BUILDING A GLOBAL COMMUNITY

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PLUS!
IPR Rights Magazine
Find new titles from IPR members with rights available, and get updates on IPR’s global rights activities.

See the center section »
Rising Paper Prices in Russia

Russian book publishers say they’re considering cutting their new-title numbers this year and focusing more on publishing work by domestic authors. These and other “optimization measures,” they say, are driven by ever-higher costs of paper, translation rights, and bookstore inventories.

In recent years, paper prices have significantly increased in Russia, and that, in turn, has prompted higher book prices. This year, these costs are set to grow again, exacerbated by a recent increase in VAT (value added tax)—a hike that started January 1.

As publishers are telling Publishing Perspectives, they find themselves in a difficult situation: despite these rising costs, few of them feel they can further raise their prices at the bookstore—not least because bookshops are critically overstocked, many of their shelves packed with books from prior seasons.

To improve their financial outlooks, publishers say they’re reviewing and trimming their lists, removing unprofitable titles, reconsidering genres and/or categories, and in some cases reducing print runs.

Progress on EU Copyright Directive

In February, the proposed EU copyright directive—part of the Digital Single Market framework—was approved by three branches of the European government, as well as a majority of EU member countries, including those that had been previously opposed to parts of this legislation.

EU commissioner for digital economy and society, Mariya Gabriel, said in a press statement that this directive would “strengthen the cultural and creative sectors.”

In an interview with Publishing Perspectives about the copyright directive, Dr. Jessica Sänger, legal counsel and director of European and international affairs for the German Publishers and Booksellers Association, said: “We have been particularly concerned with the proposed exceptions to copyright for illustration for teaching, preservation, and TDM [text and data mining], but also with the proposals regarding what libraries or archives can do with works in their collections which are out of commerce. All these areas have been the subject of intense negotiations, and the results achieved are in no way ideal, but we view them on the whole as an acceptable compromise.”

Spanish Readers Embrace Digital

In announcing results of its “Barometer of Reading Habits” study for 2018, the Federación de Gremios de Editores de España (Federation of Spanish Publishers’ Guilds) reports that a growing number of readers say they read in digital formats. This group accounts for 23.2 percent of those readers surveyed.

Digital readers are being described by the federation as more “intensive,” reporting that a digital reader will read 13.2 books per year, compared to 11.2 books for a print-only reader. And 2.5 percent of the survey population aged 14 or older said they listen to audiobooks at least quarterly.

The study also found that teenagers aged 15 to 18 said they read some 33 percent of their books in digital formats. For younger children, aged 10 to 14 years, the percentage of digital reading climbs to 37.6 percent.

In a presentation at the two-day CONTEC Mexico conference in February, ebook distributor Bookwire reported that they now distribute more than 33,000 ebook titles across Spain and Latin America. That’s up 25 percent over 2017, with 2018 revenues rising 30 percent worldwide over the previous year.

Launch of Wattpad Books and Amazon Crossing Kids

In January this year, two content powerhouses have launched new book publishing divisions for younger readers. Amazon is extending its translation activities with Amazon Crossing Kids, a new imprint with a focus on picture books in translation. And Wattpatt has launched its own book publishing division after having worked steadily to build its partnerships with established publishers for years.

Amazon Crossing Kids is launching with three picture books this year. Mikyla Bruder, publisher of Amazon Publishing, says the new imprint “blends the missions of Amazon Crossing and Two Lions by introducing terrific books from around the globe to readers who are beginning to develop their worldview.”

At Wattpad Books, the focus is on young adult titles, given the younger demographic of the platform’s writers and readers. Ashleigh Gardner, in charge of the new publishing division, says, “We bring something completely unique to publishing: an engaged global community, the most diverse set of writers on the planet, and the technology to find every type of hit imaginable.”
Bestsellers from Sunmark 2019

Before the Coffee Gets Cold
by Toshikazu Kawaguchi

Over 850,000 copies sold in Japan

Zero Training
by Tomomi Ishimura

Over 800,000 copies sold in Japan

God Is a 5th-Grader
by Sumire

Over 350,000 copies sold in Japan

The “Trunk Muscle Reset Diet” 2
—Thin down just where you need it
by Keiichi Sakuma

Over 120,000 copies sold in Japan

Sunmark Million-Sellers

The Life-Changing Magic of Tidying Up
by Marie Kondo

Over 11 million copies sold / More than 42 languages published!

Now Aired on Netflix!

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

Over 1.2 million copies sold in Japan

Bestseller in Spain

Even the Stiffest People Can Do the Splits
by Eiko

Over 1 million copies sold in Japan

A Compass to Fulfillment
by Kazuo Inamori

Over 4 million copies sold / More than 14 languages published!

English Manuscripts Available!

The Stanford Method for Ultimate Sound Sleep
by Seiji Nishino

Over 270,000 copies sold in Japan

Use Thumb Stimulation to Rejuvenate Your Brain!
by Yoshiya Hasegawa

Over 130,000 copies sold in Japan

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

Over 185,000 copies sold in Japan

Good Blood Flow Can Resolve Everything
by Akiyo Horie

Over 230,000 copies sold in Japan

Being Hungry Makes You Healthy
by Yoshinori Nagumo

Over 500,000 copies sold in Japan

The Kyocera Philosophy
by Kazuo Inamori

Over 180,000 copies sold in Japan

Sunmark Publishing, Tokyo, Japan
2-16-11 Takadanobaba, Shinjuku-ku, Tokyo 168-0075, Japan
Phone: +81-3-5272-3157 Fax: +81-3-5272-3117
E-mail: rights@sunmark.co.jp https://www.sunmark.co.jp/eng/
From the Editor:

On Brexit and the Staying Power of Trade Shows

As we all come back together for another year’s London Book Fair, an interview I’ve just had with LBF director Jacks Thomas has helped me understand a subtle reason that our great international trade shows are so important. Simply put, over time they become a part of the way we decode our industry’s history, tools for how we comprehend our mission.

This is less evident than the straightforward social pleasures of returning, year after year, to one of the four or five major shows in the world. From rights trading to programming and from launches of new initiatives to celebrations of old ones, the “look and feel” of a good trade event is reliably textured. There’s a comfort in being back.

But in talking with Thomas, it’s the discomforts I became aware of—worthy discomforts, sometimes even healthy ones, rightful dilemmas—and the role our trade shows and book fairs play in how we handle those discomforts, those challenges.

Like all of us, she’s keenly aware of the Brexit cloud hovering over us this year. For most of us, the worst part is not knowing what the impact might be. There’s a feeling of helplessness where the promise of effective governance and fruitful negotiations should have established a path forward.

“What you can do is be very cognizant of the context in which you’re operating” each year, says Thomas.

And the more difficult a political or social or economic pressure may be each year, she and I agreed, the brighter a spotlight in London is aggressively programming shine on just how global book publishing really is. You don’t have to be British, French, or German to understand the uncertainties swirling around our UK and Continental colleagues’ businesses this spring. We all understand the export power of the British book industry; every publisher’s need for a diverse workforce; the universal reliance on rights and licensing; and the role our trade shows and book fairs play in how we handle those discomforts, those challenges.

Of course, there’s a lot we can do. The bright spot: political books are buoying nonfiction sales.

As Thomas reminds us, that’s just the context for now. Look back over our years together at this trade show and at others, and you can chart where the strains were, what we thought was bad news, what we believed was good news, what we found out was no news in the end, and what we didn’t see coming, too.

Stephen Page, Faber’s CEO, has told us ahead of his Quantum conference keynote, that what’s important is to remember the “editorial centrality” that publishing holds for society, and the “cultural responsibility” that goes along with it. The books business and its sister creative industries form a critical and humane infrastructure now.

London Book Fair is part of that infrastructure. It matters. And so we’ll be back. In this year’s peculiar political climate, that may be the best takeaway of all: we create collegial continuity because it reflects the cultural continuum of world literature. Publishing is the business for which the book never ends and the story isn’t over. Welcome back. •

Porter Anderson
Editor-in-Chief
Publishing Perspectives
Brexit: French Partners in ‘Holding Pattern’

By Olivia Snaije

Brexit is expected to be a prime subject of conversation at the Institut français’ traditional and well-attended “French party” on the first night of the London Book Fair.

That’s where “We usually make sure plenty of networking goes on between British and French publishers,” says Lucie Campos, the director of the Institut français book office in London and the person who announces upcoming initiatives during the party—such as the organization’s UK event program for European writers and translators.

This is, Campos says, “a very unusual year. We’re not going ahead with our normal strategy, we’re in a holding pattern. There’s no commitment to long-term projects. We have to reinvent how we work together.

“But we’ve all been reminded that the sorts of things we work on make our cross-cultural events and our partnerships seem very meaningful…Where we will go on March 29th,” if that holds as the date for the UK’s departure from the European Union? “Perhaps to Waterstones again.”

Campos is referring to an event that dates back to the start of the UK’s political ordeal. When the results of the Brexit referendum were announced in June 2016, the Institut français’ book office in London sent out a message to the people it works with on a regular basis suggesting a drink at Waterstones Piccadilly. “Four hundred people showed up to show solidarity,” says Campos, now in her fourth year as the book office’s director, although her mandate will end in September.

“It will be very interesting to see how things play out at the book fair this year,” says Campos, adding that visas for Europeans living in the UK could become a question.

The Institut français in London

Located in London’s South Kensington area—the nucleus of the city’s French community—the Institut français holds year-round cultural events.

2019, led by her office, “Twenty cultural institutes have organized bringing over writers to the UK with the Brexit context in mind,” says Campos.

A series of events will be held from May through November first at The British Library, next at the National Centre for Writing in Norwich, and then at regional festivals, with the program returning to London during the autumn.

“The events will involve translated writers with lots of committed partners,” says Campos. “Either they’re seeking to develop international audiences or to send a message that whatever happens in the political field it’s important to go on working with international writers. The French Institute is very involved. We work in the field of translation in general.”

At the French party, Campos will also be announcing details of the 2019 Beyond Words festival, which she launched in 2017. Held in May, “It’s an exciting festival,” she says, “because it follows the publishing calendar.” Beyond Words brings together French-language authors who have recently been translated in the UK to meet with English-language authors who have a bond with France.

“Beyond the connections between British and French publishers,” Campos says, “we help promote the books that have been translated. We work closely with the translators who know their British audience.”

Campos says the book office used to be primarily geared toward promoting French writers, but during her tenure she has oriented events toward “highlighting the two worlds at their strongest points.”

Topics of discussion about a translated book can vary, depending on which country they take place in. For example, says Campos, when Leïla Slimani’s award-winning Chanson Douce appeared in English as Lallaby, translated by Sam Taylor, “There was a whole new discussion about her work in the UK that was different from the one in France.”

In June the book office, along with the Bureau International de l’Édition Française (BIEF), will organize two days of meetings in London with French and British rights managers and publishers involved in children’s books and comics/graphic novels “to strengthen ties and to get to know the newer faces,” says BIEF director Nicolas Roche.

These meetings will come on the heels of a trip to the Bologna Children’s Book Fair organized by author and translator Daniel Hahn who will lead a group of 10 young British publishers who wish to produce works in translation but haven’t yet done so. Campos says she hopes the June meetings will bolster ties forged at the Bologna fair.

On the Calendar: London and Paris

Adding to the drama of a looming Brexit is a timing crunch for those attending the Salon du livre in Paris, which begins March 15, with its pre-fair events on the 14th—the day the London Book Fair ends this year.

Amusingly, the guest of honor at Livres Paris this year is the European continent, rather than a single country. The fact that the two book fairs, both managed by Reed Exhibitions, are back-to-back has meant that the BIEF and other organizations have had to scramble to rearrange the two days of professional meetings organized for the Livre Paris’ guests of honor, that are usually held before the fair.

When asked about the proximity between the London and Paris fairs, a spokesperson for the London Book Fair said that flexibility for the dates in London were limited, making March 12 to 14 the only viable option.

“We have to reinvent how we work together.”

Lucie Campos
Book Department, Institut français UK
Beyond Books: Indonesia Brings Its ‘Islands of Imagination’ to the London Book Fair

With two locations at the London Book Fair, Indonesia’s Market Focus program puts the country’s literature, cuisine, and creative content on display.

By Porter Anderson

As the London Book Fair’s Market Focus Indonesia program comes into view, the first thing you may notice is that it comprises not one but two stands at the Olympia exhibition center—one on ground floor and one on the floor above.

This approach reflects not only the elegance of the country’s 2015 Frankfurter Buchmesse Guest of Honor program but also this year’s smartly updated evocation of content that’s being developed across many platforms.

As Laura Prinsloo, chair of the Indonesian National Book Committee, tells Publishing Perspectives, the presentation this year at the London Book Fair is very much about how critical it’s becoming for publishers and their authors to think as early as possible about getting their content out across formats and platforms.

Ground Floor: ‘17,000 Islands of Imagination’

“We’ll have two Market Focus stands,” Prinsloo tells us. “At the ground level, you’ll find a 400-square-meter installation that’s two stories tall in itself.

“There, people can enjoy our curated collection of 450 books while walking around our stand on an elevated platform. And from the top, they can see the 360-degree screens we’ll have showing a beautifully produced film on our theme of ‘17,000 Islands of Imagination.’

“We’ll have Bluetooth headphones so visitors can comfortably listen to the sound, too.

“Twenty Indonesian publishers will occupy this ground-floor, two-story stand,” Prinsloo says, “which also has a 360-degree photo booth in which guests can take a photo against their choice of 10 island backgrounds. They’ll have their photos printed right away.”

