As the trade visitor days of Frankfurt’s week come to an end, one of the biggest topics of buzz—from the Agora’s new Frankfurt Pavilion to the stands in the exhibition halls—is just how much women’s leadership has begun to surface this year.
Essential Role of Women in Publishing

As one colleague noted during our afternoon preparation of today’s Show Daily, some at the Frankfurter Buchmesse are remarking on how much content presented here this week highlights the essential presence and contributions of women to the industry and art of literature.

One such moment arrived Thursday when the publisher Bodour Al Qasimi of Sharjah’s Kalimat Group was confirmed as the incoming vice president of the International Publishers Association. This will put Bodour in line for the presidency in two years, and she could become the first woman to hold the presidency in two years, and she could become the first woman president in more than 50 years.

From sessions on “Female Writing in the Asian Pacific” to “Female Leadership in the Digital Age,” plus commentary from both Latin American authors and publishers, the opening keynote from Chimamanda Ngozi Adichie to Friday’s appearances with Meg Wolitzer have showcased women.

It’s interesting to note, too, that the hard-working organizers of the Georgian Guest of Honor program are led by women (Meida Metrevili and Gvantsa Jobava, respectively the chiefs of the Georgian National Book Center and Georgian Publishers and Booksellers Association). And next year’s Guest of Honor, Norway, has a strong contingent of women at the helm, led by Margit Walsø.

As we come to the end of the 2018 trade visitors’ week at Frankfurt, we hope to see more of this growing trend toward spotlighting the essential role of women in publishing.

—Porter Anderson
Editor-in-Chief

New at the Fair: Frankfurt EDU

Education has long been a strong part of the Frankfurt Book Fair, and this year, the fair has a new brand, Frankfurt EDU, to create a more focused and visible offering for education publishers and tech companies, as well as consumers over the weekend.

The heart of Frankfurt EDU is located in Hall 4.2 and Hall 3.1. You’ll find an edtech startup zone and education stage in Hall 4.2.

This year’s new Campus Weekend, with active participation from exhibitors, engages students with a two-day program including a science slam, talks, competitions, and career advice.

Today’s Event Highlights: Friday 12 October

Licensing and Publishing
10:00–11:00
Frankfurt Kids Stage, Foyer between Halls 5.1 & 6.1
Maura Regan, President of the Licensing Industry Merchandisers Association (LIMA) will present key insights on licensing opportunities for book publishers, with a particular focus on children’s and YA topics.

African Literature on the Move
10:00–11:00
Frankfurt Pavilion (Agora)
Authors Ilija Trojanow and Tsitsi Dangarembga will discuss how African literature is confronting colonialism and capitalism, as well as upheavals in global policy.

Conversation with Author Jonas Jonasson
11:30–12:00
ARD Stage, Forum Level 0
German literary critic Denis Scheck speaks with Swedish author Jonas Jonasson about the next adventures of his 100-year-old protagonist, Allan Karlsson.

The Female Persuasion:
Meg Wolitzer
13:00–14:00
Frankfurt Pavilion (Agora)
Meg Wolitzer talks about the essential issues in her latest book: power, feminism, love, and loyalty and proves herself to be a perceptive observer of our time.

10 Years of Litprom’s Weltempfängerlist
15:00–16:00
Weltempfang Stage, Hall 4.1 B81
Lists of book recommendations, such as the Weltempfänger list, are intended to broaden horizons by discussing literature from the Global South. Does it work?

Open Access: Global Trends
14:00–15:00
Publishing Services & Retail Stage, Hall 4.0 E94
Open Access, now well into its second decade, is showing the first signs of maturing. A panel of renowned international experts from libraries as well as publishers will look more closely at recent trends and developments.

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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What is ‘Plan S’ and Why Are Many Publishers Worried?

By Mark Piesing

“With Plan S there has been a lack of consultation, a lack of consideration, a lack of detail, and a lack of time,” said Malavika Legge, acting director of publishing for Portland Press and the Biochemical Society, at an event on Thursday called “Get Smart About Plan S.”

Plan S is said to stand for science, speed, solution, and shock. Moreover, it is clear from the reactions on the stage that “shock” sums up what the publishers on stage feel about the radical open access plan announced only on September 4 by the European Research Council. The plan is supposed to be implemented by 2020, which in the timescale of publishing is— as Legge says—“already here.”

Bewilderment may be a better word for the mood of the session whose participants all claimed to be committed to open access publishing. The plan by about a dozen of the leading funders of research in Europe responsible for €7.6 billion (US$8.8 billion) is to mandate that all papers that are the product of research funded by them be free to read as soon as possible. “No science should be locked behind paywalls!” was the declaration in the preamble to the plan.

