CHINA

THE CHINESE BOOK MARKET

The goal of this report is to offer an overview of Mainland China’s book market with German-speaking readers in mind.

The Chinese book market is complex and changing rapidly, just like the country itself. As a result, we cannot guarantee the accuracy or thoroughness of the data.

Our report is based on information available to the public, our own research, observations and in-depth exchange with industry representatives.

Since we last updated the report in 2012, we have received a lot of feedback from readers. Thank you for your attentiveness! Your comments and questions are always welcome (info@biz-beijing.org). Our next update is scheduled for spring of 2015.

If you are planning to quote from the report, please credit the BIZ Beijing and include “The Chinese Book Market 2014” as the title. Please notify us if you plan to quote extensively from the report.

Part 1: Publishing landscape

Merger of regulatory authorities

The highest institution in the Chinese publishing sector is the State Administration of Press, Publication, Radio, Film and Television of China (SAPPRFT) in Beijing, which answers to the State Council. In March 2013, the state administration for press and publication (GAPP) and the state administration for radio, film and television (SARFT) were merged to form a single media regulatory body. This is one element of the institutional reform and change of role of the State Council that is meant to deepen the reform of cultural institutions and optimise their resources. Some experts are of the opinion that merger was completed in order to offer incentives for the formation of larger, more powerful crossmedia groups.

On provincial and prefectural levels, the SAPPRFT is represented by local branches that all follow the same internal structure. The main tasks of the SAPPRFT in the field of publishing include, for example, developing a general plan for the national publishing sector, enacting ordinances, supervising and assisting the implementation of these regulations, consideration and authorisation of applications for founding new publishing houses and printing and distribution companies, as well as surveillance of imports and exports. Like other media sectors, the publishing industry is also under the direct control of the Publicity Department of the Communist Party of China.
Segemented publishing landscape

The Chinese book market has seen great changes over the last 20 years. Compared to the 1980s and 1990s, the Chinese book market is much more open today. Nevertheless, the publishing industry remains one of the most state-controlled industries in China. The publishing landscape consists of two types of publishing houses: state-run and so-called privately run publishers.

China is currently home to 580 official publishers, all of which are state-run. The number of official publishers has basically remained consistent, as the founding of new publishing houses is bound to an extremely strict application procedure with the relevant head office, SAPPRFT (State Administration of Press, Publication, Radio, Film and Television of China). The centre of publishing is Beijing. More than 40% of Chinese publishers are located in the capital, with Shanghai ranking second – falling far behind Beijing with only around 7%.

Among the 580 state-run publishers, one can discern two levels of hierarchy: the “central” publishers (220), which belong directly to a ministry or governmental institution, are based in Beijing and constitute the highest rank (e.g. the Foreign Language Teaching and Research Press, Commercial Press, People’s Publishing House). The “regional” publishers (360) are located on provincial levels and, but for a few exceptions, are based in the provincial capitals (e.g. Hunan Fine Art Press in the Hunan province, 21st Century Publishing House in the Jiangxi province, etc.). This historically based structure will influence market relations a great deal in the years to come.

In the past, every province was assigned one publishing house each for specific topics (e.g. politics and law, education/pedagogy, literature, art, science & technology, children’s and YA books), whereby the focus of any publishing house is officially determined. During the transformation process, these restrictions were relaxed. For more on this subject, please see the section below entitled “Transformation process”.

Up to today private publishers are officially banned and no official statistics exist on the number of private publishing companies. However, the number of quasi-private publishers working under the name of a “culture agency” has grown steadily in the past few years. They publish under ISBN numbers that they do not own, which have become a black market commodity traded between private and state-run publishers. In other words, private publishers are forced to “collaborate” with state-run publishers, and each book is released under the name of an official publisher. Private publishers play a crucial role in the Chinese market and exhibit a great deal of professionalism and market savvy. Even the SAPPRFT tries to make use of the private publishing companies’ productivity. Since 2010, the cooperation between state-run and private publishers is no longer limited to the ISBN trade: state-run publishing groups often acquire important private publishers or hold shares in them (e.g. Boji Tianjuan, which was acquired by the China South Publishing and Media Group).

A number of big international publishing groups already operate subsidiaries or representatives of different sizes and forms in China (e.g. Pearson, Reed Elsevier, Thomson, Wolters Kluwer, Bertelsmann, Hachette, McGraw-Hill, HarperCollins, Springer, Oxford University Press).

