Who's Who of Francophone Literature in Frankfurt

From the announcement of the Prix Goncourt shortlist to publishers from francophone Africa and Haiti, the French-language literary world is in Frankfurt en force to celebrate their common language and cultural diversity.
Today’s Event Highlights: Thursday, 12 October

What Future is There for Francophone Books?  
9:00 am to 11:00 pm  
Guest of Honor Pavilion (Forum, Level 1)  
This roundtable discussion put together by several cultural organizations will explore the current developments in the francophone publishing market.

European Booksellers Conference  
10:00 am to 5:00 pm  
Hall 5.1, Tulip Lounge  
Organized by the European and International Booksellers Federation, this conference aims to provide booksellers, associations, and executives with ideas and best practices that they can take back to their own countries.

CONTENTShift Publishing Startups ARTS+  
10:30 am to 12:30 pm  
ARTS+ Runway, Hall 4.1 P53  
Five publishing startups from the CONTENTShift Accelerator will pitch their ideas to a jury which will choose one winner.

Hot Spot Tour  
11:00 am to 12:30 pm  
Business Club, Hall 4.0 Foyer  
Get to know the technical specialists, digital innovators, and content creators at the Frankfurt Book Fair’s Hot Spots—hubs of innovation throughout the fair.

New Trends in Copyright Trading in China  
3:00 pm to 4:00 pm  
Business Club Stage, Hall 4.0  
Publishers and experts from China and Germany will discuss how the Chinese government policy of “Going Out” has affected the rights business and what we can expect in this area in the future.

International Publishing Distribution Forum  
5:30 pm to 7:00 pm  
Hot Spot Publishing Services, Hall 4.0 J37  
The Frankfurt Book Fair and the International Publishing Distribution Association are hosting a new forum and networking event for publishers and distributors to find new commercial opportunities.

Tweets from the Frankfurt Book Fair

Katharina Hierling  
@katharina_hierling  
Follow  
Termine im Frankfurter Hof - Das Where is Waldo der Buchbranche #fbm17

FrankfurterBuchmesse  
@Book_Fair  
Follow  
"We as humans desire to be connected. Social media connects, but there isn't much depth. It’s not enough." @haeminsunim #TheMarkets17 #fbm17

Charles Cotton  
@ctc  
Follow  
Just seen a woman rocking at least a four inch stiletto heel carrying four coffees 😊=#fbf17 #fbm17

From the Editor: Among Friends

By Porter Anderson

Having cleared the important political overtones of Tuesday’s formal opening events, Frankfurt Book Fair’s focus on Wednesday sharpened quickly to business, as the show floors opened, the LitAg’s trades started flying, and escalators hummed.

During the a Publishing Perspectives Talk at Frankfurt’s Business Club on Wednesday, Sheikha Bodour Al Qasimi of Sharjah was reacquainted with a fellow Sharjah whom she hadn’t seen since the last Frankfurt Book Fair.

As the audience members laughed about coming to Frankfurt to see home-country colleagues, they learned about innovative translation partnerships established by Bodour’s Kalimat with the Quarto Group, Bloomsbury, and Gallimard Jeunesse. Sales are at the heart of these deals: “To have a partner that already knows such a market,” Bodour said, “takes out a lot of the groundwork. And in return, we can give them access to the 420 million Arabic speakers around the world while they can do the same for our books.”

Convivial partnership, however, is never everything in love or in business.

And by the time the fair’s annual CEO Talk was underway, the chief of Simon & Schuster was getting good-natured laughs for her view of what Brexit means for the rest of the world: “It will mean,” Carolyn Reidy wryly told The Bookseller’s Philip Jones, “an end to Britain trying to grab Europe as an exclusive market.

“And I still don’t understand,” she said, “why the British think they have India.” •
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Arrange a meetup with Iptor at Frankfurt Book Fair or visit www.iptor.com/publishing
2017 Prix Goncourt Shortlist Announced

By Olivia Snaije

The shortlist for France's top literary prize, the Goncourt, was announced yesterday at the France Guest of Honor Pavilion by an impressive group of authors and literary figures. The 2017 shortlist includes eight authors, which was previously reduced from 15 authors. Tahar Ben Jelloun, a Goncourt Jury member, ended the shortlist announcement with a nice anecdote. He said his work was translated into 47 languages, one of which was Esperanto. In Rotterdam, he said, there is a community of Esperanto readers, and 2,000 copies were published in the language, which were immediately sold out.