The initiative still lacks detail, but it is clear that it’s meant to stamp out hybrid open access business models which will now be declared as “non-compliant.” Hybrid models of publishing typically make papers immediately free to read if a scientist wishes, but keep most studies behind paywalls.

In 2017, only about 15 percent of papers were published immediately as open access. More than one-third of journals still publish papers behind a paywall, and typically permit online release of free-to-read versions only after a delay of at least six months. Just less than half use a hybrid model, in which the author pays the publisher for certain services.

“We fully support open access,” said Tim Britton, managing director of the Open Research Group at Springer Nature, “but there are lots of ways of making info freely available, open access is just one.”

Britton points out that in the UK, the Netherlands, and Sweden, there are already agreements to allow access to materials.

“Then there is the mantra that hybrid business models are bad, but it doesn’t make sense to create a new offer for open access when we have journals that have been around for hundreds of years.”

There was also an evident worry shared by all three speakers that the impact of Plan S would be felt disproportionately by the funding-starved humanities and social sciences.

“I don’t understand how a model that has been developed out of medicine can be transferred across to the humanities and social sciences,” said David Ross, executive director of open access at SAGE Publications, which represents around 200 social science societies.

“Thousands of small social science publishers will be endangered by this. We are trying to get in front of the implementation task force to talk about how Plan S will work in different disciplines and the implications for all the societies that we represent.”

“We have heard that they thought about treating humanities and social sciences differently, but then decided not to,” he added. “At least that is a start.”

Malavika Legge said she felt that being the independent publishing arm of a learned society gives her an advantage in the Plan S world of being focused on a global discipline. However, she believes that their size could be a disadvantage.

“What is worrying for us is that Plan S says that hybrid models will be only tolerated as a transformational arrangement,” she said. “We are just too small to negotiate deals with individual libraries.”

For the authors, she is worried that Plan S may impose burdensome paperwork because the problem for the architects of the plan is that science crosses borders.

“The problem is what happens when an author based in China is collaborating with an author in Europe?” she asked. “Whose rules dominate? If there is a bill, who should pay it and where should it be paid?”

It was clear by then that Plan S may have consequences unintended by its designers. The end of the hybrid model may drive further consolidation in the market despite the protestations of publishers like Legge that they are committed to remaining independent.

In an age of walls being built to divide people, Plan S may create another. When faced by the demands of Plan S, American publishers may solve the problem by deciding not to publish European research that only accounts for 2 to 3 percent of their content.

The panelists felt that even if Plan S accelerates the transition to open access publishing, it still represents an existential attack on the academic publishing industry. While some publishers say they are staring into the headlights of Plan S like a deer, others say it should be a call-to-arms by the industry to challenge the stereotype that all they care about is profit.

“The starting point is too often that publishers are bad,” Britton argued. “Actually, we do a good job, and we need to reassert the value of what we do, and that we do it for the good of the world.”
Scribd CEO on International Expansion Plans

In its 11th year, Scribd (pronounced to rhyme with ribbed) has scaled up to a point that it has 800,000 subscribers paying US$8.99 monthly, and attracting as many as 100 million visits per month. Roughly 50 percent of the California-based Scribd’s users are outside the United States.

Currently, Adler said, several regions of the world have grown organically to be especially receptive to Scribd’s services. “Latin America has grown very fast for us,” he said.

“Some of the European markets are big,” he said, also naming India, Indonesia, and Malaysia. “And one of the reasons we’ve done so well in non-English markets is that we support the uploading of material in many languages.”

“So what we’re going to start doing is tailoring the service better to each of these markets,” he said, and offered an email address, publishers@scribd.com, to publishing house representatives who may want to be in touch quickly as the expansion gets under way.

IPA Elects New President and Vice President

The International Publishers Association (IPA)—in its general assembly held Thursday (October 11) during Frankfurter Buchmesse—elected two key figures into the association.

As expected, the current vice president, Hugo Setzer, CEO of Manual Moderno in Mexico City, was confirmed to succeed the outgoing president, Amsterdam-based Michiel Kolman, a senior vice president with Elsevier.

And the UAE’s Sheikha Bodour Al Qasimi of Sharjah—the children’s publisher who is CEO of the Kalimat Group and founder of the Emirates Publishers Association—was confirmed as the organization’s vice president.

For his part, Setzer, said, “We work to make a better world by bringing the creations of countless authors to as many readers as possible.”

And Bodour said, “I have never been more hopeful about our industry than I am today and what can be achieved together with IPA member support tomorrow. There are emerging industry issues that need to be addressed, freedom to publish injustices that deserve our collective attention.”

By Porter Anderson

José Borghino, Bodour Al Qasimi, Michiel Kolman, and Hugo Setzer (Image: IPA)
LIPP Brasserie Literary Prize: The Pairing of Words and Wine

An event in Frankfurt on Thursday introduced the literary prize from LIPP Brasserie, a French restaurant in Mexico City. It's a franchise of a Parisian restaurant that was established more than 130 years ago and gives out an annual literary award, the Prix Cazes.