And Above That: A ‘Spice Café’

Those who follow the work of Indonesian author Laksmi Pamuntjak—and particularly her food-focused book, The Birdwoman’s Palate—know all about the spectacular range of flavors and textures in the islands’ culinary culture. The country’s redolent cuisine is what the upper floor of the Market Focus pavilion is about.

“Our second stand,” Prinsloo tells us, “is on the first floor at Olympia London and occupies 200 square meters, which we’ve designed as our ‘Spice Café.’

“There we’ll be serving special snacks, tea, and coffee made by top Indonesian baristas and chefs. In the center of this stand, you’ll find a stage filled with events produced by 12 cross-media companies from our market.”

As Prinsloo explains, it’s not just in food that you’ll find that island variety—it’s in the content, as well.

“We’ll have everything from film, games and board games, animation and apps, to characters, entertainment, and intellectual property,” all operating as shifting themes, formats, and contexts for the content of Indonesia.

“The international publishing community could assist Indonesia’s market in moving forward by making use of our translation grant program and also by participating in our international book fairs and literary festivals.”

Laura Prinsloo
National Book Committee, Indonesia

Graphic rendering of Indonesia’s ground-floor exhibition at the 2019 London Book Fair
Bilingualism Served Here

While the rapid growth and breadth of Indonesia’s creative industries is impressive, so are the numbers.

According to Jakarta’s Indonesian Agency for Creative Economy, more than 15.9 million people are working in those industries, which make a 7.3-percent contribution to the country’s GDP (gross domestic product), roughly the equivalent of US$67 billion.

The export valuations alone come to some US$20 billion.

Something that Prinsloo is stressing this year is that the London Market Focus has special importance for Indonesia’s market because, "There’s always been a great deal of Indonesian content readily available in English. Many of our children’s books are published bilingually and align with the growth of English-speaking schools, especially in main cities," she says.

With its theme of "17,000 Islands of Imagination," the Market Focus program has "at least a good 100 events within Olympia and also around London during the week of London Book Fair. For literary focused events, we’ve worked with the British Council on events featuring our 12 authors," including Seno Gumira Ajidarma as one of the fair’s designated Authors of the Day.

Jakarta’s team has also worked closely, Prinsloo says, with the UK’s Publishers Association and London Book Fair administration for events including a "modest fashion" event with Dian Pelangi at Asia House.

"On top of that, we’ve organized many book discussions," Prinsloo says, "live demonstrations, coffee cup sessions, and tea tastings all at the Spice Café.

"We’ll also have a number of exhibitions during that week," she says, "including one on the digitization of old Javanese manuscript material at the British Library; a curated children’s illustration show at Studio 249; architecture and graphic design at the Protein Studio; a play session at Draughts Board Game Café in London Hackney; and film screenings at SOAS University.

"One of the films is Wiro Sableng, which will be screened before the actual European premier, which comes up in April at the Udine Film Festival."

Support for Indonesia’s Publishing Ecosystem

Prinsloo and her associates now look back for guidance at their experiences in 2015 as the Frankfurter Buchmesse’s Guest of Honor.

"Since then, the Indonesian government has set up our National Book Committee, which focuses on the promotion of Indonesian books to the world. Under this we have programs such as participation at international book fairs, translation grants, author residency programs, and many more. Since the setup of the book committee, Indonesia has sold more than 1,200 titles to foreign publishers. That’s a significant improvement.

"However, the National Book Committee is temporary," she says, "and it’s not an independent entity with its own budget.

"In Indonesia, we don’t yet have an organization that looks after books in general, let alone a long-term strategy for the book industry and its efforts in international promotion. Our desire is to have an organization run by professionals from relevant fields to support all areas of the publishing ecosystem.

"The international publishing community could assist Indonesia’s market in moving forward by making use of our translation grant program and also by participating in our international book fairs and literary festivals."

And the best way to get started during London Book Fair week, Laura Prinsloo says, is to “Come to our Spice Café, where we’ll have events for almost everyone. And drop off your business card at any of our stands: we’ll have a draw at the end of the fair for a trip to Indonesia for two lucky winners.” •

Indonesia’s Market Focus Program

Indonesia’s Market Focus program at the London Book Fair features:
- 450 books
- 100 events
- 12 authors
- 12 cross-media companies
- 2 stands

Indonesia’s two stands at the London Book Fair:
- Publishers: 5D125
- Cafe and cross-media: 4B20

Cross-Media Companies from Indonesia:
- Educa Studio
- Hompimpa Games
- Invoya
- Lentera Nusantara
- Manikmaya Games
- Tahi Lalats
- Pionicon
- MSV Studio and Pictures
- AmazingEdu
- BGDev 3 Nagari
- Aprofi, the Association for Indonesian Film Producers

Translation funding information at: islandsofimagination.id
Agenda-Setters at the IPA: A Look at 2019

IPA president Hugo Setzer and vice president Bodour Al Qasimi discuss their goals for the coming year and international publishing issues they intend to address.

By Porter Anderson

Hugo Setzer, CEO of Mexico’s Manual Moderno, has succeeded Elsevier’s Michiel Kolman as president of the International Publishers Association (IPA). And Bodour Al Qasimi, CEO of the Kalimat Group in Sharjah, has become only the second woman to hold one of the two top positions with the association in more than 50 years.

The International Publishers Association, based in Geneva, comprises 81 member-organizations from 69 nations in Africa, Asia, Australasia, Europe, and the Americas.

In what promises to be a year filled with change for publishing—amid deep upheaval in the politics, cultural contexts, and economics of many world markets—the IPA’s work covers a strikingly broad range of issues.

Publishing Perspectives has had a chance to put some questions to Setzer and Bodour on the year ahead.

IPA President Hugo Setzer

We started by asking Setzer what his shortlist of key issues might be, looking ahead in his new role as IPA president.

Hugo Setzer: The IPA has to work to ensure a better business environment for publishers globally. And such an environment rests on the foundation of having freedom to publish the works we believe are important and that our copyright is respected. That is why we focus so much on those points as our two main pillars.

Having said that, we are also working on other projects as well, like one to show policy makers the value of publishers. In an era of information abundance and fake news, publishers’ job as gatekeepers, as curators of trustworthy, reliable information, is as important as ever. We need to convey this message to policy makers around the world.

There’s also the work we are doing on diversity and inclusion. There’s a lot of research showing the benefits of having more diverse and inclusive workplaces. Because of this, I have asked immediate past president Michiel Kolman to be IPA’s envoy for diversity and inclusion.

We’ll be working on many issues, especially continuing our support for the Accessible Books Consortium and the SDG [Sustainable Development Goals] Book Club announced last year in cooperation with the UN.

Publishing Perspectives: Can you point to any specific issues in the publishing industry in Mexico and other parts of Latin America these days?

HS: I think many of the issues we face in to publish, to spread more rapidly than ever before. If the work of an international organization like IPA has always been relevant, nowadays it is more important than ever before.

IPA Vice President Bodour Al Qasimi

PP: Looking forward into the year ahead, do you have a shortlist of key issues and challenges you’d like to approach, in particular?

Bodour Al Qasimi: Hugo provided a great overview of the IPA’s direction over the next year. As a membership-based organization, a key priority of ours is reaching out to members to understand their needs and to see what we can be doing better.

We’re planning to work with the secretariat on a membership and industry issues survey. The results will ensure that the services we’re offering are aligned with evolving member needs and that our advocacy efforts are focused on the most pressing issues in the global publishing industry.

I’m also working very closely with the Kenya Publishers Association on the second iteration of our regional African seminar series in June. The inaugural event in Nigeria attracted 200 attendees from over 20 countries—making it the largest global forum on African publishing ever held. The regional seminars are a great way to crystalize publishing industry ecosystems in emerging publishing markets like Africa, the Middle East, Latin America, and Asia and enhance the IPA’s impact by connecting with our members on the ground.

PP: As you begin your tenure as a much-too-rare female vice president of the IPA, how do you think that you and the organization can raise awareness of gender issues in publishing?

BAQ: The publishing industry has a diversity problem, and it’s more important than ever that we take action. In many countries, our sector is not welcoming to outsiders, whether they’re female or from other disadvantaged groups.

The UK Publishers Association is emerging as a leader in addressing diversity issues,
“The publishing industry has a diversity problem, and it’s more important than ever that we take action. In many countries, our sector is not welcoming to outsiders, whether they’re female or from other disadvantaged groups.”

Bodour Al Qasimi
Vice President, IPA

and I think there’s a lot our members can learn from their publishing workforce diversity study, “10-Point Inclusivity Action Plan,” and five-year targets. We plan to meet with our UK colleagues on the sidelines of the London Book Fair to see how we can work together to support other IPA members in taking action on our industry’s diversity challenge.

PP: Similarly, are there specific insights or dynamics from the Arab world that you’re looking forward to bringing to the fore?

BAQ: We’re at a very interesting and exciting stage of publishing industry development in the Arab world. Not only does our region have among the fastest mobile and Internet connectivity growth rates in the world, but we also have a big, technology-embracing youth demographic that we hope will drive the region’s digital economy, and this underscores the importance of digital transformation in the regional publishing industry.

Regional publishers are beginning to see that some of the stubborn industry challenges we’ve faced can be solved by technology and that the rapid rise of the digital economy and the region’s embrace of e-commerce is really going to transform how we do business.

In particular, there are some very interesting publishing technologies that are emerging in the region that can resolve book distribution and retail challenges. Issues like how digital publishing and artificial intelligence will impact educational publishing are starting to be discussed.

We’re also increasingly seeing sensitive socio-cultural issues like the freedom to publish and new media becoming a conversation of public debate.

PP: How do you see the ‘state of the industry’ this year?

BAQ: I think digital disruption is a key theme underlying many of the current developments in the publishing industry. Technology has made it possible for Bollywood, Nollywood, Japanese manga, and even Turkish soap operas to reach a global audience. A similar transition is happening as global readers are increasingly seeking more diverse books. The digital age is raising some new questions about online freedom to publish as governments globally develop new laws to monitor and control online content.

As Hugo mentioned, publishers are the gatekeepers of trustworthy, reliable information, but, as our industry becomes more digitized, governments, in particular, are cracking down on freedom to publish through censorship 2.0 tactics that increasingly involve cybercrime, fake news, and other laws regulating the digital space.

Technology is also affecting copyright. A big impetus for Europe’s new copyright framework is the digital economy with the debate focusing on cross-border access to content online and a fairer marketplace for online content. As Hugo says, these industry changes are manageable, but they’re likely to have profound impact on the publishing industry. •

Sharjah International Book Fair
SAVE THE DATE
30th Oct - 09th Nov
VISIT US 7E50
Paula Santillán Grimm on Arabic Literature

‘Learning Arabic is a winding road,’ Arabic expert Paula Santillán Grimm says, ‘but the views are so spectacular.’ She speaks now about her new position as a member of the Sheikh Zayed Book Award’s scientific committee.

‘Translation Remains the Keystone’

Publishing Perspectives: What’s your sense for why Arabic literature hasn’t moved into other languages more rapidly?

Paula Santillán Grimm: In the last 15 years, several factors have contributed to generate a considerable shift toward adopting a more open and receptive stance.

First, I think that the geopolitical episodes that we have witnessed in the last two decades have prompted many to rethink and reflect on Arab culture and the richness and variety that intrinsically characterizes this region.

The so-called Arab Spring did probably represent a turning point in this sense, as it contributed to a rising visibility into real Arab societies—mainly on the political scene but also from a cultural perspective.

Moreover, increasing numbers of refugee and migrant Arabs voices are searching for different ways to express thoughts and experiences that need to be told and heard. Literature plays a major catalyzing role, but many other forms of cultural expression contribute to shaping these new, living cultural assets as well, from cinema to visual arts, modern music, comics, and pop culture.

In literature, there’s quite a wide range of actors who contribute to foster new Arab voices among the general audiences in the West. And these aren’t only translators and publishers, but also bloggers, critics, and journalists.

Within this context, initiatives such as the Sheikh Zayed Book Award play a crucial role in bridging between cultures and languages—and, most important, between peoples. On top of that, the wide array of categories the award recognizes grounds it as a humanistic endeavor, not just a literary award.

PP: Can you name a few authors you might advise newcomers to the Arabic world’s writings to try?

PSG: I’d recommend reading Frankenstein in Baghdad by Ahmed Saadawi [Penguin Random House, translated by Jonathan Wright, 2018], a novel that transforms the pathetic absurdity of all wars—in this novel, the case is for Iraq’s—into a fantastic and surrealistic text.

I’m also an avid reader of Ghada Samman’s books, and her novel Farewell, Damascus [Darf Publishers, translated by Nanacy Roberts, 2017], which narrates the inner forces of Zain, a woman who struggles to live her own life within a context of suppression and misleading forces. It gives us all a lesson on fighting for our individual aspirations in life.

Finally, for the reader who’s interested in taking a step further in exploring modern Islamic society, I suggest Raja Alem’s The Dove’s Necklace [Harry N. Abrams, translated by Katherine Halls and Adam Talib, 2016]. In this one, the author unravels the feelings and tricks of men and women in a stiff traditional setting behind a murder mystery in Mecca.

PP: And finally, beyond such prize programs as the Sheikh Zayed Book Award, what do you think might do the most to help encourage a wider discovery of Arabic literature on the world stage?

PSG: Translation remains the keystone for rendering Arabic voices so that they’re heard, read, and, hopefully, better understood.

It also holds true that most of the works translated are narrative and poetry works, and therefore I’d argue that a greater investment in the translation of contemporary thought—the-attirical work and children’s literature—would help enlarge the potential audience of Arab literature internationally.