The Goncourt is an internationally recognized prize that guarantees the winners translations into other languages. Leïla Slimani, last year’s winner, said that within hours of getting the prize, 10 rights offers had come in from various countries. “The word ‘Goncourt’ is extraordinarily heavy,” she said, adding that she had no idea before getting the prize what it means to authors in France. People in other countries are amazed that authors in France are treated like such stars.”

Tahar Ben Jelloun, award-winning Moroccan-French author

THE 2017 SHORTLIST:
- François-Henri Désérable, Un certain M. Piekielny (Gallimard)
- Olivier Guez, La disparition de Josef Mengele (Grasset)
- Yannick Haenel, Tiens ferme ta couronne (Gallimard)
- Alice Zeniter, L’Art de perdre (Flammarion)
- Véronique Olmi, Bakhita (Albin Michel)
- Alexis Ragougeau, Niels (Viviane Hamy)
- Eric Vuillard, L’Ordre du jour (Actes Sud)
- Monica Sabolo, Summer (JC Lattès)

Ken Follett on Brexit, Kingsbridge, and Book Promo

By Roger Tagholm

Ken Follett is a firm “remainer” and is appalled by his native UK’s decision to leave the European Union. He also believes the people of his famous fictional city of Kingsbridge—whose stories he tells in A Column of Fire, the third volume in his bestselling series about the town—would have been firm “remainers” as well.

“People hate the idea of Brexit,” he told a packed press conference hosted by his German publisher Bastei Lübbe. “Kingsbridge is a trading city, trading all over Europe. It is consciously international. I’m a ‘remainer,’ and I believe the people of Kingsbridge would be, too. I think Brexit is a disaster for our country.”

Such is Follett’s global success that the whole Follett operation is now almost like an international company, with a researcher hired to find people for Follett to interview and academics paid to read first drafts for accuracy. Global success leads to a high number of requests. The Follett Office, as it is called, recognizes this and is awash with resources for the media. The press conference itself was live-streamed on Twitter and was preceded by a high-quality film following Follett on various research trips around Europe, to cathedrals and ruins in Paris, Orleans, and Seville.

Follett’s wife and now agent, one-time Labour MP Barbara Follett, reminded the audience that extracts from the film—which was shot by their daughter—were free to use and everyone was supplied with a memory stick containing the film. The Follett operation covers all bases, and the author clearly receives much coverage as a result, which may partly explain his extraordinary sales. His previous novel The Pillars of the Earth has sold 5 million copies in Germany alone and some 35 million copies around the world. Total worldwide sales of his 31 novels are more than 160 million, in more than 80 countries and 35 languages.

The good news for booksellers is that the 68-year-old author has no intention of stopping. He is working on a new story—not a fourth Kingsbridge—and says reassuringly “there will be another Kingsbridge story, too. I’m just not sure if that will be the one I write next. But I still want to write stories that entertain millions of people—that’s what drives me.”

For which booksellers around the world give thanks.
Sunmark’s New Bestsellers

Even the Stiffest People Can Do the Splits  by Eiko
A wonderful 4-week stretch program from the “queen of the splits”
Anybody can do it.

Over 1 million copies sold in Japan

Sold to U.S., U.K., France, Germany, Italy, Russia, Netherlands, Norway, Sweden, Finland, Korea, Taiwan, and Thailand

The “Trunk Muscle Reset Diet” That Top Models Have Kept Secret  by Kenichi Sakuma

Over 500,000 copies sold in 4 months in Japan

Sold to China, Korea, and Taiwan

Bestsellers in 2017, Over 100,000 Copies Each!

Before the Coffee Gets Cold  by Toshikazu Kawaguchi
Over 540,000 copies sold in Japan

The Stanford Method for Ultimate Sound Sleep  by Seiji Nishino
Over 270,000 copies sold in Japan

The World’s Best Way to Stretch  by Nakano James Shuichi
Over 180,000 copies sold in Japan

Seeing, Knowing, Thinking  by Bao Nakashima
Over 170,000 copies sold in Japan

Use Thumb Stimulation to Rejuvenate Your Brain!  by Yoshiya Hasegawa
Over 130,000 copies sold in Japan

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Marie Kondo’s The Life-Changing Magic of Tidying series has been licensed into more than 40 languages and sold over 8 million copies worldwide!

U.S. edition of The Life-Changing Manga of Tidying Up
Just Published in the U.S.

U.S. edition of The Life-Changing Magic of Tidying Up
Over 2.8 million copies sold in the U.S.

See you at Hall 6.0 D4

Sunmark Publishing, Tokyo, Japan
e-mail: rights@sunmark.co.jp  http://www.sunmark.co.jp/eng/
Kein & Aber Tower: Swiss publisher Kein & Aber is taking its book fair meetings in a container tower in the Agora this year. There’s also a rooftop bar and a “penthouse” hotel room on the top level.

