybe 10 advanced students, 15 students lagging the others, and 30 in the middle, he says, teachers are focusing on that center group, thus shortchanging the students in the accelerated and remedial parts of the course.

“While you learn so much from teachers,” Hansen says, “you also learn from other students.”

The Cengage MindTap system delivers course material in “short burst” formats with “adaptive analytics” in place, allowing a professor to group students as she or he wants to do.

The system “observes the student,” Hansen says. And, based on the student’s answers to—say—a 15-minute lesson, the system can tell if the right lesson has been learned correctly. If not, the system is able to offer different iterations of the lesson to help the student get it right.

“Video, perhaps, might be introduced in a course section to a student who is not understanding a particular element of the course.

“We use not only video as a one-way medium to carry information to a student but also as a feature of interactive student groups,” Hansen says. “For example, in [teaching] public speaking, you can see yourself speaking and allow others to see you and offer feedback.”

This ‘group approach’ offers a new platform to both the content itself and study groups.

And trade publishers who heard Hansen speak at the Business Club were nodding vigorously as they heard Hansen say, “Just think about the classroom of 1916. Not much change has occurred in 100 years.” As with the rapid advances of digital reading in trade publishing, educational advances are running into similar resistance.

“To get to this point,” Hansen said, “we are investing about US$180 million per year. Our technology group has increased, and our print division has become much more lean.”

Telling the Stories of Young Boat Refugees

By Roger Tagholm

A new YA title from Toronto’s Annick Press, Stormy Seas—Stories of Young Boat Refugees, aims to help young people make sense of the images of refugees they see every night on TV news bulletins. Written by Mary Beth Leatherdale and Eleanor Shakespeare, the beautifully produced book tells the stories of children who have fled persecution or war zones by boat during the twentieth century through the present.

“It’s a collection of true stories, from that of Ruth, an 18-year-old Jewish girl who fled Germany for Cuba in 1939 on the SS St. Louis, to Mohamed, who left the Ivory Coast in 2006 at the age of 13 and eventually arrived in Italy in 2010,” says Annick’s sales and rights manager Gayna Theophilus.

The authors tracked down all the refugees—apart from Ruth, who is no longer alive—and write: “Each year, a million refugees fleeing war, conflict, and persecution risk their lives crossing the Mediterranean. Tens of thousands of them are unaccompanied migrants like Mohamed, children traveling alone without any adult.”

The purpose of the book is to explain exactly what is happening to these refugees and to set their stories in historical context. There are many disturbing echoes of historical refugee situations today. In 1939, the SS St. Louis was turned away from Cuba, because Cubans resisted a large number of refugees—including 2,500 Jews—who had already come to the country.

The ship was redirected to London and eventually sailed to New York, where Ruth got a job making gloves for the US Army.

“We have had a lot of interest from foreign publishers,” says Theophilus. “We’re publishing in April 2017, and we’re hoping to have PDFs to send out after the fair.”

Annick Press was founded in 1975—it is currently celebrating its 40th anniversary—and takes its name from its founders, Rick Wilks, who is still a director, and Anne Millyard. It publishes around 25 titles a year, and believes in encouraging “critical thinking and the development of a child’s inner resources so that, in addition to becoming confident, contributing members of their community, they are also engaged with society at large and their peers around the globe.”

Gayna Theophilus
Floor Talk: Sara Lloyd

“They’re the channel, not the container,” says Sara Lloyd, Digital and Communications Director at Macmillan UK. “Publishers have worried too much whether it’s a printed book or an ebook—they need to worry more about where the content is going to be discovered. There is a new generation coming up who have a completely different way of engaging with things in which they’re interested—something like 40% of millennials put ad block on. You have to go to apps or Snapchat or Wattpad, not websites. I cannot believe people are still putting money into websites.

“I think publishers are a little too relaxed about things at the moment—they think that the ebook revolution has happened, we’re back to print, we’re happy with the mixed retail environment of the high street and online. But we need to worry about how we’re going to engage with new audiences coming up.”