The Latin American version of this prize, the LIPP Brasserie Literary Prize, has been in existence for 7 years with great success, and the organizers wanted to introduce it here at the most important platform for books—the Frankfurter Buchmesse—because they believe that the prize-winning works will be read for many years to come, and not only in Latin America.

The sommelier and owner of two prestigious French restaurants in Mexico City, Miguel Ángel Cooley, said, “I really love letters and of course, I love wine. . . it’s possible to not only pair food and wine, but with many other things.”

The winner of the LIPP Brasserie Literary Prize will be announced in November at the Guadalajara Book Fair.

—Amanda Orozco
Sarah High, Kendra Poster, Elisabeth Scharlatt, Kristina Peterson, and Carolan Workman celebrate 25 years of Algonquin Books / Workman in Frankfurt (Image: Dorothea Grimberg)

Hanife İçten delivers a 25-year exhibitor certificate to Interlink publisher Michel Moushabeck (Image: Dragana Kljakić)

Trine Skei Grande, Norwegian minister of culture, at a press conference about the 2019 Guest of Honor program in Frankfurt (Image: Johannes Minkus)

Twenty-five-year exhibitor Margie Wolfe, publisher of Second Story Press, with François Charette of Livres Canada Books and Raquel Plitt of the Frankfurt Book Fair. (Image: Dorothea Grimberg)

Shanghai Morning: New Platform to Promote Chinese Titles

Shanghai Century Publishing Group launches a new platform called Shanghai Morning, which will offer events, exhibitions, matchmaking, and discussions. One goal is to highlight 50 outstanding titles each fall and spring with the most potential for foreign rights sales. The titles are on display in Hall 4.2 H94.

Pictured here, Shanghai Century Publishing executives with their international partners and colleagues:

Yang Guishan, China Publishers Magazine
Kan Ninghui, Shanghai Century Publishing Group
Lina Chebaro, ARAB Scientific Publishers, Inc.
Sheena Barclay, Collins Learning
Thomas Minkus, Frankfurt Book Fair
Wang Lan, Shanghai Century Publishing Group
Colin Hughes, Collins
David Gosset, Europe-China Forum
Chi Wai (Rick) Lee, World Scientific Publishing
Lee Newman, Collins
Bai Jing, China Publishers Magazine
Norway: Not Just in Frankfurt to Boast

By Olivia Snaije

“The Dream We Carry,” Norway’s slogan for its presence as 2019 Guest of Honor at the Frankfurt Book Fair is a line from a poem by Olav H. Hauge, who was also a horticulturist and translator. It is indicative of an openness that Norway hopes to bring to Frankfurt, a curiosity to read stories from different places, said Norway’s minister of culture, Trine Skei Grande, at the press conference held yesterday in the Frankfurt Pavilion.

“We are fighting for democracy to stay relevant all over the world,” said Grande. “People need bridges . . . In times like these, Frankfurt can be our rostrum where we can show the importance of cultural cooperation and joining forces with the right people. . . . How can we understand each other if we are not curious about each other and don’t read other people’s stories?”

The more you know about differences, she said, the more you know about tolerance. “People who are curious about different stories will not build walls.”

Norway was a perfect choice for Frankfurt, said Juergen Boos, Director of the International Cities of Refuge Network, which is based in Norway, and Halldór Guðmundsson, project manager for the Guest of Honor program, said that it was at Frankfurt that the international book market began to show a renewed interest in Nordic literature following the success of Jostein Gaarder’s Sophie’s World in the mid-1990s. Since then, Nordic noir and other literature has flourished, and in 2017 the number of titles that received translation support from NORLA was five times higher than ten years ago.

Aslak Sira Myhre, director of the National Library of Norway, presented three Norwegian authors at the press conference; Maja Lunde, Erling Kagge, and Linn Ullmann.

“We want to show strengths and weaknesses, [in literature]” said Myhre, “We are not here just to boast.”

Erling Kagge, an explorer, publisher and author whose Silence: In the Age of Noise was published in 36 markets said that today, “there is so much noise in society that you need to create your own silence,” and these silences are all different.

Maja Lunde spoke of her love of writing for adults but particularly children: “Making children read is one of the most important things you can do. It feels meaningful to write for children.”

Her 2015 The History of Bees was Germany’s bestselling book in 2017. The story is written against a backdrop of environmental concern, but Lunde said, “I don’t think of my books as political, they are novels but can be read in many different ways. The magic of novels is that there are as many versions of a book as there are readers. The readers can decide for themselves. I am more into asking questions than giving answers.”