The 2019 Sheikh Zayed Book Award ceremony is set for April 25 in Abu Dhabi.
Shortlisted Titles: 2019 Sheikh Zayed Book Award

LITERATURE:

The Sequin Embroidery
(‘Terter’)
by Nizar Abdelsattar — Iraq
(Nofal / Hachette Antoine, 2018)

Divers of the Empty Quarter
(‘Ghawaso Al Ahqaf’)
by Amal Al Faran — Saudi Arabia
(Jadawel, 2016)

The Self: Between Existence and Creation
(‘Al That Bayn Al Wujood Wal Ejad’) 
by Bensalem Himmich — Morocco
(Book Cultural Centre for Publishing & Distribution, 2018)

ABOUT THE SHEIKH ZAYED 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.

TRANSLATION FUNDING AVAILABLE

In February 2018, the Sheikh Zayed Book Award announced that an initiative to make translation funding available for all literary and children’s titles that have won the award since it was launched in 2007. The aim of SZBA’s translation fund is to contribute to increasing the number of Arabic books that are translated, published and distributed abroad.

CHILDREN’S LITERATURE:

I Am Not You
(‘Ana Lastu Anta’)
by Jekar Khourchid — Syria
(Al Hadaek Group, 2018)

I Dream of Being a Concrete Mixer
(‘Ahlam An Akoun Khalat Asmant’) 
by Hussain Al Mutawaa — Kuwait
(Al Hadaek Group, 2018)

Where is My Beak?
(‘Ayn Minqari?’)
by Yara Bamieh — Jordan
(Palestine Writing Workshop, 2018)

YOUNG AUTHOR:

The Dove of the House
(‘Hamam Al Dar’)
by Saud Alsanousi — Kuwait

Knowledge and Power: Approaching the Worlds of Michel Foucault
(‘Al Ma’rifa Wal Sulta’) 
by Omar Al Tawer — Morocco
(Editions Approaches, 2018)

The Essence of Values and the Freedom of Social Concepts
(‘Rouh Al Qiyam Wa Houriyat Al Mafaheem’)
by Dr. Abderrezak Belagrouz — Algeria
(The Arabian Establishment for Thought and Innovation, 2017)
Norway Enters Its Frankfurt Guest of Honor Year on a Big Wave of Translation

By Porter Anderson

Never in the 40-year history of NORLA—Norwegian Literature Abroad—have so many titles been granted translation support as in the past year, according to Margit Walsø, the organization’s director.

Figures from Norwegian publishers and literary agencies show that the total number of foreign rights sold abroad in 2018 is close to 1,000 titles.

In 2018, NORLA awarded translation grants for 639 Norwegian books to be translated into 45 languages—the biggest such year yet for Norwegian literature. And the timing couldn’t be better as Norway’s publishing and books community prepares for its Guest of Honor year at the Frankfurter Buchmesse (October 12 to 14).

In addition to its years-long work promoting the export of Norwegian literature with events and translation grants, NORLA is responsible for organizing the country’s Guest of Honor program in Frankfurt this year.

“A united Norwegian book industry has invested heavily in network building and rights sales in the build-up to the Guest of Honor year, and we are now seeing the results,” says Walsø.

Fifteen years ago, in 2004, NORLA provided support for just over 100 translations. By 2017, that number had risen to 538, and in 2018 the number of grants increased by 19 percent to 639 titles.

The 639 grants awarded in 2018 went to 479 fiction titles and 160 nonfiction titles. NORLA’s staffers say the biggest increase has been in children’s and YA books, with 197 grants, 29 percent more than in 2017.

Norwegian Books in Translation

Three Most Translated Norwegian Authors

- Karl Ove Knausgård 29 translations, fiction and non-fiction
- Maja Lunde 17 translations, fiction for both adults and children
- Jørn Lier Horst 15 translations, fiction for both adults and children

Most Translated Norwegian Authors by Genre

- FICTION: Karl Ove Knausgård 24 translations (10 titles)
- NONFICTION: Long Litt Woon 7 translations (1 title)
- CHILDREN / YA: Maria Parr 11 translations (3 titles)

NORLA’s translation grants and info on Norwegian books is at: norla.no

See Norway’s Guest of Honor program online at: norway2019.com

Find Norwegian books with rights available at: booksfromnorway.com
Apply now for the Wild Card and win your own free fair stand!

Just answer these three questions:
/ 1. Why does the Frankfurter Buchmesse need you as a new exhibitor?
/ 2. How would you promote your fair presentation in advance?
/ 3. How would you draw attention with your stand?

For more information and the application form visit: buchmesse.de/wildcard

Visit us to get more information: stand 6 D 80, London Book Fair

Conditions of participation
As a part of the Frankfurter Buchmesse sweepstakes, the participants can win an 8-sqm stand package (incl. an 8-sqm row stand, environment and energy surcharge, marketing fee, Furniture & Light package M, ten trade visitor tickets). All companies who have not yet exhibited at the Frankfurter Buchmesse may apply. Companies that are affiliated in any form to a company that is exhibiting or has already exhibited at Frankfurter Buchmesse are excluded from participation. The sweepstakes participation deadline is 31 May 2019. You can participate through website: buchmesse.de/wildcard

The winner will be chosen by a jury of the Frankfurter Buchmesse GmbH in June 2019 and notified about their win by e-mail. After the notification, the Frankfurter Buchmesse GmbH will send the winner all relevant documents needed to participate at Frankfurter Buchmesse. The winning entries are not transferable. You can find further information and conditions of participation at buchmesse.de/wildcard.
Collaboration, Open Access, and Plan S Implementation

Ahead of a workshop on how publishers can balance the demands of open access and their own business needs, CCC’s Roy Kaufman talks about Plan S.

By Porter Anderson

As complex and layered as the scholarly publishing world is at any time, few things have triggered such debate in recent years as the so-called “Plan S” initiative announced by the European Research Council in September 2018.

Plan S was created by about a dozen of the leading funders of research in Europe responsible for €7.6 billion (US$8.6 billion). Plan S says that all papers that are the product of research funded by them must be free to read and not behind paywalls, “is the declaration in the preamble to the Plan S implementation comments period,” is the declaration in the preamble to the Plan S implementation comments period.

“Many stakeholders, including, most recently, the Association of American Publishers,” says that all papers that are the product of research funded by them must be free to read as soon as possible. Resistance has come from many stakeholders, including, most recently, from the Association of American Publishers.

“No science should be locked behind paywalls,” is the declaration in the preamble to the plan, and the deadline for implementation—January 1, 2020—is almost as much of a shock as is the aggregative nature of the program’s requirement.

Publishing Perspectives has had a chance to put some questions about Plan S to CCC’s business development managing director Roy Kaufman.

Publishing Perspectives: Can you give us an update on where things stand with Plan S? Is implementation still required by some point in 2020?

Roy Kaufman: The short answer is that the Plan S implementation comments period has closed, and we have yet to see how—and if—the policy can be implemented on that timeframe.

A longer answer is that Plan S should not be viewed as an end in itself, but as part of a process of gradually increasing open access. Otherwise the details of Plan S threaten to overwhelm debate.

Plan S does seem to favor subscription publishers over pure OA publishers, and commercial over society publishers. When you fight over details such as those, you miss the larger picture, which is that institutions and publishers are collaborating on some really innovative models, by choice.

For example, Germany has not embraced Plan S, but Wiley’s Projekt DEAL with 700 German academic institutions is groundbreaking. The narrative must be broader.

PP: Is the Brexit confusion making things more complicated? Or is it understood that the UK will follow the European pathway on open access and Plan S?

RK: The UK has been the leader in the push to shift to open access, especially including funders such as the Wellcome Trust, but other countries have their own plans now.

It’s hard to imagine Brexit not negatively impacting collaboration and funding of science and publishing, as well as the free movement of goods and people. In regard to where people publish, if they can collaborate and do have funding, I don’t think it will make much difference given the highly global nature of science authorship.

PP: Finally, we’ve noted Jeffrey Brainard at ScienceMag quoting some research that indicates, “The required technical fixes may be too expensive for some smaller open-access journals unless Plan S provides them deadline extensions, exempts them, or helps them develop open-source publishing software that meets the requirements.” Does this align with your understanding?

RK: Yes, it’s not just about technical fixes. Let’s get past rhetoric and into economics.

The Article Processing Charges (APCs) to publish in so-called “hybrid journals” (i.e. publications that blend subscription and OA business models) are typically higher than in fully OA “Gold” journals, and especially those APC fees for articles published by smaller prestige societies.

However, for many societies, the economic value of the article and the cost to produce it are both greater than the APC. In other words, even at the “higher” rates, publishers can only offer the APCs at the current prices because APCs are underwritten through subscriptions. With the Plan S talk about a fee cap, this could become an existential challenge.

Larger publishers, on the other hand, can amortize costs against a greater number of titles. If Plan S goes forward as written, we will see greater consolidation as a result, which cannot be the original goal.
### Connecting the Rights Community

Updates about IPR’s rights platform and publisher members, plus top titles

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tune the platform where necessary.

Q&A with Neil Walker: How I Work

IPR License: What does your job as Senior Account Manager at IPR entail?

Neil Walker: In essence, I promote, identify sales opportunities, and generally facilitate foreign rights sales from our members’ titles to publishers globally. Coming from a publishing and sales background rather than a straight rights one, my approach is very much from a publisher’s point of view. In particular, exploring alternative and new sources of revenue generation. Consequently, a day in the department is typified by a number of high-level deals. Some of our smaller partners are using Instant Rights to automatically handle low-value transactions in order to concentrate the drive and energy of the Malaysian book industry on high-level deals. Some of our larger members who don’t have a rights department use the tools to establish a presence in the market for the first time. In all cases the instant functionality improves ROI on all rights activities.

Because it is customisable, the publisher controls which types of deals (such as language, territory) are serviced automatically and which deals are directed to the rights team.

A flat fee option also means no more chasing royalty statements on low-value deals. With payments collected through the IPR platform, it means no more chasing payment. Because it is online, our tools allow you to monitor where interest for your rights is located.

I think it is obvious that this new model represents the future of rights and permission transactions and opens up a myriad of exciting opportunities for publishers whatever the size.

IPR: Can you briefly explain how Instant Rights and Instant Permissions are helping to facilitate business deals for your customers?

Neil Walker: The profitability tools enable the automation of activities that allow publishers to buy and sell rights and permissions in the virtual sphere 24/7. Thus, a rights-holder in Kansas can wake up to see a completed rights deal through to payment from a buyer in say Shanghai.

The nice thing is that the tool fits into existing rights ecosystems. Hence, publishing companies and rights departments of all sizes will use the same tools but in different ways.

For instance, some of our larger members are using Instant Rights to automatically handle low-value transactions in order to concentrate on high-level deals. Some of our smaller partners who don’t have a rights department use the tools

Meet the Team at IPR License

MEMBERSHIP ENQUIRIES

Kris Kliemann
Head of USA Business
Development
kris.kliemann@iprlicense.com

Jenny Kühne
European Sales Manager
jenny.kuehne@iprlicense.com

Mareike Miller
Rights & Licenses Manager
mareike.miller@iprlicense.com

Brittany Poulin
Head of Audience Development & Account Manager
brittany.poulin@iprlicense.com

Neil Walker
Senior Account Manager
neil.walker@iprlicense.com

Maya Whatton
Jr Account & Marketing Manager
maya.whatton@iprlicense.com

Lingyu Zhang
Account Executive
lingyu.zhang@iprlicense.com

Visit IPR License online to browse titles with rights available, learn about our automation tools, and register as a buyer:

www.iprlicense.com

About IPR License

IPR is the first fully transactional rights and licensing marketplace available within the publishing industry. Established in 2012 to address a specific gap in the market, it provides a dedicated online portal that enables rights holders to complete domestic and international licensing deals.

In May 2015, Frankfurter Buchmesse made a significant investment in IPR License, and in April 2016 it acquired control of the company, with the Copyright Clearance Center keeping its minority stake. In June 2017, China South Publishing & Media Group also acquired a part of the company. Rights listings on the IPR platform have been viewed by rights buyers in 214 countries and 267 languages.

IPR is jointly owned by:

Frankfurter Buchmesse
Copyright Clearance Center
CTC

Q&A with Neil Walker: How I Work

IPR License: What does your job as Senior Account Manager at IPR entail?

Neil Walker: In essence, I promote, identify sales opportunities, and generally facilitate foreign rights sales from our members’ titles to publishers globally. Coming from a publishing and sales background rather than a straight rights one, my approach is very much from a publisher’s point of view. In particular, exploring alternative and new sources of revenue generation. Consequently, a day in the department is typified by a number of high-level deals. Some of our smaller partners are using Instant Rights to automatically handle low-value transactions in order to concentrate the drive and energy of the Malaysian book industry on high-level deals. Some of our larger members who don’t have a rights department use the tools
Jane Tappuni: Why I’m Attending RightsTech: Europe

By Jane Tappuni

Why am I going to RightsTech: Europe? If I’m honest, because I want to look over the fence to see if the grass is greener.

As publishers, we tend to sit in our book publishing bubble and don’t look out onto the parallel fields of music, news, journalism, and media. Technology in transactional licensing is where I really get excited. It’s an area where publishing crosses over into the worlds of other aligned media.

We all have one thing in common. We publish and produce Intellectual Property (IP), and I think it’s important to take a look at the technologies being deployed around IP in all industries, and to share our innovations in that space.