Gudovitz Offers Exciting Titles from Japan and Korea

Agent Neil Gudovitz discusses works on offer from Asia. By Porter Anderson

One of the most promising works on offer at Frankfurt this week is the Japanese runaway bestseller Hibana (Spark) by Nao-Ki Matayoshi. Considered by some to have single-handedly raised the stats on Japan’s 2015 book sales, Hibana garnered popularity after it won the Akutagawa Prize and was adapted into a Netflix film. Neil Gudovitz, Founder of the Brooklyn-based Gudovitz & Company Literary Agency, is thrilled to be offering the book at the Fair.

Gudovitz is an American with a 20-year run as a literary agent, who started his publishing career as an assistant in the subsidiary rights department at Farrar, Straus, & Giroux (FSG). He also worked at Thomson Publishing and Waterside Productions before launching his own agency in 2015.

He claims his best-known client to be Marie Kondo, whose book The Life-Changing Magic of Tidying Up is in 40 markets. An animated work, The Life-Changing Manga of Tidying Up, is set for release by Sunmark Publishing in Japan in 2017, “with the rest of the world to follow,” Gudovitz hopes.

And then there’s Room to Breathe by Lu Wei, China’s hugely influential interior design consultant. The heavily illustrated book, which offers both practical and theoretical advice for maximizing your space, has been out for several months and has met with widespread success.

And wait, there’s more: Fumio Sasaki’s Goodbye Things: The New Japanese Minimalism is along on the trip this week, too, originally published in Japan by Wani. Soon, it seems, the only problem we may have with clutter is too many anti-clutter books.

From Korea, Gudovitz is offering The Miracle of Number Reading, from the medical and intellectual group ChaSeo. Gudovitz says, “The concept is that through repetition of numbers over a 30-day period, in certain orders and cadences, your body is stimulated in certain ways and you’ll realize health benefits including more energy, better memory, deeper sleep, increased mental focus, even better skin. “In addition to these numerical exercises,” he says, “the book provides detailed scientific explanations for how such health benefits are realized.”

The book has been licensed, Gudovitz says, mostly in auctions in Italy, Germany, China, Japan, Portugal, and the Czech Republic, with offers pending in other markets. In South Korea, the book is published by The Angle Books, Ltd.

Gudovitz is also presenting a novel to round out all the non-fiction: The Axe Maria Violin, an historical young-adult novel by Yoshiko Kagawa. Set in both modern-day Japan and Nazi-era Germany and Poland, it involves the discovery of a violin played in the Auschwitz Orchestra, and was originally published in 2015 by Kadokawa in Tokyo.
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The Edge of Storytelling: Books in Browsers

By Porter Anderson

San Francisco's Books in Browsers conference is produced by the University of California Davis and the Frankfurt Book Fair. This year, it will explore the latest technology behind visual storytelling.

“Storytelling has moved beyond books,” says Peter Brantley, who directs this highly specialized gathering each year.

“Using images, video, and fragments of text, everyday users as well as artists, historians, poets, and filmmakers are creating millions of experiences that inform, entertain, and speculate.”

The November 3-4 event, which will be held at the Grand Theater at San Francisco's Gray Area Foundation for the Arts, is formally titled “Books in Browsers VII: Telling Small Stories.”

“All over the globe, mobile users are producing and sharing videos on social platforms, documenting small pieces of our lives and binding the planet together in a tapestry of pictures and videos,” says Brantley. “And with accessible Virtual Reality platforms like Google Daydream and Sony's PlayStation VR, we’re in the early stages of creating immersive, life-like representations of our world.”

Over the years, the event has drawn a loyal base of delegates whose interest is in seeing publishing in particular and storytelling in general move past the early stages of the digital dynamic.

This year’s speakers include Tom Abba, Dan Archer, Nick Brown, Deepak Chetty, Dave Cramer, Mohini Freya Dutta, Kris Fallon, Jane Friedhoff, Samantha Goldman, Donna Hancox, Richard Nash, Kate Pullinger, Zahr Said, Dorothy Santos, Zara Rahman, Ali Osworth, Joe Veix, Craig Taylor, Brewster Kahle, and Helen Klaebe.

The rising passion for digital potential, Brantley says, “is why the Frankfurt Book Fair is pivoting Books in Browsers this year to examine these newer forms of interactive and visual story-building. ‘Telling Small Stories’ explores the rich and exciting diversity of our image-centric world.”