Linn Ullmann, whose novels have been translated into 30 languages said she wrote because she started out as a reader. She writes in order “to manage and understand fear, anxiety, life, death, these things that I don’t understand but at least I can be in the company of the questions and be present. . . Truth is often found in fiction.”

Women Advance in Latin American Publishing

By Olivia Snaije

At a fair with a programming this year that contains many events with and about women, today’s panel of women publishers from Latin America in the Reading Zone of Independent Publishers (Hall 4.1 D 36) promises to be lively. On the one hand, Latin American countries remain deeply patriarchal societies. On the other hand, since 2015 women all over Latin America have been rising up against femicide and patriarchy, while fighting to legalize abortion.

In the field of publishing too, women have a very important role to play, say the panelists: Argentina’s Constanza Brunet, who founded Marea Editorial; Colombia’s Catalina González, who runs Luna Libros; Uruguay’s Silvia Soler, of Ediciones de la Banda Oriental; and Brazil’s Raquel Menezes of Oficina Raquel.

In Argentina there are many women in publishing, but few are running the companies, said Constanza Brunet. “Now this is changing, mainly with small, independent publishing houses. However, when you look at numbers from the Argentinian publishers association only 24 percent of publishing houses are run by women.”

Despite “the very conservative society in Colombia,” Catalina González was very upbeat about a new generation of women writers and publishers. They are now deciding what to publish, she said, changing traditional perspectives “with new and different catalogues, and enriching the Latin American literary field.”

Still, there is more work to be done, said González, mentioning an incident last year when the Colombian government invited only male writers to a literary event in France. This spurred women as well as men to advocate for the presence of women writers.

Uruguayan publisher and author Silvia Soler said that one of the ways women publishers can contribute to the cause is to increase the presence of girls in books about scientists, explorers, or sports in books for children whether in images or as characters.

Raquel Menezes commented on how the series on Netflix, Juana Inés, about a feminist nun facing oppression in 17th century Mexico has inspired her to make the “political gesture” as a woman to publish books about women, to “defend our space” and make their voices heard.
Catalan Library Comes to Frankfurt

Catalan publishers have recreated part of Barcelona’s Biblioteca Nacional de Catalunya, complete with a leather armchair and a clever suggestion of the library’s medieval stone archways. The library, which contains rare texts relating to Catalunya and is used by researchers as well as members of the public, is housed in the city’s famous Hospital de la Santa Creu i Sant Pau—the Hospital of the Holy Cross and Saint Paul. The oldest parts of the building date back to the 15th century and the complex is a UNESCO World Heritage site. It was the oldest hospital in Europe until 2009 when it closed for restoration and reopened in 2014 as a museum, cultural center and library. Here at the Messe, the mini recreation provides the perfect spot for a photo—or a quick rest.

—Roger Tagholm

Macmillan Celebrates 175 Years

Macmillan director David Macmillan—the great, great, great grandson of Daniel Macmillan, one of the founding brothers of the company—addresses guests at the publisher’s 175th birthday party where its international chiefs John Sargent (US), Anthony Forbes Watson (UK), and Stefan von Holtzbrinck (of parent company Holtzbrinck) were all in attendance.

“It is a delightful thing to see Macmillan growing and innovating and enjoying such success in the markets which they serve,” he said to the large throng. “More importantly it’s brilliant to see that commercial success has not come at the expense of the spirit of the company the founding brothers started in 1843.”

—Roger Tagholm

China’s Time Publishing & Media CEO on International Cooperation

Mr. Wang Min, CEO of Time Publishing & Media, headquartered in the Chinese province of Anhui, was interviewed by Frankfurt vice president Thomas Minkus at the fair yesterday. Wang said his company is among the top five publishing groups in China, with annual revenues of US$3.5 billion.

Time is the Chinese publisher of Peppa Pig, which has generated 1 billion RMB (more than US$144 million) in sales revenue.

The company is actively investing in digital education resources, as Wang predicts this market to continue to grow in China. He is also looking for high-quality educational content from Europe to import to China.

For foreign publishers looking to enter the Chinese market, Wang’s advice is to contact one of the eight rights specialists at Time, who are looking to build more long-term partnerships abroad.

—Hannah Johnson
Alain Gründig: Looking Back on an Iconic Publishing Career

After six decades in publishing and 13 years on Frankfurt’s Advisory Board, French publisher Alain Gründig talks about his family’s publishing legacy.

By Olivia Snaije

The city of Frankfurt and the book fair are in Alain Gründig’s DNA both professionally and personally. His great grandfather moved from Frankfurt to France in the 19th century where his grandfather, Ernest, was born, and who went on to establish the Gründig publishing house in Paris in the early 20th century.

Alain Gründig, who took over his grandfather’s business from his father in 1963 has been coming to the Frankfurt Book Fair since 1958. After being on the fair’s advisory board for 13 years, he submitted his resignation this year.