Already a global success with 365 million copies sold worldwide, according to Hachette Illustre, Asterix dominates the Agora in Frankfurt.

The first-ever Frankfurt Fun Run took place Sunday along the Main river. Winners of the 5k race were Rhea Lyons (Rodale) and Will Roberts (Gernert).

Farewell to Tim: A final Hachette party in Frankfurt for UK CEO Tim Hely Hutchinson, who retires at the end of the year. He is seen here with Kindle’s Brenda Spoonmoore (left) and Claire Johnson. Hely Hutchinson says he is greatly looking forward to retirement. Among plans: a trip to the Atacama Desert and more diving. —Roger Tagholm

At the Hachette party: Michael Pietsch, CEO of Hachette US, with Toronto-based literary agent Beverley Slopen
From the Fred Kobrak Memorial: family, colleagues, and friends gathered together to share their memories.

Fair director Juergen Boos and ARTS+ moderator Syd Atlas announce the Global Illustration Award winners in five categories.

Chris Dercon, filmmaker and artistic director of the Volksbühne Berlin, speaks on the ARTS+ Runway on Wednesday.

Andrienne Tang, Rights Director at Kids Can Press in Toronto, Canada

HarperCollins Celebrates Its 200-Year Publishing History

Champagne and chocolate cake for HarperCollins, courtesy of the Frankfurt Book Fair yesterday. The publisher is celebrating its 200th anniversary and seen here, l to r, are UK CEO Charlie Redmayne and worldwide CEO Brian Murray with the Frankfurt Book Fair’s director Juergen Boos and vice president of English-language markets, Thomas Minkus.

—Roger Tagholm
CEO Talk: Defending Freedom to Publish and Role of Publishers

By Porter Anderson

Contrasts punctuated Wednesday’s “CEO Talk” conversation between an American Big Five corporate viewpoint and that of a venerable French independent publishing house at the Frankfurt Book Fair.

When asked about the impact of self-publishing on the industry, for example, Simon & Schuster president and CEO Carolyn Reidy said there’s no doubt that self-publishing is “huge” and has “taken away some consumers” from the trade in the US market. It has created a need, she said, for trade publishers to “make the case for what it is we provide and what self-publishing does not provide. . . . I think it makes us focus more on what we do for the author. Self-publishing makes us make sure our game is as good as it can be.”

By contrast, the view from France clearly was from a market in which the indie-author movement is comparatively nascent.

Guillaume Dervieux, vice-president and CEO of Michel Albin said there’s no doubt that self-publishing is “the exact opposite of what we are doing” in the trade. In self-publishing, every “manuscript is accepted and each title is invested with the minimum amount of means. We do exactly the contrary. We reject a lot of manuscripts, and we concentrate all our means and effort only on the ones we choose with passion.”

The Frankfurt CEO Talk is presented each year by Lieres Hebdo (France), with Bookdao (China), The Bookseller (UK), buchreport (Germany), Publishers Weekly (USA) and is chaired by publishing consultant Rüdiger Wünschert.

Reidy, at the end of September, reported to her company that S&S had claimed a rare eight simultaneous No. 1 spots on The New York Times bestseller list. But S&S also has felt the heat of political struggles this year, eventually canceling its contract with the incendiary right-wing commentator Milo Yiannopoulos for his title Dangerous, an action that’s still the subject of a court challenge. Her house has also published the 2016 election memoir What Happened by Hillary Clinton.

In answer to questions about the political climate, Reidy said that in such a divisive context as today’s, she’s concerned to see such sentiment as that of Turkey’s repressive regime “starting to bubble up from the public, people saying you should or shouldn’t publish something. Our need to defend freedom of expression against mob rule is becoming more essential than ever.”

Here, there was solid agreement from Dervieux. “The publishing house must be powerful,” he said, “not only in defending [the rights of] authors but also when it comes to freedom of expression.”

And the wariness in the executives’ purview was palpable when asked about contemporary media challenges to literature. Both Reidy and Dervieux said that new developments in digital could still show us a bigger challenge to traditional print than we’ve seen so far from ebooks. It’s other entertainments that make it hard, as Reidy put it, “to keep books in the forefront of the consumer’s mind.”

Russian Publisher Plans More Bookshops—That’s Clever

Clever Publishing is in Frankfurt for the first time and is seeing growth in its children’s book business and physical bookstores.

By Roger Tagholm

It’s a first Frankfurt for Moscow’s Clever Publishing, and the children’s house is growing quickly, says Editor-in-Chief Elena Izmaylova. “Seven years ago, when we started, we were publishing just four titles a month; now we are up to around 500 a year.”

