New Connections and Friends

Zhejiang Publishing United Group comes to Frankfurt for the first time, looking to make new international publishing connections and to buy and sell rights.

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Letter from the Editor

With the official opening of the 2019 Frankfurt Buchmesse, Wednesday’s hallways were teeming with trade visitors and the familiar sounds of reunions and catch-up conversations were everywhere.

Indeed, while it’s early, of course, the mood of the world industry itself seems firmly upbeat.

The word from the Italian industry, for example—already talking up their 2023 turn as Frankfurt’s Guest of Honor—is that in the last 15 years, the average annual growth in rights sold abroad has been 19.9 percent, driven by publishing for children and young people and, in more recent years, by fiction. Together those categories account for more than 60 percent of the Italian market’s exports.

All of it left AIE president Ricardo Franco Levi talking of “extraordinary results, which we believe, however, can be further improved.”

And at the ASEAN Stage, nestled into Hall 4 among spacious, glowing stands from China and Indonesia, Rex Publishing’s Dominador Buhain—who is president of both the Asian Pacific and ASEAN publishers’ associations—announced new figures for several publishing markets in Southeast Asia. Indonesia, he said, now is publishing 30,000 titles per year, with an industry turnover of some US$458.

The key to the region’s success, Buhain said, is a collaborative tone and years of trust. But much work remains to be done, he says on issues of copyright, not least because there are so many different laws among member-states of the two associations.

Everywhere you turn this year, the climate crisis is a pressing topic of debate, and in the week’s first Publishing Perspectives Talk, S. Fischer’s head of production Stefanie Langner-Ruta spoke to ways that her Holtzbrinck Macmillan house is working to mitigate its own impact. She talked about paper as the biggest issue, of course, not just in its own manufacture but also in the costs of transporting it to various stops in the supply chain.

The good news is that the publisher has seen its carbon footprint reduced by a third so far, with more projects being formulated by her team.

Be sure to join us today, Thursday, at 10:30 a.m. on the International Stage in Hall 5.1, A128, for our Publishing Perspectives Talk on “Women’s Leadership in Publishing.” We’ll welcome Mikyla Bruder, publisher and global marketing chief of Amazon Publishing; Tracey Armstrong, president and CEO, Copyright Clearance Center (CCC); Roanie Levy, president and CEO, Access Copyright and Prescient Innovations; and Jorunn Sandsmark, managing director, Kagge Forlag in Guest of Honor Norway.

While it was great on Wednesday to hear Netflix vice-president Kelly Leugenbien announce that she has green-lighted three new International Originals series based on books, it’s time we explored why the pathway to leadership for female executives still is far from clear in international book publishing.

Third Publishing Distribution Forum
10:00 – 11:00 a.m.
Business Club, Hall 4.0

Organized by the International Publishing Distribution Association, this networking session for international distributors and publishers will begin with a keynote on print-on-demand and a new cooperation between BoD and Logistics Libros, followed by matchmaking sessions.

Publishing Perspectives Talks: Women’s Leadership in Publishing
10:30 a.m. – 11:30 a.m.
International Stage, Hall 5.1 A128

Get the viewpoints and updates of women in top positions in publishing, as we look to better understand where they see advances this year in women’s representation in the executive suites and where the challenges are most pressing.

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Frankfurt Audio Summit
2:00 – 5:00 p.m.
Room Dimension, Hall 4.2

The boom in audio formats is an unwavering global phenomenon and at this year’s Frankfurt Audio Summit the potential, innovation, and creativity of audio publishing will be center stage. This year’s program will feature international experts who take a deep dive into the biggest trends and challenges facing audio publishing.

Event Highlights: Thursday, October 17

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African Markets and African Trends
11:00 a.m. – 12:00 p.m.
Frankfurt Kids Stage, Foyer 5.1 & 6.1

Interested in buying rights from various book markets in Africa? Discover some of the trends shaping the future of African publishing during this panel discussion with several publishers from Ghana, Rwanda, and Nigeria.

Academic Tech Start-Up Area
Meet-and-Greet
3:00 – 4:00 p.m.
Hall 4.2 H28

New this year, the Academic Tech Start-Up Area features young, innovative companies working in academic publishing. Come learn more about the start-ups in the Academic Tech Start-Up Area and how to start working together.

Trends in Children’s Literature: Arabic and German Voices
4:30 – 5:30 p.m.
Weltempfang Stage, Hall 4.1 B81

LitProm and the Sheikh Zayed Book Award present this panel discussion on themes, narrative styles, and design preferences in children’s literature. Panelists will explore these ideas in the context of Germany and the Arab world.
Three Amazing Books by the Legendary Japanese Business Leader Kazuo Inamori!

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_The Mind._

"Kokoro" means "mind" in Japanese. Everything begins and ends with the mind.

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- Original Japanese edition
- USA edition

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- Original Japanese edition

From the publisher of Marie Kondo’s _The Life-Changing Magic of Tidying Up_, Sunmark titles are spreading from Japan to all over the world!

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Could an ordinary Japanese coffee shop become a time machine where miracles occur and lives are changed?