The publishing industry is still not as open to foreign investment as distribution and print services are, but even here there are now several opportunities for international collaboration, including one-time cooperation (e.g. co-productions and co-editions of individual titles, especially in the field of scientific publications), long-term cooperation (especially with periodicals), or joint ventures, in which the Chinese hold the majority share. Publishing activity may not be listed on the official joint venture business licence, but it is effectively possible on the same level as a “cultural agency” (e.g. the JV Hachette/Phoenix and the latest JV MairDumont/Beijing Publishing Group). For several years, Chinese
publishers, particularly state-run ones, have shown a great deal of interest in launching joint ventures with international partners.

**Transformation process**

China’s entry into the WTO in December 2001 had a deep, long-term impact on the cultural industries. Reforms in the cultural sector began to take effect in 2003. Thanks to them, hundreds of former government departments – publication houses, theatres and the like – were converted from public institutions into commercial enterprises that operate and work according to the rules of the market. To help the public publishers remain competitive – both with private and international publishers – the Chinese government adopted two specific measures: firstly, several publishers were merged to form publishing groups in the hope that they would increase competitiveness through a better use of resources. Today there are 32 such publishing groups. Secondly, it was determined that the publishing sector should become more market-orientated. To achieve this, the Chinese state-run publishing houses were gradually transformed into commercial enterprises by the end of 2010. With the exception of a few public publishers (focused on politics and ideology, national minorities and the disabled), this transformation from public institution to commercial enterprise applies to all Chinese state publishers. The first phase of the restructuring took eight years (2003-2010) and served as the foundation for future reforms.

During the transformation process, the publishing groups and the individual publishers received generous subsidies. They profited from fiscal assistance – to name just a few examples, they received property at very low prices, large bank loans and permission to request an IPO. Restrictions were relaxed, e.g. with regards to the number of available ISBN numbers and specific programme focuses. The publishing groups were allowed to diversify their business and expand into real estate, tourism, hotels and retail. Following the transformation process, the publishers would no longer receive financial assistance.

Eight publishing houses have since been listed on the stock exchange. An additional round of IPOs is coming up in 2014/15. Many publishing groups are extremely focused on going public and on strategies that will enhance the company’s assets.

**Publisher ranking**

Top 10 Chinese publishing groups (32 publishing groups in total). Overall ranking based on operating income, operating assets, book value of the company, total profit:

1. Jiangsu Phoenix Publishing & Media
2. Hunan Publishing Investment Holding Group
3. China Education Publishing & Media Group
4. Shandong Publishing Group
5. Anhui Publishing Group
6. Zhejiang Publishing United Group
7. Jiangxi Publishing Group
8. Hebei Publishing & Media Network
9. China Publishing Group Corp.
10. Guangdong Publishing Group
Jiangsu Phoenix Publishing & Media, Hunan Publishing Investment Holding Group, Anhui Publishing Group und Shandong Publishing Group have operating revenue (prime operating revenue) and corporate assets totalling more than 10 billion RMB yuan each, an important index for cultural policy makers.

The “Global Ranking of the Publishing Industry” ranking, compiled by independent analyst Rüdiger Wischenbart, only incorporates figures from the publishing activities of the world’s 60 largest publishing groups; among these, China Publishing Group (CPG) lands in 22nd place, just ahead of the Phoenix Publishing and Media Group (23rd). The China Education and Media Group is the only other Chinese publisher to make the list in the 30th position. In other words: if only publishing activity is taken into account, the China Publishing Group, Phoenix Publishing and Media Group and the China Education and Media Group are currently China’s top three publishing groups.

By the end of 2012, the following publishing groups were market-listed: Jiangsu Phoenix Publishing & Media, China South Publishing & Media Group, Northern United Publishing & Media Group, Chinese Universe Publishing and Media Co., Changjiang Publishing and Media Group and Central China Land Media.

Top ten Chinese publishers out of a total 580 publishers based on economic results:

1. People’s Education Press (Focus: Education)
2. Higher Education Press (Education)
3. Chongqing Publishing Group (General/education and trade)
4. Foreign Language Teaching and Research Press (Education)
5. Science Press (STM)
6. People’s Medical Publishing House (STM)
7. China Machine Press (STM, non-fiction)
8. Jiangsu Education Publishing (Education)
9. China Light Industry Press (Textbooks, non-fiction, how-to)
10. Beijing Normal University Publishing Group (Education)

Growing market

These book market statistics should be treated with caution. For many reasons, like the relative complexity of the book market and the influence of the old system, China still does not have reliable and comprehensive statistics that reflect all state-run and private publishers and distribution channels. This is especially true when it comes to sales, such as the total annual sales of bookstores or publishers. Many statistics are based solely on the printed book price and not on the actual retail price.