The company, founded in 2010 by Alexander Alperovich who was formerly with AST (one of the biggest houses in Russia), is unusual in that it also owns three bookshops and has plans for many more. “We have to see how it goes. There aren’t so many big cities in Russia, but I think we could have maybe 30 shops.”

The company specializes in board and activity books for the 0–7 age range, but is also beginning to explore young adult fiction, having recently bought Frances Hardinge’s The Lie Tree from Macmillan.

“We buy a lot of rights, with around 50 percent of our titles coming from the UK and USA,” says Izmaylova, “but here in Frankfurt, we are hoping to sell, and we have many appointments. We did a couple of deals in Bologna, which was also the first time we had been to that fair.”

Izmaylova has been with the company for six years. She has degrees in Russian Philology and Marketing from the University of St. Petersburg, and she worked for the city’s Neva publishers, before moving to AST in Moscow where she met Alperovich. Two years ago she joined an editors’ trip to Frankfurt organized by the book fair’s office in Russia.

“Business has got harder in Russia,” she says. “In the last ten years, many publishers have moved into children’s books because sales of adult fiction dropped away. This means there is a lot of competition” in this growing segment.

There are no fixed prices in the country, nor are there any printed prices on books.

“Our royalties are based on our wholesale price, which is the only price we can control. Sometimes it can be hard to explain that to foreign publishers. Although there is a lot of competition in children’s books, we still find that people like our titles—they keep coming so we are happy.”
ARTS+ Equals Tech and Innovation

By Alastair Horne

This year’s ARTS+ exhibitors bring culture and technology together in unexpected and fascinating ways. Each has built a business based on creativity, whether that’s innovation labs, university departments, or a conference for innovators in the museum world.

Art museums are well represented; both the Van Gogh and Munch museums are showcasing their use of new technologies in exciting ways to change how people experience their collections. Norway’s Munch Museum will open a virtual museum in 2019. Holland’s Van Gogh Museum offers attendees the chance to take a picture of themselves within one of the artist’s paintings, a playful way to generate an experience that will outlast the visit.

Another Dutch organization, DropStuff, is exhibiting interactive artwork that incorporates virtual reality and fairground rides. The “Fair Grounds” premiered at the Venice Biennale and offers participants the opportunity to take a climb onboard a fairground ride and take a high-speed, virtual tour through Amsterdam and Venice.

Two projects particularly catch the eye. Artrendex brings Artificial Intelligence (AI) that has learned what makes a work of art successful. Developed by Artrendex founder Dr. Ahmed Elgammal, the AI was trained with a combination of contemporary works and data on how successful those works were in the art market. It then generated several works of its own—with no human intervention—and these were exhibited alongside conventional artist-created artworks. Asked which they preferred, the audience tended to choose the artificial ones.

Google Arts and Culture partners with more than 1,500 institutions and organizations across 60 countries to bring Google’s technology and expertise into combination with their cultural knowledge to produce experiences such as We Wear Culture. This collaboration with 180 museums worldwide explores the stories behind what we wear—from famous fashion designers to fashion movements, from Versailles to Tokyo, and beyond.

Of the 400 or so stories shared by the project, the virtual reality recreation of the world behind Coco Chanel’s little black dress is on display in Frankfurt. Developed in partnership with Les Arts Décoratifs in Paris, the story offers the viewer the opportunity to move around in a 360-degree reconstruction of Chanel’s world superimposed over the top of the museum space.

A newly developed, ultra-high-resolution camera also allows viewers to see extreme close-ups of textiles in the museum’s collections, in far more detail than would be possible while visiting the museum itself.

Quick Quotes from the Fair

Jenny Robson
Agent/Director, Intercontinental Literary Agency (ILA)

“We’re excited about The Smallest Lights in the Universe by Dr. Sara Seager, which our client agency CAA sold last week in a substantial deal. We have offers in from six territories and are expecting more shortly. Dr. Seager is a professor of Physics and Planetary Science at MIT. This book is about love, loss, and her search for life beyond the stars.”

Sejeong Oh
Team Leader of Business Development, YLAB

“I’m here as a panelist for KOCCA’s events on Friday about Korea’s rising, new web content industry. I’m going to talk about why web content is so popular in South Korea and also some East Asian countries and if there’s a possibility in the future [for similar web content growth] in . . . European countries. I’ll also cover what kind of similar business models can be successful and the reasons behind that.”

