Bringing More Voices to Market: Focus on Diversity

PLUS! New Rights Listings, Powered by IPR License

Inside this magazine, you’ll find rights listings from IPR License and information about the latest tools for buying and selling rights online. Learn more about IPR License on PAGE 2.
Diversity in Publishing: Our Uncommon Denominator

We’re so comfortable with the panoply of genres in the world publishing industry, and that experience helps make us fluent in the many forms and factors of the diversity debate. It’s the very fact that there are new voices to hear, new vocabularies to learn, new perspectives to consider that makes the book business’ examination of itself so compelling.

London Book Fair director Jacks Thomas (page 35) tells us, “We’ve definitely got diversity on the agenda” at the fair and in the UK.

Not even a week before the London Book Fair opens, the companies of Great Britain with 250 or more employees have made ground-breaking mandatory reports to Her Majesty’s government on exactly how much of a pay gap there is between women and men in their workforces. Those companies have reported this information not only to govt.uk but also, more importantly, to the public.

And the World Intellectual Property Organization (WIPO) has led the development of the Marrakesh Treaty so effectively that in the US Senate, a bipartisan measure has been introduced to implement America’s participation in that international copyright adjustment to support access to reading formats for the visually impaired.

Look for Australian feminist publishing icon Susan Hawthorne of Spinifex Press (page 11) on how diversity is “a thoroughgoing system of complexity that has to infuse a publishing house” with its mission.

And when Mikyla Bruder, Publisher of Amazon Publishing (page 33) talks about how she’s created a new diversity-driven imprint, Topple Books, with award-winning activist-filmmaker Jill Soloway, we learn that she’s using “the marketing muscle and the global strength that we have to support this ever-widening range of storytellers.”

From gender and race to socio-economic status and disability, from bridging generational divides to healing political wounds in a Trumpian-Brexitian era, these are the differences that bind us together, the “other” who looks like us—the stranger we realize we’ve known all along—as soon as we sit down and read her story.

We invite you to join us in what may be the international book industry’s greatest tale yet: how diversity has become our uncommon denominator.

Porter Anderson
Editor-in-Chief
Publishing Perspectives
94 Canadian School Boards and Ministries Sue Access Copyright

Only weeks after the launch of the anticipated five-year review of Canada’s 2012 Copyright Modernization Act, all the school boards in Ontario and the ministries of education for all Canadian provinces except British Columbia and Québec have filed a lawsuit against Canadian copyright collection agency, Access Copyright.

A separate legal filing has been made by British Columbia.

A core issue involves what Canadian publishers see as a deeply damaging expansion of “fair dealing” copyright compensation.

Vague language in the Copyright Modernization Act has resulted in universities setting their own fair-dealing guidelines, in many cases copying and distributing material to students without paying the publisher or rights holder. This has created usage patterns which other educational institutions, including K–12 schools, have adopted.

Canadian publishers estimate they’re losing more than $50 million annually in copyright revenue.

The new legal action filed against the Access Copyright looks back to three years prior to the enforcement of the Modernization Act, claiming that “the plaintiffs (the education sector) overpaid the defendant (Access Copyright) for the years 2010, 2011, and 2012 by an amount equal to CDN$2.35 per full-time equivalent student.”

In a statement about this lawsuit, Access Copyright says, “The claim disregards the fact that the Copyright Board of Canada has recognized that K–12 schools copy 150 million pages of copyright protected works each year that require compensation.”

Glenn Rollans, president of the Association of Canadian Publishers, says, “I think Access Copyright will win this action … but the fact that we’re having to fight our own government is shocking.” •

Cengage Rolls Out Its Unlimited Subscription

In a major change, Cengage—the largest US-based higher-education publisher—has announced that it is transitioning its consumer sales to a total-inventory, unlimited-subscription model called Cengage Unlimited.

“It changes our relationship with the end-user.”

Michael Hansen, CEO, Cengage Learning

Launching in August this year, this model will offer students digital access to more than 20,000 titles in 70 disciplines, comprising more than 675 courses, for a cost of US$119.99 per semester.

“That compares to the roughly $579 they’re paying now,” says Cengage CEO Michael Hansen, “stitching together all kinds of content, waiting, delaying decisions, doing rentals, doing all kinds of stuff, which is a very unpleasant process for the student.”

Cengage will also keep a close eye on what happens when serendipity and discovery start to kick in, as students and faculty members have access to the full range of Cengage content.

“We want them to explore,” says Hansen. “It changes our relationship with the end-user.” •

Man Booker Prize Pressured to Rescind Its Internationalist Stance

In 2013, eligibility for the Man Booker Prize for Fiction expanded to include any novel written in English and published in the UK, regardless of what country the author was from.

In the past two years, the Booker Prize for Fiction has been awarded to two US authors.

Now, a group of publishing figures are calling on the Booker Foundation to rescind the change.

A protest letter signed by at least 30 industry players says, “The diversity of the prize has been significantly reduced.” •

BIC Slams Wrongful Use of Metadata Fields for Book Promotion

The Book Industry Communication (BIC) organization in the UK has issued a reprimand of a specific promotional practice that’s misusing elements of the industry’s sales metadata system.

“Some publishers and other metadata providers are using the subtitle, and sometimes the title fields, in metadata feeds to carry marketing and promotional text,” writes Karina Luke, Executive Director of BIC.

“This poor practice,” she continues, “is having an adverse effect on supply chain efficiency.” •

Ebook Subscription Service Legimi Plans IPO to Fund Global Expansion

Polish ebook subscription service Legimi is planning an initial public offering (IPO) to finance its foreign expansion strategy, expecting to join the Warsaw Stock Exchange’s NewConnect index this year.

Legimi has more than 30,000 subscribers, and they spend an average of €6 (US$7.39) per month on its platform.

The company established a foothold in Germany in late 2017 and plans to expand into China later this year, according to CEO Mikołaj Małaczyński. •

Focus on Nonfiction: New Imprints at Eksmo-AST and Scholastic

As nonfiction sales in Russia grow, Eksmo-AST, the country’s largest publisher, announced plans to launch an imprint for adult nonfiction, Bombora.

Bombora will publish not only for the domestic market but also with foreign sales in mind.

In the US, children’s book publisher Scholastic announced a narrative nonfiction imprint, Scholastic Focus, to launch later in 2018.

The company says Scholastic Focus titles will “allow readers to draw connections between historical moments and our own.” •
Global Tour of Book Market Stats

These quick facts from around the world highlight some of today’s noteworthy sales trends and consumer behavior. By Hannah Johnson

CHINA:
- Children’s books accounted for more than a third of the overall growth in China’s book market in 2017.
- Book sales through online booksellers grew by nearly 29 percent in 2017, and physical bookstores saw sales growth of 2.3 percent last year.
Source: OpenBook

FRANCE:
- Children’s and YA titles accounted for 16 percent of all books published in France in 2016 and 20 percent of book sales by volume.
- In 2016, sales of children’s and YA titles increased by 5.2 percent.
Source: French Publishers Association (Syndicat national de l’édition)

GERMANY:
- Digital content is increasingly important to German publishers. The country’s largest publishers saw a 12.5-percent increase of digital content sales in 2017, including ebooks, audiobooks, streaming content, databases, games, and apps.
Source: German Publishers and Booksellers Association (Börsenverein des deutschen Buchhandels)

ITALY:
- In 2016, Italian publishers sold translation rights to 6,565 titles (up 11 percent over 2015) and acquired rights to 9,552 titles (10 percent increase).
- One of the book market’s biggest problems is the declining number of readers. In 2016, there was a 3.1-percent decrease in the number of Italians who had read a book in the past year.
Source: Italian Publishers Association (Associazione Italiana Editori)

JAPAN:
- Digital comics make up 76.5 percent of total combined sales of ebooks and digital magazines in Japan.
- While it’s rare for a translated title to become a bestseller in Japan, The Rabbit Who Wants to Fall Asleep by Carl-Johan Forssén Ehrlin was one of the bestselling titles in Japan in 2016.
Source: Japan Book Publishers Association

MEXICO:
- Publishing is Mexico’s second largest media and entertainment sector, behind film and television. The country’s book publishing industry is predicted to grow by 2.8 percent annually through 2019.

SWEDEN:
- Although traditional book retail channels declined one percent in 2017, total book sales in Sweden grew by 4.2 percent last year, largely because of the 50-percent growth in audiobook subscriptions.
Source: Swedish Publishers Association (Svenska Förläggareföreningen)

TAIWAN:
- Translated titles make up more than 40 percent of country’s publishing output.
- Ebook sales grew by 25 percent in 2017, but still account for just 3 percent of all book sales in Taiwan.
Source: Taipei International Book Fair

UK:
- Export sales make up 57 percent of the UK’s total publishing revenue, and 70 percent of the UK’s publishing exports go to countries outside the EU.
Source: The Publishers Association

USA:
- Trade publishers’ revenue increased by 3 percent in the first half of 2017, compared to the same period in 2016.
- Sales of children's and YA books grew by 4.5 percent, and audiobook sales jumped up by 32 percent.
Source: Association of American Publishers
Each year in October, we come together in Frankfurt to exchange ideas, solve challenges in the publishing business, and buy and sell rights. Yet the most important aspect of our industry is telling stories. Good stories from a wide range of international literary voices are what publishing is all about; good stories are what bring us together at the Frankfurter Buchmesse.

This year, we are launching a new stage to put an even brighter spotlight than before on those at the heart of our industry: the storytellers. As part of the fair’s 70th anniversary, the Frankfurter Buchmesse will celebrate literary voices and the role of the author by creating the new Pavilion.