There are some really interesting strands to the conference, and I am looking forward to two sessions in particular. The first session is:

**Panel: Publishing on the Blockchain**
Blockchain is a hot topic in the worlds of music, fine arts, and collectibles, but the publishing business has just begun to explore its possibilities. What could blockchain do for book and journal publishers? How could it impact authors?

I am keen on learning more about how people feel about blockchain now. I have spoken on this topic before, at last year’s Frankfurter Buchmesse, but I am still trying to decide if blockchain is merely hype or part of the future for publishing rights. There is still so much to be debated and I am looking forward to the discussion and hearing others’ opinions.

I am delighted to see this event on the programme. Though it is solely devoted to licensing technologies, it is an area that I think could have a massive and positive impact on our industry and one that is currently underserved in our events calendar and discussions.

Of course, going to an event isn’t just about the speakers and listening. There are other great reasons to attend, for example networking. I am looking forward to meeting some new like-minded colleagues from the book publishing world, from other industries and from other parts of the world. Attending events like these also helps to get your name out there, encourages others to find out who you are, and gives you some important exposure. I’m hoping to have my mind opened to new ideas and trends, I want to learn something I don’t already know and to be challenged, and I think RightsTech: Europe might just do that. I’d like to be motivated to come up with ideas for positive change in licensing tech and, last but not least, I’d like an excuse to chat about technology. Socialising over a glass of something chilled at the end of the evening is definitely a good way to try and make that happen!

**Panel: Toward a Global View of Rights**

Like most forms of commerce today, the business of buying, selling, and licensing rights is increasingly a global enterprise. But global commerce requires global intelligence. What is needed to achieve a global view of rights? How are different sectors of the media industry addressing the challenge? How are those efforts progressing?

I really believe a global view of rights would be unbelievably transformative for our industry. If we truly knew what we had, then we could all sell more and reap the rewards. The second is this session:

RightsTech: Europe
When: September 9-10, 2019
Where: Instituto Cervantes, Frankfurt, Germany
Info and Tickets: www.rightstechno.eu/conference/europe/TOPICS:
Machine-to-machine rights management, automated licensing platforms, multi-territorial licensing, blockchain, investing in rights and royalties, art, artificial intelligence, and machine learning.
HEALTH & PERSONAL DEVELOPMENT

Transition of Care: From Childhood to Adulthood. Endocrinology, Gynecology, and Diabetes. by M. Polak and R. Touraine
S. Karger
Leading experts discuss major public health issues such as diabetes and obesity. They also review genetic diseases, including Turner syndrome and congenital adrenal hyperplasia.
Jun 2018
172 pp. | Orig Lang: English
ISBN: 9783318061420
World rights available

Vegan Nutrition: Pregnancy, Breastfeeding and Nutritional Supplements. by Markus Keller and Edith Gätjen
Verlag Eugen Ulmer
Dr. Markus Keller and Edith Gätjen, experts in the field of vegan nutrition, explain optimal nutrition for mother and baby, the right selection of foodstuffs, and everything you need to know when it comes to breastfeeding and supplementary diets.
Jan 2017
189 pp. | Orig Lang: German
ISBN: 9783800151264
World rights available

The Essential Step-by-Step Guide to Acupressure with Aromatherapy. By Karin Parramore
Robert Rose
Using the same pressure points as with acupuncture, but instead of needles, your fingers gently but firmly stimulate your body's natural ability to heal. More than 300 step-by-step colour photos throughout, up-to-date research, and an easy conversational style.
Oct 2016
272 pp. | Orig Lang: English
ISBN: 9780778805465
Rights sold: French, Romanian

Thinking Skills of 10 Years at a Company in Just 3 Hours. by Kotatsu Saito
Nikkei Business Publications
This book covers the essential base knowledge in thinking tasks, in such terms as Hypothesis & Analysis, Risk & Return, Statistics & Psychology and more. It is a handbook for businesspeople who aim to achieve efficiency and creativity at work.
Sep 2016
240 pp. | Orig Lang: Japanese
ISBN: 9784822251680
Rights sold: Taiwanese, Thai, Vietnamese

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Automate smaller deals for extra profitability
Market your backlist to maximise revenue
24/7 transactions, 365 days a year
You focus on the big deals, while we generate profit for you on the rest

iprlicense.com
CHILDREN’S & YOUNG ADULT

**Hey, Kiddo**
by Jarrett J. Krosoczka  
Scholastic

In kindergarten, Jarrett Krosoczka's teacher asks him to draw his family, with a mommy and a daddy. But Jarrett's family is much more complicated than that. **Hey, Kiddo**, a National Book Award Finalist, is a profoundly important memoir about growing up in a family grappling with addiction, and finding the art that helps you survive.

320 pp. | Orig. Lang: English

Rights sold: French, Simplified Chinese

**Reynard’s Reveille**
by Bjørn F. Rørvik  
Cappelen Damm Agency

In this read-aloud book about Fox and Piglet, the two friends decide to start a newspaper. But it isn’t that easy to find exciting news in the forest! Luckily, the King of the Forest is coming to visit, and things start to pick up.

Jan 2018 | ISBN: 9788202554637  
56 pp. | Orig. Lang: Norwegian

Rights sold for previous titles in the series: Chinese, Danish, and Russian

**Colin the Crab Falls in Love**
by Tuual Pere  
Wickwick

Colin the Crab loves spending the spare time with his many friends, but lately, he has started to feel a bit empty and lonely. One day, Colin makes an unexpected discovery from between the shells: a girl crab, who has the most beautiful eyes in the world.

41 pp. | Orig. Lang: Finnish

Rights sold: English, Swedish

**Rosie the Ribeter: The Celebrated Jumping Frog of Calaveras County**
by Darcy Pattison  
Mims House

Rosie was an astounding female bullfrog who came out of the wild for a single week, and set a record that still amazes us today, and then jumped back into the water. This illustrated children’s book tells the story of her record-breaking jumps.

Apr 2019 | ISBN: 9781629440736  
32 pp. | Orig. Lang: English

World rights available

**Biological Restaurants: Strange Customers and Unexpected Food**
by Shi Jun  
Guangxi Normal University Press

A biological restaurant is situated deep in the forest. The proprietress is a pretty and vivacious girl who employs numerous cooks, waiters and waitress to serve her customers—earthworms, elephants, butterflies, ants, parrots, etc. But perhaps unsurprisingly, they all eat different food.

Jul 2018 | ISBN: 9787559808707  
117 pp. | Orig. Lang: Simplified Chinese

World rights available

**Big Cat and Small Cat at Grandma’s House**
by Qin Wenjun  
Tomorrow Publishing House

Written by Qin Wenjun, a multi award-winner and one of the most talented children’s book writers in China, this book tells the heartwarming story of two cats, who much like people, highly appreciate what they like and criticise what they don't. Eventually they learn that treating others fairly will bring them more happiness.

Dec 2015 | ISBN: 9787533287313  
40 pp. | Orig. Lang: Simplified Chinese

Rights sold: Vietnamese

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Interested in buying rights?  
Become a rights buyer for FREE at iprlicense.com/account/buyers

Use your free buyer account to create and manage offers on the site, contact rights holders, and negotiate deals.
LITERATURE & LITERARY STUDIES

Transgender and The Literary Imagination: Changing Gender in Twentieth-Century Writing
by Rachel Carroll
Edinburgh University Press
Grounded in feminist scholarship, informed by queer theory and indebted to transgender studies, this book investigates the ways in which transgender identities and histories have been ‘authored by others’, with a focus on literary fiction by British, Irish and American authors.

Sep 2018
288 pp. | Orig Lang: English
ISBN: 9781474414661
World rights available

Catalan Culture: Experimentation, Creative Imagination and the Relationship with Spain
Edited by Lloyd H. Davies, D. Gareth Walters, John B Hall
University of Wales Press
This is a wide-ranging survey of modern Catalan artistic culture that includes studies on literature, film, theatre and performance art, and which highlights the innovatory aspects of such outputs.

Apr 2018
240 pp. | Orig Lang: English
ISBN: 9781786832016
World rights available

Reoccupy Earth: Notes Toward An Other Beginning
By David Wood
Fordham University Press
Habit rules our lives. Yet climate change and the catastrophic future it portends make it clear that we cannot go on like this. In a spirited defense of an enlightened anthropocentrism, Wood argues that to deserve the privileges of reason we must deploy it through collective sustainable agency. Only in this way can we reinhabit the Earth.

Apr 2019
240 pp. | Orig Lang: English
ISBN: 9780823283538
World rights available

Fact and Fiction: Elements of a General Theory of Narrative
by Albrecht Koschorke, Joel Golb
De Gruyter
To a large extent, social dynamics are modeled in an aesthetic manner via narratives. This book explores the narrative organisation of cultural spaces and time-frames, the mythological shaping of communities and adversaries, and the co-production of narratives and institutions aimed at stabilizing social life.

Apr 2018
348 pp. | Orig Lang: English
ISBN: 9783110347081
World rights available

DTV (Munich)
dtv was originally founded in 1961 with the sole purpose of publishing paperback licences. Nowadays, around 70% of the books published by dtv are original and German first editions in many formats ranging from hardcover to e-books. dtv offers a broad spectrum of international and German fiction, non-fiction, self-help as well as books for children and young adults. With around 400 titles published each year, dtv ranks among the largest independent publishers in Germany.
dtv is working with IPR on the highly successful Instant Permissions platform, which features an interface in German and English.

Nicola Bieg, Rights Manager:
“The IPR platform offers a lean and effective tool for handling permissions requests, both for the buyer and the seller. With its easy-to-manage interface and the handling of incoming payments, it saves us time and resources. We especially value the ability to regulate the level of automation for each individual title.”

Xinhua Winshare (Chengdu)
Headquartered in Chengdu, Sichuan Province, Xinhua Winshare is a large media enterprise with business units in publishing, media, distribution, printing and production, logistics, bookstores, e-commerce, and education services. With twelve book publishers and over 6,000 titles published each year, Winshare’s imprints cross all categories from science and technology to children’s books, art and literature, education and more.

Bestsellers have included books based on the popular TV/movie series The Boonie Bears. A series of atlases on Chinese flora and fauna from the Sichuan Science Press won several national book awards. Winshare has licensed rights to publishers in the US, Russia, the UK, Germany, France, Japan, South Korea and numerous other European and Asian countries.

Mr He Zhiyong, CEO: “The Winshare group has extended its activities in the international community with a market-oriented strategy. Copyright trade, co-publishing and book distribution is currently at the center of its core business. Winshare currently has five overseas offices in Europe, India, the Arabic region, and USA, and is focusing on tourism, events and souvenirs in order to enhance bilateral business with more values.”
The Unknown Kimi Räikkönen
by Kari Hotakainen
Siltala Publishing

The first and last authorized book about Kimi Räikkönen, a man of humble origins, who made his way to the top of an unusual profession. Humorous and moving, this book will open up a breathtaking world for even those with no interest in motor sport. Kari Hotakainen is a bestselling author whose books have been translated to more than 20 languages and made into successful films.

Aug 2018
250 pp. | Orig Lang: Finnish
ISBN: 9789522345387
Rights sold into 13 languages

Almost Human: Biography of Julius the Chimpanzee
by Alfred Fjidjestøl
Hagen Agency

At just six weeks old, Julius the Chimpanzee was rejected by his mother and lived with a human family for one year. Fjidjestøl, winner of Gyldendal's Hunger Award, attempts to understand what goes on in the head of chimpanzees like Julius while telling the remarkable history about this unique chimpanzee’s life.

Aug 2017
228 pp. | Orig Lang: Norwegian
ISBN: 9788252192568
Rights sold to: Simplified Chinese, World English, Dutch

Unchained Man: The Arctic Life and Times of Captain Robert Abram Bartlett
By Maura Hanranhan
Boulder Publications

In 1914, Captain Robert Bartlett made a perilous trek of 700 miles across the frozen Arctic Ocean to save survivors of the sunken vessel Karluk. Based on extensive research, Unchained Man explores this central figure in Arctic history.

Jun 2018
300 pp. | Orig Lang: English
ISBN: 9781927099940
World rights available

Tree: A Life Story
by David Suzuki, Wayne Grady, and Peter Wohlleben; illustrated by Robert Bateman
Greystone Books

The story of a single tree, from the moment the seed is released from its cone until, more than 500 years later, it lies on the forest floor as a nurse log, giving life to ferns, mosses, and hemlocks, even as its own life is ending.

Aug 2018
208 pp. | Orig Lang: English
ISBN: 9781717644198
Rights sold: English (Aus/NZ), Simplified Chinese, Complex Chinese, French (Canada), German

DNA (Berlin)

DNA is a Berlin-based subsidiary rights agency representing from different publishers a range of German language titles—from sophisticated thrillers to humour, to biographies and autobiographies, and rounded out with a list of children’s and young adult titles. Representing audio, film and translation rights, DNA focuses on original material, which not only impresses with excellent sales figures but also consists of outstanding and unique plots and characters.

For the upcoming spring season, DNA will focus on their crime titles, for example, the sophisticated thriller Die Poesie des Tötens (Poems to Die By) written by Austrian authors Andrea Fehringer & Thomas Köpf.

DNA is a project of the BlueCat Media Group, which is an extensive service network dedicated to the support and success of creative artists and their content. Publishers and authors working with BlueCat can take advantage of advice on social media and other marketing as well as rights licensing from DNA.

Patricia Arnold, project coordinator: “We do not just see the numbers, we see the big picture. And we are looking forward to our association with IPR helping us to reach more licensees and making our overall process more efficient.”