—Jane Chun
Dedicated Stand for Francophone African and Haitian Publishers

Africa has a larger presence in Frankfurt than ever this year, with a strong contingent of francophone publishers.

By Olivia Snaije

France, as Frankfurt’s Guest of Honor this year, has consciously chosen to highlight francophone authors as well as publishers from countries other than France. In an initiative organized by the International Bureau of French Publishing (BIEF) and backed by the International Organization of Francophonie (OIF) and the National Book Center (CNL), a stand for sub-Saharan African and Haitian publishers made its first appearance at the Fair this year.

Pierre Myszkowski, who heads the department of training and exchanges at the BIEF, describes his office as a bridge between France and francophone publishers from southern countries. This year 20 publishers from Benin, Cameroon, Congo, Côte d’Ivoire, Gabon, Guinea, Haiti, Madagascar, Mauritius, Niger, Rwanda, Senegal, and Togo were chosen to come to the Fair and be part of the stand.

They represent “a production that deserves to be better known and recognized,” said Myszkowski, who added that he hoped that French publishers would become more interested in the books these francophone publishers have to offer, but also that francophone publishers might have access to authors from their countries who are published in France.

Several writers have already taken the initiative themselves, such as Haitian-Canadian author Dany Laferrière (also a member of the Académie Française), who is published by Editions Grasset in Paris, giving Grasset world rights except for Québec and francophone areas in the Americas. He offered his Montréal-based Haitian publisher, Rodney Saint-Éloi, a share in his success.

“The idea,” said Myszkowski, “is to create a dynamic in both directions.”

Haitian publisher Fred Brutus, founder of C3 Editions, is in Frankfurt for the first time. The number 3 in the company name stands for the “three levels of creation”: authors, publishers, and readers. He publishes essays, literature, poetry, and children’s books, for the most part in French—although he publishes a few books in Creole and in Spanish in a cooperative effort with neighboring Dominican Republic, where he also prints his books. His goal is to highlight new voices in Haitian literature. For Brutus, “literature must be at the heart of events, and because Haiti has a lot of problems, books should be a catalyst for discussion.”

Brutus enjoys publishing essays that expound on the issues of daily life by progressive authors. He also has a historian looking for forgotten writings by Haitians that still have value today. His poetry collection is directed by award-winning Haitian novelist and poet Lyonel Trouillot, who is published by Actes Sud in France.

From the time he founded C3 in 2011, Brutus has gone from publishing two to more than 30 titles a year. He sells the majority of his books in Haiti, and to Haitian communities abroad and makes a special attempt to keep his prices low.

“People who have money don’t read, and people who want to read don’t have money.”

Noro Valisoa Mialy Nary from Tsipika in Madagascar came to Frankfurt in 2016 for the first time, but this year “we have our own space, and it’s as if people were seeing us for the first time.” Being at the Fair “opened my eyes to the world of rights. There are only two publishers in Madagascar who deal with rights.”

Nigerian publisher Sulaiman Adebowale with the Frankfurt Book Fair’s Correy von Mayenburg

Nigerian publisher Sulaiman Adebowale of Senegal-based Amalion, who publishes both in French and English, said he would be meeting with publishers to buy and sell titles; however, “money is the root of all evil, meaning that I am constrained because of finances.” But coming to Frankfurt regularly is important to Adebowale because of the “exchanges and relationships that you develop over time.”

Adebowale first came to Frankfurt in 2014 as part of the Frankfurt Invitation program that enables small and medium publishers from developing book markets to debut as fair exhibitors. •
The Alliance of French Literary Agents on what’s selling and the evolving role of agents in France.

By Porter Anderson

In March 2016, a group of literary agents in France formed the Alliance of French Literary Agents (Alliance des Agents Littéraires Français).

Now, with France’s Guest of Honor program underway—and AALF, as the alliance is known, holding their own social event on Thursday evening (October 12)—we have a chance to catch up with these agents about the French book market.

Publishing Perspectives: How does the French book market look from the literary agent point of view?

Alliance agents: We’re always optimistic, but the beginning of the year was challenging for books in general and for fiction in particular. Only a handful of players seem to come out on top. Readers tend to follow the trends and concentrate on buying the same few titles, and so they are buying fewer books overall.

However we’re encouraged because editors are always looking for good books that they think will sell, and more and more are open to agents submitting manuscripts written by French authors.

PP: Generally, what’s selling well in France? And in what formats?

Agents: While foreign upmarket to literary fiction is having a hard time at the moment, commercial French fiction—feel-good and women’s fiction, in particular—seems to be doing well.

Nonfiction is heavily dominated by French authors who write about all things related to France: society, economy, politics, etc.