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- UK edition published in September!

**Zero Training**
by Tomomi Ishimura

Japanese supersecrets to regain your body’s Zero Position, lose weight, and reverse aging!

- **860,000 copies sold in Japan!**
- Original Japanese edition
- Health and Beauty

**Never Mind, If You Cannot Do It...**
Encyclopedia of creatures that lost something during evolution
by Penguin Airplane Factory

- **50,000 copies sold in 1 month in Japan!**
- Original Japanese edition
- Children

― "Don’t you know the hippopotamus gave up sweating?" Penta, the boy penguin, introduces us to some wonderful creatures and the features they lost in evolution.

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See you at Frankfurt Book Fair 2019 Hall 6.0 B120
One-Year-Old Indie Publisher, Kampa Verlag, Happily Surprised by Olga Tokarczuk’s Nobel Prize

Olivia Snaje

The young, independent Kampa Verlag published its first books in September 2018. This year its author, Olga Tokarczuk, won the belated 2018 Nobel Prize in Literature. “Which, actually, is as if she was awarded the prize one month after we had launched,” says Daniel Kampa, founder and majority owner of the Zurich-based independent German-language publishing house.

As Kampa and his team set up their stand at the book fair surrounded by piles of Tokarczuk’s latest book in German translation, Die Jakobs Bücher (The Books of Jacob) and her 2018 Man Booker International Prize-winning Unvast (Flights), they looked alternately overwhelmed, happy, incredulous, and slightly bleary-eyed.

Print runs for The Books of Jacob started out at 3,000 copies, but Kampa is reprinting 15,000 copies—and the same number for Flights. “The print run changes every day,” said Kampa, who has brought forward to November publication for three more Tokarczuk novels. “Production and the printers are stressed, but it’s a happy kind of stress.”

The Luxembourger, who had most recently worked at Hoffman und Campe Verlag and before that spent 20 years with Diogenes, said that because his parents are Polish, he had always had an interest in Polish literature and was a big fan of Olga Tokarczuk’s work.

“Her career in Germany had been sad,” said Kampa. “Her books were published by several different publishers, remaindered, then went out of print. When I founded my company, I thought, she is the female voice of Polish literature. If you’re crazy enough to found a publishing company you’re crazy enough to buy a 1,200-page book.’”

Not only did the translation of The Books of Jacob by Lisa Palmes and Lothar Quinkenstein cost 30,000 euros but Kampa bought Tokarczuk’s entire backlist as well. Did he have a sense that she might win the Nobel prize?

“Of course, I thought she deserved it, but you can never speculate on a prize. You can’t even speculate on success. If you’re a small publisher, you publish books that you love, and even if they don’t sell, they’re still great books and you love them.”

“Kampa’s house is not exactly small-scale—for their first season they published 40 books. He says he knows it’s a lot for a small publishing house, but his interests are eclectic, and he had worked for big publishers. Besides contemporary literature, they publish crime and modern classics; and in non-fiction, a series of interviews with authors and artists such as Siri Hustvedt, Margaret Atwood or Federico Fellini. Kampa’s business partner and friend, Anne-Catherine Doering, makes films about their authors for the Kampa site.

Nevertheless, Kampa Verlag is just starting out, albeit with a star shining over them. As the team piled into a van in Zurich, destination Frankfurt, with their books, some office furniture, and a bright red iconic Olivetti Valentine typewriter for decoration, Anica Jonas, Kampa’s distribution manager, glanced at her email and muttered “oh no.”

“What?” everyone asked nervously. Their author Louise Penny’s book Tief engeschnet (Dead Cold) had made it onto the Spiegel bestseller list. More books to load in the van—a good problem to have.

For the moment, their crime list is what’s sustaining them, Kampa says. Besides Louise Penny, they publish George Simon’s Inspector Maigret series, and a German crime author Alex Lepic, inspired by Simon’s work, whose Lacroix und die Toten vom Pont neuf (Lacroix and the Deaths on Pont Neuf) has done very well in Germany with interest coming in from foreign publishers.

Since Tokarczuk won the Nobel Prize, putting the cash upfront for printing “is a strain on our cash positions, but it’s a nice strain,” says Kampa. The Books of Jacob, which focuses on an 18th-century historical figure who was highly controversial, “is her major work ... It’s about an era in Europe at the beginning of the enlightenment. It’s about turmoil, tolerance, religion, and cosmopolitanism. It’s all-important today because these European values are under pressure. We call it a historical novel for today.”

When the Nobel Prize news broke, Tokarczuk just happened to be on a tour in Germany. She will be at the book fair at the Kampa Verlag stand on Thursday at 5:00 p.m. in Hall 4.1 G47.
Astier-Pécher Literary Agency Acquires Rights to Moroccan Author Mohamed Leftah’s Estate

By Olivia Snaije

French agents Pierre Astier and Laure Pécher of Astier-Pécher Literary Agency have just acquired the rights to the late Moroccan author Mohamed Leftah’s entire estate. The author, who wrote in French and died in Egypt in 2008, was for the most part unrecognized in his own country.