This new, central symbol of the Buchmesse will focus on those who conduct research, explore ideas and information, and create the fictional worlds that inspire, entertain and educate us, and explain the world around us. With the Pavilion, we aim to provide a top-class venue for our exhibitors and partners to present their authors and innovations to a wide audience in a very special atmosphere.

Located on the Agora at the center of the exhibition grounds, the Pavilion structure has over 4,800 square feet and features a professional stage with room for an audience of 450 people. It was designed by the award-winning Frankfurt architecture studio SCHNEIDER+ SCHUMACHER.

Together with our exhibitors and partners, the Buchmesse team will curate a rich program that will ensure the Pavilion’s place as one of the iconic venues at the fair in the years to come. During the week of the Buchmesse, the Pavilion will feature author interviews, award ceremonies, book launches and presentations, as well as panels highlighting the writer’s role in sharing information and stories. On the weekend, when the fair is open to the general public, the Pavilion will offer a mixture of readings and discussions by international authors, along with culinary and music events.

The Pavilion will be hosted by the Frankfurter Buchmesse and organized in cooperation with exhibitors, award committees, and other partners. Several partnerships have already been established, including the Global Illustration Award (GIA), Deutscher Cartoonpreis (German Cartoon Prize), Deutscher Wirtschaftsbuchpreis (German Business Book Prize), Deutscher Buchpreis (German Book Prize), Deutscher Jugendliteraturpreis (German Children’s Literature Award), Kurt Wolff Stiftung (Kurt Wolff Foundation), re:publica, British Council, US Consulate General Frankfurt, NORLA (Norwegian Literature Abroad), and Litprom (organization for the promotion of world literature).
Headed in the ‘Rights’ Direction at IPR License

Jane Tappuni tells us why the last six months have been an exciting time at IPR License and what that means for publishers using the platform.

By Porter Anderson

During the last six months, IPR License has really evolved, says General Manager Jane Tappuni. The company has rolled out new tools and functionality aimed squarely at helping rights departments operate more efficiently and profitably.

“We’re definitely making a lot of progress,” Tappuni tells Publishing Perspectives. “Last year, we were very much in development and spent about six months developing our transactional tools for permissions and rights.”

Owned primarily by the Frankfurter Buchmesse, with Copyright Clearance Center and China South Publishing & Media Group as minority stakeholders, IPR has focused its recent activities, as Tappuni says, on giving “our clients a lot more in terms of consultancy around rights but also around being able to generate revenue and profitability.”

New Tools for Rights Teams

Two of IPR’s new tools—Instant Rights and Instant Permissions—were launched toward the end of last year and are already starting to generate more deals for the publishers using them.

Instant Rights fulfills IPR’s promise of giving publishers a truly automated online rights platform. Publishers can customize which types of rights deals are automatically handled by the online Instant Rights tool and which ones are sent to the rights team for hands-on deal-making.

“This makes the deal more profitable,” says Tappuni, particularly those deals involving backlist titles and smaller territories. That leaves publishers more time to focus more attention on high-value rights deals and in-person negotiations.

Another big upgrade to IPR is Instant Permissions. In 2014, the Frankfurter Buchmesse and Copyright Clearance Center collaborated to create a German permissions tool called RightsLink Germany. Last year, IPR License launched a new version of this software which is fully integrated into the IPR Platform. The new version, which includes some major upgrades to the original system, became Instant Permissions.

“The tool is very flexible, very cheap to use, unlike some of the other permissions tools out there,” Tappuni says.

“The thinking behind what we’re doing,” says Tappuni, “is to shift the focus of IPR License a bit now, from some place where you just put your content ‘up there’ online to actually having a set of tools that rights departments can use alongside their existing activity to be more profitable and to generate sales, as well.”

Expanding IPR’s Reach

“Another change for us is that we’ve hired Kris Kliemann,” Tappuni tells us. Kliemann, formerly Vice President and Director of Global Rights for Wiley, now works as an international publishing rights consultant and business development specialist. “She’s advising us on how we can have a rights strategy for each of our customers and how she can help us build rights outreach to each customer globally, so they can start selling as much as possible.”

What’s also been added to the mix is what Tappuni describes as a very high-value list of global rights buyers. Kliemann and IPR’s audience development team are working to generate highly targeted capabilities within that list, so that the right titles are exposed to the correct potential buyers.

Email marketing analytics are being used to track and refine results so that client publishers have the most effective outreach capabilities on the market, through what Tappuni calls a “proactive digital marketing” concept that’s rapidly gaining traction.

A Growing Suite of Services

In addition, IPR has launched its Rights Portal and Rights Guide tools, giving publishers more ways to market and publicize the rights they are selling.

The Rights Portal allows publishers to brand and customize their IPR presence with a custom URL, logo, and other features. It “allows a publisher to have all of its titles in an online collection rather than just in a catalogue that’s emailed out,” says Tappuni.

And the Rights Guide tool will produce a PDF of a publisher’s rights list with the capability to handle an unlimited number of titles, again with the house’s own branding.

As Tappuni points out, the savviest publishers now are using the four tools—Instant Rights, Instant Permissions, Rights Portal and Rights Guides—as an integrated suite.

And maybe the best news of all, Tappuni says, is, “All of our members now get access to all of our tools ... we decided to open everything up and simply let everyone start transacting.”
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Spring 2018 Rights Roundup: Latest Deals

A regular feature at *Publishing Perspectives*, our rights roundup brings you a new batch of international rights deals and books of the season.

**DENMARK:**
**Agathe** by Anne Cathrine Bomann

A psychiatrist is counting down toward his upcoming retirement. His life runs smoothly and eventfully.

Until one day, that is, when a young German woman called Agathe arrives. She makes quite an impression on the doctor. They embark upon a course of therapy together, a process that will not only help Agathe but also inspire profound changes within the doctor himself.

The doctor is forced to confront his fear of true intimacy outside the clinic. But is it too late to reconsider your existence as a 71-year-old?

*Agathe* is Anne Cathrine Bomann’s debut novel.

**Rights sold:**
- Catalan: Anagrama
- Denmark: Brandpunkt
- Germany: hanserblau / Hanser Verlag
- Iceland: Bjartur
- Italy: Iperborea
- Netherlands: Signatuur
- Spain: Anagrama
- Sweden: Sekwa

**Rights contact:**
Grand Agency

**FINLAND:**
**The Daniel Kuisma Trilogy**
 by Max Seeck

A dark psychological thriller with a strong female lead by Finland’s debut prize-winner for fans of Lee Child and David Baldacci.

Book 3, *Hades Calling*, is the trilogy’s final installment and has sold more than 25,000 copies in Finland. The book begins with four men found executed in a Zagreb apartment. The place is owned by the U.K. government, but no one seems to know anything about the case. When Daniel Kuisma receives an unexpected guest from Southern Europe he hears something that makes him board the next plane to Zagreb: the lives of thousands of people might be at risk.

**Rights sold:**
- Estonia: Pegasus
- Finland: Tammi
- Germany: Blanvalet / Penguin Random House
- Iceland: Forlagid
- Italy: Newton Compton

**Rights contact:**
Elina Ahlback Literary Agency

**GREECE:**
**Become a Planet Agent** by Eleni Andreadis, illustrated by Stefanos Koltsidopoulos

In this first book of the very successful *Planet Agent* series, the reader is asked to join an elite task force, the Planet Agents, to help protect the planet and take on a top secret mission. Baddies like Ivan Von Energythirsty, the energy vampire; as well as Gulp Watersucker, who sucks water when people are wasting it; and the intrepid Lazybones Family are all encountered along the way and defeated by the reader.

Original and smart, with a very inventive layout and innovative, fun illustrations in bright colors, this book teaches readers about global warming and tips to be more environmentally friendly.

**Rights sold:**
- China: CITIC Kids (simplified Chinese)
- Egypt: Egyptian Office for Publishing & Distribution (worldwide Arabic)
- US: Zest Books

**Rights contact:**
Vicki Satlow Literary Agency

**ITALY:**
**At the Wolf’s Table** by Rosella Postorino

Germany, 1943. Twenty-six-year-old Rosa Sauer goes to live with her in-laws in a village near the Wolfsschanze—the Wolf’s Lair—Hitler’s hidden headquarters.

Convinced that the enemy wants to poison him, Hitler recruits 10 women, including Rosa, to be his food screeners. Eating the decadent feasts Hitler will soon be served is an act of torture—after each meal, the women must wait to see if they die.

As the war outside goes from bad to worse, so do things with the ten women trapped in the tasting room as it becomes clear that Rosa, her friends, and everyone she knows, are on the wrong side of history.

**Rights sold:**
- Brazil: Universo dos Livros
- France: Albin Michel
- Greece: Pedio Publishing
- Holland: Xander
- Spain: Lumen / Penguin Random House
- US: Flatiron / Macmillan

**Rights contact:**
Vicki Satlow Literary Agency

**SWEDEN:**
**The Electric State** by Simon Stålenhag

In late 1997, a runaway teenager and her yellow toy robot travel west through a strange USA, where the ruins of gigantic battle drones litter the countryside along with discarded trash of a high-tech
consumerist society in decline.
As their car nears the edge of the continent, the world outside the window seems to unravel at an ever faster pace, as if the hollow core of civilization has finally caved in.

