‘Women Are Speaking Up,“ Says Adichie

From Chimamanda Ngozi Adichie’s ringing keynote—“We must say what is true”—to a call for consumer awareness at The Markets 2018 conference, the 70th Frankfurter Buchmesse is powered by politics and prospects for prosperity.
Letter from the Editor: Wednesday

Two themes were discernible on the eve of the Frankfurter Buchmesse this year: one theme humanitarian and the other business. From Heinrich Ruthermüller, chair of the German Publishers and Booksellers Association, came a clear statement at the opening press conference that publishing must “promote culture and education, while also contributing to mutual understanding, dialogue and peaceful coexistence.”

His concerns are understood easily as we are in the second year of the Trump administration in the States and the last year in which the UK is to be part of the EU. And as for the more business-directed observations, those were sounded by HarperCollins UK CEO Charlie Redmayne, who, in his keynote address at The Markets conference Tuesday, told his audience, “We need to understand as much as we can about our consumers and their behaviors.”

Tending to the soul of society, the Nigerian author and world citizen Chimamanda Ngozi Adichie said in her ringing address at the news conference that men simply aren’t listening. It’s time, she said, for men to read women. The twin 70th anniversaries of the Frankfurter Buchmesse and the UN Declaration of Human Rights have converged this year in a field fired by partisan tension. Maybe those two great themes are really one, then. Business succeeds when it listens to the needs of society.

—Porter Anderson

Editor-in-Chief

New at the Fair: Frankfurt Pavilion

Walking through the Agora this year, you’ll see the new Frankfurt Pavilion right at the center. The program for this new event space has been developed by the Frankfurt Book Fair in cooperation with many literary, cultural, and publishing organizations. A number of the book fair’s high-profile events are taking place in the Frankfurt Pavilion this year, including yesterday’s opening press conference with author Chimamanda Ngozi Adichie, today’s CEO Talk with Macmillan CEO John Sargent, as well as a number of events with internationally recognized authors like Dmitry Glukhovsky, Cixin Liu, Maja Lunde, Meg Wolitzer, and Deniz Yücel.

Today’s Event Highlights: Wednesday 10 October

Artificial Intelligence in Scholarly Publishing
11:00–13:30
Academic & Business Information Stage, Hall 4.2 N101
Where is AI already used and with what success? What are possible visions for the future? Experts will address these questions. Organized by Springer Nature.

Internet for Publishers - What W3C Can Do For Us
12:00–13:00
Publishing Services & Retail Stage, Hall 4.0 E94
W3C is the international organization for internet standards, like HTML5. We will discuss the collaboration of W3C and the publishing industry.

Women’s Prize for Fiction
13:00–13:30
International Stage, Hall 5.1 A128
Kamila Shamsie, the 2018 winner, will talk with Joanna Prior (MD of Penguin General at Penguin Random House UK, and Chair of the Women’s Prize Board), and Jo Henry (MD of BookBrunch).

CEO Talk: John Sargent, Macmillan
14:00–15:00
Frankfurt Pavilion (Agora)
John Sargent will be interviewed for 60 minutes by the editors of the trade publications on changing consumer habits and new international media competition around storytelling.

Robert Seethaler im Gespräch
15:00–16:00
Frankfurt Pavilion (Agora)
Shortlisted for the Man Booker International Prize and the IMPAC Dublin Award, Austrian author Robert Seethaler will talk about his latest book (in German), organized by Carl Hanser Verlag.

ABOUT PUBLISHING PERSPECTIVES

Publishing Perspectives is the leading source of information about the global book publishing business. Since 2009, we have been publishing daily email editions with news and features from around the book world. Our mission is to help build and contribute to the international publishing community by offering information that publishing and media professionals need to connect, cooperate, and work together year-round and across borders.

In addition to our daily online coverage, we also offer an online monthly rights edition, as well as print magazines at special events including the London Book Fair and the Frankfurt Book Fair.

As a project of the Frankfurt Book Fair New York, Publishing Perspectives works with our colleagues in Frankfurt and the Fair’s international offices, as well as IPR License, to share with you the latest trends and opportunities, people to know, companies to watch, and more.

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by Sumire

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by Tomoo Yamada

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by Yoshiya Hasegawa

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*The World’s Best Way to Stretch*
by Nakano James Shuichi

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*Seeing, Knowing, Thinking*
by Bao Nakashima

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*Being Hungry Makes You Healthy*
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The Nigerian novelist Chimamanda Ngozi Adichie was given a rock star’s welcome at the fair’s opening press conference yesterday—entirely appropriate for a writer whose work has been sampled by Beyoncé—with extended applause and cheers and an almost palpable outpouring of affection.

She did not disappoint, and in a wide-ranging speech that touched on women’s rights and the importance of writing, she said that the world was “shifting and darkening . . . the most powerful country in the world feels like a feudal court, full of intrigue, of mendacity, drowning in its own hubris.” As everyone hoped she would, she made direct reference to the appointment of Brett Kavanaugh to the US Supreme Court, despite allegations of sexual misconduct made by two women.

She led up to it with comments on the lack of visibility for women’s voice. “The stories of women are not truly familiar, the stories of women are not yet seen as universal,” she said. “This to me is why we seem to live in a world where many people believe that large numbers of women simply wake up one day and make up stories about having been assaulted. I know many women who want to be famous; I don’t know one single woman who wants to be famous for having been assaulted. To believe this is to think very lowly of women. The Supreme Court Justice Ruth Bader Ginsburg has spoken of how she was once asked, ‘How many justices of the Supreme Court need to be women for it to seem fair to you?’ and her response was ‘All nine of them.’ And she said people were often shocked and would say ‘Oh but that’s not fair,’ and of course for many years all nine justices were men and it seemed normal, just as it seems normal to me that most of the positions of real power in the world are occupied by men. Women are still invisible.”

She talked about being asked to cover her arms when she revisited her childhood church in her native Nigeria and said that “this need to control women’s bodies exists everywhere—from the woman in the Middle East being told to cover up when she doesn’t want to, to the woman in Asia who is secretly videotaped in a public bathroom to women in the west being ‘slut-shamed’ because they are sexual beings. It exists in the world of literature too, where women writers are expected to make their female characters likeable as though the full humanity of a female person must in the end meet the careful limitations of likability.”

She ended—to rapturous applause—by saying, “We need more stories that are political, but also more stories that are not political. We are emotional beings. Literature does matter, and we need its stories of grief, beauty and love.”

Earlier Heinrich Riehmüller, head of the German Publishers and Booksellers Association, spoke of the fair’s On the Same Page campaign, which celebrates the 70th anniversary of the UN Declaration of Human Rights, and how bookshops and publishers “have a responsibility to society based on the importance of human rights and telling many different stories.” He noted that, at the sharp end, figures for the German book market were pretty good, just down 1.1 percent for September 2018 over last year. "And we are optimistic for a good autumn and Christmas.” •
Inger-Maria Mahlke Wins the 2018 German Book Prize

By Hannah Johnson

At a prize ceremony yesterday evening (Monday, October 8), Inger-Maria Mahlke found out that she had won the 2018 German Book Prize for her novel, Archipel (Archipelago). Published by Rowohlt, the book is set in Tenerife and tells the story of a once-powerful family and a granddaughter searching for answers.

In a statement about its decision, the jury said, “Inger-Maria Mahlke writes about the present and back to 1919 in a precise and cogent manner. The narrative centers around three families from different social classes, fractured and wounded by Spanish history. Yet it is the dazzling details above all that make this novel such an impressive affair.”

The German Book Prize was awarded for the first time in 2005 and is widely considered to be the most prestigious literary prize for German-language fiction. It’s awarded annually by the Foundation of the German Publishers and Booksellers Association. The winner receives a prize of €25,000, and the other five shortlisted authors receive €2,500 each.

Last year, Robert Menasse won the prize for his novel, The Capital (Suhrkamp). Translation rights to Menasse’s novel have been sold into 25 languages.