ECW (Toronto)

Entertainment, Culture, Writing. Those 3 characteristics (E-C-W) represent the current ECW Press, which is one of the most diversified independent publishers in North America. Founded in 1974 as a Canadian literary magazine named Essays on Canadian Writing, ECW is based in Toronto, Ontario. They started publishing trade and scholarly books in 1979, and now have over 1000 books in print. The vibrant backlist includes poetry and fiction, pop-culture and political analysis, sports books, biography, and travel guides.

And today, ECW Press publishes a mix of commercial and literary works that strive for a uniform standard of excellence: the best writing; the most exciting, controversial and insightful takes on the hottest subject matter; ground-breaking design; and high production values.

David Caron, Co-Publisher and President: “Our efforts in licensing our titles to publishers around the world has been very successful—and we look forward to continuing the push as Canadian publishing moves toward the excitement of being the Frankfurt Book Fair Guest of Honor in 2020.”

ECW (Toronto)
The Austen Girls: The Story of Jane & Cassandra Austen, the Closest of Sisters by Helen Amy
Amberley Publishing
This exquisite look at the lives of the two inseparable Austen sisters, Jane and Cassandra, traces their special relationship throughout Jane’s life and literary career right up until Jane’s premature death at the age of forty-one. It also looks at Cassandra’s life after the loss of her dear sister.
Jun 2019
304 pp.  |  Orig Lang: English
ISBN: 9781445675862
World rights available

Knowledge Resistance: How We Avoid Insight From Others by Mikael Klintman
Manchester University Press
This book integrates insights from the social, economic and evolutionary sciences to advance our understanding of the phenomenon of knowledge resistance. Drawing on cutting-edge scholarship as well as personal experiences of culture clashes, the book is aimed at anyone interested in human motivation and the urgent social problems of today.
Jun 2019
240 pp.  |  Orig Lang: English
ISBN: 9781526135209
World rights available

Darton Longman + Todd
What is prayer, and why should we pray? In this previously unpublished collection of writings, the late Robert LLewelyn, one of the wisest spiritual teachers of our time, offers advice and insights from a lifetime of spiritual experience, including the lessons we can learn from Julian of Norwich.
Feb 2019
128 pp.  |  Orig Lang: English
ISBN: 9780232533781
World rights available

A History of Western Historical Thought by Pei Yu
Hunan Education Publishing House Co Ltd
Focusing on thought development and processes in different historical periods, this book is guided by historical materialism to reveal the evolution of western theories, and in turn illuminates the development of western thought over time. It reflects Chinese history researchers’ recent development on the topic of western historic thought research.
Apr 2015
472 pp.  |  Orig Lang: Chinese
ISBN: 9787553921365
World rights available

Translators Hotel: Retreat for Norwegian Translators
By Mette Berja
In 2014, Norwegian Literature Abroad (NORLA), started a pilot scheme for translators of Norwegian literature, which has gone on to become an unconditional success.
Called the “Translators Hotel”, NORLA gives the translators of Norwegian literature the opportunity to come to Norway to delve into Norwegian literature, language and culture. The scheme comprises two-week stays, twice a year, for up to four translators at the Hotell Bondeheimen in Oslo.
NORLA is known for their efforts in promoting the export of Norwegian literature through active profiling work and translations subsidies. The organisation disseminates knowledge about Norwegian books and authors abroad, and operations are financed by the Norwegian Ministry of Culture.
Now looking forward to its tenth season in May of this year, the past season in autumn 2018 welcomed four new translators to the hotel: Aude Pasquier (translating into French), Egle Isinganaityte-Paulauskiene (from Lithuania), Natalia Ivanychuk (translating into Ukrainian), Kari Dickson (from Great Britain).
The translators continued work on Herbjørg Wassmo’s novel The One Who Sees (in Norwegian; Den som ser), Lotta Elstad’s I Refuse to Think (Jeg nekter å tenke) and Gudrun Skretting’s award-winning children’s novel Anton and Other Squares (Anton og andre flokkdyr).
Margit Waslø, Director of NORLA, said of the Translators Hotel: “NORLA’s Translator’s Hotel has since the start in 2014 welcomed no less than 42 translators to two-weeks stays in Oslo. Every year we see wonderful results from the translators’ plunges into Norwegian literature.”
For those interested in applying for the eleventh Translators Hotel season in autumn 2019, the dates and application deadline will be announced this summer.
Visit norla.no to for more information about the Translators Hotel.
Q&A: Cao Wenxuan, Chinese Bestselling Author

Bestselling author Cao Wenxuan was born in January 1954 in the rural area of Yancheng. He studied at Peking University and is now a professor and Ph.D. supervisor of Chinese literature there.

Many of his novels and short stories have been translated into English, French, Japanese, Korean, and other languages. His books have won more than 40 national and international awards. He won the 2016 Hans Christian Andersen Award for what is probably his most well-known book outside China, *Bronze and Sunflower*.

**IPR:** As a child did you always have a love of reading? And when did you first start writing?

**Cao Wenxuan:** I liked playing when I was a child, playing in the field, never tired. I began to like reading when I was in the fifth grade. At that time, there were not many books to read. Fortunately, my father was a headmaster of a primary school, and he had two bookcases of books. Some of the Chinese classics, especially the special edition books written by Lu Xun, influenced my life. The real creative work began after I graduated from high school.

**IPR:** You have received many prizes over the years for your writing. In 2016, you were announced as the winner of the prestigious Hans Christian Andersen Award. How has receiving this award affected your career as an author?

**CW:** As a writer I have received almost all the awards in China, and have been jokingly called “The Prizes Holder”. Winning the Hans Christian Andersen Award didn’t actually have a great impact on my literature creation because my literature concept is quite rigid, and is not easy to change. One difference is that I am busier than before, and I am now having to learn to say no to some requests. As writers, what we need to do is write—nothing is more important than writing.

**IPR:** What are you currently writing and when will it be published? Are you able to tell us?

**CW:** I am writing a novella called *Straw Sandal Bay*. It is a story about a private detective and his son, and it takes place in 1940s Shanghai. I haven’t written a story like this before. It will be published in May.

Visit iprlicense.com to see Cao Wenxuan’s books with rights available.

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**Fiction**

**My Friend Natalia**

by Laura Lindstedt

Teos Publishers

Natalia starts to see a therapist to help solve the problems in her sex life. It is clear from the beginning that she is not going to play by the rules. The weekly sessions combine art, philosophy, literature, childhood memories, and erotic experiences as a method of treatment, and slowly they make Natalia lose all her inhibitions.

Lindstedt’s second novel *Oneiron* earned her the coveted 2015 Finlandia Prize.

Mar 2019

240 pp. | Orig Lang: Finnish

ISBN: 9789518518016

World rights available

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**The Last Night of the World**

by Joyce Wayne

Mosaic Press

August 1945, Soviet agent Freda Linton’s world is about to fall apart. She’s spent WWII infiltrating the highest levels of the Canadian government but now cipher clerk Igor Gouzenko’s plans put Freda’s life in danger. *Last Night of the World* brings a high-energy creativeness and emotional tension to a story that is rooted in a generation’s defining incident.

Apr 2018

320 pp. | Orig Lang: English

ISBN: 9781771613019

World rights available

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**Toast**

by Laurie Foos

Gemma Media

In many ways, the Hamilton children are like any other kids. Mia and Will love playing Minecraft, eating pizza, and playing in the yard. But Mia knows that because Will is on the autism spectrum, some things are different for him. *Toast* explores the tender, scary, funny, and always complex relationship between a girl and her autistic brother.

Nov 2018

100 pp. | Orig Lang: English

ISBN: 9781936846672

World rights available

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**Summer Rains**

by Ahmad Al Qarmalawi

Al Dar Al Masriah al Lubnaniah

Using music as a thread that connects the past to the present, this novel explores what happens when tradition and cultural heritage clash with modernity. *Summer Rains*, winner of the 2018 Sheikh Zayed Book Award for Young Author, addresses the current Arab youth crisis, in which young people find themselves torn between fundamentalism and modernity.

Jan 2017

220 pp. | Orig Lang: Arabic

ISBN: 9789772937370

World rights available
How Livres Canada Books and IPR Work Together

Gabrielle Etcheverry is Manager, Digital Publishing and International Markets at Livres Canada Books and over the last few months IPR has been working closely with her to produce the latest edition of the Rights Canada catalogue.

Founded in 1972, Livres Canada Books is a not-for-profit association tasked with supporting Canadian-owned and controlled companies, we had to work together to find solutions for our particular needs as a national not-for-profit association.

With Canada billed as the Guest of Honour at Frankfurter Buchmesse in 2020, we caught up with Gabrielle to ask her about trends in the Canadian market and the reasoning behind working with IPR.

IPR: Part of your role at Livres Canada Books is to work with international markets. What are the strong trends in your own market at the moment?

Gabrielle Etcheverry: The Canadian market is very diverse—it has always been so along linguistic and regional lines, but it is becoming more diverse in terms of the kinds of titles it is producing and the audiences it is now engaging. There is a lot of innovation in terms of genres and formats, and a real interest in new and emerging audiences.

Canada's being invited as the Guest of Honour at the 2020 Frankfurt Book Fair has also really energized Canadian publishers and, I think, is bringing this new diversity into sharper focus.

IPR: Livres Canada Books recently published their 2018-2019 Rights Canada catalogue, the second catalogue in partnership with IPR and distributed at Frankfurt Book Fair two years in a row. What were your main objectives when putting this guide together?

GE: Rights Canada is the country's premier collection of rights catalogues. IPR has been part of the Livres Canada Books publication schedule for over a decade. We distribute it at all the fairs we attend, including Frankfurt, Bologna, London, and last year the New York Rights Fair and the Guadalajara International Book Fair, as well as at our trade missions. Our objectives for this guide have always been to help Canadian publishers sell rights abroad and to provide international buyers with a sort of “snapshot” of the Canadian market.

Partnership with IPR means that we can promote a greater number of titles to a much wider audience and make IPR's services available to our Canadian publisher network for free. Participation is now available to a greater number of small and emerging publishers. Access to IPR's digital rights platform also means that publishers with little or no experience with international rights sales now have more support entering new markets.

IPR: Livres Canada Books has been partnered with IPR as a member since 2017. Tell us more about how this partnership has worked for Livres Canada Books' publishers.

GE: This was a first for us at Livres Canada Books and it has been a great process. As a not-for-profit association tasked with supporting Canadian publishers in their export activities, we have been very careful to ensure that the Livres Canada Books membership portal is really about highlighting the publishers and their titles.

Through our partnership with IPR, we provide our participating publishers with access to the IPR platform, and it's up to those publishers how they want to use it. Given that IPR has mostly had experience with memberships for individual publishing companies, we had to work together to find solutions for our particular needs as a national not-for-profit. We have learned a lot along the way, and we keep looking for ways to improve the service to publishers.

IPR: What types of books do you enjoy most, and what are you reading now?

GE: I love fiction that has an element of the fantastical and mixes different genres and/or voices (Fifteen Dogs by André Alexis is a great example). My book club just finished reading The Lonely Hearts Hotel by Heather O'Neill, and it definitely had some elements of the fantastical while being set in Depression-era Montréal and New York. It was a great read to start the new year.

I am expanding my horizons this year and trying out new genres. I picked up a copy of Sabrina by Nick Drnaso at the Salon du Livre de Montréal in November. It was published by Drawn & Quarterly and last year became the first graphic novel to be nominated for the Man Booker Prize.

I am also returning to one of my first loves: the short story. I just started the 2018 edition of The Journey Prize Stories, which is an annual anthology of short fiction by emerging writers first published in a Canadian literary journal or anthology. The stories have all been longlisted for the yearly Writers' Trust/Mcclelland & Stewart Journey Prize. The collection is a great way to get acquainted with emerging Canadian writers and English Canada's literary ecosystem.

Why Permissions Licensing is a Perfect Area for Automation

By Mareike Miller

Technologies that work always have one thing in common, they solve a problem.

Instant Permissions is both simple and solves the fundamental publisher problem of “How do you run your permissions business profitably?”.

IPR launched Instant Permissions in January 2018 to great success and we have already had a good start in 2019. In 2018 IPR's Instant Permissions completed hundreds of automated deals on behalf of its publishers, generating a steady stream of money for participating members.

Permissions licensing is a perfect area for automation. If the permissions process is not automated this requires the publisher to check the rights, come up with a price and email the permissions seekers back. This is time consuming, often taking months, and is hugely inefficient.

Instant Permissions is the perfect solution to the manual permissions process, allowing a publisher to fully process their permissions in an easy, efficient way. It allows for permissions to move from being a headache to a revenue generation tool. Once you are successfully set up on IPR, you free up time and resources to concentrate on other, more profitable things. Our solution is unique because it is multi-language and brings permissions automation to both an English and German market. It is also quick and easy to implement.

The German launch has been particularly successful, with many large and midsize publishers adopting Instant Permissions as their go-to solution. Whilst more than 60% of our permissions are being re-used in a book or ebook, more than 15% are used in journals, newspapers and magazines. In fact, you can license just about any type of reuse through Instant Permissions, including promotional material, theses or dissertations, training and conference materials, blogs, calendars and more. Text is the most frequently re-used asset type accounting for over 50% of all permissions transactions, followed by images and poems.

We are so proud to include the following publishers as our customers, who are already successfully using Instant Permissions: Arena Verlag, Bastei Lübbe, Carl Hanser Verlag, De Gruyter, dtv Verlag, Georg Thieme Verlag, Hogrefe Verlag, Paul Zsolnay Verlag, Vandenhoeck & Ruprecht Verlag and Wochenschau Verlag.