**Rights sold:**
- Brazil: Companhia das Letras
- China: Guomai (Simplified Chinese)
- Czech Republic: Argo
- Finland: Johnny Kniga
- Germany: Fischer
- Italy: Mondadori
- Korea: Minumsa
- Russia: Eksmo
- Slovakia: Albatros
- Spain: Roca
- Sweden: Fria Ligan
- Taiwan: Chi Ming (Complex Chinese)
- Turkey: İthaki
- UK: Simon & Schuster
- US: Skybound Books / Simon & Schuster
- Film rights: AGBO (USA)

**Rights contact:**
Salomonsson Agency

**TURKEY:**
**Stories from Leyla Fontaine** by Tülin Kozişköglü, illustrated by Sedat Gırgın

A bestselling picture book series from Turkey with more than 120,000 copies sold.
Meet Leyla Fontaine and her nine quirky housemates—Angry Spider, Shy Dog, Know-It-All Mouse, Stubborn Porcupine, Coward Bird, Jealous Frog, Lazy Fish, and Impatient Mosquito.
Each title focuses on one animal and highlights their character trait within a specific daily situation, and in such a clever way that children will empathise with these animals and understand their own emotions.

**Rights sold:**
- Catalan: Editorial Flamboyant
- China: CITIC Press
- Poland: Grupo Wydawnicza Foksal
- Hungary: Csimota
- Spain: Editorial Flamboyant

**Rights contact:**
S.B. Rights Agency

**UNITED STATES:**
**The Marriage Clock** by Zara Raheem

A smart, light-hearted, and witty tale of family, friendship, and the universal challenges of dating in the 21st century, which are complicated when you’re born in California to an Indian Muslim family.
On the night of her 26th birthday, Leila Abid’s traditional Indian parents surprise her with an unusual gift—their plans to arrange her marriage. After a disastrous first date, she discovers that finding love the arranged way is a far greater sacrifice than she is willing to make.
After much cajoling, Leila convinces her parents to allot her three months to find a husband on her own terms. She embarks on a series of awkward, yet hilarious dates with the most eligible bachelors in her South Asian-Muslim community in the hopes of finding her perfect Bollywood ending.

**Rights sold:**
- World English: William Morrow (HarperCollins)

**Rights contact:**
Pontas Agency
INSTANT RIGHTS: Q&A with Thomas Cox

With Instant Rights, rights sellers can place buttons anywhere online that lead buyers through a simple, automated process to purchase translation rights.

Q: How can Instant Rights help improve ROI on my rights activities?
A: With only a small amount of initial setup, Instant Rights allows publishers to list their full catalogue online, receive enquiries, agree on terms, complete rights deals, and receive payments all within one configurable system that is designed to complement their existing workflows.

Q: How easy is it to use?
A: Instant Rights provides simple, profile-based pricing which can be set up in minutes and, once configured, publishers do not need to do anything else.

Q: As a rights buyer, would I need to pay to use the Instant Rights tool?
A: No, buyer accounts are free to set up and use. The price you see for any deal is the price you pay.

Q: How can you customise which deals are handled by Instant Rights and which are handled by the rights team?
A: Instant Rights gives publishers full control of their enquiries; this ranges from redirecting only high-value deals to redirecting all enquiries to their rights team.

THOMAS COX has been developing publishing technology systems for over 15 years and is Development Director and resident geek at IPR License. Thomas and his team have been busy over the past year developing the technology behind the IPR License platform, including Instant Rights and Instant Permissions and are now enjoying rolling these out to our members.

INSTANT RIGHTS FEATURES:

- Sell rights directly from your own website
- Improve ROI on your rights activities
- Easily integrate ‘Buy Rights’ buttons into your website and other online rights listings
- Let Instant Rights automatically handle low-value transactions, leaving you to focus on high-value deals
- You control which deals are handled automatically and which are sent directly to your rights team
- Flat fee model, no more chasing royalty statements
- No more waiting for cheques to clear, Instant Rights includes online payment processing with Stripe
- Monitor rights sales activity and identify where buyers are located globally
Publisher Susan Hawthorne on Genuine ‘Bibliodiversity’

She would go on to publish *Bibliodiversity: A Manifesto for Independent Publishing*, which has been translated into Arabic, French, Spanish, German, and—still to come—Czech and a Canadian edition.

While working as an editor at Penguin Books Australia, she met Renate Klein, who was teaching women’s studies at Deakin University and who would become her partner and co-founder of the press. Together, the two women have a near encyclopedic knowledge of the foundational issues in feminist thought.

*Publishing Perspectives* asked for insights from Hawthorne on how the global publishing industry can work to better reflect the diverse readers it serves.

**Infusing Publishing with Diversity**

“Bibliodiversity … is not just a matter of promoting a few writers who come from exotic locations or have unusual stories to tell. Diversity is fashionable at the moment, but like all other fashions, it will pass. Genuine diversity is a thoroughgoing system of complexity that has to infuse a publishing house.”

“As for diversity in the publishing industry, men prefer jobs that pay better, and the best paid in publishing are mostly men. Many women, like me, leave their jobs in big companies and start their own publishing houses because it’s the only way to publish the books they think are important.”

“Last year, we published our first book authored by a man, *The End of Patriarchy: Radical Feminism for Men*” by Robert Jensen, journalism professor at the University of Texas, “so that men will read up on feminism. We know that men think men are more serious thinkers than women. This book has had excellent sales, which proves our point.”

“The local is important,” she says, “it’s the starting point. And there is diversity in the local. In Melbourne, we published some very local books, and now that we’re in Queensland, the local means publishing books about the Great Barrier Reef, coal mining, and cyclones.

“But focusing on the local is not enough. It’s our starting point from which we move toward multiversity, which informs bibliodiversity.”

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Love, Santa
by Martha Brokenbrough

Scholastic
Age: 9–12

Oct 2017 | 32 pgs.
Orig Lang: English
ISBN: 9780545700306

A tale of love, giving and spirit: for years, a young girl exchanges letters with Santa, and a heartwarming relationship develops. Then, one year, she writes to her mom: Are you Santa?

Rights sold in Chinese Simplified, Italian, French, Canadian

Lucky in Love
by Kasie West

Scholastic
Age: 12–17

Jul 2017 | 352 pgs.
Orig Lang: English
ISBN: 9781338058017

A girl who wins the lottery learns that money can cause more problems than it solves, especially when love comes into the picture.

Rights sold in Bahasa Indonesian, Slovak, Polish, US for audio

The Witch Boy
by Molly Knox Ostertag

Scholastic
Age: 18–12

Nov 2017 | 224 pgs.
Orig Lang: English
ISBN: 9781338089516

In thirteen-year old Aster's family, all the girls are witches, all the boys are shape shifters, and exile is the penalty for anyone who defies the norm.

Rights sold in Spanish, Swedish, Hebrew, German, Italian

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**Henley’s Wings**  
by Eshkar Erblich-Brifman  
Don’t bother looking up Windydust on your map - it’s written in invisible ink.  
Kinneret Zmora-Bitan  
Jan 2012 | 221 pages  
Orig Lang: Hebrew  
ISBN: 9789655522532

**Tuesdays, at Four Thirty pm**  
by Eshkar Erblich-Brifman  
Each Tuesday at four-thirty, Ellie, a 14 year-old-girl, meets Udi the psychologist. She goes through a fascinating journey of self-discovery. She learns things that she didn’t know about herself, her parents and her sister, and realizes that every family, even the most ordinary looking one, has secrets simmering beneath the surface.  
Yediot Books  
Jan 2012 | 221 pages  
Orig Lang: Hebrew  
ISBN: 9789654828734

**Road Whiz**  
by Darcy Pattison  
As Jamie moves from 8th to 9th grade, Dad expects Jamie to join traditional sports, like football. Instead, Road Whiz, a retired greyhound racing dog, inspires Jamie to run.  
Mims House  
Apr. 2018 | 178 pages  
Orig Lang: English  
ISBN: 9781629440965

**My Dirty Dog**  
by Darcy Pattison  
Cousins Dennis and Melie get their faces painted, learn how to give a dog a bath, and march in a parade. At home, they write informative essays about the day.  
Mims House  
Feb 2018 | 32 pages  
Orig Lang: English  
ISBN: 9781629440927

**What Does Money Look Like In Different Parts of the World?**  
by Baby Professor  
Baby Professor showcases a collection of subjects that are educational for kids to help them learn how to do something themselves, exactly how something is done or how it came about.  
Speedy Publishing  
Sep. 2017 | 64 pages  
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Children’s Book Publishers: Creating Tomorrow’s Readers

In many countries, sales of children’s and YA books is healthy. Yet reading and books face stiff competition from online entertainment. Here’s what some children’s book publishers have to say about finding young readers.

How do we—as an industry that relies on readers to sustain our businesses—instill a love of reading in children, our current and future customers? Books now compete for kids’ attention among so many other forms of entertainment. It’s a question that publishers across the globe have been thinking about this year.

Gathering insights from Publishing Perspectives’ reporting on the IPA Congress and the Frankfurt Book Fair New York’s inaugural Children’s Books Salon earlier this year, we bring you a look at the situation around the world.

BRAZIL: Karine Pansa, Girassol Edições

“In Brazil,” said Girassol Edições Wwner and Publisher Karine Pansa, speaking at the IPA Congress in New Delhi, “we have a lot of illiterate children. It’s about 30 million illiterate young adults, children, and some others, as well.

“The government is really engaged in trying to help all those children become educated ... In 2006, Brazil started a good program, establishing centers where children can read together with their parents, sharing the content of their favorite books. They can take books home, so they develop both reading skills and comprehension—which is really important,” she said.

“So the Brazilian government is working very seriously on this agenda, as so many illiterate people aren’t good for our country.”

CANADA: Margie Wolfe, Second Story Press

Attending the Children’s Books Salon in New York, Margie Wolfe talked about her focus on publishing books on tough subjects for children, both as a way to engage kids as readers and to educate them.