Author Fouad Laroui, after Leftah’s death, wrote “How is it that such an obviously talented man has remained unknown for so long? Why such blindness? Should one blame publishers, literary critics, the wider world?”

The wider world may soon become more familiar with Leftah’s work as Pécher and Astier have just concluded a two-book deal with Other Press for world English rights. The two books are Leftah’s first, his 1992 Demoiselles de Numidie (The Ladies of Numidia) and his last, Le Dernier Combat du Captain Ni’mat (The Final Battle of Captain Ni-mat), which was published posthumously in 2011.

Demoiselles de Numidie takes place in a brothel in Casablanca. Rose aspires to get rid of her pimp and trains the young Louisa to take her place with a Saudi prince. Le Dernier Combat du Captain Ni’mat, which at the time of publication was alternately called a masterpiece by literary critics and banned in Morocco, is about a homosexual relationship between a retired Egyptian army officer and a young Nubian servant. In a country where religious fundamentalism is increasing daily, Captain Ni’mat’s monotonous existence becomes one of sensuous and forbidden passion.

Don’t Miss Sessions

Better Data is Better Publishing (and Better Science, Too)
Thursday 17 October, 9:30 to 10:00
Academic & Business Information Stage (Hall 4.2 N101)

Tracey Armstrong will speak on a women’s leadership panel as part of the Publishing Perspectives Talk series. Thursday 17 October, 10:30 to 11:30
International Stage (Hall 5.1)

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At Frankfurt: Netflix's Kelly Luegenbiehl Announces a Series on Elif Shafak's ‘Forty Rules’

By Porter Anderson


She also has boarded a series from Swedish author Fredrik Backman's *Anxious People*, going into production soon. And *Tyll* by the German novelist Daniel Kehlmann was given its world premiere today (October 14) at the Frankfurt Bookfair's opening ceremony, with Kelly Luegenbiehl in attendance.

Luegenbiehl's warm bearing and ease among bookish people may go a long way toward demistifying the film and television giant and its tantalizing potential for publishers and authors. By way of reassurance, Luegenbiehl has told some of the world's best-positioned publishers, “We're definitely not competitors. We have no plans to go into publishing. We really want people in this room to tell us what's resonating with their readers.”

Luegenbiehl spoke with *Publishing Perspectives* in an exclusive interview ahead of her appearance in today's CEO Talk from Rüdiger Wischenbart's “Global 50” ranking.

Luegenbiehl has a different message: “Our hope is that these two things work together in ways that are compatible—that series and books can feed each other.

“As we're going into having offices now in Paris, in Berlin, in Madrid,” she says, her division is looking to being “on-the-ground partners. When publishers read a book they love or meet a new author who might be a great partner to create a great series, they need to just call us and we can work together and find great production partners.

“Also know that those production partners can bring great ideas to us. So in many ways, we can work across a lot of different teams. We always say there are so many ways to ‘yes’ here at Netflix.

“A great story will find a home here at Netflix. And we want people” in the world's publishing markets "to know we're accessible.”

While Netflix is rated by Bloomberg to have some 7,100 employees overall and is seen in almost 200 countries, Luegenbiehl and her team as yet haven't worked out just how many world markets they've drawn material from as yet. “But most of our International Originals,” she says, “we've found our inspiration in books for, so far.”

And the International Originals are seen throughout the service's world markets, she says, with translation either in subtitles or dubbing.

Luegenbiehl mentions *Sacred Games*, based on Vikram Chandra's 2006 novel, and she participated in the adaptation of the book as it became the first Netflix International Original from India.

*The Witcher* is another, a series releasing this year with Henry Cavill as Geralt of Rivia from the Polish writer Andrzej Sapkowski's novels and short stories. In that case, Netflix International Originals are working with production companies Pioneer Stilking Films, Platige Image, and the Sean Daniel Company.

Sapkowski's books are published in Poland by SuperNOWA and by Hachette in English (in the States Orbit, in the UK Gollancz).

Netflix International Originals: ‘Removing Any Barriers’

Netflix’s International Originals arm has gone through various transitions as the streamer grew and built out its distribution. “Our team buys and executes on the non-English-language series” of the network. “We've been through various iterations of the team, so I've worked on series from all over the world. And now, we're specifically focused on Europe, the Middle East, and Africa.”

One such project, *Paranormal*, was announced in late May. Based on the bestselling books in Arabic of the late Egyptian author, Ahmed Khaled Tawfiq (1962-2018), the show is reportedly being produced by both Mohamed Hefzy and showrunner/director Amr Salama, Netflix's first effort in Egyptian drama.

Luegenbiehl is also working in South African and Turkish material. She mentions the Istanbul-set *The Protector* and points out that in a case like that series, the content is being seen for the first time in translation.

“Our goal is really to empower local creators to tell stories to a global audience, from their hearts and from their countries. It's really removing any barriers of entry.”

“Our series premiere on the same day at the same time in 190 countries. They're dubbed and subtitled into the same number of languages that any of our English-language series are.

“A great story can come from anywhere and travel anywhere.”