In December of last year, we also welcomed S. Fischer Verlag and Fischer Kinder- und Jugendentagung, part of the prestigious Holtzbrinck Publishing Group, to our platform. Katharina Winter, Legal Counsel and Head of Rights Department S. Fischer Verlage, said: “We want high international visibility for our authors’ works plus further exposure, including the use of single images, quotes and other requests. Furthermore, the system needs to be fast and user-friendly, and the IPR Permissions platform helps us with all these aims, so we are excited to have our titles included on there.”

Since launch the solution has been a great success helping our publishers efficiently generate permissions revenue. We look forward to growing this stable of publishers throughout 2019.

For information or a demo, contact Mareike Miller at mareike.miller@iprlicense.com
BUSINESS & ECONOMY

**Whitewash: The Story of a Weed Killer, Cancer, and the Corruption of Science**
by Carey Gillam

_Island Press_

In *Whitewash*, veteran journalist Carey Gillam uncovers one of the most controversial stories in the history of food and agriculture, exposing new evidence of corporate influence. Rachel Carson Environment Book Award winner.

320 pp.  |  Orig. Lang: English

Rights sold: Audio (English), Complex Chinese, Dutch

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**The Basics of Bitcoins and Blockchains**
by Antony Lewis

_Mango Media_

Understand Bitcoin, blockchains, and cryptocurrency with this clear and comprehensible guide. Gain an understanding of blockchain technology and how it works, the workings of the cryptocurrency market, and the evolution and potential impacts of Bitcoin and blockchains on global businesses.

408 pp.  |  Orig. Lang: English

World rights available

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**The Catalyst Effect: 12 Skills and Behaviours to Boost your Impact and Elevate Team Performance**
by Jerry Toomer, Craig Caldwell, Steve Weitzenkorn, Chelsea Clark

_Emerald Publishing_

_The Catalyst Effect_ powerfully shows readers how to to elevate the performance of their teams and ultimately the overall organisation. Real examples from business, sports, and arts.

Feb 2018  |  ISBN: 9781787435520
232 pp.  |  Orig. Lang: English

World rights available

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**Employee Confidence: The New Rules of Engagement**
by Karen J Hewitt

_Panoma Press_

A look at Employee Engagement with a methodology to bring out a company’s real leadership potential. A host of practical techniques bring Employee Confidence to life, showing us how to create workplaces where employees thrive and drive company performance. Shortlisted for the Business Book of the Year Award 2018.

Apr 2018  |  ISBN: 9781784521325
208 pp.  |  Orig. Lang: English

World rights available

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**Future Fit: How to Stay Relevant and Competitive in the Future of Work**
by Andrea Clarke

_Major Street Publishing_

Human skills will enable us to thrive in the age of accelerations. In her fascinating new book, former TV news reporter and thought leader Andrea Clarke explores each of these human skills and how they will help us all become an asset to the companies we work for.

Apr 2019  |  ISBN: 9780648410072
220 pp.  |  Orig. Lang: English

World rights available

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**Emotional Intelligence in Tourism and Hospitality**
by Erdogan Koc

_CABI_

With the level of contact between employees and customers growing ever higher, developing emotional intelligence in employees is vital. This book has a skills-based approach and explains how emotional intelligence can be developed in tourism and hospitality students and employees.

152 pp.  |  Orig. Lang: English

World rights available
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Johanna Sillanpää
Communications Manager at FILI

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Should Publishers Learn How to Code?

At events like “Coding for Publishers,” Emma Barnes wants to demonstrate why coding can help book publishers take control of their business and creativity.

By Mark Piesing

On Tuesday at London Book Fair, March 13, a session at 4:15 p.m. in the Buzz Theatre called “Coding for Publishers” will introduce attendees to one of the UK’s most passionate advocates for tech-savvy publishing: Emma Barnes.

The serial entrepreneur behind the independent press Snowbooks and the publishing workflow platform Consonance, Barnes will have three of her colleagues with her: programmer Andy Pearson, full stack developer Sara O’Connor, and technical product director David Aldridge. The session is designed as a “friendly taster session,” a non-threatening and engaging introduction to coding for publishing folks at any level of the business.

If “tech” is the new literacy, then coding—the act of creating a new computer program—is the new reading and writing, and you don’t want to be the one left behind in your company. Barnes, who also has created a platform that schools can use to publish, Make Our Book, says the session on Tuesday is a “come and have a go at coding” event aimed at absolute beginners who work in any department, in any size publishing house.

She says she hopes by the end of the session, people will ask themselves, “Can this have been programming? If programming is words and grammar, not math, then maybe, just maybe, it might be something I can enjoy?”

Moving from publishing to coding is something Barnes knows well: “I learned to code precisely because I’m a publisher,” she says, “and so I want to be able to spend most of my time publishing, with creativity and with flair. That means I don’t have the time or the inclination for repetitive, brain-numbing admin. Coding liberates me from that. It means I can get computers to do the bits they’re good at, and I can focus on the creative work that makes a difference.”

She co-founded a book publishing company called Snowbooks in 2003 with her best friend, and she discovered coding through Michael Hartl’s *Ruby on Rails Tutorial* (Addison-Wesley Professional), a gentle but thorough introduction to the web development framework Ruby on Rails.

The code Barnes went on to write would first help her organize the data that she’d gathered from Snowbooks and then quickly morph into the award-winning and “business critical” application she named Consonance. Two years after she wrote her first line of code, she had something other publishers wanted to buy.

“By writing software that solved my real-life problems,” she says. “I’d created something that had value to other publishers, something I could turn into another business.”

Barnes has led many sessions like this up and down the country in the last few years. Her passion for getting publishers busy coding comes from her desire, she says, to empower those working in the industry—and is fueled by what she describes as fears for the future of the industry.

“As an industry,” Barnes says, “we’re running the risk of limiting ourselves to being middlemen. We often don’t write the books, or proofread them, or typeset them, or take the photos, or draw the illustrations, or create the ebooks, or code the apps, or print the things, or store or ship the books ourselves. “Our industry has been outsourcing everything we possibly can for years. With code, we have a chance to take back control and be creators.”

Still, it’s at the individual level that coding is most important.

“Many jobs in publishing, from production control and marketing assistants to managing editors and typesetters, can be automated,” says Barnes. “The graduating class of 2023 has been taught programming at school since they were five years old.

“Your employer won’t push you to learn to code until they make you redundant. Future-proof yourself now.”

Event: Coding for Publishers

- Tuesday, March 13 at 4:15 p.m.
- Buzz Theatre, London Book Fair

Speakers:
- Emma Barnes
- Andy Pearson
- Sara O’Connor
- David Aldridge

Bring your (charged up) laptop, iPad or Chrome book to this session, which introduces coding to people who work in any department, at any level, in any size publisher.
La Joie de Lire: Bookseller-Turned-Publisher

Publishing French-language children’s books in Switzerland, Francine Bouchet is known for seeking out talented illustrators and authors from many countries.

By Olivia Snaije

Swiss children’s book publishing house La Joie de Lire (The Joy of Reading) was founded in 1987 by Francine Bouchet. The name was first given to a bookshop that opened in 1937 and which Bouchet took charge of in 1981.

Today, the publisher is still in Geneva, with Bouchet observing the run-up to Switzerland’s Guest of Honor stint at the Bologna Children’s Book Fair, April 1 to 4.

As a bookshop owner, she launched weekly readings and a literary prize and then chose to become a publisher rather than a bookseller. She kept the bookshop’s logo, an owl, as the company emblem because an owl, she says, “can read at night without a flashlight.”

Bouchet’s publishing program is known for its internationalism. She publishes authors and illustrators from many parts of the world.

La Joie de Lire’s mission is to focus on the quality and creativity of text and images, but its books always have an educational element—which Bouchet says isn’t the same thing as being pedagogical. As she says, a book is a “free space, offering suggestions and not answers.”

In talking with Bouchet for our interview, Publishing Perspectives began by asking what she may have learned from readers and book-industry colleagues during her publishing house’s 30th-anniversary celebrations a couple of years ago.

Francine Bouchet: We realized that each year our catalogue is increasingly acknowledged and appreciated. It’s true that an anniversary is a wonderful sounding board.

Publishing Perspectives: You have a global outlook as an editorial policy, publishing authors from many regions. What was your inspiration for this policy and how does it translate today with nationalism appearing in many countries?

FB: We seek to publish universal themes that allow readers to evolve, to develop their freedom of thought and their curiosity for others and the world. It’s through culture and knowledge that we can counter nationalistic tendencies that are mostly based on ignorance.

PP: You said in an interview with the French site Ricochet that your imprint Livres-Promenade was the most commercially successful. Why do you think it’s a success?

FB: This is happening more and more, mostly for animated films.

PP: You mentioned in the Bologna Children’s Book Fair that you nearly wanted to promote 10 titles at once. But to meet market expectations and especially booksellers’ demands, we had to divide the collection between books for teenagers and books for younger children. That’s how the Encrages imprint was born.

PP: From that collection, the novel Delit de Fuite (Hit and Run) was adapted into a film for television. Do you often sell your books’ film rights?

FB: This is happening more and more, mostly for animated films.

PP: You said in an interview with the French site Ricochet that your imprint Livres-Promenade was the most commercially successful. Why do you think it’s a success?

FB: It’s a collection of hardback books full of details and without text, which allows the young reader to imagine all sorts of stories and to follow certain characters over several pages and books. The value of these books is the ability to develop the imagination and sense of observation.
Switzerland: Guest of Honor at Bologna Book Fair

Switzerland’s Guest of Honor program at the 2019 Bologna Children’s Book Fair (April 1–4) has been organized by the Swiss Booksellers’ and Publishers’ Association (SBVV), with the Swiss Arts Council Pro Helvetia as main partner.

What to Look For:

• “A Swiss ABC” exhibition of illustrations by 26 artists, one for each letter of the alphabet
• 12 Swiss children’s book authors representing all parts of the country
• Content from all four of the Swiss national languages—Romansh, Italian, French and German
• 24 Swiss children’s publishers exhibiting in Bologna, either at the Swiss stand or their own stands

Malta: Exporting an Emerging Literature

The literature of Malta boasts a unique feature: since its earliest text in 1450 it has been written in no less than six languages. Maltese and English only became Malta’s official languages in 1934, bolstering a process that saw Maltese transform from an oral language to a written one, in no less than six languages.

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The literature of Malta boasts a unique feature: since its earliest text in 1450 it has been written in no less than six languages. Maltese and English only became Malta’s official languages in 1934, bolstering a process that saw Maltese transform from an oral language to a written one, in no less than six languages. The majority of the country’s writers today prefer to write in Maltese, so translation, despite its challenges, provides the best opportunity for their works to travel and reach international audiences.

With the support of the National Book Council of Malta, the past few years have seen a significant increase in the export of Maltese literature to a number of countries in western Europe, the Balkans, Scandinavia, the Arab world, and beyond. Acting as an agent for award-winning Maltese books and authors, the National Book Council negotiates the sale of rights, and brokers the funding for translation and publication with foreign publishers. The reach of Maltese writers has been expanding further through appearances at book fairs and festivals, and foreign publishers releasing translated Maltese literature are also supported in various ways.

Translation funds are allocated yearly to various projects. In 2018, the Book Council commissioned three different language translations (Arabic, Italian and English) of the work of our national poet Dun Karm.

At this year’s London Book Fair, three very different Maltese writers and winners of the National Book Prize—Antoine Cassar, Lou Drofenik, and Loranne Vella—will be participating in a seminar on the Maltese literary scene, highlighting the unique author diaspora, bilingualism, translingual narratives, and translation challenges. The fair’s Poetry Pavilion also features Maltese literature, including poetry books and copies of Under a Tangerine Sky, an anthology of some of the best Maltese poetry, published by the National Book Council.

Maltese Writers at the 2019 London Book Fair

Antoine Cassar is a Maltese poet and translator. Erbghin jum (40 Days, EDE, 2017) is a book-length poem about childhood trauma, depression, and walking as self-therapy. It was awarded the country’s National Book Prize in 2018 and has been shortlisted for the 2020 Gdansk European Poet of Freedom award. Passaort (2009), a long poem printed in the form of an anti-passport for all peoples and all landscapes, has been published in 11 languages and adapted for the theater in Malta, France, and Belgium. Cassar’s multilingual composition Merhba, a poem of hospitality was awarded the United Planet Writing Prize in 2009. As a translator, Cassar has rendered the work of fellow Maltese authors into English (notably the short stories of Pierre J. Meljak, winner of the 2014 EU Prize for Literature) and Spanish (Alex Vella Gera’s Troyano is due to be published in May 2019 by Libros de mentira).

Lou Drofenik’s award-winning novels explore different aspects of Maltese society and culture. In 2017, she was awarded the National Book Prize for prose for her novel The Confectioner’s Daughter (Horizons, 2017), a novel of love, lost innocence, and struggle. It is a celebration of Maltese women’s lives, their resilience, and their familial relationships. Lou Drofenik’s new novel The Reluctant Healer (2018) was also published by Horizons.

Children’s Books Salon: Building a ‘Global Community’ of Publishers in New York City

The second Children’s Books Salon in New York City brought together 26 international and nearly 70 American children’s book publishers for meetings and discussions.

By Hannah Johnson

For the second year, the Frankfurt Book Fair New York and Publishing Perspectives organized its invitational Children’s Books Salon in New York City, a unique, three-day event that provides a setting for international children’s book publishers to widen their professional networks, discover new titles, and learn about the US children’s book market.