“It’s time, particularly on the kids’ books side, for people to accept—parents, educators, librarians—that you can deal with difficult content for young people and do it in a way that’s both compelling and often entertaining.”

“Some of the rights we’re selling is because of this current political climate in which issues like immigration and Trump are front and center.

This, Wolfe says, has had ‘a positive impact on a publisher like ourselves. The ‘Trump bump’ is because there’s a recognition among educators and librarians and parents that you need to have content that deals with the world around us in a way that’s interesting for the children and doesn’t frighten them.”

CHINA: Mingzhou Zhang, China Children’s Press and Publication Group

“As of 15 years ago,” he said, “not so many people in China could understand a word they read, especially among the young.”

But a grassroots movement took hold, he said. "Teachers, parents, librarians came to understand the importance of reading for young kids. For example, I was born in a very backward and poor countryside, in an area surrounded by mountains. I cannot doubt that without reading I could now sit here and share my experiences with all of you. So I strongly believe in the power of reading.

“I’ve realized that there’s such a diversity of reading conditions around the world ... We can’t simply have one standard. Every nation has its own difficulties and advantages.”

This has led Zhang to believe, he said, that the best thing we can do to create readers of the future is to realize that “the goal is no longer to create one single criterion” for what makes a reading culture successful. “The goal is to recognize the multiplicity of the world today.

FINLAND: Mirjam Ilvas, Kustantamo S&S

“The Finnish book market in general struggles with the same problems that the global market does, only on a smaller scale,” said Ilvas, after she attended the Children’s Books Salon.

“It’s the competition for consumers’ time with other things, such as TV, streaming apps, and social media. Then, there’s the disappearance of independent book stores and a centralization of the book market on every level in the supply chain.

“This is a challenge for independent publishers especially, but in a market as small as ours, it’s a challenge for everyone, in my opinion.”

But there are reasons for optimism. “One new, exciting trend,” said Ilvas, “is the successful launch of new book-subscription apps that allow consumers to e-read and listen to audiobooks for a small monthly payment. I believe a younger audience can be found through these channels.”

GERMANY: Bärbel Dorweiler, Thienemann Esslinger

“The competition is quite strong in the German children’s book market,” said Dorweiler, “and with far more than 7,000 new children’s books published every year, it’s hard to find a place for every title... The newest problem that keeps the whole branch worried is the lower frequency of people shopping in cities.

“In such a market it’s hard to build new authors for new generations of readers, although that’s our mission,” she said.

“That said, I’m proud we had quite a few very successful authors and titles, of which I will only name two: a biography of Martin Luther at Gabriell that went into the Spiegel nonfiction best-seller list for weeks; and a very well-sold translation from the Italian of Davide Morosinotto’s Il famoso catalogo di Walker & Dawn, an adventure story set in the 1920s in the US.”
Finding Readers for Estonian Children’s Books

The only publisher in Estonia focused solely on children’s books, Päike ja Pilv, has found success with its international rights strategy and focus on young readers.

By Porter Anderson

“Our publishing house was founded 13 years ago by two moms who couldn’t find the books they wanted to read to their children,” says Katrin Reinmaa, Director of Estonian children’s book publisher Päike ja Pilv. “I became one of the owners and managers of the publishing house in 2012. Since then, we’ve grown almost exponentially in our output and in our outreach to the international market.”

Päike ja Pilv is one of Estonia’s roughly 830 publishing houses, and the only one devoted entirely to publishing children’s books. The name translates as Sun and Cloud.

The company is also rare in Estonia for its international presence and use of a foreign rights agency—Stephanie Barrouillet’s S.B. Rights Agency in Tel Aviv.

One of the reasons she thinks Päike ja Pilv has been successful, Reinmaa tells Publishing Perspectives, is its selectivity. “We cooperate closely with both the Estonian Children’s Literature Center and with the Estonian cultural ministry.”

The perceived accreditation of working with these organizations, Reinmaa says, is important for the publisher’s recognition as a key player in the Estonian book industry. It also has served her well on the international stage: Päike ja Pilv arrives at London Book Fair shortlisted for an International Excellence Award.

The Tradition of Reading in Estonia

When we ask Reinmaa how it happens that there are so many children’s books being published in this small nation, she says it has a lot to do with Estonia’s history. “In the 17th century,” she says, “the Estonian territories were under Swedish domination. The Swedish lords set up folk schools for Estonian peasants and cultivated literacy throughout the region” so that everyone could read religious scriptures. The resulting effects are still in play in the modern era, she says. When Estonia was created as a republic a century ago in 1918, and even during the Soviet era from 1944 to 1992, she says, “books played a decisive role in the fact that, despite everything, we still breathed” as an independent people at heart.

Today, Reinmaa says, only some 30 percent of Estonia’s children’s literature is written by Estonian writers. About half of the translated titles come from English—from authors like John Green, Kathleen Glasgow, Neal Shusterman, David Walliams, Frances Harinage, and Wendy Meddour.

After English, she says, “the second largest group of translations come from Scandinavian countries, especially Sweden and Finland. Of the other European languages, German, French, and Dutch are well-represented.”

Finding Readers, at Home and Abroad

As in so many other parts of the world, Reinmaa says, “More attention is being paid to our attention”—the amount of time both kids and adults spend with digital devices and content.

“Everything starts at home,” she says. “If parents don’t care about reading and there are no books at home, then kids won’t be raised as readers. The vocabulary of students is decreasing. Fortunately, many children and young people are still happy to read. The Estonian Children’s Literature Center, which collects, preserves, and disseminates Estonian children’s literature for all interested persons, organizes events and seminars for children, their parents, teachers, and librarians, as well.

“In fact, one of the initiatives of the Center ensures that each child in Estonia receives their first books in life as a gift—the classics of our children’s literature as well as new works of contemporary authors.”

When it comes to challenges her publishing house faces, Reinmaa says, “Our biggest obstacle is that, because of our small market and decreasing readership, the book in Estonia is expensive, both to publish and to buy.

“This concerns children’s picture books, in particular,” she says, “which make both the work of the artist and the four-color printing costly.

“Fortunately, we have the Cultural Endowment, which supports, among other things, the publication of high-quality children’s literature”—this Cultural Endowment of Estonia includes the Traducta translation grant program for foreign publishers.

And yet despite such much-appreciated state assistance, Reinmaa says, it’s the relationship she began two years ago with foreign rights agent Stephanie Barrouillet that has buoyed Päike ja Pilv in international markets. She credits Barrouillet’s credo that there’s a publisher-home for temporary authors.

“Three of our more philosophical books—Old Broken Cat, The Mouse Who Had No Sled, and Susie and the Lost Sleep—have been translated into Korean. It seems,” says Katrin Reinmaa, “that despite the more than 7,000 kilometers separating us, Estonians and South Koreans have something similar in our sense of life.” •

Quick Facts on Estonian Children’s Book Publishing

- Population: 1.3 million in 2017
- 792 children’s books published last year, including:
  - 147 original fiction
  - 213 translated fiction
  - 391 translated nonfiction
- Standard print run: 1,200 copies

For more information Estonian literature, titles, authors and translation funding, visit the Estonian Literature Center online: www.estlit.ee
Top Titles from China South Publishing & Media Group

China South Publishing & Media Group is among the leading publishers in China in terms of market value and profit. Its business comprises publishing, printing, distribution and newspapers, as well as television stations and networks.

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The Legend of the South Village
by Tang Sulan

Hunan Juvenile & Children's Publishing House
Mar., 2018
Orig Lang: Chinese
ISBN: 9787556236572

This fairy tale from famous children's literature writer Tang Sulan is set in the South Village, an idyllic hideaway with humans, animals, fairies and goblins living together happily. The author tells us about a travelling teenager, a young man and a boa, Fox the son-in-law, and Granny Ding.

A Picked History of Chinaware
by Tu Ruiming

Hunan People's Publishing House
Mar., 2018
Orig Lang: Chinese
ISBN: 9787556118502

The book picks 10 important milestones in chinaware history of China. Starting with the history of chinaware and arts and crafts, the author talks about history of culture, technology and international business from Song Dynasty to Qing Dynasty.

The Secret History of Aiyue Castle
by Zhang Wei

Hunan Literature and Art Publishing House Co., Ltd.
Jan., 2018
Orig Lang: Chinese
ISBN: 9787540477721

This book focuses on the sharp reality of the highly dependent and mutually contradictory relationship between economic development and ecological protection in current China, and emphasizes the fairness and justice issues in the process of industrialization, urbanization and capital expansion.

500 Years of Chinese Oil Painting
by Zhao Li, Yu Ding

Hunan Fine Arts Publishing House Co., Ltd.
Nov. 2013 | Series
Orig Lang: Chinese
ISBN: 9787535670274

A monumental documentary work on the history of Chinese oil painting from 1542 to 2000. The book, which includes 5 million Chinese characters across 5 volumes, is the most profound, extensive and most representative documentary material on Chinese oil painting available today.
The Welsh Language
by Janet Davies
University of Wales Press
Jan 2014 | 192 pgs.
Orig Lang: English
ISBN: 9781783160198

The existence of the Welsh-language can come as a surprise to those who assume that English is the foundation language of Britain. However, J. R. R. Tolkien described Welsh as the 'senior language of the men of Britain'.

Rights sold in English in UK, USA and Canada

Spying for Hitler
by John Humphries
University of Wales Press
Sep 2012 | 288 pgs.
Orig Lang: English
ISBN: 9780708325209

To fool the Germans into believing Britain was ready and able to repel invaders when in fact it had only the weapons salvaged from Dunkirk, MI5 invented an imaginary cell of Welsh saboteurs led by a retired police inspector.