The winner was chosen from a list of six shortlisted titles, and the five runners-up for this year’s prize are Nachtleuchten by María Cecilia Barbetta (S. Fischer, August 2018); Sechs Koffer by Maxim Biller (Kiepenheuer & Witsch, September 2018); Die Katze und der General by Nino Haratischwili (Frankfurter Verlagsanstalt, August 2018); Der Vogelgott by Susanne Röckel (Jung und Jung, February 2018); and Gott der Barbaren by Stephan Thome (Suhrkamp, September 2018).

New Books in German has provided English-language excerpts from all six shortlisted titles. You can read the texts online at: www.new-books-in-german.com.

Hear Inger-Maria Mahlke in Frankfurt:
German Book Prize Winner and Publisher in Conversation
Sat. 13 October, 14:00–15:00
Frankfurt Pavilion, Agora
Juergen Boos, Director of the Frankfurter Buchmesse, on stage at the Opening Ceremony. (Image: Thomas Minkus)

Youngest attendee at the Opening Ceremony: Ketevan Kavratskhelia, six weeks old, with her father, Zviad Kavratskhelia, Editor-in-Chief of Artanuji Publishing in Tbilisi, Georgia (Image: Thomas Minkus)

From left: Journalist Dunja Hayali, actor Esther Schweins, journalist Pinar Atalay at the Frankfurt Book Fair Opening Ceremony (Image: Johannes Minkus)

Photographers mob keynote speaker Chimamanda Ngozi Adichie at Tuesday’s opening press conference on Tuesday (Image: Olivia Snaije)
At the Opening Ceremony, from left: Caroline Fortin, General Director, Les Éditions Québec Amérique; Gillian Fizet Executive Director, Canada FBM2020; Julie Boyer, Director General, International Trade, Government of Canada; Anne-Sophie Lawless, Director, Frankfurt 2020, Government of Canada

Greek author Giorgi Avaliani, Creative Director, at Georgia’s Guest of Honor pavilion.

Nicolas Roche, MD of the Bureau International de l’Édition Française (right) at the French stand in Hall 5.1 (Image: Johannes Minkus)

Ukrainian author Svitlana Balagula (Image: Johannes Minkus)

Hanging up posters at Oman’s stand in Hall 5.1 (Image: Johannes Minkus)
By Porter Anderson and Mark Piesing

No message was as strongly stressed during the fourth annual Frankfurt-leading conference, The Markets, as “know your reader.”

The over-arching theme of the half-day event, directed by Frankfurt’s Katharina Ewald and produced in coordination with *Publishing Perspectives*, was the international trade industry’s search for innovation in revenue models. But the most frequently repeated message may have been that the best clues to those models may well lie in learning what consumers want.

HarperCollins UK CEO Charlie Redmayne in his keynote told the audience, “We need to create the content that fits with what our consumers are looking for. We are seeing new publishing opportunities, catering for audiences that we may have hitherto overlooked, and we are better serving a wide spectrum of opinion and views. We are also publishing to reach more diverse audiences and have become more responsive, tapping into niche markets as they appear.”

In a panel of speakers from several market regions of the world, Beijing’s OpenBook CEO Jiang Yanping offered a striking example, in which “a publisher of science books has created a science theme park for readers to visit,” with the support of governmental analysis that has perceived a need for greater learning in geology in particular.

In such ways—some not so grand as theme parks—“Publishers in China,” Jiang said, “have started to sell products and services related to their books,” from sewing machines (and lessons in using them) to support how-to books to a research institute designed to support a publisher’s publishing on big data.

In Germany, however, the industry may have fewer consumers to listen to than before. Kyra Dreher of the Börsenverein des Deutschen Buchhandels recounted the results of a study conducted by market research firm GfK. Survey data indicated, as Dreher related, that Germany has “lost” close to 7 million book buyers, “equivalent to almost the entire population of Switzerland,” she said.

“Our focus groups and interviews showed that these lost readers, most aged 20 to 49, felt that reading books was very time-consuming and as a result, they felt embarrassed giving books as presents.”

London-based André Breedt, Managing Director of Nielsen Book Research International, pointed out that “innovation can be expensive”—echoing Redmayne’s warnings against chasing “gold rushes” that can’t fulfill their promise.

And Breedt also agreed with Redmayne’s argument that the decline of print has merely been arrested. He argued that the growth in markets like the UK (+0.5 percent), Ireland (+6.3 percent), Spain (+0.4 percent) and Italy (+3.5 percent) shows more a plateauing of print than the surge some like to describe.

And Breedt also urged the audience to “not treat all markets the same. In India, nonfiction is the biggest category. In Australia and New Zealand, it’s children’s books. But the opportunity might be children’s books in India and nonfiction in Australia and New Zealand.”

There were warnings from London, too, however, that in the UK, the Top 500 books are responsible for 23.7 percent of sales.

From the States, Andrew Albanese, Senior Writer and Features Editor with *Publishers Weekly*, agreed with Redmayne’s view. “There’s an arrested decline when it comes to print,” he said, adding that that’s “no small feat we’ve achieved with one chaotic bookseller [the struggling Barnes & Noble] and Amazon.”

Often, he argued, a single phenomenon can pull the market up, and currently, that’s political books, a new powerhouse energy for the nonfiction market as the Trump administration drives sales from both sides of the political spectrum. Likening the energy to that of coloring books a couple of years ago, he said, “Perhaps, political coloring books will be next.”

Bonnier’s Chief Digital Officer, Anki Ahrnell, spoke to the extraordinary penetration of Internet services in Sweden, where a new survey shows more than 55 percent of Swedes paying to stream music and regular Internet usage being reported among very young children.
And she introduced to the audience Niclas Sandin, the CEO of Bonnier-backed BookBeat digital book and audiobook streaming service created in 2015. While Ahrnell had positioned the digitally savvy market of Stockholm as the right place to have developed the service, Sandin described its success less a phenomenon dependent on that Net-engaged population than as a revenue model that should be more widely considered by publishing.

His counsel was that publishers need to avoid thinking of streaming literary products as corollaries to Spotify and Netflix. “It’s not the same,” he said. And harkening back to other speakers’ comments about the necessity of knowing the market, he said that such services must be thought of as local. “You can compete,” he told the audience, but only by knowing what a consumer base is looking for, rather than pushing out big catalogues of titles.

And another voice for such careful development, Lisa Lyons Johnston, President of Canada’s leading children’s publisher, Kids Can Press, spoke to the importance of taking risks, not willy-nilly but in extensively calculated moves that can take content from the page to other platforms and media in partnership developments that open new audience interest.

Kids Can Press, formed in 1973, was acquired in 1998 by the animation film company Nelvana, which then was acquired by Corus Entertainment, which is a broadcaster and producer of mass media.

In a recitation of several pivotal book-to-screen projects, Lyons Johnston described a profound lesson in The Most Magnificent Thing by author-illustrator Ashley Spires which, in 2014, “landed in the midst of [the] ‘maker’ zeitgeist and its plucky main character—a young maker and engineer who overcomes her need for perfection and embraces the concept of ‘finding success through failure’—helped catapult the book to instant best-sellerdom.

“We’re currently nearing the half-a-million mark on books sold worldwide and it’s been translated into 15 languages from Arabic to Vietnamese.” What Lyons Johnston laid out was the picture of a house discovering its potential by using each production development project as a stepping stone. “I believe it’s a wonderful and exhilarating time to be in the content business,” she said, summing up much of what had been heard in The Markets from many of the speakers and Market Player sessions.

“There are so many ways to consume content,” Lyons Johnston said. •
Tuesday Rights Buzz from the LitAg

By Olivia Snaije

The LitAg and the Publishers Rights Corner continue to be successful spaces where literary agents and rights directors increasingly hold their meetings on Tuesdays. Kate Hibbert, rights manager of the UK’s Little, Brown Book Group, in her third year at the Publishers Rights Corner, said it’s “indefinitely preferable to the pandemonium in the Frankfurter Hof,” while Abrams rights director Yulia Borodyanskaya said “it’s smoke-free and much better than the hotels and there’s free coffee.”