This year’s Salon took place in New York City on February 12-14, 2019 and was made possible by the generous sponsorship of the Sheikh Zayed Book Award in Abu Dhabi and support from the Federal Foreign Office of Germany. The expanded program included matchmaking meetings between American and international publishers, visits to major American publishing houses, panel discussions, and multiple networking events.

Twenty-six publishers from 13 countries—Canada, China, Denmark, Finland, Georgia, Germany, Greece, Netherlands, Norway, Slovenia, Spain, Sweden, UAE—traveled to New York City to participate in the Salon. They met nearly 70 American editors, publishers, and rights directors during the three days.

Anže Miš, publisher and CEO of Miš Publishing in Slovenia and one of the international participants, said the Salon was “a fantastic opportunity to meet publishers from US and gain insight into both their market and their challenges.”

Sara Ehnholm-Hielm, publisher of Förlaget in Finland, said she thought it was “a great Children’s Books Salon with a relaxed, inclusive atmosphere. I didn’t know it was possible to meet so many publishers and learn so much in so few days. Now the world seems filled with opportunities and kind colleagues, and I am filled with inspiration and new ideas.”

Part of this year’s expanded Salon program included more time for international participants to get to know each other and their lists, as well as more presentations and panel discussions about trends and opportunities in the children’s book market.

Katharina Braun, editorial director of children’s fiction for arsEdition in Germany, said: “The Salon was such an exciting event! I was thrilled to meet so many children’s books colleagues from all over the world. The meetings and discussions were very interesting and informative and gave me lots of new ideas and perspectives. I’m sure the new information and international contacts will be very helpful and fruitful for our publishing house. I can’t wait to see which new exciting projects will result from the Salon!”

One of the goals of the Children’s Books Salon is to bring together children’s book editors and publishers who aren’t always able to meet at other international book fairs, and to strengthen the international connections in the children’s publishing sector.

To that point, Tina Mamulashvili, managing director of Bakur Sulakauri Publishing in Georgia, made the following observation about her experience at the Salon: “Being a publisher in a small country is a challenge: you have to always balance the books you really like with the commercial ones. Working in a small market like the Republic of Georgia does not allow us to err. Sometimes you doubt whether or not you did it right, when you chose this path, but then you meet all these wonderful people from all around the world, and I feel proud of what I do and feel myself a part of global community of children’s book publishing.”

Tina Mamulashvili
Bakur Sulakauri Publishing, Georgia
who speak the same language, who publish the same books, who face the same problems, and you gain the confidence—yes, being a children’s book publisher is really rewarding and important. And the Children’s Books Salon in New York gave me this amazing opportunity to once again feel proud of what I do and feel myself a part of global community of children’s book publishing.”

Elena Pataki, publisher of Patakis Publishing in Greece, said that a week after the salon, she was still thinking about the experience: “My thirst for the exchange of views and insight from the publishing world was appeased during three days filled with seminars, meetings, and discussions with amazing people in New York! What an experience! I’d do it again”

This second Salon follows on the success of the inaugural event in 2018, after which international participants reported both buying and selling titles as a result of their meetings with American publishers and each other.

“We received very positive feedback after our first Children’s Books Salon last year and encouragement from participants to continue organizing this event,” said Thomas Minkus, vice president of the Frankfurter Buchmesse. “The wonderfully enthusiastic and knowledgeable group of publishers who joined us at the second Salon this February, both from the US and many other countries, made this event a true success and a pleasure to host.”

More information about the Children’s Books Salon is online at www.rights-salon.com

Children’s Books Salon Program

February 12:
• International introductions
• Panel: HarperCollins editors
• Visit to Scholastic
• Panel: Translation funding
• Networking reception

February 13:
• Presentation: Licensing for Children’s Books
• Meet the Experts: Panel of children’s book publishers
• Matchmaking meetings
• Reception, sponsored by Norwegian Consulate

February 14
• Visit to Abrams
• Visit to Penguin Random House
• Visit to Children’s Bookstore
• Farewell reception


Children’s Books Salon
1. Elena Pataki, Andrea Spooner, Agnes Vogt
2. Sierra Stoval, Steve Geck
3. Visit to Books of Wonder children’s bookstore with owner Peter Glassman (left)
4. Gisela Abrams of LIMA gives a presentation on licensing
5. International participants discuss trends with editors from HarperCollins
6. Dinan Xu, Xuijuan Zhao
Canada
In English Canada, book sales generated CAN$1.13 billion (US$850.9 million) in 2018. And as audiobook sales rise, 54 percent of audiobook consumers prefer to listen on their mobile phones.

In Quebec, some 300 publishers release approximately 6,500 titles each year, and annual book sales are CAN$700 million.

Sources: BookNet Canada, Association nationale des éditeurs de livres

USA
Trade publishing revenue was up 4.4 percent in the first three quarters of 2018. Downloaded audiobook revenue shot up by 37.5 percent, and hardback book revenue went up 6.2 percent. Ebook revenue dropped by 3.9 percent.

Source: Association of American Publishers

Brazil
By recording Brazilian publishers’ rights activities at international book fairs, the Brazilian Book Chamber (CBL) and the Brazilian Trade and Investment Promotion Agency (Apex-Brasil) estimate the value of Brazilian book and copyright exports to be US$1.876 million from January to October 2018.

Source: Brazilian Publishers

Denmark
The number of fiction titles written in Danish increased by 58% from 2009-2017. Ebooks make up 18.5 percent of Danish publishers’ revenue.

Source: Denmark’s Agency for Culture and Palaces

Finland
262 Finnish books were translated and published in other languages in 2018.

Source: FILI

Germany
Germany’s book market in 2018 remained stable with a 0.1 percent increase in revenue. Sales of nonfiction books grew by 5.5 percent over 2017, and children’s and young adult books by 3.2 percent.

Source: Börsenverein des deutschen Buchhandels

Italy
In 2017, Italian publishers’s foreign rights sales increased by 10 percent, and research from the AIE shows this trend continued into 2018.

The market is also shifting toward domestic authors. Some 16 percent of books published in Italy are in translation, down from around 23 percent in 2002.

Source: Associazione Italiana Editori

Spain
Ahead of the 2018 Guadalajara Book Fair in November, Spain’s publishers federation reported that the country’s book exports to Latin America were up 3 percent, and totaled 188 million euros in 2017. Mexico received the largest volume of exports, followed by Argentina and Brazil.

Source: Federación de Gremios de Editores de España
Russia

In the first half of 2018, Russia’s book market in Russia grew by 7 percent and some 70 new bookstores opened.

Formed as the result of a recent merger, the country’s largest bookselling chain, Chitai-Gorod Bukvoed, plans to open another 100 stores in 2019.

Bookstore chains account for 14 percent of the country’s overall book sales.

Sources: Eksmo-AST, Chitai-Gorod Bukvoed, Knizhnay Industria

China

In 2018, the overall value of China’s book market grew by 11.3 percent and reached 89.4 billion yuan (US$13.2 billion). Some 156,000 new trade books were published in 2018, down slightly from 204,000 in 2017.

Children’s book writer Yang HongYing was the country’s best-selling author in 2018.

Source: OpenBook

Sweden

Book sales in Sweden increased 6.2 percent in the first half of 2018, compared to the same period in 2017. Unit sales rose by 15 percent, with most of this growth attributed to digital subscription services like BookBeat, Nextory and Storytel.

Source: Swedish Publishers Association (SoF)

UK

Women made up 54 percent of the senior leadership and executives roles in UK publishing in 2018, and 11.6 percent of UK publishing staff identified as BAME (black, Asian and minority ethnic).

Source: Publishers Association UK

Nigeria


He said that Africa’s book market is worth roughly US$1 billion, and is growing at a rate of 6 percent each year. He also said that there are more than 500 million book buyers in Africa.

Source: Nigerian Publishers Association
Al-Mutawassit Is a Creative Force in the Arabic Publishing Community

Fueled by a passion for Arabic poetry and translated fiction, Khaled Soliman Al Nassiry works up to 20 hours a day for his readers, authors, and international partners.

By Olivia Snaije

In any conversation about contemporary Arabic literature and publishing the name Al-Mutawassit seems to come up, particularly as the Abu Dhabi International Book Fair approaches—this year set for April 24 to 30.

Established in 2015 in Milan, Al-Mutawassit publishes contemporary Arabic literature and poetry as well as international literature in Arabic translation.

Khaled Soliman Al Nassiry, the man behind Al-Mutawassit, has multiple interests, from his professional roots in graphic arts and journalism to film and poetry. The Damascus-born Palestinian-Syrian studied graphic design and worked as a typographer and graphic designer for a publisher, and then as a journalist focusing on culture. He organized poetry and literature festivals in Syria with a Swedish cultural association and then moved to Italy in 2009 to be with his girlfriend, now his wife.

He studied Italian and began to work with the now-defunct bilingual Arabic-Italian magazine, Al Jarida, as editor-in-chief for the Arabic articles. The magazine focused on immigration, and Al Nassiry says it was the first time he had explored the issue. What he learned served him well as he went on to co-write, direct, and take part in the 2014 prize-winning documentary Io Sto con la Sposa (On the Bride's Side) which addresses the issue of migrants in Europe fleeing the war in Syria.

He then honed his skills working as the editorial director and graphic designer for Noon Publishing in the United Arab Emirates. When it closed, Al Nassiry used the proceeds from his film to launch Al-Mutawassit. The name comes from Al Bahar Al Mutawassit, which means “the sea in between,” the term in Arabic for the Mediterranean Sea.

A Project of Love

“I can’t really call it a publishing house,” says Al Nassiry. “It’s more like books that you love and want to publish. We translate many books from other languages, but mostly we publish fiction and poetry in Arabic. A person who publishes poetry by Arab authors and translated fiction is not involved in a commercial business. But this is the kind of project I love.”

Al Nassiry publishes Dunya Mikhail, whose book In the Sabaya Market is known in English as The Beekeeper: Rescuing the Stolen Women of Iraq (published in the US by New Directions, in the UK by Serpent’s Tail). Translated by Max Weiss and the author, it tells stories of women kidnapped by ISIS.

He also has published Mazen Maarouf and his collection of short stories The Rats That Lick a Karate Champion’s Ears. The English edition of another collection of Maarouf short stories, Jokes for the Gunmen, is just out in a translation by Jonathan Wright.

Al Nassiry published Hassan Blasim’s award-winning The Iraqi Christ, which was released in English by the UK’s Comma Press.

“There are few people in publishing taking quite as many risks and working at such speed and with such dexterity as Khaled. He builds links, brings people together, constructs impossible projects, and then delivers on them.”

Ra Page

Comma Press, UK
translated by Jonathan Wright. Ra Page, Comma Press’ founder and editorial manager who was recently on a panel with Al Nassiry for publishers and translators organized by the Palestinian Translation Forum, says about Al Nassiry, “There are few people in publishing taking quite as many risks and working at such speed and with such dexterity as Khaled. He builds links, brings people together, constructs impossible projects and then delivers on them. He’s like an Arabic Philip Henslowe,” the 17th-century British theatrical entrepreneur, “always investing in the right projects at the right time.”

It’s hard to imagine how Al Nassiry manages, given that until very recently he ran his business on his own, publishing up to 100 books a year, he says. “Until four months ago it was just me reading the books, deciding, correcting them, designing the covers, following the printing, and going to the book fairs.” Admitting that he works an average 20 hours a day, he says, “I am lucky, I don’t need to sleep a lot.”

Building Global Recognition

Al-Mutawassit’s books are published in Beirut and are sold on major Lebanese sites such as Jamalon or Neelwafurat. But the rest of the time, like most Arab publishers who are also their own distributors, Al Nassiry travels to all the major book fairs in the Arab world. “To survive you have to go to all the book fairs and sell yourself.”

He says he gets some grants from Denmark and Sweden but has still not figured out how to go about getting Italian grants, even though he publishes Italian authors such as Alessandro Baricco in Arabic alongside more classical Italian titles—Carlo Collodi’s Pinocchio and Giuseppe Tomasi di Lampedusa’s Il Gottopardo (The Leopard).

Al Nassiry says that, like him, his translators have yet to access Italian funding. One Italian book he’s done well with is Giuseppe Catozzella’s Non Dirmi che hai Paura (Don’t Tell Me You’re Afraid), which tells the true and sobering story of the Somali Olympic runner Samia Yusuf Omar. Al Nassiry is on his second edition of the Arabic version and says that a typical print run is 1,000 copies.

For his contemporary books in Arabic translation, Al Nassiry looks for new names from other countries that are unfamiliar to readers. “You think about how this book and the story could work for the Arabic reader. It’s an adventure, you have to believe in it, and you have to have a sixth sense.”

In Arabic fiction and poetry, he looks for “high quality literature. We come from countries at war,” he says, “So maybe war literature these days; something serious and universal.”

When Al Nassiry goes to book fairs, he enjoys meeting readers who praise not only the literature but also the quality of his publications and mostly the cover designs, which are often neglected in the Arab world, he says.

Marcia Lynx Qualey, of the site Arablit, commenting on Al Nassiry’s graphic design, tells Publishing Perspectives, “In addition to genre-breaking authors, Al-Mutawassit has some of the most consistently exciting cover designs in the business. The jacket of their translation of Symphony of the Dead, originally in Persian, was so striking that I remained frightened weeks after seeing it.”

Al Nassiry says he wants to slow down to leave more time to get involved in poetry and cinema, although slowing down seems out of character. Al-Mutawassit will be designing and distributing a new poetry magazine, Ba-ra’at (Innocence), which will launch on March 21, for World Poetry Day.