Rights sold in Portuguese

Princesses of Wales
by Deborah Fisher
University of Wales Press
Jun 2005 | 128 pgs.
Orig Lang: English
ISBN: 9780708319369

Offers a discussion of the developing role of Princesses of Wales. The book consists of individual biographies, complementary to one another.

Rights sold in English in UK, USA and Canada

Women’s Writing in Twenty-First-Century France
Edited by Amaleena Damlé & Gill Rye
University of Wales Press
Apr 2013 | 320 pgs.
Orig Lang: English
ISBN: 9780708325889

The first book-length publication on women-authored literature of this period comprises a collection of critical essays that engage with the issues and writers of the first decade of the 21st century.

Rights sold in English in UK, USA and Canada

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Kristaps Ozoliņš of Mansards: Post-Soviet Publishing in Latvia

Publishers like Mansards, young enough to have little connection to the country’s Soviet past, are working to build the next generation of authors and readers.

By Mark Piesing

Founded in 2004, Mansards is one of a new generation of Latvian publishing houses that have no connection to the Soviet era or the first period of independence. The company’s founders were children during the last years of Soviet occupation.

In 1918, Latvia was one of three states on the coast of the Baltic Sea that became independent after the collapse of tsarist Russia. As with its neighbors Estonia and Lithuania, Latvia’s independence lasted for 22 years before the Russians invaded again. In 1990 and 1991, Latvians reclaimed their independence in what’s called The Singing Revolution.

Kristaps Ozoliņš joined Mansards as an editor last year. Before that, he worked as Head of Implementation for Edurio, an ed-tech startup.

“The range is now really quite broad,” says Ozoliņš of the Mansards program. The company publishes 25 to 30 titles per year. “When we started out, the two principles at work were, and still are, that a title must be in print to be accessible to every new generation of readers, and that all great authors had to have someone to publish their first book. Our list therefore includes recognized masters of their craft as well as debutants.

“We also now publish outstanding world literature in first-time Latvian translations, a small selection of history and cultural history titles, and best-selling crime fiction.”

Doom 94 by Jānis Josevs—a coming-of-age story set just after the collapse of the Soviet Union—is a good example of the Latvian literature on their list, he says, calling it “one of the most exciting Latvian literary debuts of the last decade.” It’s coming out in English this year with Wrecking Ball Press, translated by Katja Straumanis.

There’s also a new edition of one of the old masters, Zigmunds Skujins, whose funny and moving surrealist novel Flesh-Colored Dominoes was first published in English by Arcadia Books in 2014.

“Mansards has translated 60 original works,” Ozoliņš says. “Estonian authors dominate the list, but they’re not alone. Books have been translated from a broad range of languages including Czech, Polish, German, Icelandic, Danish, Swedish, and a couple from Russian.”

Promoting Latvian Literature Abroad

When selling rights into other markets, Ozoliņš says, Latvian authors and publishers face a number of barriers.

“It can be difficult to sell rights because the books are seen as slightly too exotic,” Ozoliņš says. “You need some kind of an initial trigger to get foreign publishers to think seriously about taking that risk. The centenary of Latvian independence in 2018 might be such a trigger for some publishers to look in this direction for undiscovered authors.

“Another problem is a lack of top-quality sample translations. This may be down to the challenge of scouting talented translators to master such a small language as Latvian.”

But Ozoliņš says he believes Latvians are getting better at selling their rights abroad. The Latvian Literature initiative—a cooperation between the Latvian Publishers Association, the Latvian Writers Union, and the International Writers and Translators House—has been busy inviting foreign publishers to Riga and reaching out to international translators.

“It’s often the small independent publishing houses that connect with different literary regions and are more adventurous,” and yet he concludes that there are established Latvian authors whose work he calls “extraordinary” but have no international traction.

It may, in fact, he says, be largely up to the translators in many cases.

“Translators are gatekeepers between languages and very often also the publisher’s eyes and ears in different cultures.”

Kristaps Ozoliņš
Editor, Mansards

“Publishers are always excited by an opportunity to promote our authors to our partners abroad, but there are also three national literary agents [based in Riga, Rome, and Barcelona], paid for by the Latvian Ministry of Culture, whose task is to seek out foreign publishers. Very often, publishers don’t play a massive role because of the combination of the national rights market and some authors just being happy to manage their own rights and translations. It is a very case-by-case model.”

“I think the best way to describe the role of the publisher and national agents,” he says, “is as a parallel effort.” •
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À bientôt!
Poetry and Beer from Latvia

Krišjānis Zelģis comes to London to celebrate the first English translation of his poetry with his UK publisher, Parthian Books—and beer from the Baltics.

By Mark Piesing

Latvian poet and brewer Krišjānis Zelģis is talking about his latest book of poetry.

“In this collection,” he says, “the shortest part is the love poems. In my first collection they were the biggest section.”

As he laughs, “Love Will Tear Us Apart” by the post-punk band Joy Division starts to play over the bar’s sound system. Bar Taka (Path) is in Riga’s bohemian quarter, an area called Peace Street. The poet is drinking a beer brewed by his own craft brewery, Malduguns. At times in Riga, it’s hard to know what Zelģis is more famous for: the poetry or the beer.

Publishing Perspectives was invited to Latvia by the British Council to talk with Krišjānis Zelģis and other writers from the Baltics as part of the region’s Market Focus program at this year’s London Book Fair.

Zelģis’ first collection in English, titled Beasts, is being published this month by Parthian Books in a translation by Jayde Will. It was originally published in Latvian two years ago.

The process of translating the book into Catalan has just begun.

“Beasts is a collection of poems I wrote over the last six years,” Zelģis says. “It’s mostly about the human condition.”

Each section of the collection has its own theme. Love is one, anger is another.

“There’s a feeling that sometimes in life there’s a flow that works against everything you’re doing,” he says. “It’s tragic. It’s also ironic. It’s sometimes even funny that we end up in situations that are undeniably unpleasant. ‘How did this happen?’

It’s easy to see the influence of his corner of Latvia on his poetry. Zelģis was brought up in the northwest part of the country that juts out into the Baltic Sea like a big horn. “When people there speak, they cut the ends off the words,” he says. “They don’t talk too much and don’t trust outsiders. It’s kind of a closed society.”

His first collection, Visas tēs lietas (All Those Things) was published by Riga-based publisher Mansards in 2010.

“It didn’t become a classic,” he says. “The good thing was that they sold all the books. It got some nominations for prizes as well, which is a pleasant surprise for a beginner.”

Zelģis says he hesitates to say who has influenced his work because it’s hard to distance himself from his poetry. The American poets who influenced him, he says, might include Franz Wright and Charles Bukowski. Still, with Beasts this month becoming his first work translated into English, he’s wondering what to expect.

On Being Translated for the First Time

“I’ve been told by my publisher that there’s an Eastern Europe vibe to the work that’s new and fresh,” he says. “I think they meant that it projects a harsh, untamed reality. I’ve found it interesting that some people have a problem describing Latvia as part of Eastern Europe. I personally haven’t found it a bad thing. I’ve found it more like an opportunity. And it’s a completely different source of inspiration.”

At some points, he says, being translated into English was tricky. “The words don’t feel right in English,” he says. “I have to accept that in translation it’s a different work. In some cases, the narrative goes through, but with a different message.”

Working with translator Jayde Will was “challenging at times” for Zelģis, who says they talked a lot during the translation process about double-meanings and word play in his poems.

“There was one poem where I had a line like this: ‘ausis ne austiņas’. ‘Ausis’ means ears in Latvian, but ‘austiņas’ is a pastry that looks a bit like a flat ear—but it can also mean headphones. And I play around with the words and their meanings to illustrate how unfriendly is the place where the character is.”

The Poetry of Beer-Making

Then there’s the beer brewing, which Zelģis has scaled up in the last two years. Hints of his poetry writing can be found when he talks about the names of his beers.

“When we’ve a brewed a new beer, we sit down and draw together the images that come into our minds as we taste it. This beer is called Sānslīde (meaning adrift). When we tasted it we imagined a summer day, a gravel road in the countryside, quite dusty, and there’s a little curve and the car starts to drift just a little bit as you go round the corner, in a pleasant way.”

So, is he better known in Latvia for poetry or beer? “It depends on who you are talking to.”

Literary Beer to Celebrate Latvian Authors in London

As part of the Baltics Market Focus program, literature export organization Latvian Literature has partnered with poet and beer brewer Krišjānis Zelģis to release a special literary-themed beer called #IAmIntrovert. Labels on the beer bottles will feature one of five quotes from Latvian authors Māra Zālīte, Jānis Jonevs, Osvālds Zebris, Inga Ābele, and Karīls Verdiņš.

Made by Latvian poet Krišjānis Zelģis’ brewing company, Malduguns, the beer is now available in 20 locations across Riga and Cēsis.

Zelģis is in London to take part in a launch party and beer tasting hosted by his UK publisher, Parthian Books, on April 8. The Parthian Baltic Poetry Launch celebrates “an exciting series of books showcasing the best writing from Latvia, Estonia and Lithuania.” The event includes readings and discussions, as well as beers from each of the three Baltic countries. •

—Hannah Johnson
Authors on Diversity: ‘Keep the Hope in Mind’

Two authors from diversity-focused publisher OWN IT! talk about their writing, journey to publication, and views on the book industry today.

By Roger Tagholm

London-based independent publisher OWN IT! was founded by Crystal Mahey-Morgan, and has diversity as one of its founding principles. So much influence has Mahey-Morgan had on the UK industry’s thinking on inclusivity and diversity that she was shortlisted for The FutureBook’s Disruptor of the Year award in 2017.