Kate Hibbert, Little, Brown

In literary fiction, Hibbert recommended Ewan Morrison’s Nina X, published by Little, Brown’s Fleet imprint, about a young woman born into a Maoist cult, with no concept of the outside world. Inspired by a real event, Morrison’s story describes Nina X’s escape from the cult and her cluelessness about the contemporary world. “It’s terribly sad and funny at the same time,” said Hibbert.

Another book she recommends is A Boy and his Dog at the End of the World, a YA novel by C.A. Fletcher under the Orbit imprint. “Set in the near-ish future, it’s about a boy who has grown up entirely isolated in the Highlands of Scotland. Something has happened in the world, although it’s not entirely clear what, and then the boy’s dog is stolen . . .”

A Boy and his Dog was just sold at auction to Blanvalet Verlag.

Yulia Borodyanskaya, Abrams

Yulia Borodyanskaya at Abrams, which will be celebrating its 70th birthday in 2019 and bought itself an early birthday present by acquiring Overlook Press, said that with Overlook, the illustrated book publisher will be able to launch into fiction as well. Abrams recently moved into narrative nonfiction with the Abrams Press imprint.

Borodyanskaya pointed to two titles within this imprint: The Great Great Wall, Along the Barriers of History from Hadrian to Trump, by architectural historian and critic Ian Volner examines the historical and contemporary fascination with walls, and the cultural and sociological implications behind the construction of these walls. Ten Drugs, How Plants Powders and Pills have Shaped the History of Medicine, by Thomas Hager looks at the ten most used medicines and their history. For kids, Abrams is now producing chapter books in their successful Questioners series, which began with picture books.

The Italian Literary Agency

Within the LitAg, Marco Vigevari and Claire Sabatì-Garat of The Italian Literary Agency were on a roll. They represent the author Antonio Scurati, whose novel M, il Figlio del Secolo (M, the son of the century) published by Bompiani on September 12th is generating plenty of interest. The fictionalized account of Mussolini’s rise to power between 1915 and 1925 is historically accurate with intricate details. In a country which veered to the right in recent elections, and in which the rise of neo-fascism has brought the shadow of Mussolini to the fore, to say that Scurati’s book is timely is an understatement.

“It describes a person who is hollow and who becomes a receptacle for the post [World War I] frustrations,” said Sabatì-Garat. Cinema and TV rights have been sold to Wildside/Freemantle, which produced Elena Ferrante’s My Brilliant Friend, and in a preempt Alfaguara acquired world Spanish rights and Fraktura acquired rights for Croatia.

Pre-Frankfurt Rights Deals

By Hannah Johnson

Ahead of the Frankfurt Book Fair, a number of publishers and agents reported some of their new foreign rights deals to Publishing Perspectives. Here are some highlights from those submissions.

Comedy Queen by Jenny Jägerfeld

Winner of the 2017 Astrid Lindgren Prize, author Jenny Jägerfeld’s latest book, Comedy Queen, has been sold into eight languages so far, according to literary agent Lotta Jämtved of the Grand Agency in Sweden. This middle-grade novel is about a girl who sees sadness around her and decides to counteract that with humor.

Olga by Bernhard Schlink

Susanne Bauknecht, Rights Director at Diogenes Verlag, reports that she most recently sold translation rights into Japanese (Shinchosha) to this latest novel by German author Bernhard Schlink, well-known for The Reader. So far, rights have sold into 22 languages.

Pantsdrunk: The Finnish Path to Relaxation by Miska Rantanen

At the Helsinki Literary Agency, Urpu Strellman is having success with Pantsdrunk, about a Finnish concept for relaxation: “drinking at home alone, in your underwear.” The most recent rights deal was for Korean (Dusan Books), with 12 deals in total, including World English to HarperCollins.

The Snow Sister by Maja Lunde and illustrator Lisa Aisato

At Oslo Literary Agency, Evi Tillman has sold rights into seven languages for The Snow Sister, a children’s book by Norwegian author Maja Lunde, whose novel, The History of Bees, was an international bestseller in 2017. The Snow Sister is about a family’s Christmas traditions, with a bit of mystery as well.

The Unknown Kimi Räikkönen by Kari Hotakainen

In what might have been the biggest rights deal ever for a Finnish book (six figures) during the London Book Fair, this biography of a Formula 1 driver published by Siltala has sold over 100,000 copies in Finland alone. Translation rights have been sold into 10 languages so far, says Sakari Siltala, who’s handling rights sales.

Three Meters Above Heaven trilogy by Federico Moccia

Maria Cardona at Pontas Literary & Film Agency reports selling World English rights to Grand Central Publishing for Italian author and screenwriter Federico Moccia’s trilogy, which has sold more than 10 million copies worldwide. So far, rights have been sold into 15 languages.

Read more rights deals in PP’s monthly email rights edition: publishingperspectives.com/subscribe
Frankfurt Rights Meeting Highlights Eastern Europe, Russia

By Roger Tagholm

Russia’s international reputation is affecting what it can sell to other countries, according to Irina Prokhorova, Editor-in-Chief and Publisher at New Literary Observer. “It’s a problem for us now,” she told the 32nd Frankfurt Rights Meeting yesterday. “We want to present our cultural and intellectual life, but people will say, ‘that’s not Russian enough,’ they want things that conform to another view of the country.”

The audience heard fascinating snapshots of the market in Poland, Romania and Russia, with all three talking about falling print runs and fewer titles being published. Joanna Maciuk, Editor-in-Chief, Foreign Fiction Department at Prószyński Media said the Polish market was worth €528m, down on last year. But she said that children’s books and non-fiction were growing, and that publishers were “active buyers,” with many publishers employing scouts.

Bogdan Stanescu, Editorial Director of Romania’s Polirom Publishing, gave a presentation in which he said, “Romania has the weakest book market in Europe—and that’s why we have two major book festivals.”

He added that the country has fewer than 300 bookshops nationwide “with whole counties without a bookshop.” But there were growth areas. “General history and children’s are growing and we’ve seen recent interest in graphic novels which have never been published before in Romania.”

Prokhorova said that children’s books were growing in Russia too, and gave an interesting historical perspective. “Up until the end of the 2000s, it was very hard to sell new children’s books. Everyone remembered Soviet times and people simply wanted those books. But now there has been a generational shift and people are more open.”

In a revealing presentation, she also noted that Russia does not have the tradition of university presses seen in the west, “which means that, as it were, those academic voices are more widely spread. This is good for independent publishers; it means there is a blurring of what is an academic title. Also, the degradation of political life in Russia means that people are clinging to education and serious reading—and that is good for independent publishers.”

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3X Lift

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70 Years of the Frankfurt Book Fair and Declaration of Human Rights

Preamble: WHEREAS recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, WHEREAS disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people; WHEREAS it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, WHEREAS it is essential to promote the development of friendly relations between nations, WHEREAS the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, WHEREAS the Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect and observance of human rights and fundamental freedoms, WHEREAS a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge, NOW, therefore, The General Assembly proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Universal Declaration of Human Rights

Stand up for human rights and help us celebrate 70 years of advocacy for freedom, peace and diversity. Frankfurter Buchmesse / Hall 4.0 Foyer. buchmesse.de/en/onthesamepage

I'M ON THE SAME PAGE.

In observance of the 70th anniversary of the Universal Declaration of Human Rights, the Frankfurter Buchmesse and the German Publishers and Booksellers Association have launched a campaign on human rights.

Under the headline "On the Same Page," the campaign includes social media posts using the hashtag #OnTheSamePage, and a number of special events during the Frankfurt Book Fair.