That potential ubiquity of good work, however, Luegenbiehl knows, is rooted in specificity. “I worked on a series we did called *Baby*, for example, she says, set in Rome's *Parioli quartiere*. "If you say 'Parioli' to a Roman, they know exactly what you’re talking about.”

And one of her earliest projects was *Marseille* with Gerard Depardieu, a political thriller on which Luegenbiehl was executive producer for eight of the original 2016 episodes.

To see more of what Luegenbiehl and her group are doing on Netflix, search for “international” on the platform. The algorithms are set up to follow and expand on what you see, not to show you the International Originals catalogue as a category.

Publishers will also want to keep in mind that Luegenbiehl stresses the importance of “making things—we don't like to just buy stories and keep them on a shelf.” There’s a drive to favor actual production over options, in other words, something publishers and writers appreciate.
1. Your teacher lined up 6 pieces of poop in a row and started to kick them one by one. 3 pieces of poop have already been kicked. How many pieces of poop have not yet been kicked?

2. You are going to the park with 7 pieces of poop in the basket of your bicycle. You dropped 6 pieces of poop along the way. How many pieces of poop are left remaining in the basket?

3. 9 people are supporting a huge piece of poop that is about to topple over. However, 6 people have now run away. How many people are left remaining?
Xu Ning (left), director of international communication for Zhejiang Publishing and Juergen Boos, Frankfurter Buchmesse director, talk with Zhejiang Publishing United Group president Bao Hongjun (Image: Johannes Minkus)

Roaring trade: Briquette Beaudry, President of Canada’s Mega Editions in Quebec City, shows a jungle title to Antonia Nikoli and George Katsiyannis of Greece’s Susaeta publishing house. (Image: Roger Tagholm)

Power beneath the chandeliers: Pictured at Hachette’s traditional Frankfurt opener at the Hessischer Hof are, from left, Penguin Random House worldwide CEO Madeline McIntosh, Ingram chairman John Ingram, American Booksellers Association Chief Operating Officer Joy Dellanegra-Sanger and Ingram president and CEO Shawn Morin. (Image: Roger Tagholm)

Hachette UK CEO David Shelley, with Alexandra Machinist of ICM (left) and Felicity Blunt (sister of actress Emily Blunt) of Curtis Brown (Image: Roger Tagholm)

UK children’s book publisher Brown Watson celebrates 50 years exhibiting in Frankfurt. From left: Barbara Friedberger, Foreign Rights Manager; Helen McDonald, MD; Emily Betts, Production Manager (Image: Dorothea Grimberg)

25 years of Tate Publishing at Frankfurter Buchmesse. From left: Max Lunde, Sales and Marketing Manager; Jenna Brown, International Rights Manager; John Stachiewicz, Publishing and Business Director (Image: Dorothea Grimberg)
Slovenia warming up for its presence in 2022 as Guest of Honor. From left: author Aleš Šteger; translator Tanja Petrič; Anja Kovač, Slovenian Book Agency; Biljana Žikić, Goga; Nika Kovač, Slovenian Book Agency; Renata Zamida, Slovenian Book Agency (Image: Johannes Minkus)

Norway’s Literary Train arrives at the Frankfurt Main Station with 19 authors and members of Norway’s royal family. From left: Juergen Boos, His Royal Highness the Crown Prince of Norway Haakon Magnus, Her Royal Highness the Crown Princess of Norway Mette-Marit (Image: Claus Setzer)

Henrik Olsen, Member of Sami Parliament in Norway, and Emma Margret Skåden, Cultural adviser in the Sami Parliament, visit the Norway stand in Hall 5.0 (Image: Johannes Minkus)

British Ambassador to Germany, Sir Sebastian Wood, visited the Penguin Random House stand yesterday and revealed that he is learning jazz guitar. No jokes about Brexit Blues, please. His previous posting was to China, which isn’t without its issues, of course, but in the light of events closer to home, perhaps there are times he wishes he had stayed there.

“Well, in fact, being in Europe at such a time as this is such a huge challenge that it is almost a privilege.” Spoken like a true diplomat.

Back row, from left: Sir Sebastian Wood, British Ambassador to Germany; Robert Harris, bestselling author; Stephen Lottinga, Chief Executive UK Publishers Association; Thomas Minkus, Frankfurter Buchmesse; Tom Weldon, CEO Penguin Random House UK

Front Row, from left: Bridget Shine, Chief Executive, Independent Publishers Guild (IPG); Rachel Launay, Country Director, British Council; Cortina Butler, Deputy Director Arts, British Council

(Image: Johannes Minkus)
Asli Erdogan and Ali Dorani Open Norway’s Daily ‘Hour of Freedom’ in the Guest of Honor Pavilion

By Roger Tagholm

The situation in Turkey with its invasion of Kurdish land to the north and the growth of an ugly nationalism can be compared to Nazi Germany, the Turkish author Asli Erdogan told delegates at the opening of Guest of Honor Norway’s daily “hour of freedom” in Norway’s pavilion Wednesday.