Mahey-Morgan’s OWN IT! press is the one that released author JJ Bola’s No Place to Call Home last summer, about Congolese refugees. At the book’s launch, Mahey-Morgan said, “It’s been dark times lately. There’s been a lot going on, and in the first page of JJ’s book, where the dedication should be there’s a proverb which says: ‘No matter how dark it gets through the night, the sun will always rise.’

“And so we have to keep that in mind,” she says, “we have to keep the hope in mind.”

Publishing Perspectives spoke with two of Mahey-Morgan’s authors, Jill Johnson and MC Angel, about issues around diversity from their viewpoints as writers.

Jill Johnson: ‘Reach Out to Us’

Publishing Perspectives: What are your thoughts on challenges around issues of inclusivity in publishing?

Jill Johnson: Well, to state the obvious, there’s a problem. The UK publishing industry has yet to catch up with the diverse makeup of British society. We’re a multicultural nation, but our major institutions don’t reflect this. However, there’s a grassroots movement trying to tackle this now. People like Crystal Mahey-Morgan at OWN IT!, Nikesh Shukla with The Good Journal [which publishes writers of color] and the writer Kit de Waal with her upcoming anthology of working class writers, are striving for change.

Publishers, please, employ more people of color and [publish for] working-class readers. Create BAME [black, Asian and minority ethnic] and working-class imprints if you have to. Better still, don’t create separate imprints, just integrate us into your main lists. Reach out to us. Let us know the doors are not closed.

Publishing Perspectives: Can you tell us about your book?

Jill Johnson: The Time Before The Time To Come is a story within stories, inspired by my Maori heritage. It’s set between London and New Zealand and intertwines the past and present as the reader follows Victoria’s path of self-discovery while she ungrades layers of her past, to make sense of her present.

Publishing Perspectives: What has your own journey to publication been like?

Jill Johnson: It was a long and frustrating time finding a publisher because my book is quite niche, and I believe publishers were wary of this. They seemed not to focus on the universal theme of strong female characters overcoming adversity but more on the Maori content.

Even after close to 80 rejections, my agent, Maria Cardona at Pontas, kept telling me that I only needed one publisher and that they were out there somewhere.

Publishing Perspectives: Do you think enough is being done to make the books that are published diverse—and the publishing houses that produce them?

Jill Johnson: I really only feel qualified to speak about bookshops. In my experience, bookshops order from catalogues that are compiled by distributors, and distributors receive their lists from publishers. Therefore, when it comes to diversity, both the publisher and bookshop are led by the publishing houses.

MC Angel: ‘Creating a New Space’

Publishing Perspectives: Tell us something about your book.

MC Angel: My book is my memoir written in a nonlinear format. It’s called Moments of Significance as it is a collection of the significant moments of my life. I see the book as an exploration of identity, how I see myself related to the stories I tell of my life and what that says about who I am. It’s raw and real, dealing with childhood abuse, my journey as a writer, and coming out as gay on my estate.

Publishing Perspectives: What has your own journey to publication been like?

MC Angel: I feel really blessed as I met influential people in publishing before I’d come to the full realization that I wanted to put out a book. Connecting with OWN IT! worked like a dream. I’m at the start of my journey as a published author.

Publishing Perspectives: Can you tell us about yourself?

MC Angel: I’m a young woman, second generation Irish. I grew up on a council estate in Camden with my three siblings. I left school at 15 as I could not concentrate with all that was going on at home. Poetry, drama, and rap became my place of refuge, my space to refine all I had known about myself.

Publishing Perspectives: Do you think enough is being done to make the books that are published diverse—and the publishing houses that produce them and the bookshops that sell them?

MC Angel: OWN IT! is paving the way and that’s where I stand right now. I signed with OWN IT! because of the voices it represents. We’re creating a new space in the scene. I think that’s what’s exciting about this time. As an independent publishing house, you can rewrite the rules and change the game. It may take longer, but we’re trailblazers. I’m focusing on what we can do to get more diverse voices out there.

Independent bookshops have survived the might and muscle of the ebook online market. Now they need to turn their attention to reshaping the lists of the big publishing houses. The intention for both is to sell books to a wide audience, after all.

“Let us know the doors are not closed.”

Jill Johnson, author
Pantsdrunk: The Finnish Path to Zen
by Miskä Rantanen

In Finland there is a special word –‘Kalsarikanni’ – to denote ‘drinking at home, alone, in your underwear.’ The Pantsdrunk method also includes bingeing on Netflix, scrolling mindlessly on your phone, sweet and salty snacks, sofa time, and blocking all work communications.

Shadowman
by Ari Räty

“In his second crime novel, Ari Räty offers readers occasional glimpses of a surprisingly touching humanity while weaving a chilling web of ruthless underworld bosses, their minions and muscle, and a police force infected by rot and brutality.”

Roots
by Miika Nousiainen

“The dental chart maps this story of a man’s journey, tracing his lost father’s footsteps from one country to another continent.”

Unknown Kimi Räikkönen
by Kari Hotakainen

“How far from the light is it possible for a man stray?”
Kari Hotakainen, who is among the top writers in Finland, writes a book about Formula One driver Kimi Räikkönen. The book will be released on Thursday, August 16, 2018.

The Whale Called Goliath
by Cristina Sandu

“A whale the size of a ballistic missile travels to Bucharest in the middle of the Cold War. The news upsets even the small Red Village. Legends, myths and fairy tales are rooted into the villagers in this multilayered, assured debut novel.”
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The Vatican Cameos: A Sherlock Holmes Adventure
by Richard T. Ryan

MX Publishing
Nov 2016 | 45 pgs.
Orig Lang: English
ISBN: 9781780929897

Sudden knife attacks, being stalked, and facing a network of assassins present little more than a cheery break in the monotony. But the enigmatic Lady Beatrice presents danger of a different kind. Is she a murderer or a potential victim?

Rights sold in Italian

One by One
by Robert Enright

British's Next Best Seller
Oct 2017 | 418 pgs.
Orig Lang: English
ISBN: 9781999788247

One By One is a tale of love, loss and revenge. It is a dark and gripping read that challenges the reader's thoughts and emotions and above all else a blooming good read. --Sarah Hardy

Toxic City
by Dangel Angello

MX Publishing
Jan 2018 | 216 pgs.
Orig Lang: English
ISBN: 9781999788278

The world is now a savage place, where nature is caustic and mankind is deadly. In other words, survival is just another job.

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THE MARKETS Conference Returns to Frankfurt in 2018

Now in its fourth year as one of the leading professional events at the Frankfurter Buchmesse, THE MARKETS conference will explore global publishing markets on October 9, 2018—the day before the Buchmesse begins.

Speakers from five countries and regions will share insights about their local publishing markets, as well as opportunities for international cooperation.

Both the Frankfurter Buchmesse and Publishing Perspectives have already begun the process of programming the 2018 conference.

Speakers at past editions of THE MARKETS include Mark Allin, former CEO of Wiley; Tracey Armstrong, CEO of Copyright Clearance Center; André Breedt, Managing Director of Nielsen Book; Sophie de Closets, CEO of Fayard; Ananth Padmanabhan, CEO of HarperCollins India; Bodour al Qasimi, CEO of Kalimat; Rebecca Smart, Managing Director of Ebury Publishing; Andrew Wylie, literary agent; and many others.

More information about THE MARKETS is online at:
www.book-fair.com

Call for Information on Revenue Models

As part of THE MARKETS 2018, the organizers are conducting new research about revenue models across the publishing industry. If you'd like to contribute, contact Katharina Ewald, ewald@book-fair.com.

Mark Your Calendar: Upcoming Publishing Events

**APRIL**

PEN World Voices Festival
16-22 April
New York, NY, USA

Blue Metropolis Literary Festival
20-29 April
Montreal, QC, Canada

Abu Dhabi International Book Fair
25 April - May 1
Abu Dhabi, UAE

Buenos Aires Book Fair
26 April - 14 May
Buenos Aires, Argentina

**MAY**

ITEF-Istanbul International Literature Festival
4-13 May
Istanbul, Turkey

Book World Prague
10-13 May
Prague, Czech Republic

Warsaw Book Fair
10-14 May
Warsaw, Poland

Hay Festival
24 May - 3 June
Wales, UK

Tbilisi Book Fair
25-28 May
Tbilisi, Georgia

**JUNE**

StoryDrive Asia
28 May - 1 June 2018
Beijing China

Norwegian Literature Festival
29 May - 3 June
Lillehammer, Norway

New York Rights Fair
30 May - 1 June
New York, NY, USA

Seoul Book Fair
20-24 June
Seoul, South Korea

**JULY**

Hong Kong Book Fair
18-19 July
Hong Kong

Comic-Con International
19-22 July
San Diego, CA, USA

Paraty International Literary Festival
25-29 July
Paraty, Brazil

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Women vs Feminism: Why We All Need Liberating from the Gender Wars
by Joanna Williams

This title explores what life is like for women today arguing that it’s time to ditch a feminism that appears remote from the concerns of most women and, worse, pits men and women against each other.

Oct. 2017 | 336 pages
Orig. Lang: English
ISBN: 9781787144767

Quiet Person – Happy Life
by Sylvia Löhken

Quiet person – happy life: the title is a promise. It promises that as an introverted person, you can not only have a fulfilled, successful life, but that you can achieve this with precisely the special qualities that make you an “intro” personality.