Now, more than ever, books need to be promoted with energy to see results, and there doesn’t seem to be a correlation between reviews and sales. Excellent reviews do not necessarily translate into higher sales.

There are more digital sales than there used to be, but print remains very dominant. Ebooks represent less than 10 percent of the French market.

PP: In the francophone world, it’s not unusual for publishers to “represent” the rights of an author, rather than an agent. Correct?

Agents: In France, being represented by an agent is less common compared to the norms in neighboring countries like Germany or Italy, but this is evolving and will continue to evolve as more and more agents continue to come onto the scene.

Publishers have historically acquired all publishing rights from authors, perhaps because there was no other option. Who would license these rights on an author’s behalf? There were only a handful of author’s agents, if that, starting perhaps 10 to 15 years ago. So it was really only up to the publisher to sell the translation rights of an author’s book.

Now some authors are starting to understand that translation rights to their works are theirs to hold onto or to sell.
From Greenland: Arctic Noir Comes to Frankfurt

By Mark Piesing

“W"e would like to call it Arctic noir,” says Julie Rehhoff Kondrup, editor of Milik, the Greenlandic publishers who are at the Frankfurt Book Fair for the first time this year.

“The ice. The cold. The toughness. The beauty of our nature. These are things that we share in common with Iceland and the Faroese Islands and help to define what Arctic noir is.”

Milik was set up by publisher Lene Therkildsen in 2003. It now has two staff members, including Therkildsen, and has been described as the largest publisher in Greenland—a country with only 2 bookshops.

Milik Publishes 8 to 10 books a year in usually two languages, Greenlandic and Danish. Denmark is their largest market. Sometimes they publish in English.

They have just had a hit with Niviaq Korneliussen’s Homo sapienne, which is about the LGBT community in Greenland. It has so far sold to eight countries. Homo sapienne is published in English edition by Grove/Atlantic in the USA. Little, Brown will publish a UK edition in the spring of 2018. “Korneliussen has made a breakthrough for Greenlandic literature,” says Kondrup. “Arctic Noir can be just as successful.”

Many people are now familiar with Scandi noir, the genre of crime fiction from Scandinavia that has a somewhat dark point of view. How is Arctic noir different? “The Arctic is a more environmentally brutal setting,” says Kondrup. “Nature is rough and tough in the Arctic—whereas in Scandinavia, not so much.”

“The people up here in the Arctic are a little bit tougher as well,” she adds, risking a fight in Hall 5.0.

Kondrup is promoting the work of two writers of Arctic noir at the Fair: Nina von Staffeldt and Hans Jakob Helms.

Von Staffeldt was named the crime fiction debut author of the year in 2016 by the Danish Crime Fiction Academy for Frostebeviser (Frozen Evidence) which introduced the character of public relations adviser Sika Haslund to the Greenlandic public.

Does the divide between the indigenous community and the Danish also separate Arctic noir from its Scandinavian predecessor?

“Yes. It is also a distinguishing factor,” says Kondrup, “Sika Haslund has just returned to Greenland after several years living in Denmark, but the Greenlanders feel that she has betrayed her country. All these emotions run through the stories and make Arctic noir different from Scandi noir.”

International Distribution Forum Debut This Evening

By Marie Bilde

Today (October 12), distributors and publishers will have the opportunity to meet when the International Publishing Distributors Association (IPDA) and the Frankfurt Book Fair presents the first incarnation of their International Publishing Distribution Forum.

More than 100 participants from 34 countries are registered to attend. The plan is to make the Forum an annually recurring event during the Frankfurt Book Fair.

IPDA is an organization of distributors of print and digital work such as books, newspapers, magazines, and more. The organization was founded two years ago.

The organization’s 22 members are mainly digital distributors, large and small, from the United States, Canada, and Europe.

José Manuel Anta is the managing director of IPDA. Publishing Perspectives interviewed Anta from his offices in Madrid.

Publishing Perspectives: What can distributors from different media sectors learn by coming together through the IPDA?

José Manuel Anta: Actually, the different parties can learn a lot from one another. For example, book distributors can learn from the logistics experience of newspaper distributors, who have always delivered “one item to one customer on the precise date.”

Moreover, as media forms converge towards each other and the distinction between different products becomes more blurred, I think we will see a growing number of distributors trying to expand their services and cover a larger part of the value chain.

Publishing Perspectives: Would you say that IPDA works more on a strategic level than a technical one?

José Manuel Anta: We work on both levels. In order to serve both publishers and retailers in the best possible way, distributors need to follow the development of the market and its business models closely.

But as we find ourselves in the middle—right between publishers and retailers (and libraries)—we’re often identifying needs for optimization before anyone else.