As it happens, the Frankfurt Book Fair is also celebrating its 70th anniversary this year. And the new campaign invites booksellers to put together displays of selected books related to human rights issues, while publishers will be urged to consider organizing readings or other events themed on the topic.

The Universal Declaration of Human Rights is likely to gain new interest, at a time when political forces in many parts of the world are challenging long-held and cherished values in individual freedom and mutual respect at both the personal and civic levels.

The document was consecrated on December 10, 1948, by the UN’s General Assembly, and it comprises 30 articles, each setting out an area in which no person’s rights are to be transgressed.

Many elements of the declaration’s text are striking for their modernity, even prescience, in regard to issues that challenge people and their societies these 70 years after its introduction.

For example, in Article 26, you’ll find “Everyone has the right to education,” in Article 24, you’ll read “Everyone has the right to rest and leisure . . . and periodic holidays with pay,” and in Article 12, “No one shall be subjected to arbitrary interference with his privacy, family, home, or correspondence, nor to attacks upon his honor and reputation.”

Speaking about the “On the Same Page” campaign, Frankfurter Buchmesse director Juergen Boos said, “Frankfurter Buchmesse brings together hundreds of thousands of people from every part of the world. Together with political institutions, media partners, and members of our industry, we want to set an example of a peaceful meeting of cultures, thereby making it clear that the Frankfurter Buchmesse platform, this ‘stage for world affairs,’ only works because basic liberal principles and respect for the other are considered non-negotiable values here.”

The managing director of the German Booksellers and Publishers Association, Alexander Skipis, said, “Wherever human rights are attacked, wherever people are locked up solely for their beliefs or are bullied by the state for their writing activities, we must not look away. The historical responsibility for the behavior of our institution and other members of the German book industry from 1933 to 1945 alone demands this. One of our most important responsibilities is the dissemination of free speech. We would like to make a significant contribution to the success of a free society.”

Follow the campaign online: #OnTheSamePage

By Porter Anderson

Event Highlights:

- The Right to Speak Freely: Press Freedom in Europe
  Wed. 10 October, 13:30–14:30
  Weltempfang Stage, Hall 4.1 B81

- Free Speech Under Pressure? Self-Censorship in Germany
  Wed. 10 October, 15:00–16:00
  Weltempfang Stage, Hall 4.1 B81

- Political Responsibility to Protect Threatened Artists
  Thu. 11 October, 16:00–17:00
  Weltempfang Stage, Hall 4.1 B81

- Accidental Campaigners in International Diplomacy
  Fri. 12 October, 10:30–11:30
  Weltempfang Salon, Hall 4.1 B81

- Civil Society Under Pressure
  Sun. 14 October, 12:00–13:00
  Weltempfang Stage, Hall 4.1 B81

- Freedom of Opinion in Putin’s Russia
  Sun. 14 October, 14:30–15:30
  Weltempfang Salon, Hall 4.1 B81
Quick Quotes: One-Question Interviews

Evangelia Avloniti
Literary Agent, Ersilia Literary Agency

Q: What was the key takeaway for you from the opening talks at The Markets conference?

A: That sociopolitical changes affect the book market. I found it most interesting that when the political situation is good, there’s an upward trend in fiction but when the political situation is bad, nonfiction is on the rise because people want to know more about what’s going on.

It was also interesting how, with the example of Good Night Stories for Rebel Girls, something that starts from crowdfunding in Italy, sells millions around the world and just shows the market is globalized when it comes to best-sellers. I come from Greece, where the market has been in recession, so I’m interested in how politics and the economy affect the book market.

Nadia Salem
Writer

Q: What was the most interesting thing you learned from The Markets this morning?

A: The amount of literature that is printed; the over-saturation of literature is quite shocking. I think it was said that 10,000 books cover about 80% of the market. As a writer, it makes me think there’s not enough room in the market for writers. I also found it interesting that readership is declining. I myself struggle to figure out what to read. At the moment, we’re inundated with options to read, there are too many choices.

That the top book around the world is The Subtle Art of Not Giving a F*ck is interesting too, because it speaks to the mood of the world.

Amy Hawkins
Senior Rights Executive Hodder & Stoughton (Hachette UK)

Q: What are you most excited about at this year’s Frankfurt Book Fair?

A: I’m really excited about getting our season of books out. Being at the fair where other specialist publishers are and being able to discuss books face-to-face is really important.

Interviews by Amanda Orozco

Valgerður Benediktsdóttir
Rights Director Forlagid Rights Agency

Q: What are you most excited about at this year’s Frankfurt Book Fair?

A: People are very interested in Icelandic literature. We have over 70 appointments this year but we could have booked over a hundred. Some say that people have stopped reading but interest in Icelandic literature is higher than ever. In 2011, we also had a lot of interest when we were the Guest of Honor, but people have been emailing me about our books very interested before the fair this year so I am very happy.

#fbm18: Tweets from Fair

Börsen-Naumburger: "There’s nothing more important than advancing our understanding of the world and understanding how that knowledge can be applied." - @MarniePepin, CEO Börsen-Naumburger this morning.

Piper-Verlag: "Piper will beim Deutschen Buchhandel auf der Frankfurter Buchmesse." - @PiperVerlag

Alex Hoppe/Photo: "Welcome to Frankfurt. Fair ! The first day of the #FrankfurtMesse took to the stage at Internationale! It was an exciting week ahead! #fbm18"
Georgia Arrives In Frankfurt

Publisher and head of the Georgian Publishers Association Gvantsa Jobava gives us an overview of writing in Georgia and the Guest of Honor Program.

By Porter Anderson

The team behind Georgia’s Guest of Honor program at the Frankfurter Buchmesse this year is led by Gvantsa Jobava, Editor and International Relations Manager for Intelekt Publishing in Tbilisi. She also leads the Georgian Publishers and Booksellers Association. Here, she gives us her thoughts on Georgian literature and the country’s appearance as Guest of Honor at the Frankfurt Book Fair this year.

Sharing Georgia’s Character Through the Guest of Honor

The September issue of Words Without Borders, non-profit magazine and organization for literature in translation, was dedicated to writing from the Caucasus.

In her introductory essay as guest editor of the magazine, Jobava wrote, “Everyone is keen to know the reasons behind the (some might say risky) decision by the organizers of the fair to give Georgia a platform alongside such heavy hitters as the Netherlands [and Flanders], France, Norway, and Canada.”

One reason, Jobava told Publishing Perspectives, is that “We want to show Europe and the western world that our culture, built up over the course of centuries, is perfectly compatible with the principle values of the free world. Moreover, we want to show that it is precisely because these values form the foundations of our culture and are therefore deeply ingrained in us that not even the 70-year ideological stranglehold of the Soviet regime could break us.”

Defiance is never far, it seems, from the motivational energy of the country’s cultural dynamic.

“The only thing we share with Russia is territory,” says Jobava, “territory that Russia appropriated by military aggression in 1992 and 1993 and in 2008. And it continues to encroach upon Georgia to this day through its ongoing policy of ‘creeping occupation.’”

As Jobava clarified, publishing professionals from Georgia see their Guest of Honor program—and its slogan, “Georgia: Made by Characters”—at Frankfurt as symbolic of their nation’s freedom from the Russian Federation and the Soviet status of the past.

Perhaps I am going beyond my remit here,” she says in the interview, “but I believe that under current circumstances, with 20 percent of my country occupied by Russia, it is essential for Georgia to become a full member of the EU. This opinion is shared by almost all my overseas colleagues and friends who have visited Georgia.”

Writing in Georgia

“You can be sure,” Jobava says, “that Georgian writers and publishers will use the various platforms at their disposal in Frankfurt to talk about these issues.”

Young writers emerging with the nation’s independence in the 1990s would purposefully goad the establishment, Jobava says, with texts that “often were deliberately provocative.”

She goes on to say, “Some of the writers who made their debuts during those troubled times, such as Lasha Bughadze, Erekle Deisadze, Paata Shamugia, Zaza Burchuladze, and Zurab Karumidze, are still active on the literary scene today.”