Rights sold in Hungarian, Chinese, Spanish, Czech, Japanese

Aug 2017 | 288 pages
Orig. Lang: German
ISBN: 9783869368009

Real Life Organizing: Clean and Clutter-Free in 15 Minutes a Day
by Cassandra Aarssen

Offers clutter free storage solutions and advice that can help you create a Pinterest worthy home on a small budget

Cassandra Aarssen is a Professional Organizer who shares easy and inexpensive organizing tips and tricks through her blog and YouTube channel called ClutterBug.

Apr 2017 | 204 pages
Orig. Lang: English
ISBN: 9781633535190

Amaze Yourself
by Hans-Georg Willmann

Do you have dreams? Good on you! That’s the first step – now’s the time to make your dreams come true. This book is a guide to help you along the way.

Rights sold in Spanish

Sep. 2016 | 160 pages
Orig. Lang: German
ISBN: 9783869368030

A Beginner’s Guide to Essential Oils
by Hayley Hobson

Combines the healing secrets of essentials oils with a regimen of exercise, healthy eating, and mental and emotional wellness practices—also includes applying the positive principles of aromatherapy at home and at work using diffused essential oil to improve personal and shared spaces

Jan 2018 | 236 pages
Orig. Lang: English
ISBN: 97816335337002

Gate C30
by Matthew Mockridge

A delayed flight that threatens to destroy Jason Cooper’s most profitable business and with it, his career, will turn out to be the greatest opportunity of his life: during the seven hours afforded to him at Gate C30 of Istanbul Airport, he meets seven very different people. Gradually, they open his eyes as to what is really important in life.

Rights sold Korean, Czech and Japanese

Sep. 2017 | 240 pages
Orig. Lang: German
ISBN: 9783869367989

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by Justina Lempe

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2018 | 96 pages
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ISBN: 9783800133475

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Nikkei Business Publications  
Mar. 2015 | 184 pgs.  
Orig Lang: Japanese  
ISBN: 9784822225452

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by Nikkei Design

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Nikkei Business Publications  
Mar. 2015 | 192 pgs.  
Orig Lang: Japanese  
ISBN: 9784822235000

**Shigeru Ban: From the Japanese Architect Series**
by Nikkei Architecture

This book is a complete guide on Japan’s renowned architect, Shigeru Ban who is the recipient of the 2014 Pritzker Architecture Prize. It introduces not only his works around the world, but also his life childhood to what he is today.

Nikkei Business Publications  
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ISBN: 9784822238360

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**Freud’s Jaw and Other Lost Objects**
by Lana Lin

*Fordham University Press*  
Jul 2017 | 224 pgs.  
Orig. Lang: English  
ISBN: 9780823277728

Using psychoanalytic theory and literary analysis, this book illuminates the vulnerabilities of the human body and how human beings suffer harm. In particular, it examines how cancer disrupts feelings of bodily integrity and agency.

**Untruth**
by Micheal Stark

*Darton, Longman and Todd Ltd*  
Apr 2018 | 176 pgs.  
Orig. Lang: English  
ISBN: 9780232533132

Soren Kierkegaard was a leading philosopher of his day, and in this book, Stark explores what it means to live authentically and as a “true Christian.” His chapters explore contemporary topics such as politics, the media, the Internet, relationships and anxiety.

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INSTANT PERMISSIONS: Q&A with Jenny Kühne

Instant Permissions is a profitability tool that enables rights holders to automate their permissions business, ensuring an easy, efficient, and cost-effective process.

Q: What was the reason behind the launch of Instant Permissions?

A: Both the Frankfurter Buchmesse and IPR always strive to support the rights industry as much as possible. Frankfurt used to offer a specific German-language permissions solution, which was redeveloped (and enhanced) by IPR to offer a multi-language solution.

Q: Who is currently using it, and who can sign up now?

A: All German customers using the “old” solution the Frankfurter Buchmesse offered are now using IPR—so, for example, big trade publisher Carl Hanser, children’s publisher Arena, and STM publisher Thieme. As you can see, our solution caters to many needs and is available in English, German, and potentially other languages as well, depending on needs and feedback. So, really anyone interested in reducing the extensive workload usually caused by permissions requests is welcome to sign up.

Q: How easy is it to use?

A: The buyer journey is an easy step-by-step process which can be launched from the publisher’s homepage. It’s harder to say for the seller, as it depends on individual needs and business rules. But setting up the functionality can be done in minutes, with more customization and individualisation following later. Either way, I will be there to consult and advise.

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by Peter Webb
Edinburgh University Press
May 2016 | 45 pgs.
Orig Lang: English
ISBN: 9781474408264

Who are the Arabs? When did people begin calling themselves Arabs? What was their role in the rise of Islam? Webb offers a discussion of how Arab identity has emerged and evolved over centuries of change.

Contemporary Morphological Theories: A User’s Guide
by Thomas W Stewart
Edinburgh University Press
May 2016 | 192 pgs.
Orig Lang: English
ISBN: 9780748692675

This book addresses the needs of the language scholar/student who finds her/himself engaged in morphological analysis and theorizing.

An Introduction to Political Thought
by Peri Roberts, Peter Sutch
Edinburgh University Press
May 2016 | 192 pgs.
Orig Lang: English
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English as Lingua Franca: Empowering or Disenfranchising?

There’s a growing demand for English-language learning materials, says Paul Colbert of Cambridge University Press, and more people need access to them.

By Carla Douglas

Can the rapid expansion of instruction in English as a second language promote diversity by offering a vocabulary in which all can make their voices heard?

Or does inadequate access to English restrict diversity and disenfranchise some from having a voice in a globalized society?

These questions are part of the work of Paul Colbert, Global English Language Teaching (ELT) Sales Director at Cambridge University Press. In his experience in many countries, he’s observed what markets, governments, and ministries of education are looking for to meet a growing demand for English proficiency.

Publishing Perspectives spoke with Colbert to get a fuller picture of the idea that English as a lingua franca can promote diversity by bringing more voices to the global conversation—and yet may also draw lines between those who have and have not learned the language.

There are several drivers of the view of a lingua franca widening diverse access, he says.

“We’re seeing a shift to nations around the world learning English at an ever younger age,” he says, “and our materials aimed at primary-age children are one of our fastest growing segments. This chimes with the huge appetite we’re seeing among the growing middle classes of emerging economies for their children to learn English as young as possible so they grow up prepared to compete and participate in a world which is becoming both increasingly globalized and increasingly diverse.”

English as a lingua franca deepens diversity, Colbert says, because “as more people from more nations (especially emerging economies) speak and write a common language, it creates the opportunity for a more diverse group of nations and individuals to engage in a globalized discourse about the many issues impacting us all, for example global warming, conflict, and population growth. English as a lingua franca boosts diversity by bringing more voices and differing perspectives to the table.”

Push to Learn English

It’s a movement that’s been gathering momentum for some time. Since the early 1990s, he says, “governments such as Azerbaijan, Turkmenistan and Uzbekistan have all transitioned to the Latin alphabet. Their stated aims are broadly similar: fuller participation in a globalized economy and the ability to influence global issues.

“More recently, Kazakhstan started its own transition to the Latin alphabet. In a speech delivered in 2017, the president, Nursultan Nazarbayev, framed his objectives as making his nation ready to participate in a globalized world, saying, ‘It’s a change driven by the specific requirements of the modern technological environment, of communications and science and education in the 21st century. In our schools, all children learn English. This uses the Latin alphabet. In 2018, we should begin training for teaching the new alphabet and preparing textbooks for secondary schools.’”

Cambridge University Press has worked with the Kazakh government to develop a curriculum for some time, Colbert says, and will soon do the same for the ministry of education in Turkmenistan, to bring English language learning to all schools.

And English-language programs for international students have burgeoned, especially in recent years, with students traveling abroad to improve their language proficiency.

‘Enormous Opportunities for Publishers’

If there’s a downside to the move to English as a lingua franca, it’s one of access.

Colbert says, “Voices that don’t have access to a lingua franca can be marginalized ... A lack of access to English learning reduces diversity by limiting participation in international commerce and international relations to elites.”

There’s likely a tipping point for changes such as this, Colbert says, and we’ve probably passed it. Lack of access to English-language instruction will potentially leave some economies behind.

For example, he says, “In some countries, minorities who prefer to keep to their own language and alphabet can feel marginalized by the shift to English. It’s important that governments and ministries of education build inclusivity plans into their educational strategies so that this marginalization doesn’t occur.”

But, Colbert says, “The move to English as a lingua franca throws up enormous opportunities for publishers.

“It’s accompanied by a need for increasingly digital learning solutions that make English-learning content available to all, irrespective of location and circumstance. Publishers are working hard to transform traditional ways of publishing that centered formerly on textbooks to offer digital products.”

Cambridge’s ELT division offers a learning platform called the Cambridge Learning Management System that reaches more than two million users. “Our Kid’s Box product for primary-school age children around the world recently topped sales of £10 million (US$14.1 million),” says Colbert. “The desire to learn English is growing exponentially, and publishers need to be gearing up to meet it.”

Helping to give access to more voices certainly should increase participation in global conversations.

“The participation in global debates of these currently marginalized nations,” says Cambridge’s Paul Colbert, “can only benefit the world. In the future we’ll need ‘all brains on the job’ to address our issues as a species, and English as a lingua franca will bring many more voices to the table.”

“The desire to learn English is growing exponentially, and publishers need to be gearing up to meet it.”

Paul Colbert, Cambridge University Press
The Mourning News
by Tal Morse

A conventional wisdom in media studies is that “when it bleeds it leads”. The media love violence and from the newsroom perspective, negative news is good news. This book examines this issue.