So, of course, we have an interest in a strong and smooth supply chain. We’re also strong proponents of standardization at all relevant levels.

We also compile a comprehensive database of distributors. It grows bigger and bigger, and we keep adding new posts. This distributor database can become a powerful tool for publishers of all kinds who are looking for a distributor in a given market.

Publishing Perspectives: What do you have planned for today’s forum?

José Manuel Anta: Our event in Frankfurt is mainly a networking event. We want to create room for meeting and sharing information.

The Distribution Forum is where publishers can find relevant distributors and where distributors can present their various services. This year, a Buchmesse representative and I will each give a short introduction to the event and to the state of distribution. Our focus will mainly be on commercial opportunities.

Afterwards, there will be activities supporting conversation and knowledge sharing.
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11.10. / 9 pm
RIMINI
Reading and discussion with Sonja Heiss

12.10. / 9 pm
50 YEARS OF TRIKONT
Live act: Eric Pfeil

13.10. / 9 pm
TÄGLICH ALLES
New status reports from Stefanie Sarnagel

14.10. / 7 pm
THE PROBLEMS OF OTHERS
F.A.Z. quarterly evening with Theresia Enzensberger and Friederike Haupt

After-party and networking.
Bar AMP / Gallusanlage 2
60329 Frankfurt
Doors open / 6 pm

11.10. / 7 pm
PUB’N’PUB (#pubnpub)
The meet-up series for publishing

12.10. / 9 pm
BYTE THE BOOK
A Global Community for Publishing in the Digital Age

13.10. / 9 pm
INDIECON NIGHT
The Independent Magazine Party

A whole night of drinks, readings and performances.
The Bahnhofsviertel: all around the central station the bars, clubs, restaurants open their doors to literature.
Two Views on Brexit from the UK and Europe

By Roger Tagholm

Two publishing association leaders weigh in on the potential impact of Brexit.

Stephen Lotinga
CEO, Publishers Association, UK

Publishing Perspectives: A year on from publication of the Publishers Association's Brexit manifesto, how are you feeling?

Stephen Lotinga: I remain very optimistic that, as a country, we can still get a good deal from Brexit, but I won't deny that I think we're frustrated that there hasn't been more progress made so far, or that there hasn't been an ability to give greater reassurance to businesses of all types about what the future holds—not least what happens in 2019.

PP: In what ways might Brexit be better for UK publishers?

SL: The real opportunities for UK publishers are potentially going to come from strengthened trade agreements with other parts of the world. We want to see the UK government taking the opportunity to strike new free trade agreements, to go around the world banning the drum for British publishing and the value of IP in the wider sector, and for opening up some of those countries, like China, which still have restrictions on how UK publishers can operate.

PP: In what ways might Brexit be worse for UK publishers?

SL: The biggest danger is what happens in relation to freedom of movement. One of the reasons why we've been so successful as an industry is because we're able to attract the best talent, the best minds. Many publishing companies have cross-European ownership structures and operational structures, and they need to be able to access the right talent, particularly if we're going to make progress on the digital front.

PP: How likely are UK publishers to retain tariff-free access to the Single Market, freedom of movement for employees, and assurances on copyright after Brexit?

SL: Tariffs are not what we need to worry about . . . The problem is going to be customs. Lots of our members are still shipping a physical product and obviously not being part of the [EU] Customs Union means there will be delays.

We don't want a situation where publishers are having their books, along with everything else, sitting in docks in various parts of the EU waiting for clearance. There are costs associated with that . . . And also, bluntly, the bigger danger is that publishers—particularly those large publishers—seek to move their operations to parts of Europe where they wouldn't have to face that.

PP: You said Brexit could be an opportunity for the UK to create stronger copyright rules. Can you expand on this?

SL: Successive ministers of all political parties [talk] about how wonderful the UK's creative industries are. Well, now they really have a chance to put their money where their mouths are post-Brexit and actually make sure that both publishers and the wider creative industries in this country are able to properly protect their content and really be a shining light to the rest of the world about exactly what happens when you do that.

PP: How does Britain leaving the EU affect European publishers?

Anne Bergman-Tahon: One central issue is the issue of the "exhaustion of rights," a principle that exists at [the EU] Community level and which will no longer apply to the UK territory once Brexit is completed.

For example, today, when a US book is sold in France, the free circulation of goods in the EU and the "exhaustion of rights" mean that it could eventually also be sold in Ireland and the UK. After Brexit, it will still be possible to sell that book in Ireland, but no longer in the UK.