“There is hysteria sweeping the country,” she said. “There are flags everywhere. People think they have been attacked. They cannot see that in the north they are attacking people who defended their land against ISIS. You have this hysteria coupled with militarism. You can only compare it to Nazi Germany. If you don’t join in the hysteria it is difficult—even remaining silent is forbidden.”

She said that she reads both Turkish and western newspapers and sees two “totally different versions of the news. In Turkey they are inverting reality. I am very scared about what will happen next, and I worry that they are planning something horrible. I feel ashamed.”

She was joined on stage by the Iranian-born cartoonist Ali Dorani, who goes by the penname “Mr. Eaten Fish” because he came to Australia by fishing boat. He spent five years in a detention centre in Australia and highlighted the plight of refugees in a series of witty and telling cartoons that found a big audience online.

Both creators are beneficiaries of Norway’s ICORN (International Cities of Refuge Network) that now has more than 70 cities stretching from Mexico in the west to Helsinki in the east. Erdogan now lives in Frankfurt and Dorani in Stavanger in Norway. Stavanger’s mayor Christina Sagen Helgo said that 230 writers and artists had now found refuge in its network. “We are making a real difference. We take freedom of expression for granted, but it has to be fought for. I hope one day to see 100 cities in the ICORN network.”

Dr. Ina Hartwig, Frankfurt’s deputy mayor in charge of culture, said: “Offering safe refuge to writers like Asli enriches us. We have 180 nationalities in our city ... It survives and flourishes because society thrives by talking to each other, by respecting each other. It survives by the same things that make books possible—by protecting freedom of opinion and freedom of speech.”

Dorani remains skeptical about the prospects for Iran at present. “Changing the regime won’t change anything,” he believes. “It will make things worse.”

ICORN has helped Erdogan several times, she explained. “My crime was writing for a pro-Kurdish paper in Turkey. I had to leave, and I stayed in Krakow, but only for a year. There was a coup attempt in Turkey, and I was arrested again, but I had won some prizes and somebody must have said something because I was allowed to leave. ICORN helped me again and said there was a place to stay in Frankfurt. It was the right decision.”

Grete Brochmann, professor at the University of Oslo where her main research has been international migration, was the final speaker. A former board member of the Freedom of Expression Foundation and the Norwegian Refugee Council, she said: “Freedom of expression has a special need for protection right now. Freedom of the press is under attack in central and Eastern Europe, and Turkey has the highest number of journalists in prison anywhere in the world.

“In Europe and the US, we are also seeing attacks on science for being politicized or ideological, and this coupled with attacks on the me-
Author Hussain Al Mutawaa on Children and Healthy Reading Habits

The 2019 Sheikh Zayed Book Award winner in children's literature, Hussain Al Mutawaa, counsels the publishing industry to promote issue-based children's books.

By Porter Anderson

The 2019 winner of the Sheikh Zayed Book Award’s prize in children’s literature is the Kuwaiti writer and photographer Hussain Al Mutawaa.


In the book, Al Mutawaa explores parent-child relationships, the issue of family expectations, and factors that go into making a young person into a self-directed responsible personality. This, as readers learn, may involve the dichotomy of what in life is destructive, what is constructive, and when one may be preferable to the other.

Mutawaa’s bachelor’s degree in literature and criticism is from the College of Arabic Language at the University of Kuwait. And while he began work in literature as a poet in 2009, he turned to stories in 2015 and then to novels.

His first book, Turah, was published in late 2017.

In Praise of ‘100 Different Monsters’

Publishing Perspectives had a chance to speak with Al Mutawaa—with the expert assistance of interpreter Tariq Chelmeran—to ask him how he sees the generally accepted problem of a waning interest in reading among children.

First of all, Mutawaa says, the problem of a weakening “habit of reading” in many parts of the world, the Middle East included, “is an extension of a problem with many of our adult readers.”

In too much work for adults, he says, “They enjoy reading, but we remove the knowledge aspect of reading,” in favor of entertainment. “And this transfers to the children.”

It’s one reason, he says, that the approach of game-like, playful, fun experiences at public-facing book-fair events may not, actually lead children to want to read, but instead to look for other diversions.

A child’s choice, he says, in exercising what she or he wants to read, becomes all the more important when marketing approaches are seen to be “introducing toys into this sector by force.” The populist peer-pressure of much of modern advertising, for example, can remove the elements of exploration and discovery, let alone imagination.

Al Mutawaa, in looking at children’s books themselves, he says, sees that “The more you add pictures, the more you lessen the impact of text. ‘If 100 people are asked to read the word ‘beast’ or ‘monster,’” he says, “the result should be 100 different monsters.’ A literature that truly lives in its words should trigger in each imagination something different and personal.

But today, he says, there’s such a major overhang of visual content that each child sees the same monster, “the ‘typical’ monster,” so the imaginations of young minds are never set free to devise beasts of their own making, with personally impactful elements of meaning.

“Our ability to imagine weaknesses,” he says.

And the key—while it’s hard so far to see the best mechanism for us to use amid so much new and expertly made visual entertainment—is to “Think of a wave. And now think of standing up on it,” surfing. “This is what we’re doing. We’re riding the waves” of popular culture at this period in publishing’s development.