Nazi Perpetrators in German Literature
by Simonetta Sanna

“In a most fascinating and intriguing study, Simonetta Sanna analyzes Hanna, the female protagonist in Bernhard Schlink’s international bestseller The Reader, and other female Nazi perpetrators in German literature.”

Game-Based Learning in Action
by Matthew Farber

How are expert educators using games in their classrooms to give students agency, while also teaching twenty-first century skills, like empathy, systems thinking, and design thinking? This question has motivated Matthew Farber to write this book.

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Amazon Puts Star Power Behind Diversity

Working with American film producer and director Jill Soloway, Amazon publisher Mikyla Bruder brings clout to a new, diversity-focused imprint, Topple Books.

“As publishers, we have a critical mission to continually widen that search for important voices, which only serves to broaden our own perspectives.”

—Mikyla Bruder
Publisher, Amazon Publishing

By Porter Anderson

When looking at how the books industry is addressing diversity and inclusivity, Mikyla Bruder, who leads Amazon Publishing’s 15 imprints as its publisher, points to an interesting irony: publishing is exactly the industry you’d expect to be the most diverse of all.

“I actually feel incredibly privileged to be in this business,” Bruder says. “What’s kept me in it so long is that it’s such a vibrant and empathetic and curious community of publishing souls, of writers and readers who don’t just care about ideas—they actually crave them.

“I think that all of that bodes very well for diversity in publishing. I do think we have many examples of what might be considered unique voices resonating widely.”

Under Bruder’s guidance, Amazon Publishing has created a new imprint called Topple Books to focus on publishing “voices of women of color, gender non-conforming, lesbian, bisexual, trans, and queer writers.”

Topple takes its name from the production company of filmmaker and activist Jill Soloway, who will serve as the imprint’s editor-at-large. Soloway is executive producer of both Transparent and I Love Dick for Amazon Studios. She also has written and directed episodes of each series. Topple Productions has eight series and four feature films in development.

This addition of Topple Books came about as Bruder recognized that the combination of a media figure like Soloway and the consumer reach of Amazon could propel diversity-driven content to a potentially enormous audience.

“I’m huge fan of Jill’s. We did the initial outreach” to Soloway, Bruder tells Publishing Perspectives, and “Topple Productions was onboard right away.

“The specificity of the imprint’s focus on revolutionary feminist voices, which I find so exciting and so relevant, is a very natural extension of Jill’s vision as both a creator and an activist.”

The filmmaker will work with Carmen Johnson, Editorial Director of Little A—the literary imprint of Amazon Publishing—to select titles for Topple Books.

And, Bruder says, Amazon Publishing is open to experimenting with the way content is developed at Topple Books—for example, publishing a book that begins as a screenplay at Topple Productions. “We’d love to find more stories that have the potential to be developed in multiple media and reach multiple audiences.

“This model has been tested by Bruder and Amazon Publishing in the children’s books sector with Amazon Studios’ Tumble Leaf original series that premiered in 2014 as a stop-motion animated series for pre-schoolers. And “we’ve published tie-ins with Amazon Studios, with The Bumpy Thumpy Bedtime and The Tinsel Tree Celebration,” she says, a book series by Lara Bergen.

What’s happening in the Amazon Publishing group’s growing relationships with other parts of the Amazon retail and tech operation is what London Book Fair Director Jacks Thomas has called “getting inclusivity onto publishing’s agenda.”

“On our list,” Bruder says, “I’d point to Halsey Street by Naima Coster, a writer of Dominican descent whose story of family loss and renewal has ‘reached 90,000 readers in digital and print editions in two and a half months.”

Bruder also points to After Disasters, Viet Dihn’s novel—a 2017 PEN/Faulkner Award finalist—that takes a bracing look at the relationships of responders in the aftermath of a terrible earthquake in India.

“What’s so interesting,” Bruder says, “is that these are such unusual diversity stories, but they’re resonating because they’re such human tales. As publishers, we all believe that reading makes us better humans—that much isn’t debatable—and diversity is a huge part of the answer to intolerance. But I also believe that as publishers, we have a critical mission to continually widen that search for important voices, which only serves to broaden our own perspectives.”

Having arrived at Amazon Publishing early in its development, Bruder says that now, as its publisher, “What I do think can ultimately make our contribution truly unique is that we can use the marketing muscle and the global strength that we have to support this ever-widening range of storytellers.

“Certainly, what Jill Soloway has shown us,” Bruder says, “is that when the stories are good, people respond.”
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This book will change the way readers think about business. The wisdom and stories gleaned from Kate Mercer's lifetime of working with business leaders make this book an engaging and inspirational read. She takes you through the mindsets and skills that are required to create an organisation that functions as smoothly and organically as a beehive.

You are More than You Think
by Andrew Jenkins

SRA Books
Apr 2014 | 320 pgs.
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Diverse Voices

London Book Fair Director Jacks Thomas on the Imperative of Inclusivity

The UK book business is looking for ways to better serve and empower the country’s diverse population, and this is reflected at the London Book Fair this year.

By Porter Anderson

“We’ve definitely got inclusivity on the agenda,” says London Book Fair Director Jacks Thomas. She’s used the fair’s bully pulpit to advocate for multiculturalism both in published content and in the publishing industry workforce.

Not for nothing, for example, does the fair’s program of more than 200 Insights Seminar sessions include a stream of 12 events under the banner “Pride, Not Prejudice.” Thomas is focused on bringing new aspects of inclusivity to bear on the fair’s programming, as well as the program for the two-year-old Building Inclusivity in Publishing Conference, organized with the Publishers Association.

And part of her zeal in this arena, Thomas says, reflects the fact that “the heart and mind” have been willing to embrace these values all along, she says, in the books business.

“I think we’ve always been an inclusive industry, to be honest,” she says. “What hasn’t been quite so practical, as we know,” she says, “is that publishing doesn’t pay all that well, and it’s concentrated in quite expensive centers, such as London. So pragmatism has often got in the way. I think what the industry here has done is try to find ways to overcome that.

“We’re looking at paid internships,” for example, she says, “and recruiting and trying to make ourselves a lot more accessible to those who perhaps haven’t considered publishing as a career.”

One of her most compelling points is that when you’re looking for those talented potential hires who weren’t considering a career in book publishing, you’re also looking for those who may not be natural reading consumers for the industry, as well. “Inclusivity is good for business,” she says, “though there’s infinitely more to it than that.

An important argument for making publishing more inclusive is that books need to appeal to the increasingly diverse population in the UK.

“Just as a book fair has got to reflect the industry it serves, the industry it serves must reflect society in general,” she says.

Five years ago, Thomas and her team began naming a Charity of the Year to give “a big platform to a reading-related charity. That was really the start of our inclusivity aspects,” she says. “This year it’s a charity that really concentrates on getting books into prisons”—the Kittiwake Trust.

At the same time, disability and accessibility are “welcome in our wheelhouse” under the inclusivity umbrella, Thomas points out, as is an effort to open up publishing in the UK more to parts of the books business that aren’t based in the London metropolis. “We’ve made a commitment to hold at least one conference event outside of London,” she says, and the fair also has a huge array of price points for participation, she notes, so that those who are coming a long distance from other parts of the country can better afford their travel.

Thomas is heartened, she says, that “So many publishers today are opening up new imprints focused on diversity and inclusivity. This sort of democratization is important.”

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**Event Highlights from London’s Inclusivity-Focused Programming**

**TUESDAY, 10 APRIL**

**Mind The Gap: Celebrating Authentic Inclusion**
11:30 - 12:30
Children's Hub

IBBY UK and Inclusive Minds present a rare opportunity to hear young disabled people in conversation with authors about disability in books. The seminar will explore the need for more inclusive books, looking at examples of books that are doing it well and gaps that still exist.

**WEDNESDAY, 11 APRIL**

**Social Mobility, Apprenticeships and Broadening the Talent Search for UK Publishing**
11:30 - 12:30
Olympia Room Grand Hall

The publishing industry is already undertaking a range of initiatives to improve diversity and inclusion, but we know there is more to do. How do we best ensure that we reach an even broader talent pool?

**THURSDAY, 12 APRIL**

**Accessible Publishing - Strategies for Success**
13:00 - 14:00
Olympia Room Grand Hall

With case studies from publishers who have experienced the challenges and opportunities of accessibility, this seminar will aim to show how achievable a successful accessibility strategy can be. Emerging technology solutions and tools to assist strategies will also be presented.
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The book focuses on the designing and running and building of tunnels with regards to their fire safety elements.

ICE Publishing  
Nov 2011 | 714 pgs.  
Orig Lang: English  
ISBN: 9780727741530

**Car Park Designers’ Handbook, Second edition**  
by JD Hill, Glynn Rhodes, Steve Vollar  
Featuring more than 75 3D scale drawings and explaining their individual strengths and weaknesses, this book is the only comprehensive reference for car park layout design.

ICE Publishing  
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**Development and Construction for Additive Manufacturing**  
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Entry into the additive manufacturing of serial and end customer parts is a challenge. This book addresses this with practice-oriented methods and examples.

Vogel Business Media  
Mar 2018 | 224 pgs.  
Orig Lang: German  
ISBN: 9783834333957

**Industrie 4.0**  
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The Reference Book on Digital Transformation in Industrial Production. Digitalization has transformed the concept of industrial manufacturing substantially.

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by Panel on Engineering Interactions With Society; Committee on the Education and Utilization of the Engineer; National Research Council  
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Edited by Stéphane Complant, Florence Mathieu

Timely research update on the use of biological control agents and plant resistance inducers against phytopathogenic infections of the grapevine by fungi, oomycetes, bacteria and phytoplasma.

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