Another defining characteristic of Georgian literature is poetry.

“It’s often said,” Jobava tells us, “that Georgia is a land of poets, and it’s a fact that almost every Georgian man or woman you meet will reveal to you after a glass of wine, even if only in a whisper, that at some point back in their childhood they used to write poetry.”

Despite the fact that “publishing poetry in Georgia is not really a commercial proposition anymore,” Jobova says that publishing houses like the one she works for, Intelekti, continue to publish poetry because “we feel duty-bound to support our poets . . . It’s a kind of tradition, one that we feel we can’t abandon.”

Event Series from Georgia’s Guest of Honor Program:

Georgia’s program in Frankfurt includes a number of event series that focus on a particular aspect of the country’s literature and present different authors each day.

**Early Birds Series**
Daily at 10:00-10:30
Forum, Level 1, Main stage

A daily presentation of emerging authors in Georgian literature, featuring Luka Bakanidze, Khatuna Tavadgiridze, Beka Adamashvili, and Abo lashagashvili.

**Ex-Libris Series**
Daily at 12:30-13:00
Forum, Level 1, Main stage

These daily talks showcase authors who have made significant contributions to Georgian literature: Guram Dochanashvili, Naira Gelashvili, Aka Morchiladze, Lasha Bugadze, and Nino Haratischwili.

**Lyric Georgia Series**
Daily at 13:30-14:00
Forum, Level 1, Small Stage

Each afternoon, this series of events will present performances and readings by Georgian poets from different generations.

**Bridges Series**
Daily at 14:30-15:00
Forum, Level 1, Main stage

Contemporary Georgian writers tell the audience about the country’s influential classic authors from the 19th and 20th centuries.

**Happy Hour**
Wed-Sat at 17:00-19:00
Forum, Level 1, Main stage

In the evenings, Georgian artists (singers, dancers, performers, and DJs) will perform in the Guest of Honor pavilion.

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Gvantsa Jobava with the Guest of Honor scroll at the handover ceremony from France to Georgia during the 2017 Frankfurter Buchmesse.
Guest of Honor Pavilion: Typography, Emotion, Music

By Olivia Snaije

Georgia’s Guest of Honor Pavilion, conceived by graphic designer George Bokhua, with Multiverse Architects, is surprising and bewitching: devoid of natural light, the Pavilion has been transformed into a spare, shadowy space in which 33 wooden sculptures—the number of letters in the unique Georgian alphabet, now a UNESCO cultural heritage—convey information, emotion, imagery and music. Each sculpture tells a story, whether about the avant-garde experimental artist Davit Kakabadze, what it means to be a Tamada, a toastmaster who guides conversations during drinking gatherings, or about the 19th century poet Nikoloz Baratashvili.

Georgia’s national character is perhaps best expressed in the Books on Georgia area, where 600 books by Georgian authors published in foreign languages are exhibited in a secluded space inspired, said Bokhua, by the vortex of a storm, which resembles the tempestuous Georgian temperament. There are also two multimedia exhibitions that include images of ancient and modern letter forms; film posters from before, during and after the Soviet era; and works by the modern artist Petre Otskheli. There is the Hub of Emotions, in which films of the faces and expressions of prominent authors are projected onto the walls of a space in which contemporary experimental music and Georgian folk music have been mixed. The pattern of the music increases and decreases according to how many visitors are within the Hub.

The Hub of Symbols celebrates typeface design and typesetting. The Georgian alphabet is shown in Monotype, while printing stations will produce Georgian letters for visitors on postcards, and temporary tattoos of Georgian letters and symbols are available for those who want a more tactile experience.

The Hub of Reflections, designed to resemble a traditional Georgian hall, houses an exhibition of images by Magnum photographers to show “reflections of Georgia through the eyes of foreign photographers,” said Bokhua. They include images of Tbilisi by Robert Capa, who visited the city in 1947 with John Steinbeck, and photos by Inge Morath, Henri Cartier-Bresson or Paolo Pelletgrin.

Two stages will be the venues for cultural and literary events—authors (more than 70) and artists will discuss issues that are central to Georgia today, while musical events will take place in the evenings, including performances by the pianist Khatia Buniatishvili at the opening ceremony, the Sukhishvili Georgian National Ballet, as well as DJ Gigi Jikia.
Polish Authors Finding Traction in Translation

Monika Regulski is the founder of the Syndykat Autorów in Warsaw (Authors’ Syndicate), a literary agency that represents a number of acclaimed Polish writers. Publishing Perspectives asked Regulski to give us a look at the rights landscape for Polish authors.

**Publishing Perspectives:** Which Polish writers are gaining popularity abroad?

**Monika Regulski:** Fiction by Magdalena Parys has remained widely popular among foreign publishers. Her novel Magik was published in Germany this year (*Der Magier, Freiraum*), and last year saw the French translation of her novel Tunel (*Agullo editions*).

In 2019 and 2020, the translations of these two novels will be published in more than a dozen European countries.

Jakub Żulczyk is another novelist and screenwriter whose prose is becoming increasingly popular abroad. His novel Ślepąc od świat (Blinded by the Lights) will be published in English and Hungarian in 2018. Also this year, HBO Europe will release an adaptation of Żulczyk’s book in Europe and the US.

A translation of his novel Wzgorze pijaw (Houndhill) is awaiting its release in Russia.

These novels are part of a wider, global trend related to genre literature which doesn’t shy away from action, elements of a psychological thriller, and a tough take on morality as well as a focus on social background of the protagonists.

Dorst-Benning has been on a 30-stop reading tour in Germany. “I love my readings and coming into contact with my readers,” she says. “In terms of translation, Durst-Benning still talks fondly of the late Samuel Willcocks, but says she has a new five-book series, coming out from Berlin’s Ullstein.

The first book in the new series came out in September, and Durst-Benning has been on a 30-stop reading tour in Germany. “I love my readings and coming into contact with my readers,” she says.

In a conversation with Durst-Benning, we learned that she has a new five-book series, *The Photographer*, coming out from Verlagsgruppe Random House’s Blanvalet imprint. “It’s like the proverbial family there,” she says of her happy working relationship with the Munich-based company to which she switched some three years ago. Her backlist, she says, is handled by Berlin’s Ullstein.

“The new series,” Durst-Benning says, “is set between 1910 and 1930, and it’s about a traveling photographer who goes from village to village with her camera. She falls into love, she falls out of love, but times are changing and to keep up with everything, Mimi also has to change and re-invent herself.”

...continues...
A Return to Gyldendal and Publishing

Once an editor at Gyldendal, Morten Hesseldahl worked in several industries before returning to books, this time as the CEO.

On May 1, Morten Hesseldahl became CEO of Gyldendal Publishers, Denmark’s largest and oldest publishing house. He replaces Stig Andersen, who retired after 18 years in the role.

Hesseldahl’s arrival is actually a return. He left the company as a Gyldendal editor in 1997, and in the intervening years has worked as CEO of Bonnier Books Denmark; Chief of Information for a Danish newspaper; Executive Director of Culture with the Danish Broadcasting Corporation; and CEO of the Royal Danish Theater.

In our interview with Hesseldahl, Publishing Perspectives started by asking about parallels between what book and newspaper publishers have faced.

PP: The newspaper industry has been deeply affected by digitization. Book publishing less so, and only later. To what extent can the impact on the two industries be compared?

MH: The newspaper industry and the book business face very different challenges. While the demand for news can be met digitally with satisfaction for the customer, the print book continues to be the attractive option for the common reader. As the willingness to pay for news declines steadily, literature maintains a high value. A book is a precious thing to possess or to give as a gift to someone.

As a means to a pure search for information, the traditional book has already lost the battle to the Internet. And it has been transformed into digital formats in education. But the changeover to digital teaching materials isn’t a problem for publishers because their main focus has always been on the market for content, not for printing.