The remedy is? “To face the wave,” he says, to take a stand, to resist the impulse to join in on visual and lightweight fun, and to write content “that’s very close to our adult readers.” The girl had found a sense of independence in considering what she might like to do.

And Hussain Al Mutawaa is ready with a phrase to help his colleagues in publishing think of new ways to approach literature, particularly for youngsters in an era of powerful, distracting, imagination-weakening imagery and bombardment: “gentle resistance.”

Resist the temptation to ride the waves of entertainment, he says. Think of resisting with gentle, supportive treatment of real-world issues and information.

“Start with literature,” he says. “And create ‘gentle resistance’ to what’s all around the popular industry today.”

This article is sponsored by the Sheikh Zayed Book Award.

See Hussain Al Mutawaa in Frankfurt

Panel Discussion: Trends in Children’s Literature – Arab and German Voices

Thursday, October 17
4:30 – 5:39 p.m.
Weittempfang Stage
Hall 4.1 B 81
Dolores Redondo Goes to New Orleans

Redondo’s new book, a prequel to the Baztán Trilogy, sends the main character to New Orleans. Pontas Agency has already sold rights into 12 territories.

By Olivia Snaije

Early in September, a group of Spanish journalists embarked on a press trip to New Orleans with the bestselling crime novelist Dolores Redondo and her literary agent, Anna Soler-Pont.

The author had traveled to the city several times to research her new book, just out this month, La cara norte del corazón (The North Face of the Heart, Planeta, October 1). It’s the prequel to Redondo’s Baztán Trilogy, which has sold more than a million copies in Spain alone and has been translated into 36 languages. German rights have been sold to Random House’s btb verlag.

Mysticism and Magic in New Orleans

In the new book—with the initial print run in Spanish of 200,000 copies and an exceptionally large Catalan first printing of 15,000 copies—readers will find the Baztán Trilogy’s main character, Amaia Salazar, to be a rookie detective with the police force in Navarra, sent to the United States on an exchange program during the Stone Age.

Redondo and her literary agent, Dolores Redondo in New Orleans

“Before,” she says, “the fact that people were abandoned … people had to leave their dead, it was a human catastrophe with such violence. I thought, ‘what honor they have, what courage.’ And then there’s a constant, which is magic and voodoo, just the way it is in Bætzón, with witchcraft that people have integrated naturally” into their lives.

Redondo has always been fascinated with magic and religion, with ancestral fear and evil as an entity.

“When Christianity meets mysticism and paganism,” she says, “it’s the shock of old and new.”

New Orleans, Redondo says, was just as she dreamed it would be. The owner of the hotel where she was staying said there was a vampire living across the street and they had “a pact. There was the symbolism of Mardi Gras, and that a certain color protects your house.”

In La cara norte del corazón, Amaia Salazar and an FBI team investigate a serial killer who makes his assaults during natural disasters in order to disguise his crimes. Because of Kartrina, Redondo says, law-enforcement personnel were without labs, phones, the Internet. It was like an investigation during the Stone Age. They had to use their instinct.

Redondo’s Rapid Rise

When Redondo’s books first became known, she says she was surprised to find how interested readers were in “the rites of a small village in the Basque area. But then I learned about the universality of fear and how there are similar cultures.”

Prior to her work on the new prequel set in New Orleans, Redondo had stepped back from the noir microcosm she’d created and set in her native Basque country.

She was busy with the success of her 2016 novel about secrets in a patrician family from a wine-growing area of Galicia, Todo esto te daré (All This I Will Give to You, Planeta) sold approximately 500,000 copies in Spanish, 25,000 copies in German, 35,000 copies in English, and 30,000 copies in French. It’s on track to be published in 22 languages.

The novel also won the 2016 Premio Planeta worth €601,000, (US$659,447)—the second richest literary purse after the Nobel Prize in Literature.

Pontas Films, the film division of Redondo’s literary agency, is developing a screen adaptation of Todo esto te daré, which will co-produce with the Spanish production house Filmox. Additional rights have been sold to a French production company to adapt the story for a television series set in Brittany.

It has only been six years since Redondo published the first Baztán Trilogy volume, El guardián invisible, (The Invisible Guardian). Her rapid climb to success has been remarkable. The English translation by Isabel Kauer was published by Simon & Schuster’s Atria Books in 2016.

At forty-something, she had studied law and gastronomy and had written one novel which failed to get much attention. She sent The Invisible Guardian manuscript off to several agencies, including the Barcelona-based Pontas. Anna Soler-Pont says that at the time she was busy concentrating on the international side of her agency. But her partner, Ricard Domingo, read half the manuscript and was sold.

“We really felt it was unique,” says Soler-Pont, “and we sold translation rights to six languages before publication in Spanish. For a completely unknown author it was very special.”

Soler-Pont also sold the film rights to the Baztán Trilogy before the first volume was out. The Invisible Guardian is now on Netflix in its 2017 production directed by Fernando González Molina, who also directs the coming second and third films from the trilogy. The screen adaptation of the second book in the trilogy, Legado en los huesos (The Legacy of the Bones), is scheduled for release in Spain in December 5. The third film, Ofrenda a la tormenta, is in post-production for a Spanish release on April 3.