At the legislative level . . . the UK has very often been a motor to a positive approach to licensing . . . Without the UK, it's unclear whether this approach will have the same impetus.

PP: Is there a danger that fewer European books will be translated into English because of a decline in EU-funded translation grants?

AB: You mean even fewer translations into English. Well, if the UK is no longer party to the European Cultural program (Creative Europe), this is probably rather bad news for translations.

The exceptionally low level of translated works in the UK is also a reflection of the appetite of the British readership for these works. Will this change with Brexit?

PP: Are you concerned about the future status of EU workers in the UK?

AB: Creative industries, and in particular publishing, benefit from the free movement of persons, to attract the best talents and to reflect a multitude of cultures. It's really important that the negotiators on both sides find satisfactory solutions to allow EU staff in UK publishing houses and British staff in the EU to work and continue sharing their cultural specificities. So yes, we're concerned.

PP: How worried are you that the UK's decision to leave the EU might encourage other countries to follow suit?

AB: I'm a true European, so I do worry about populist political parties using Europe as a punching ball. The European Union is a hard act to sell, especially as things go wrong, national politicians tend to blame Brussels, the EU. The votes in the Netherlands, Austria, and France have shown that even if people are not fully satisfied with the EU, they didn't choose parties wanting to part from it. It's therefore not a fatality. Plus, Brexit might have played the role of an electric shock for the other Europeans.

That being said, we are absolutely in despair over Brexit.

PP: In general, what's the view in Europe of the UK's decision?

AB: Sad, sad, sad. What else can you say?

It's a democratic vote and the majority chose to say goodbye. We're deeply regretting it, but we have to respect the will of the British people. We hope our respective negotiators and governments will find the best possible solutions.
50 Independent South American Publishers Showcased at Frankfurt

Looking for the next Gabriel García Márquez? The Reading Island exhibition of emerging writers from Latin American writers might be the place to find a hidden gem.

By Adam Critchley

Fifty independent South American publishers have shipped an exhibition of their work to the Frankfurt Book Fair this year, forming a “hot list” of titles from multiple genres. These titles will be displayed at the Reading Island exhibition (Hall 4.1 D36).

The goal is to catch the attention of international rights buyers in a collective effort, led by the International Alliance of Independent Publishers.

“The idea was to put together a list of our hottest titles of the moment,” says Guido Indij, publisher of Buenos Aires–based La Marca Editora, one of the participating publishers.

“But what do we mean by ‘hot’? The most interesting books of the moment,” he tells Publishing Perspectives. The idea, Indij says, isn’t to create a Billboard-style chart or ranking, but to curate a collection by having each of the the 50 publishers contribute one title.

Publishers from Argentina, Chile, Colombia, Peru, Uruguay, and Venezuela are participating. “We’ll see how it goes this year,” Indij says, “but the idea is to grow the project next year to include Spain and, possibly in the future, Brazil.”

The Reading Island (or Leseinsel, in German) is part of Frankfurt’s collective stand for independent publishers. The exhibition also includes a stage where talks and roundtable discussions will take place.

The exhibition is supported by the Kurt Wolff Foundation, which promotes diversity in publishing and literature.

Indij says that when the call went out to publishers to submit a title for the Reading Island, the response was very strong.

“The call has been very successful. The books are from across various genres: fiction, nonfiction, poetry, children’s and YA, and drama and autobiography. And the idea is to create visibility for our publishers in Frankfurt.

“We don’t envisage huge sales,” he says. “But we’re looking for alternative spaces for our titles and to sell rights in Frankfurt so that the books can be translated into other languages.”

This is the first time Spanish-language publishers from Latin America have banded together as a delegation to target the world’s largest book fair, and the potential benefits are obvious.

“This kind of initiative gives us strength as a group of publishers,” he says, “as some of those included are collectives and are very small. In Argentina we’ve seen a boom in the proliferation of independent publishers in recent years, to the extent that it would now appear there are more independent publishers in the country than there are readers.”

The authors featured are emerging, younger writers, with the exception of Spanish poet and playwright Federico García Lorca, whose La Casa de Bernarda Alba is published by Libros del Fuego in Venezuela.

Among the writers featured are Argentina’s Julieta Antonelli, whose Tierra del Fuego is published by Alto Pogo, and Buenos Aires-born Celina Abud, whose novel Alguien con quien hablar is published by Crack Up.

Also from Colombia: an anthology of 20 of the country’s writers who live in the US, edited by Eduardo Márceles Daconte and published by Collage Editores, as a showcase of Colombian contemporary fiction. The book may serve to feed an increased interest in writers from the region by publishers and readers looking for the next Gabriel García Márquez.

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