Digitization has changed but not ruined the publishing business model. New digital marketplaces have emerged, holding opportunities as well as threats. At Amazon, the knowledge they’ve collected about their customers allows them to produce their own content.

PP: At the Danish Broadcasting Corporation, you saw the organization start publishing its content in many formats. How do you feel about publishers regarding themselves as general media businesses?

MH: It’s necessary to work closely with other media businesses and other types of expression. At the same time we should not forget that the markets are structurally different. I do not see why a super professional player in one market would strive to appear as an amateur in other markets.

Partnerships make a lot of sense when we want to publish in new formats and media, but at the same time, publishers must ensure that we have sufficiently qualified people on staff.

PP: Publishing is often characterized as a conservative industry. Do you see areas where publishers have been innovative?

MH: The book industry’s conservatism is a convenient anecdote. We have a good example here in Denmark, where we’ve completed a successful digital conversion in educational publishing.

And I’m thrilled to see how publisher-produced educational material as well as literature still has traction among our modern consumers. The publishing industry will survive as long as it delivers products that can’t be matched by others.

MH: Any other examples from your home market in Denmark?

MH: We succeed most often in safeguarding a broad variety in our products, in terms of genre as well as attitude and ideology. That’s desirable and suitable for a modern democracy.

On the contrary, we haven’t been very good at developing stories that reflect the cultural diversity that increasingly has characterized our society. We need to relate to an international world. Our literature still primarily focuses on white middle-class men and women.

PP: You’ve returned to the book industry after 11 years. What has surprised you most?

MH: I’m surprised that I actually recognize so much: people, offices, authors, and social relations.

On the other hand, I find that everything has changed. Product supply from the cultural industry has exploded. As a consequence, competition is fierce. In addition, both digitization and large international stakeholders’ movements have definitively wiped away the last touch of the “sheltered workshop” ambiance.

Publishing today is about life and death. But then again, hasn’t it always been? I think we’ll continue to be here, recognizable while completely transformed.

Visit Gyldendal in Frankfurt: Hall 5.0 B18
Adventurous Reading: 10 Years of MacLehose Press

Publisher Christopher MacLehose looks back on a decade of publishing literature in translation at his UK-based publishing house.

By Roger Tagholm

It’s entirely fitting that Christopher MacLehose, a dean of literature in translation, should have a dog of international pedigree as his companion. Miska, who has access to all areas in the MacLehose household in north London, is a Hungarian Vizsla, a breed the ancestors of which were Magyar hunting dogs found in the Carpathian Basin during the 10th century. The breed was mentioned in writings by the Carmelite Friars in the 14th century, which is also fitting because MacLehose’s eponymous MacLehose Press, this year celebrating its 10th anniversary, is part of Quercus. And Quercus’ parent company is Hachette UK, with its London offices in Carmelite House.

None of which is of the remotest interest to Miska, who simply likes the attention she receives from her owner as she and he sit on an antique chaise longue in the elegant first-floor drawing room that doubles as an office. The room is lined with shelves of first-editions, floor-to-ceiling art work, and a sculpture-laden mantelpiece.

It’s a literary salon, although the manuscripts and contracts in neat piles on the dining table—and the review copies snaking up the stairs—leave no doubt that it’s a working publishing house, too.

How does MacLehose feel 10 years on from his stellar launch list? It included Stieg Larsson’s The Girl with a Dragon Tattoo, which has notched up sales of £2.5 million to date (US$3.3 million), according to Nielsen BookScan.

“Well, the actual role one has of finding and creating the best possible books,” MacLehose says, “is endlessly interesting, and remains so, although the market doesn’t get any easier. That wave of Scandi noir—Mankell, Larsson, Jo Nesbo—their storytelling genius that took Anglo-Saxon readers by storm, has now receded.

“You have French, German, and Italian noir now, but the figures aren’t the same. However, television series like The Killing and The Bridge have trained English readers to [read] subtitles, which means they no longer have any resistance to anything foreign.”

He says he believes sales figures will reach the same levels again when storytellers of the same caliber emerge.

“Everyone is hunting the Portuguese Stieg Larsson,” he says, “and everyone is publishing literary crime fiction now—Farrar Straus, Faber, Knopf.”

‘Adventurous Reading’

MacLehose Press is marking its 10th year with the branding “A Year of Adventurous Reading”—a year-long promotion intended to engage bookshops, libraries, and readers, as the company puts it, “to make discoveries in international fiction, and to read beyond our shores.”

Titles include The Truth About the Harry Quebert Affair by Joël Dicker, translated by Sam Taylor (Switzerland), which was September’s title. For October, it’s The Sixteen Trees of the Somme by Lars Mytting, translated by Paul Russell Garrett (Norway). And for November, it’s The Bickford Fuse by Andrey Kurkov, translated by Boris Dralyuk (Russia).

MacLehose says that the Frankfurt Book Fair remains an essential date on his calendar.

He first was there in 1968 with the German publisher Leopold Ullstein, whose eponymous house had bought the small British independent Cresset Press. At the time, MacLehose was working there, having left the books pages of The Scotsman.

“Leopold Ullstein is the most important figure in my working life,” MacLehose says, “and my second son is named after him. In 1968, I had really no idea how books were published. My overwhelming memory of the fair that year is of intense rain and all of us crowded into a canteen on the fairground where you could see steam rising from everyone’s coats.

“I enjoy Frankfurt. It’s essential. As a translation house, we always like to position ourselves in another hall, in the heart of Europe. Last year I remember meeting an Israeli publisher whom I had met briefly in Beijing. It was our first-ever meeting at Frankfurt and we chatted for a while and then I asked, ‘Well, do you have a book for me?’ He sent me a wonderful crime story called A Long Night in Paris by Dov Alfon, which Ziv Lewis of Kinneret had published. Frankfurt is about meetings like that.”

In 2011, MacLehose received the CBE from Queen Elizabeth II for services to literature, and he retains a passion for international writing that goes beyond commercial concerns.

“I’m pleased if some people believe that if MacLehose Press thinks Anuradha Roy is a writer of the first rank, then they might look at it. But I think we have a duty to talk about writers as widely as possible. You don’t even necessarily have to have the rights—you just have to press books on people and say ‘you must read this.’” •

Visit MacLehose Press in Frankfurt: Hall 5.0 A30
Get to Know the 2018 Sheikh Zayed Book Award Winners

LITERATURE:

REMORSE TEST
by Khalil Sweileh (Syria)
In this semi-autobiographical novel, a writer takes us through the streets of Damascus and offers a first-hand look at life and loss during the Syrian civil war.

Publisher: Hachette Antoine / Naufal (Beirut, Lebanon)
Publication Date: 2017
ISBN: 9786144386712
Pages: 244

YOUNG AUTHOR:

SUMMER RAINS
by Ahmad Al Qarmalawi (Egypt)
Using music as a thread that connects the past to the present, his novel explores what happens when traditional and cultural heritage clash with modernity.

Publisher: Dar Al Masria Al Lubnaniah (Cairo, Egypt)
Publication Date: 2016
ISBN: 9789772937370
Pages: 220

CHILDREN’S:

THE DINORAF
by Hessa Al Muhairi (UAE)
A dinosaur looking for his family searches the animal kingdom for someone who looks like him and settles on the giraffe. This picture book explores identity, belonging, and acceptance.

Publisher: Al Hudhud Publishing and Distribution (UAE)
Publication Date: 2017
ISBN: 9789948232728
Pages: 32 Pages
Age Range: 6-9 years

Translation Funding Available for Literature and Children’s Winners

The aim of SZBA’s translation fund is to contribute to increasing the number of Arabic books that are translated, published and distributed around the world. Funding is available for the translation of all literary and children’s titles that have won the Sheikh Zayed Book Award since the award was launched in 2007.

Grant Amount:
A maximum of approximately US$19,000 per title is available, plus an additional supplement, if applicable, to cover specific promotion and production costs.

Application Deadline:
Applications are accepted all year round. Notification is made after 2-3 months of application date.