Sixty years is a good amount of time to observe the book industry and to have survived the ups and downs of his own publishing company, which Gründig sold to Editis in 2007. But back in the 1950s, Gründig wasn’t necessarily interested in going into the book business.

“I didn’t really want to be involved. But I had to be, because my father had decided he was going to pass the torch on to me,” said Gründig, in an interview with Publishing Perspectives.

To return to Gründig’s grandfather, his publishing house had first specialized in art books and reissued books that were out of print. When Gründig’s father Michel and his brother Jacques took over the business in the early 1930s, the brothers had very different ideas about how to continue running the company.

“Jacques had the temperament of an industrialist,” said Gründig. “He was the first French publisher to place paperbacks in department stores like Prisunic and Monoprix. He sold a series of classics for one franc in 1936.”

But Jacques’s untimely death in 1939 meant that Michel’s interests took over, which were far less business-oriented and more focused on art books and niche subjects. One of Michel’s passions lay in the Bénézit dictionaries, a comprehensive source of artists’ biographies that had started in 1911 but were abandoned by the original publisher.

Editions Gründig went on to publish further editions, and Alain Gründig continued to publish Bénézit dictionaries until 1975, when he had to renegotiate the contract with the heirs, which lasted ten years. Once the contract was renegotiated, said Gründig, “the story finished gloriously when I finally published 16 volumes and even English editions translated by specialists. The English publication in 2006 was a complete failure, because our clients had already moved on to digital.”

Oxford University Press acquired the Bénézit dictionaries in 2010 and has since developed an online version.

When Gründig was still a student, he took night classes and worked at the publishing company during the day. He received a grant to study in the US and went to the Wharton School, where finance was not a favorite subject, but he did like sales management. This boded well for the future.

When he returned to France he was immediately drafted in 1962 to Algeria, where the Algerian War for independence was just winding down. “It was a trying and overwhelming experience,” said Gründig. “It forges one’s character.”

Meanwhile, the family business was not going well.

“My father wasn’t a good manager, and he was very badly advised. The chief accountant and the sales manager were each worse than the other. In April 1963, I found that my father was
Gründ set up a sales team with representatives working for several publishing companies. Things began to take off when Gründ began co-editions with a Czech publishing company called Artia, which was a wellspring for talented illustrators. Gründ’s father Michel worked on this collaboration. “My father had lots of ideas on the editorial side, he just wasn’t an organizer,” Gründ noted. “The Czechs would come up with illustrations and stories, and we would translate them into French. They understood that we were pushing their productions like no one had before. It was a funny collaboration with dissident artists and the Czech regime because Artia was state-owned [during the Cold War].”

Gründ also began co-editions with Paul Hamlyn with art and children’s books. Éditions Gründ’s sales became exponential, and after a while the co-editions represented 80 percent of the company’s sales.

Enter the editor Monique Souchon in 1981, who became Monique Gründ. “Monique made me realize that depending on these two suppliers was dangerous, and she encouraged widening our partnerships,” said Gründ. This was a wise move, because eventually “in 1989 the Czechs had their revolution and disappeared and then Hamlyn sold his business. But we had done many fun things together.”

Monique was responsible for bringing in Where’s Wally? (Où est Charlie?), which became immensely successful, as well as other titles that Éditions Gründ licensed, such as the Smurfs.

Looking back, Gründ remembers his first Frankfurt Book Fair in 1958, when the city “was not a pretty sight. The train station was full of American soldiers. Little by little, with great courage, each year Frankfurt built itself up and changed, and each time I would get lost.”

“Little by little, with great courage, each year Frankfurt built itself up and changed, and each time I would get lost.”

—Alain Gründ

at the head of a business that was going bankrupt. I agreed to take the reins. The bankers wanted me to fire my father. But of course, I didn’t. It took me ten years to get the publishing company back on its feet.”

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But what has remained a constant at Frankfurt, said Gründ, is the friendship between exhibitors. “Little by little, with great courage, each year Frankfurt built itself up and changed, and each time I would get lost.”

—Alain Gründ

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Three Nordic publishers have formalized a cooperation under the name NOR. One result will be three new novels, to be translated and published simultaneously in Sweden, Norway, and Denmark at the time of the Frankfurt Book Fair 2019, when Norway will be the Guest of Honor.

The name NOR draws a letter from each of the three publishers in the collaboration: Natur & Kultur from Sweden, Forlaget Oktober from Norway, and Rosinante & Co. from Denmark.

The first effort of the NOR project is inspired by the Hogarth Shakespeare initiative, with three authors—one from each country—writing new novels based on selected characters in the scripts of Norwegian playwright Henrik Ibsen (1828-1906).