As the trilogy grew in popularity, a related tourist economy developed around the Baztán valley and Elizondo, the village in which the stories are set. Pastry shops revived the traditional lard-based tranxiguet biscuits that Redondo’s descriptions brought back from obsolescence. The same phenomenon has happened in the Ribeira Sacra region where Todo esto te daré is set.

Literary tourism around Redondo’s work is hardly a surprise. Her novels are highly atmospheric, and the settings are as much characters in her work as people are. But with La cara norte del corazón, it’s the first time she has imagined a location other than one in northern Spain.

And Soler-Pont says that Redondo has plans for five more novels.

“There’s so much fantasy in her,” Soler-Pont says. “I admire her creative process, but also how focused she is. She listens to us about pacing things, so she doesn’t burn out. She lives from her writing so we need to make sure that she can do this her whole life.” •
Metabooks to Launch in Mexico this November

By Porter Anderson

Following the rapid gains in just three years of Metabooks Brasil—which last month announced having more than 100,000 active titles for the Brazilian market, in addition to 20,000 “off-catalog” titles for research needs—Metabooks is launching in Mexico together with the Mexican publishers association and Frankfurter Buchmesse.

The Cámara Nacional de la Industria Editorial Mexicana, or CANIEM, is the publishers’ association for the market. And by the end of the year, Metabooks will be supplying the Mexican book market with standardized metadata using a Spanish-language version of Verzeichnis Lieferbarer Bücher (VLB)—the database of books in print used in the German-speaking world.

A cooperative agreement was signed yesterday, on the opening day of Frankfurter Buchmesse, with CANIEM. The new Metabooks system is scheduled to launch at the book fair in Guadalajara at the end of November. The metadata database will be operated by a joint venture in which MVB and Frankfurter Buchmesse will hold equal shares.

Mexico is Latin America’s largest Spanish-speaking book market and has been growing steadily for years, with total sales of roughly US$1.8 billion. Some 30,000 new titles are released each year, and the current number of active titles is approximately 110,000.

In a prepared statement, Juan Luis Arzoz Arbide, president of CANIEM, describes the need for such metadata management in his market, saying, “The effort involved is enormous. In extreme cases, the distribution of metadata to various retailers can require up to 10 hours of work for one single title. In addition, the entire workflow is highly susceptible to errors. There have been repeated cases of two titles having the same ISBN.

“Visibility is another problem. Smaller publishing houses sometimes have to wait up to six weeks until the metadata on their new publications is entered into the systems used by booksellers. Having an effective database is therefore not about prestige, it’s an urgent necessity if we want an efficient book trade. We are very pleased that we now have two expert and reliable partners on our side for this important undertaking: MVB and Frankfurter Buchmesse.”

Almost 500 publishing houses and imprints are already using the Metabooks Brasil platform’s standardized metadata to present product information on their books. That’s equivalent to a market share of 75 percent, as measured in sales.

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Hachette UK’s Clare Harington Bows Out

After more than four decades in the book business, Hachette UK’s group communications director Clare Harington will retire with a wide network of friends in the industry.

By Roger Tagholm

Hachette’s communications director Clare Harington has been a constant in the UK industry for more than 40 years.

Unflappable and professional, always warm, engaging, and helpful to the news media, her annual presence at the publisher’s party at the Hessischer Hof on the night before the Frankfurter Buchmesse opens is as familiar as the Hammering Man sculpture just across the road. But now, she has decided to—as she puts it—“have a different kind of life, one that isn’t built around work, or so it—‘have a different kind of life, one that isn’t built around work, or so it—’

‘Which isn’t to say that I haven’t absolutely loved my time in publishing. But I just want to take a step back and have a think.’

She leaves Hachette near the end of the year, and so is using this year’s Frankfurt to say a few goodbyes, or more accurately see-you-laters because she has a wide network of friends in the business, and she says she’ll be staying in touch.

‘I’ve always said to people that this industry is a village,’ Harington says. ‘You have to treat everyone with respect and understanding. It’s a people business. And besides, you never know when you’re going to meet them again.’

Harington was Salman Rushdie’s press officer during the fatwa years—

‘That taught me about crisis management and much else’—and her shepherding of actor-turned-Viking novelist Dirk Bogarde around the country meant he became a friend with whom she remained in close contact until his death in May 1999.

Her own entry into the publishing village came in the 1972 as a secretary at William Collins Children’s. “That was the traditional way into the business for women then,” she says. “Once I got my feet under the desk, I was given two authors to look after: Michael Bond and PL Travers. What a beginning! I was in awe of both of them and can remember having tea with PL Travers in her flat. I felt unbelievably privileged because I loved her books.”

From there, she joined the publicity offices at Pan Macmillan in its legendary Cavaye Place days in Fulham, with Sonny Mehta and Simon Master at the helm. These were the early years of Picador, whose authors included William Burroughs and Hunter S. Thompson who, Harington says, once ‘refused to do an interview unless particular ‘refreshment’ was provided.’