Brantley likes to call this “the edge of the future of publishing.” •
Nujeen Mustafa’s Journey from Syria to Literary Stage

With the help of Christina Lamb, co-writer of I Am Malala, Syrian refugee Nujeen Mustafa brings her story to the world stage and to the Frankfurt Book Fair. By Porter Anderson

It was the first time Nujeen Mustafa had seen the sea, and she and her sisters had found the way there by following the instructions of a smuggler on Google Maps. She would cross the eight miles of sea between Turkey and the Greek island of Lesbos in a refugee boat. “We had paid $1,500 each instead of the usual $1,000 to have a dinghy just for our family, but it seemed others would be in our boat. We would be thirty-eight in total—twenty-seven adults and eleven children. Now we were here there was nothing we could do—we couldn’t go back and people said the smugglers used their knives and cattle prod on those who changed their minds.”

A Syrian refugee from Aleppo, Mustafa has been written up many times since her astonishing 3,500-hundred mile journey from home to safety in Wesseling, Germany: in a wheelchair. She has cerebral palsy. And the overland many: in a wheelchair. She has home to safety in Wesseling, Germany: in a wheelchair. She has cerebral palsy. And the overland

She was interviewed yesterday afternoon (October 20) in a “Meet the Author” conversation on the Publishing Perspectives Stage with our Paris-based correspondent Olivia Snaije. Mustafa also appeared yesterday morning at the Open Stage in the Agora, in an interview with Newsweek magazine.

Our quote is from the very first part of Mustafa’s book, Nujeen: One Girl’s Journey from War-Torn Syria in a Wheelchair, and from an early section of her ordeal. It’s in the same early lines that you learn that her aunt and uncle “were shot dead by Daesh snipers” at a funeral in the city of Kobane—“a day I don’t want to think about.”

Mustafa’s book as told to Sunday Times journalist Christina Lamb was released last month by HarperCollins in nine languages including German, Swedish, Finnish, Danish, Italian, French, Dutch, Spanish, and Portuguese. Lamb is also the co-author of I Am Malala with Malala Yousafzai, and her fluency in portraying the resilience and determination of these young survivors is clearly on view again in this new book.

As chatty as any 17-year-old, she jumps into an after-school interview with Publishing Perspectives with happy, effusive charm.

Quickly, we get to the question of the profound difference between her life today in a suburban setting near Cologne and the stark trials she has faced down to be there. “I feel like Alice in Wonderland,” she tells us with a giggle. “But I still recall the sensations, the feelings I had” on her long journey. “It doesn’t yet feel far enough away yet to seem like a dream.”

“I laugh at the reactions people have,” she confides, “about my being in a wheelchair.” Known far more widely for the sheer feat of her escape from Syria than for her medical condition, she says, she can still shock people who don’t realize until they meet her that she doesn’t walk. “I sometimes forget myself,” she says.

“But you know, I think I’m destined to be different from every-one else.”

In Aleppo, she says, there were many happy times. She’s a football fan and adores tennis, comparing notes excitedly about Novak Djokovic, Rafa Nadal, and Roger Federer. She’s keen to know more about the rising Austrian champion Dominic Thiem.

“There were happy and horr-ey times,” she says. “And I was 12,” she says, when “we began to get surrounded by ISIS. I didn’t know if I was going to live again another day. I thought the helicopter would just come by and drop a bomb on us when we were asleep.”

This continual fear of attack, she says, was the hardest thing for her to handle. “Our rooms at home would vibrate” with the concussions of explosions at times.

Although now she says she feels very much a part of her new community and seen as her own person, she talks movingly of “how they look at you, how you’re seen” when you’re a refugee.

“She’s been in Germany for a bit over a year, and she’s still awed by the fact that a book has been created about her. The connection was made through a BBC News crew at the Hungarian border with Serbia. As things came together, she’s says, “I met Christina and I knew who Malala was, of course, so I knew this was huge.” There’s not a trace of irony in her voice when she says, “They really threw the bombshell on me when they said they wanted to do a book.”

And Nujeen Mustafa will be very much in her element in Frankfurt this week. “I love writers,” she says, “because I think they’re very deep people who love expressing and writing down ideas. Christina was a wonderful companion. And the idea that somebody would care about just a girl who’s 16.”

“But this was my opportunity to do a good thing. I’ve always looked for a way to make the world a better place.” •
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To find out more please contact Bernie Nyman on +44 (0)20 3601 4163 or email him to bernie@bmnyman.co.uk.

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