The three authors are Vigdis Hjorth from Norway, Klas Östergren from Sweden, and Merete Pryds Helle from Denmark.

Publishing Perspectives met with the publishers behind the NOR Project for a conversation.

**Publishing Perspectives:** How did NOR come to be?

**Jacob Sendergaard** (publishing director at Rosinante): We’d been searching for a common project. We wanted to establish a forum for literary cooperation.

**Stephen Farran-Lee** (editor at Natur & Kultur): We also had an ideological reason to do so right now. In a time where we see borders being closed, we wanted to actually open some of them up.

**Ingeri Engelstad** (publisher at Oktober): The timing is good; the Nordic countries and our way of life has the world’s attention these years.

**PP:** Why choose Ibsen as NOR’s first focus?

**JS:** The themes that Ibsen treats in his plays are also the cornerstones in modern Scandinavian culture: questions of morals, gender roles, and the organization of society.

**SF-L:** The conflicts in Ibsen’s plays are the conflicts of our time too. Ibsen’s ability to frame phenomena like one’s financial status as a prerequisite for freedom has long been missing in Scandinavian literature.

**PP:** How did you select the three authors?

**SF-L:** Each publishing house decided who they would ask in their country, and we all went for writers who would do the best job. In Sweden we have Klas Östergren, who has previously translated Ibsen to Swedish.

**IE:** All three authors were our first picks. And they all immediately accepted.

Moreover, we let the authors pick the Ibsen characters they would work with. To Vigdis Hjorth in Norway the choice was an easy one, as she had already worked with Hedda Gabler’s persona before.

**JS:** I think we all wanted to find magnificent storytellers—authors in the prime of their careers. Denmark’s Merete Pryds Helle is such a strong author.

**PP:** What will we see next from NOR?

**JS:** We will not extend the Ibsen project. . . . We now want to retain this lightness and ease instead of pushing it too far.

**IE:** How did you select the three authors?

**SF-L:** To us, as publishers, the main project is the NOR construction itself. You’ll very likely see new and different manifestations of our working together under the wings of NOR.

**IE:** We’ve had a lot of fun and inspiration in working together. That alone is a reason to pursue new NOR projects.

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**Wattpad’s ‘Light as a Feather’ Out on Hulu Today**

By Porter Anderson

Today (October 12), the rapidly expanding US-based entertainment network Hulu is launching its new production of *Light as a Feather*, based on the wildly popular Wattpad story by Zoe Aarsen.

The new series stars Ajiona Alexus, Liana Liberato, Peyton List, Jordan Rodrigues, and Dyland Sprayberry, and its showrunner and creator is R. Lee Fleming Jr. of *The Lying Game*. In *Light as a Feather*, a group of teen girls deal with “supernatural fall-out” when an innocent game called “Light as a Feather, Stiff as a Board” is followed by a series of deaths.

Currently with more than 3 million reads on Wattpad, Aarsen’s tale was released on this Tuesday (October 9) as a book by Simon & Schuster. It’s the latest of the Wattpad stories to go to a Big Five publisher. *Light as a Feather* is, in fact, a series on Wattpad with three volumes—and a stunning 5.7 million reads for the trilogy.

Wattpad’s Toronto offices tell us that Aarsen’s story is so big on the platform that it’s been read in some of the most diverse regions of its coverage including India, Malaysia, Indonesia, Nigeria, the Philippines, and more, with a total of nearly 1.5 billion (yes, billion) minutes spent reading the text.

Simon & Schuster was among the first major houses to see the potential of what Wattpad’s writers were creating. That’s the house who gave Wattpad star Anna Todd her start with the blockbusting *After* series. The film adaptation is set to come out in 2019 from director Jenny Gage.

What we’ve asked Ashleigh Gardner, deputy general manager of Wattpad Studios and Publishing, is whether a wider range of publishers are beginning to show interest in working with Wattpad.

“It differs from country to country and publisher to publisher,” she says. “When they do get it, it’s because they see that built-in audience loving a story. There’s much less risk in bringing a story to market that has a million readers already than to bring out a debut on the hunch of one editor.”

If Gardner had a chance—and this day when a Wattpad series is coming out with Hulu—what would she say to publishers gathered in Frankfurt for the 2018 fair? “I’d tell them,” she says, “that entertainment is in a period of disruption. And how people find and experience stories is evolving. And I think publishers need to pay more attention to readers. And trying to get closer to readers.”
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 Lasriyyah 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.

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”.
Self-Censorship and Morality in Publishing Today

By Roger Tagholm

Self-censorship is a growing issue for publishers; publishing in India is on the verge of the #MeToo movement; and adult publishing seems stuck, with the real change on issues like diversity and sexuality being driven by teens and the YA market. These were among the themes at the timely “Publishing and Morality” session hosted by UK networking body Byte the Book and chaired by the latter’s founder Justine Solomons.