“Sonny and Simon were a great partnership, and I think we knew we were working in the coolest place in publishing.”

Next came Viking in 1984, where she became the marketing manager when the Penguin offices were in World’s End, Chelsea. A shy, quiet young writer called Alex Garland arrived on the scene soon after with his Thai island novel The Beach. “Someone in the office was going to Thailand for her honeymoon, so we created a campaign by sending mysterious cards to booksellers and got her to post them all from Thailand to bookshops around the UK. People were quite freaked out, but it certainly got the book attention.”

Talking of islands, another of her authors was Sir John Mortimer, the creator of the Rumpole novels, legal dramas that were developed into Thames Television’s Rumpole of the Bailey series seen between 1978 and 1992. “He was adamant that we go to Guernsey because he said, ‘They sell a lot of my books there.’ We had to go on a tiny plane with propellers, and when John saw it, he really lost it. He was terrified of flying, but we soldiered on with the help of copious quantities of champagne. Those were the days.

“When we landed, John greeted the local bookseller with, ‘Tell me, do they still film Bergerac here?’ referring to another British television crime series.

“And the man said, ‘No, I’m afraid that’s Jersey.’

“And John turned to me and said, ‘We’re on the wrong fucking island.’”

In 1997, Harington returned to PanMac, this time as publisher, helping re-launch US crime writer Jan- et Evanovich and making her first trip to Frankfurt. She has notched up around 15 fairs, with PanMac, Random House—where she looked after communications for CEO Gail Rebbuck from 2003 to 2008—and Hachette.

“When I arrived at Hachette,” she says, “it was growing rapidly through acquisition, and we had all our separate houses sort of tacked onto our existing stand. Tim [Hely Hutchinson, CEO] said, ‘Welcome to the Hachette Village,’ and I said, ‘It looks like the Hachette Shantytown.’”

“Tim roared with laughter and the first thing I had to do was create a new stand.”

Hachette’s trade-show “tower stand” years followed, although that has now given way to a single-floor setup.

“It wasn’t meant to look hierarchical,” she says, “but some felt they couldn’t ‘climb the tower,’ as it were. David [Shelley, CEO] and his team much prefer us all to be on the same level.”

“That greater leveling-out and social conscience, reflected in the publisher’s Changing the Story initiative, which looks at diversity and inclusion and is spearheaded by Shelley, is something she has seen grow at Hachette.”

“Changing the Story is one of the ways the company is changing,” Clare Harington says. “I’m glad to have been here while that builds, and I’m full of admiration for what David is doing. The future for Hachette is fantastic.” •
Publishing Outlook: UK CEOs on Today’s Industry

Heading up some of the largest publishing companies in the UK, these four CEOs offer their outlooks for publishing in the context of today’s politics, evolving reader expectations, and current marketplace dynamics. Interviews by Roger Tagholm

David Shelley, Group CEO, Hachette UK

“There are two things that seem especially important to me at the moment.

“Firstly, as British publishers, how do we want to interact with the rest of the world? A substantial amount of the industry’s turnover comes from non-UK markets, so how do we use this pivotal moment in Britain’s history to reflect on that—and perhaps think about how we can reach more readers around the world, understand their concerns, what books they want to read, how best to connect with them?

“As well as a challenge, this feels like a crucial opportunity to reach outwards, away from the political maelstrom of the UK, and to understand how the rest of the world is thinking and feeling, and to publish into that space.

“Secondly, with 16-year-olds spending an average of eight hours a day on their smartphones, how do books fit into Generation Z’s lives now, and what place will they hold in the future?

“For true digital natives, are books consumed in the same way they always have been, or do we need to alter our thinking? How do we best publicize, market, and present our books to new generations with new ways of thinking—and how do we inspire them to discover the new worlds of knowledge, entertainment, and opportunity that our authors can help open up?”

Charlie Redmayne, CEO, HarperCollins UK

“We continue to see readers experiment with new channels and methods of consuming content, and yet the industry is not as open to working with innovative newcomers and new business models as it could be. We should explore opportunities that aid discovery of our authors’ work.

“Political turmoil is seemingly the new norm, and it’s good to see the industry enabling considered discussion and debate by publishing for a range of views and voices.

“Of course, environmental issues are center-stage, and we are all being asked to consider what we do and if we can be better. The answer is inevitably yes, we can, and we must.”

Tom Weldon, CEO, Penguin Random House UK

“At Penguin Random House, we’re having a strong 2019, and we’re feeling confident and optimistic about book publishing, both in the immediate- and long-terms.

“In my view, there has never been a better moment to be in publishing. On the one hand, the demo-

ian Chapman, CEO and MD, Simon & Schuster UK

“It’s certainly true that the big books are definitely getting bigger.

“As such, we’re putting a lot of effort into ensuring there’s breadth in the list and reaching new audienc-

es. We must not rest on our laurels with the big brands, and there’s a lot of competition for attention with debuts, so it’s about strengthening the core of our business with a quality offering and a consumer strategy that’s second to none.”
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