About the Award

The Sheikh Zayed Book Award honours the outstanding achievements of innovators and thinkers in literature, the arts and humanities in Arabic and other languages. Launched in 2007 and covering nine categories, the award promotes creativity, advances Arabic literature and culture, and provides new opportunities for Arabic-language writers.

Authors writing about Arab culture and civilisation in English, French, German, Italian and Spanish also are recognised by the award. In addition to honouring writers and their publishers, the award addresses the important role that translators play in helping bridge the cultural and literary gap between Arab and non-Arab readers and authors.

Apply for Funding

1. Contact SZBA via email to receive the application form and instructions: info@zayedaward.ae.
2. Email completed application form and support materials to info@zayedaward.ae with the subject line “Translation Funding”.

Learn more online:
www.zayedaward.ae
Eksmo CEO: Focus on Russian Authors and Rights

Seeing positive signs in Russia’s book market, Eksmo CEO Evgeny Kapyev is looking to foster its Russian authors and grow international relationships.

By Porter Anderson

News of the Russian book market’s challenges, according to Eksmo CEO Evgeny Kapyev, has been somewhat exaggerated. When Russia’s largest publishing house arrives at the Frankfurter Buchmesse in October, its stand will reflect what Kapyev says is an expanding marketplace at home with a growing approach to the rest of the world industry.

Positive Signs in the Russian Book Market

“We see the growth of the Russian book market in the first half of the year to be at 7 percent,” Kapyev says. With his own company’s sales having grown some 2 percent in the same period, he adds that the Moscow International Book Fair, which ran September 5 to 9, was especially well-attended this year.

“We sold 10,000 copies” of Eksmo titles “in four days,” he says.

Kapyev’s centricity in the Russian field today has a lot to do, he says, with the company’s development of its own distribution network. That includes hundreds of bookstores owned by Eksmo.

“Here, we’ve seen 70 new bookstores open in the country in the first half of the year,” he says. Kapyev notes that some of those were bookstore chain shops, “but we also opened 12 stores of our own. Our August sales were strong, as well, as in the first part of September.”

Focus on Foreign Rights

In our interview from the company’s Zorge Street offices in Moscow, Kapyev and foreign rights director Julia Kuzmenko describe a widening bookselling footprint at home and a deeper offer of content to other territories.

This year, for the first time, Eksmo’s foreign rights push at Frankfurt will include children’s and nonfiction titles, as well as an emphasis on literary fiction.

The success of Eksmo’s Russian authors, Kapyev tells us, have helped focus his strategy on working hard to more fully exploit the value in the work of the company’s authors and their lists.

“We see a huge potential inside the company. And we’d like to double the company’s sales in five years. So we’re investing much more in selling our rights.”

Eksmo’s foreign rights sales are doubling each year, he says, “although we started very small. With our big stand this year in Frankfurt, we’ll be able to offer much more, especially in children’s and nonfiction.”

Kapyev has observed with interest that in nonfiction, “political books on Donald Trump don’t sell so well, but business books—secrets of the business success of Trump—have nicer sales.”

Kapyev and Kuzmenko are also shopping for titles, he says. “We buy some 2,000 new titles per year,” Kapyev says, “in nonfiction alone. And the company overall will buy about 4,000 titles from other markets in a year. If you add in the AST division, which competes with Eksmo on many properties, he says, then the foreign rights acquisition runs to as many as 6,000 titles in a year.

Eksmo is the larger company, Kapyev explains, “but we also have more shareholders than AST, and although we’re both part of Eksmo-AST, we’re working like competitors.”

What’s Selling in Russia

Taken together, Eksmo and AST reported sales last year of some 25 billion rubles (US$440.5 million), a 15-percent increase over 2016.

Unit sales grew by 6 percent, to 143.3 million copies.

In a given year, Kapyev says, Eksmo itself will produce between 8,000 and 10,000 new titles. True to tradition in the Russian market, the classics still are among top sellers, he says, with self-help coming in second these days.

“The people want to read more books on success. They want to improve themselves, or their relationships, and we’ve seen self-help double in the past year.”

In the children’s sector, Kapyev reports that the market is “stable, like [general] fiction—stable but it’s nonfiction that’s growing.”

International Outreach

“We want to develop our relationships” with the international industry, he says, “especially with our content in the kids’ and nonfiction departments. And we will be there looking for the huge number of titles we want to buy. We want to show our international partners that we have the best distribution system in Russia.”

Visit Eksmo in Frankfurt: Hall 5.0 C89
Kids Can Press Brings Modern Content Strategy to Traditional Book Publishing

This Canadian children’s and YA book publisher is finding success with issue-driven books and adaptations of popular web and film properties.

By Carla Douglas

One of the speakers in Frankfurt’s The Markets conference on Tuesday—in which she spoke about brand partnerships and new revenue models for publishers—Lisa Lyons Johnston is President and Publisher of Kids Can Press, the largest and most influential Canadian-owned publishing house of children’s and YA content.

**Publishing Perspectives** spoke to Lyons Johnston to find out how she sees the book market shaping up this autumn.

**Publishing Perspectives:** How is the book market changing with the times? Are there ways that Kids Can Press is changing its approaches?

Lisa Lyons Johnston: I was talking about this at my presentation at The Markets—about finding great content and how we need to look for what’s trending and determine whether it can be adapted to print.

We found a compelling opportunity that ticked all the boxes in the global hit web TV series *Carmilla*, a modern spin on the cult classic, gothic, vampire novella by Joseph Sheridan, *Le Fanu*. *Carmilla’s* legions of fans (called cream-puffs) are anxiously awaiting the Spring 2019 YA book release by author Kim Turrisi.

We were also drawn to the film *Kiss & Cry*, based on the true story of Carley Allison, an 18-year-old figure skating star and talented singer whose life was cut short by an extremely rare form of cancer. We immediately saw the universal appeal of this young women’s tragic yet inspiring story, and we paired it with a project bestselling YA author Alice Kuipers is doing.

**PP:** How are current trends impacting what Kids Can Press is publishing and which titles have been successful?

**LL:** Today’s youth are incredibly engaged—politically, civically, socially—and we as publishers need to encourage that engagement with books that will inform and inspire.

That’s part of the reason we wanted to support Canadian Geographic’s efforts with their ambitious and essential resource, the *Indigenous Peoples Atlas of Canada.*

And there’s definitely been a recent uptick in young readers wanting to make change.

The activism we’re seeing around the world goes hand-in-hand with inspiring young people to be better global citizens, which was our mandate when we began the *CitizenKid* collections of nonfiction books almost 10 years ago, and which is now 20 books strong.

Much like *CitizenKid* is *A Voice for the Spirit Bears*, which tackles the issues of animal and environment protection while telling the story of the real-life ‘citizen kid’ Simon Jackson, who set out to protect this rare species.

There continues to be an interest in STEM-related books, too, and we have a number of new titles on the theme, including a fun look at the science of smells with *Stinky Science: Why the Smelliest Smell Smell So Smelly* and an up-close-and-personal perspective of the Apollo 11 spaceflight, *Moon Mission: The Epic 400-Year Journey to Apollo 11.*

**PP:** What do parents seem to want the most?

**LL:** We had an opportunity to hear a presentation by George Carney, the CEO and founder of The Family Room, a strategic research and insights company, and learned that one of the things that parents want most is for their children to grow up to become well-adjusted, good human beings.

Books like the award-winning *Virginia Wolf* subtly teach social awareness, while books like *Me, Too!* and *Me, Me, Me.* help kids manage feelings and develop relationship skills. We’ve always been good at taking tough subject matter and making it suitable for younger children.

**PP:** And what will you be offering at Frankfurt for foreign rights sales?

**LL:** For Frankfurt we’re really excited about our YA options, particularly the web-series adaptation of *Carmilla*, as mentioned before—with rights already sold in Germany—and *The Hive*, based on a concept from actress Jennifer Beals and producer Tom Jacobson, especially because *New York Times* bestselling author Barry Lyga has partnered with his wife, writer Morgan Baden, for the first time, to adapt the concept into a thrilling YA novel for Fall 2019.