“You think about how this book and the story could work for the Arabic reader. It’s an adventure, you have to believe in it, and you have to have a sixth sense.”

Khaled Soliman Al Nassiry

Al-Mutawassit, Italy / Lebanon

“To survive you have to go to all the book fairs and sell yourself.”

Khaled Soliman Al Nassiry
Frankfurter Buchmesse: A Look into the Future

The year 2020 will be special for Frankfurt Buchmesse’s evolution, both in terms of the fair’s layout and new offerings. Below, the director of the Frankfurter Buchmesse, Jürgen Boos, and its vice president of marketing and communications, Katja Böhne, answer some questions about the book fair’s “Future Frankfurt” concept and what it holds in store for exhibitors and visitors.

What is the “Future Frankfurt” concept?

Juergen Boos: The name “Future Frankfurt” refers to a series of initiatives and plans meant to ensure that our exhibitors and visitors have the best possible platform to increase their business in Frankfurt. In concrete terms, this means that we will improve the fair’s infrastructure and provide tailor-made concepts and services, such as theme-centered exhibition spaces and trade events. Here, our main goal is to provide a new “quality of encounters” all across the fair.

So what does this mean for Frankfurt’s exhibitors and trade visitors?

Juergen Boos: One major aspect of “Future Frankfurt” is the development of additional thematically focused exhibition areas and events at the fair. This will make it easier for visitors to locate exhibitors based on their interests. In 2020, we will open up Hall 1, which is centrally located, while the fairgrounds will close Hall 5 for renovations. These changes give us an opportunity to revamp the layout of the halls by adding theme-centered areas.

This year, 2019, our Literary Agents and Scouts Centre will move from Hall 6.3 to the Festhalle because of infrastructure improvements being done by the fairgrounds in Hall 6. Tables at the “LitAg” are in high demand as usual, and we are working to give our agents and scouts there the best possible infrastructure and experience in the Festhalle.

By early summer this year, we will be planning the 2020 hall layouts. And we will keep our exhibitors updated about any changes that might affect them.

What thematic areas is Frankfurt working on?

Juergen Boos: “Frankfurt Kids” and “Frankfurt EDU” are good examples. We launched these initiatives in 2018 specifically to provide dedicated spaces and programs for our exhibitors and visitors in the fields of children’s publishing and education. In 2019, we will add yet another thematic area in Hall 3.1: Frankfurt Audio. We also plan to expand our literary festival, BOOKFEST, which we celebrated last year by launching our new stage, the Frankfurt Pavilion, at the center of the fair.

Is Frankfurt working on any other changes or layout improvements this year?

Katja Böhne: Last year, we conducted a research project on accessibility at the fair, together with the Technische Universität Darmstadt, called “Frankfurter Buchmesse for All.” As a result of this study, we have already started improving the walkways and signs at the exhibition grounds, as well as the number of seating areas. This helps ensure that all visitors can find their way quickly to their next meeting, that people with special needs have access to all areas and events on the exhibition grounds, and that our weekend visitors can spend quality time at the book fair.

How can Frankfurter Buchmesse regulars make the most of the “Future Frankfurt” developments?

Katja Böhne: I recommend taking advantage of the full range of our services—both existing and planned. Update your company profile in our catalogue; enter your events in our calendar of events; use our mobile app’s navigation and discovery features; participate in the fair’s networking and matchmaking sessions; and sign up for one of our guided tours to learn about a new segment of the industry.

Juergen Boos: I would suggest concentrating on what is—and has always been—the very heart of Frankfurter Buchmesse: great stories and face-to-face meetings. Also, don’t forget to save some time for “after (fair) hours” events, which have increased enormously in recent years. There will be inspiring people to discuss ideas with all over Frankfurt during the days of the fair. And come to a few of the many events that are part of BOOKFEST, our international festival for literature, stories, and ideas. •
BOOKFEST 2019: Call for Participation

Submit event proposals for this year’s festival before April 30.

BOOKFEST is the international festival of the Frankfurter Buchmesse for literature, stories, and ideas. Events will be held in various locations throughout the city of Frankfurt on all five days of the fair.

The program includes many different types of events like conversations with bestselling authors, poetry slams, tastings, musical concerts, parties, and discussions, with audiences ranging from 40 to 2,000 people.

In 2018, BOOKFEST attracted 25,000 visitors with 77 events in 21 locations. The Buchmesse subsequently received many requests to participate. To make sure the program doesn’t miss out on any of these great ideas, Frankfurt has now opened a Call for Participation.

The BOOKFEST program team welcomes a diverse variety of speakers and event formats from all genres like entertainment, non-fiction, self help, literature, art, music, and more.

Read the BOOKFEST FAQ online for full details about how to submit a proposal at: buchmesse.de/bookfest

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New Frankfurt Audio Area to Launch in 2019

Audiobooks are currently one of the biggest growth drivers in many publishing markets. This development will be showcased at Frankfurter Buchmesse 2019 (October 16–20) in the new Frankfurt Audio exhibition area in Hall 3.1, and a half-day conference, the Frankfurt Audio Summit, on Thursday, October 17.

"With the new Audio stage and our Frankfurt Audio Summit, we offer exhibitors and trade visitors the opportunity to discuss trends and challenges," says Matthäus Cygan, Director Business Development Trade International at Frankfurter Buchmesse, “from audio marketing strategies and monetizing possibilities to podcasts and voice assistant technologies."

**Frankfurt Audio Area**
The new Frankfurt Audio area will offer exhibition space to both German-speaking and international companies. It will also include a stage—where international trade discussions, expert talks, and presentations will take place during the trade visitor days—as well as a cafe and networking space. At the weekend of the fair, formats such as live podcasts and events with the ‘voices behind audiobooks’ will take place. Book fair exhibitors can book slots on the stage, and the program will also include sessions curated by the Frankfurt team.

**Frankfurt Audio Summit**
After the successful launch of the audiobook conference at Frankfurter Buchmesse 2018, the conference format will be continued in 2019 with the name ‘Frankfurt Audio Summit.’

The half-day conference will give an overview of global audio publishing markets and trends as well as provide insights into strategies concerning creative audio production and financing models. Specific topics and programming highlights will include how to monetize audio content through streaming and new audio formats, and how to make use of consumer data and AI-driven analyses.

Learn more about Frankfurt Audio at: buchmesse.de/audio
RightsTech: Europe Is a New Summit for Publishing and ‘Related Sectors’

On September 9–10 in Frankfurt, the new RightsTech: Europe conference is set to explore rights management and monetization in book and media industries.

By Porter Anderson

When the RightsTech: Europe conference has its inaugural two-day event in Frankfurt on September 9–10, it will be the latest in a growing series of thought-leading summits organized RightsTech co-founders Paul Sweeting and Ned Sherman.

The program in September is produced in partnership with the Frankfurter Buchmesse, and will be focused on Europe’s leading role in driving rights management and monetization in media.

From artificial intelligence to investments in rights and royalties, and from copyright in the European Union’s Digital Single Market to the future of collective rights management, a roster of voices from the full spectrum of media industries will be part of the conference.

“Working as a journalist in the media-technology space,” Sweeting says in an interview from his office in Washington, “the observation I made was that there had been an under-investment—both from a financial and technological point of view—in the sort of middle part of the media value chain.

“There’s been a lot of investment, obviously, on the consumer-facing side where we see new devices coming out,” he says. “And also in business, there were new ways for consumers to access content—and new technologies being brought to bear on how to create content.

“But then there was this sort of messy part in the middle, the business-to-business layer where somebody’s supposed to get paid for something. That’s historically drawn less attention.”

Recently, new developments in the media space were showing him the change he’d been watching for. “I noticed that there was that there was a lot going on in different sectors of the media ... and in many cases, people were looking at similar technological solutions, things like blockchain and cryptocurrency, and so forth.”

A lot of attention, Sweeting says, for example, was going to new metadata standards and how to manage them.

“So, I thought it would be interesting to get people together who might be working on similar problems in different sectors of the media world and see what they could learn from each other’s experiences. That was the goal. The original idea behind RightsTech was to create a platform by putting on conferences where people could get out of their individual silos and interact with people who are wrestling with similar problems and challenges in related sectors.”

Having created more than a half-dozen major events in under the RightsTech banner in a couple of years, Sweeting—whose consultancy is Concurrent Media Strategies—says, he’s seen his audiences coming in from “the music industry, the film and television industry, photography, the visual arts world, even the fine arts world, where there’s a lot going on around blockchain, for instance.”

Through the partnership with the Frankfurter Buchmesse, RightsTech: Europe in September will highlight topics specific to book publishing and focus on bringing publishing into contact with other media industries.

“The problem,” Sweeting says, “is that each of these industries can become a somewhat insular community. The point with RightsTech is to get people out of their bubble—at least out into a slightly bigger bubble.” •
Greenhill Books Commemorates the 75th Anniversary of a Real-Life ‘Great Escape’

Military history publisher Michael Leventhal—whose father founded the London Book Fair—plans four titles to celebrate events portrayed in an iconic WWII film.

By Roger Tagholm

It’s perhaps the most famous prisoner-of-war escape story in the world, helped, of course, by director John Sturges’ iconic 1963 film The Great Escape, which became almost as famous as the events it portrayed. On the moonless night of March 24, 1944, a total 76 Allied servicemen escaped from the Luftwaffe-run Stalag Luft III, a German prison camp for captured airmen just outside Żagań, in what is now western Poland.

Only three of the 76 were to make it home. Of the 73 captured, 23 were sent to other camps and 50 were executed on Hitler’s orders.

The details of the escape are the stuff of legend. Over the course of a year, three tunnels were dug—and dubbed Tom, Dick and Harry—with the earth famously being kept in sacks and then shaken down trouser legs and trodden into the ground by the prisoners as they walked between the camp huts.

To mark the escape’s 75th anniversary, London’s Greenhill Books—one of the UK’s leading military history publishers—is publishing four titles.

Publishing Perspectives has spoken with Greenhill managing director Michael Leventhal, whose father Lionel started what would become the London Book Fair. He created the Specialist Publishers’ Exhibition for Librarians in 1971, which was renamed and became the London Book Fair in 1977. I publish 25 military books every year.

Michael Leventhal: I’m proud to be publishing memoirs by two of the three people that actually made “home runs,” Jens Muller and Bram Vanderstok. Their publication in English will finally set the record straight.

I grew up believing the successful escapees were Charles Bronson [playing a Polish digger called Danny “Tunnel King” in the film], James Coburn [as an Australian named Sedgwick the “Manufacturer”]; and John Leyton [as a British RAF tunnel designer, Willie]. In reality it was two Norwegians—Jens Muller and Peter Bergsland—and a Dutch pilot, Bram Vanderstok.

I’m also publishing a full history of the escape by Jonathan Vance, a book that explodes ongoing myths. There’s also a comprehensive collection of contemporary and modern photographs from the camp, many of which have never been published before.

Publishing Perspectives: What’s the latest news on rights deals for all four titles?

ML: The most successful title to date is Vanderstok’s memoir. The Naval Institute Press in Maryland bought North American rights. Big Sky Publishing just outside Sydney bought Australian rights, and Hans van Marr of Just Publishers has bought Dutch language rights. Tantor Media in Connecticut acquired audio rights for both the Vanderstok and Muller memoirs.

I’m in discussion with a number of other European publishers and we’ve had interest from Korea.

I bought world English rights for the Muller account from the original Norwegian publisher, Gyldendal. I was amazed and delighted when Muller’s son Jon told me that his father had translated his manuscript into English, but that it had been sitting in a box gathering dust for 60 years.

Publishing Perspectives: The film clearly had an enormous impact. Why do you think this story still has such a hold on the imagination?

ML: The film is based on reality. It’s packed with brilliant performances and the film takes time to properly develop each character. Is there anyone who doesn’t love watching Steve McQueen on his motorbike? [Muller had a Norton motorcycle in his native Norway, but the character played by McQueen, and the scene in which he attempts to jump the barbed wire fence on the motorbike, are fictitious].

I grew up watching The Great Escape on TV on Christmas Day. There was the same annual ritual for at least 10 years: the Queen’s speech followed by the film. I clearly remember watching every year, praying that Steve McQueen would somehow miraculously make it over the barbed wire fence.

Publishing Perspectives: Tell us about Greenhill Books.

ML: My father Lionel established Greenhill in 1984. He’d already worked in publishing for 30 years. He set up Arms & Armour Press and was responsible for establishing the Specialist Publishers’ Exhibition for Librarians in 1971, which was renamed and became the London Book Fair in 1977. I publish 25 military books every year.

Publishing Perspectives: What’s the market like for sales and rights at the moment?

ML: We use Casemate for distribution in the United States, and they’re very good. I find that with rights sales there are surprising peaks and troughs. I had no Korean or Turkish interest in any books until last year, when rights for five titles were sold. The flip side is that Czech and Polish rights sales, which used to be very quick and easy, seem to be trickier these days.

Getting publicity in the US is hard. You can’t expect to just ship books to another territory and watch them fly off the shelves. But it does help being a specialist.

The Place to be heard: Frankfurt Audio

The new area at Frankfurter Buchmesse in Hall 3.1, covering all audio topics, from audiobooks and podcasts to voice assistants

/ Connect with technology and service providers, retailers, distributors and audiobook publishers
/ Explore trends and new business models
/ Gain new insights at the FRANKFURT AUDIO SUMMIT on 17 October 2019
/ Get in touch with your customers and present your company on the Frankfurt Audio Stage

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YOUR CONTACT:
Matthäus Cygan
PHONE: +49 (0) 69 2102-306
E-MAIL: cygan@book-fair.com