Fabrice Piault, editor-in-chief at Lireves Hebdo, said that self-censorship was growing in France “because of pressure from lobbies and networks.” He cited a recent example—a pornographic graphic novel called Petit Paul about a well-endowed ten-year-old boy. “The book has the image covered and has a ‘For Adults’ sticker too, but there was an online petition and a number of book chains removed the title from sale.”

He said there was more and more pressure like this, such as the opposition to Gallimard publishing Céline’s essays because of the author’s anti-Semitic views, “even though it was to be published with explanatory notes.”

Arpita Das, founder and publisher of India’s Yoda Press said self-censorship was a problem in her market, too. “We have a conservative government, and big publishers have decided to side with them. Indian publishing is not progressive.”

Das spoke with understandable pride about her LGBT titles being mentioned in two court rulings in India recognizing transgender people in 2013 and the decriminalisation of homosexuality in 2018. She also talked movingly about the rise of the Dalit community, the lowest level of India’s notorious caste system, and about publishing Dalit titles as a new generation starts to find its voice and become politically active.

Claudia Kaiser, Frankfurt’s vice president of business development for Southeast Asian markets flagged up the difficulty writers have in Vietnam who are critical of the government.

Dominique Raccah, CEO of US publisher Sourcebooks was extremely enthusiastic about teens and YA publishing. “This area is driving change, I think. Adults publishing lives in a ghetto. YA is the most forward part of the US market. Young people are curious, they want to explore themselves and explore the world. We’ve just had Banned Books Week in the US, and the most stolen book in the US is This Book is Gay. Teenagers are exploring and we need to help them.”

Some of the panel seemed to question the role of “sensitivity” readers at publishing houses, wondering whether the fear of causing offense was encouraging censorship. But Chaz Harris, co-founder of Promised Land Tales in New Zealand, said that he had used a ‘sensitivity reader’ himself for his novel. “It’s more about just making sure you get something right about an area you don’t know about.”

Frankfurt Debut: Inuit Publisher Inhabit Media

By Carla Douglas

Inuit-owned publishing company Inhabit Media has as its aim to record the oral histories of the region and to “preserve and promote the stories, knowledge, and talent of Inuit and northern Canada.” And the company this year is making its Frankfurt debut.

With offices in Iqaluit, Nunavut, and Toronto, it’s believed to be the only independent publishing company in the Canadian Arctic.

Inhabit Media was founded in 2006 as an effort to respond to a dearth of educational resources reflecting northern culture and perspectives. Today, the company is an active trade publisher. Along with its sister company, Inhabit Education, it has published more than 200 titles in English, Inuktitut, Inuinnaqtun, and French. Its books are distributed across Canada and the US.

Publishing Perspectives spoke with Neil Christopher, co-founder and publisher, about the company’s beginnings and its current direction.

Publishing Perspectives: Northern and indigenous stories have a long oral tradition. Can you tell us about the challenges of recording these stories and preparing them for print production?

Neil Christopher: Oral storytelling sometimes has repetition or other elements that you don’t find in a printed story. It took us several years to develop our editorial style, but today we try to have our printed stories (especially ones based on Inuit oral history) respectful and reflective of the original oral story.

PP: You publish books in both Inuktitut and English, and also in French and Inuinnaqtun. How do you decide when to go ahead with translations into French and Inuinnaqtun?

NC: We almost always publish our titles in English and Inuktitut. But for us to translate a book into Inuinnaqtun and/or French, it usually means the community has requested it.

Nunavut has a strong French community, and it was because of this community’s requests and support that we started publishing in French. This has been tricky, as the editorial sensibilities of the northern French speakers are different from [those in] Quebec, so we’ve had to work with language experts in the North to get correct translations for our community.

PP: You’re exhibiting at Frankfurt this fall for the first time. What was behind this decision? Are you looking ahead to 2020 when Canada will be Frankfurt’s Guest of Honor?

NC: Yes, the 2020 Frankfurt was something we were thinking about.

We’ve actually avoided foreign rights sales for some time. We were contacted many times in the past from foreign publishers, but we never felt ready to start negotiating foreign rights. But a year ago we decided to invest in this initiative, and we hired a person with experience to help us develop a strategy for export sales and foreign rights sales. We knew we needed to do this for our authors.

We’re looking forward to Frankfurt this year, and hope to have a bit more experience before Frankfurt 2020.
Hodder & Stoughton Celebrates 150 Years

From its start in 1868, the company’s books and methods have both reflected and influenced the changing times.

By Roger Tagholm

Hodder & Stoughton is marking its 150th anniversary year here at the Frankfurt Book Fair with a specially created timeline detailing key moments in its history.