We are also featuring beautiful new picture books, including *My Forest is Green*, about how our various senses experience a day in the forest; and *Ojii-chan’s Gift*, a heartwarming story about the relationship between a girl and her grandfather. We’ll be highlighting new nonfiction titles with serious issues at their core, including *Under Pressure: The Science of Stress* by Tanya Kyi, which focuses on stress and anxiety, and *Join the No Plastic Challenge!* by Scot Ritchie, which examines the global issue of single-use plastic pollution.

Visit Kids Can Press in Frankfurt: Hall 6.0 B73

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*Images: Lisa Lyons Johnston, Kids Can Press*
Examining Turkey’s Oppression of Writers

Turkish authors speak out for their fellow writers in jail and recall their own encounters with government censorship.

By Olivia Snaije

There is a joke going around Turkey these days: a prisoner goes to the prison library and asks for a book. “We don’t have it,” says the librarian, “but we do have the author.”

So began a recent author event in Paris in support of author and journalist Ahmet Altan, who was convicted by the High Criminal Court in Istanbul in February, ostensibly of attempting to overthrow constitutional order. The government of Recep Tayyip Erdoğan asserted that Altan sent subversive “subliminal messages” to the fire is, the smoke is in the burning building. No one knows if theyJnaa Jhat were better. You knew the danger. Now, it’s a burning building. No one knows where the fire is, the smoke is inside all of us.”

Moderator Guillaume Perrier asked journalist Aysegul Sert to tell the audience how the justice system and rule of law function in Turkey today.

“What justice, what rule of law?” answered Sert. “I can only quote Altan when he was arrested. He said there has never been democracy in Turkey. Turks know the word, but they have never lived it.”

Sert said a Turkish publisher who was imprisoned in 1980 during the military coup d’état felt that the situation today is different. “In those days, you could defend yourself in a court of law. Even if it was a military government, there was rule of law. Today, justice isn’t dealt from the court, it comes from the government.”

Erdoğan said 4,000 judges have been fired and 2,000 are currently in jail. “They’ve been replaced by young, inexperienced judges who are easily manipulated,” she said.

Speaking Out

The program’s participants took care to point out that the authors who got into trouble were arrested because of their journalistic work.

But Sert and Erdoğan said they agreed that some novelists felt they had to speak out.

“For Turkish literary authors, there’s a moment when you wake up and look around at the suffering and lack of democracy, and it becomes impossible to turn your back on reality and write the way you want to,” said Sert.

Erdoğan said she has started to write her own prison novel, but she hasn’t written fiction in a while. Her last book, a collection of essays titled Le Silence même n’est plus à toi (Even Silence Is No Longer Yours), appeared in French from Actes Sud in 2017, before being published in Turkish.

Pierre Astier, Asli Erdoğan’s literary agent, said that Penguin Verlag will be publishing the German translation of her collection of prison work, a story collection called The Stone Building, with a new afterword that Erdoğan is writing. Erdoğan won the prestigious Sait Faik Short Story Award in 2010 for The Stone Building.

Getting the word out to the world about what’s happening in Turkey is of the utmost importance, the panelists agreed. “We hope to have given Ahmet Altan strength,” said Guillaume Perrier in conclusion.

The Role of Foreign Publishers

France and Germany have an important role to play, said Muhide, in that other European countries have fewer translators and connections.

“These two countries are aware that we must show the historical roots of these contemporary novels and thus accompany these publications with other historical, sociological, or topical books.”

This fall, imprisoned politician Selahattin Demirtas’ collection of short stories, already out in Italian last spring, will be published in French and German.

Europa Editions will be publishing in October the first of Ahmet Altan’s Ottoman quartet, Like a Sword Wound, in English, translated by Brendan Freely and Yelda Türed.

Related Events:

The Right to Speak Freely, with Asli Erdoğan
Wed. 10 October, 13:30–14:30
Weltempfang Stage, Hall 4.1 B81

The Future of Media and Justice in Turkey
Wed. 10 October, 17:00–17:45
Forum Börsenverein, Hall 3.1 H85

Exiles: Hopes and Hurdles, with Asli Erdoğan
Fri. 12 October, 13:30–14:30
Weltempfang Stage, Hall 4.1 B81
Publishing in India: Nitasha Devasar Has Written the Book on It

By Porter Anderson

India is a remarkable market and, at times, a daunting one. The size, shape, and evolving commercial pressures and opportunities in India present a complicated scenario for the book trade.


Devasar provides a look at this fascinating market of many languages, cultures, and traditions.

Publishing Perspectives:
Can you start by giving us just the highest-level, broadest view of where Indian publishing stands today?

Nitasha Devasar: Indian publishing has always been volatile, yet resilient.

As a Nielsen 2015 study indicates, 94 percent of the market is in educational publishing, and the bulk of that is K–12. Academic publishing forms a small part and has always been plagued by a shortage of library funds, piracy, and a highly segmented market. Add to this price sensitivity and a fluctuating and weak currency, and things really do get exciting.

On the plus side, we have one of the largest higher-education systems in the world, and the government has been focusing on digital resources for education in the last few years.

So India is a market where print continues to sell, while e-resource is also growing thanks to special government funds and initiatives.

The supply chain is also changing and evolving in parallel, with both on- and offline players of varying sizes.

PP: With audiobooks having made a digital comeback and selling forcefully in many world markets today, do you see a similar trend in India?

ND: On the one hand, one hasn’t seen audiobooks as a big trend here, at least not yet, although trade publishers do mention some pick up. On the other, the potential exists.

For example, we have the largest blind population in the world, about 15 million, who could potentially benefit from such offerings. Also, in our multi-lingual society, if local-language versions become available, these could have traction.

There’s some news that Amazon plans to introduce locally produced Audible books narrated by Indians and in Indian languages. Of course, as with all offerings in this market, getting the price right would be the big challenge.

PP: You’ve brought up another challenge that other Indian publishers have mentioned to us—the tradition of low prices for books. Does this persist?

ND: Yes, this market is very price sensitive, and that’s a fact of life. This is true for all South Asia, including Nepal, Sri Lanka, and Bangladesh.

Publishers have learned to deal with it by pricing to market, offering special pricing for the most price-sensitive segments and staying with international pricing norms at the higher end of the spectrum for the more specialized, upper-level, reference market.

PP: One of the most fascinating characteristics of the Indian market is the country’s many languages. Do you see publishers responding to the opportunities to do more translation for “internal” languages, meaning those spoken within India?

ND: Translations have never had it better, and the same goes for regional language content.

The separation between local, regional-language publishers and the pan-Indian and multinational English-language publishers is blurring rapidly. There are many more tie-ups and collaborations between English and Indian-language (IL) publishers. Several multinational publishers have started IL publishing in select languages, like Hindi and Bangla. This is true for both academic publishers and trade publishers.

The reason is easy to understand: India has the third largest Internet user base in the world. According to the 2017 KPMG-Google study, the Indian-language Internet user base exceeded the English user base in 2016 and will continue to grow by 18 percent annually, reaching 536 million by 2021. That’s compared to a 3-percent growth in English users.

Of course, at this stage, the content being consumed in specific Indian languages is primarily entertainment and news, and there’s a dearth of other types of regional language content, especially of the technical variety.

Usage is highest in a handful of languages like Telegu, Tamil, Hindi, and Gujarati, and not in all the 33 official Indian languages we have, so these are in focus. Also, 99 percent is reported to be accessed on mobile phones.

Getting to viable commercial models for IL content, where price sensitivity is even higher than in English, is also a challenge. In the future, there’s the potential for technology to break down language barriers—automatic instantaneous AI translation—and that’s something that Taylor & Francis is exploring in some markets. •
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