It’s a story that comes full circle, in a way, because from the roof terrace of its offices at parent company Hachette UK on the Thames Embankment, it’s possible to look across the city to St. Paul’s Cathedral, in the shadow of which the company’s story began in 1868.

There, in 1844, Matthew Henry Hodder, the son of a Dorset chemist, began his publishing career at Messrs. Jackson and Waldorf at 18 St. Paul’s Churchyard. This was the center of London publishing and bookselling at the time—and indeed, most publishers were booksellers, as well, something that would briefly happen to the future Hodder Headline itself when it was owned by WH Smith between 1999 and 2004.

In 1868, Hodder went into partnership with Thomas Wilberforce Stoughton, who had been working for another St. Paul’s publisher, and Hodder & Stoughton was born. Both men were religious, and their early lists were influenced by the temperance movement and included titles like Virtuous Abstainers and Christianity and Modern Progress.

The assassination of the 20th US president was to give the new company one of its first bestsellers. In 1881 it published a biography, From Log-Cabin to White House: The Life of President James A. Garfield by William Thayer. By all accounts, it wasn’t a riveting read. But when the new president was shot on July 2—he would die September 19—public curiosity about the murdered president turned it into a bestseller with nearly 80,000 copies sold within a year. Garfield’s assassin was Charles Guiteau, who is said to have been angry that his efforts to support Garfield’s election weren’t rewarded with a diplomatic posting.

At the turn of the century, Hodder’s grandson Ernest expanded the company’s list to include academic and children’s books through a joint venture with Oxford University Press. The company experimented with coffee-table editions of well-loved classics and also with affordable hardcover editions of popular fiction—which made J.M. Barrie’s Peter Pan a bestseller. Barrie wrote at the time, “As for Hodder & Stoughton, I simply dare not say what a generous firm I found them, lest it send too many aspirants to their door.”

In the 1920s, Ernest Hodder introduced a format that foreshadowed the Penguin paperback revolution. He started a range of cheap, mass-produced books, printed on low-quality paper with small print, and all with yellow jackets. Those “Yellow Jackets” were a sensation and launched household names including Edgar Wallace, creator of King Kong, and Leslie Charteris, who went on to create The Saint, a spy drama on British television in the 1960s. The prolific Wallace wrote 46 novels for Hodder during the next 10 years.

Executives from Mondadori at the Frankfurt Book Fair might be able to tell you that the success of the Yellow Jackets reportedly prompted the Italian publisher to publish adventure thrillers and crime fiction in a series that became known as i libri gialli, the “yellow books.”

During World War II, Hodder & Stoughton printed pamphlets for the UK’s ministry of information, but because of paper rationing it was impossible to keep books in print. However, an ingenious solution was found for Enid Blyton’s Mary Mouse children’s titles. They were printed on off-cuts of Picture Post magazine that would otherwise have been scrapped. (Off-cuts are pieces cut from paper to reduce it to a press’ correct size.)

The 1950s saw John Hunt’s The Ascent of Everest and P.R. Reid’s The Colditz Story. The closeness of the war meant that wartime memoirs were common. In the 1960s, Len Deighton’s The Ipcress File followed, memorably filmed with Michael Caine, and an even bigger novel and film came in the next decade with Eric Segal’s Love Story.

The 1970s also saw David Niven’s The Moon’s a Balloon, which set a literary benchmark for Hollywood memoirs. Thomas Keneally’s Schindler’s Ark came in 1982 and is still found in many bookstores today (it was released in the States as Schindler’s List).

The 1990s saw memoirs by former hostage Terry Waite and the Dalai Lama. The decade also saw future Hachette UK CEO Tim Hely Hutchinson—then the managing director of Headline—successfully negotiate a merger to create Hodder Headline.

In 2007 the success of William Paul Young’s The Shack for Hodder Faith had an echo of the publisher’s religious roots, while David Nicholls’ novel One Day—seen on beaches everywhere in the summer of 2010—seemed to sum up a Hodder & Stoughton novel: literary without being snooty, popular without being downmarket, cleverly marketed and with an excellent cover.

Hachette Livre bought the venerable company in 2004, providing a solid base for the future.

At Hodder & Stoughton’s (and John Murray’s) anniversary party held in London’s Guildhall—where Keneally won the Booker Prize with Schindler’s Ark in 1982—managing director Jamie Hodder-Wilkins proposed a toast to the company’s authors, saying, “You are the people who make this an amazing company. Your creativity will shape this company for a new generation.”

Visit Hodder & Stoughton at the Frankfurt Book Fair: Hall 6.0 D95
In which the rights and freedoms set forth in this Declaration can be fully realized. Article 29. Everyone has duties to the community in which alone the free and full development of his personality is possible. 2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society. 3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations. Article 30. Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act whatsoever in violation of any rights and freedoms set forth in this Declaration.