According to SAPPRT, state-run and “private publishers” published more than 414,000 titles combined in 2012, 58% of which were new titles. Combined turnover totalled 72.35 billion yuan, which would mean an increase of 12.28% over the previous year. (Source: China Publisher's Yearbook 2013).

The leading information service provider “Open Book” offers an alternative source of data: This company gathers and examines data from Chinese book retailers in large and medium-sized cities. Booksellers participate in the study on a voluntary basis, which means that it does not come close to representing the entire market. However, conclusions can be drawn about the overall market based on the data available.
Categories

Chinese books are officially divided into **22 categories**, though publishing houses generally discern eight market segments: social sciences, natural sciences and technology, arts and literature, children’s and YA books, Chinese classics, education/pedagogy, academic books, reference books. There is generally no distinction made among hardcovers, paperbacks and softcovers.

Following an analysis of retailers' sales figures on Open Book, we can compare the development of Chinese demand in 2013 in some important categories (total percentage <100%): social sciences 18.2%, children’s and YA books 16.5%, fiction 11.1%, natural sciences and technology 8.2%, languages 8.0%, how-to 5.0%, arts 4.7%.

Children's and YA books

The People’s Republic of China currently has 30 publishing houses specialised in children’s and YA books. Many other publishers also have children’s and YA books in their programme. Over the past few years, sales in the children’s book market have grown by an average of 7-8% per year, accounting for a 16.5% share of the total book market in 2012.

The publishing sector especially profits from the large and growing population. According to official numbers, China currently has around 223 million children aged 0-14 years, which represents around 16.45% of the total population. Around 16 million new children are born every year.

Textbooks

A particularity of the Chinese book market is the relatively high percentage of educational textbooks, which are not considered “normal” books, but rather regarded as a special category – just like illustrated maps. 93% of Chinese publishers publish textbooks. In 2012, 81,271 textbooks were published (including 28,363 new releases). Accounting for more then 50% of titles sold and almost 50% of combined turnover, textbooks tend to manipulate the overall picture of the publishing market. When including the category of “learning aids” (for use outside of the classroom), educations books even make up about 65% of overall turnover. This indicates a rather unhealthy dependence of the Chinese publishing industry on educational textbooks. On the other hand, it reveals that there is great potential for the consumer market.

Licensing between Germany and China

The Chinese market has opened up more and more in recent years. The increasing sale of licenses to Chinese publishing houses over the past few years demonstrates that there is a growing interest in foreign books, which will also lead to new opportunities for German publishers. In 2012, China acquired a total of 16,115 book titles from abroad. Of these, 4,944 were from the USA, 2,581 from England, 874 from Germany, 835 from France, 2,006 from Japan and 1,209 from Korea (Source: China Publisher's Yearbook 2013).

In 2009, 491 licenses were sold from Germany to China, making China the second biggest licensee of German titles. From 2010 to 2012, China shifted toward the top of that list with 789/1,072/1,050 titles respectively, accounting for 15.3% of Germany’s total licenses sold in 2012. Of the 1,050 titles, 4.1% were fiction titles (43), 53.3% children’s and YA books (560), 15% non-fiction (157) and 23.4%
specialist books (246). A total of 1,141 titles were sold in the Chinese-speaking world (Taiwan 80, Hong Kong 11) (Source: Buch und Buchhandel in Zahlen 2013).

China has always had a great deal of interest in classic German literature and works in the humanities. Germany is seen as the land of poets and philosophers. But children’s and YA books are also in high demand. Contemporary German literature, however, still has a very difficult time breaking through in China, as in other countries, with the exception of authors like Günter Grass or Bernhard Schlink. Translations from the UK and USA are far more common in China. This means that German authors have to be introduced and better publicised in China. In addition, it is important to combat the preconception that contemporary German literature is too analytic and not very entertaining.

**Problems with Chinese business partners**

Although the Chinese market is gradually opening up, cumbersome detours through institutions and authorities can still slow down the process of doing business. For example, payments to foreign publishers may be delayed as the Chinese companies first need to apply for currency; decision making can take a long time, as bureaucratic obstacles need to be overcome time and again; sample copies may not be provided because this part of the contract is not deemed important; professional fees may be paid irregularly because of uncoordinated work processes; and the contact person on the Chinese side may change frequently. Nevertheless, thanks to the gradual loosening of state control and increasing professionalisation of the publishing sector, Chinese business practices are converging more and more with international standards.

**Copyright**

From 1949 to 1991, no copyright law existed in the People’s Republic of China, which is why a conscience for the protection of intellectual property has developed much later than in Germany. In addition, the significance and relevance of intellectual property were, for a long time, valued differently in emerging countries like China. It wasn’t until 1990 that a copyright law was passed, which has been in effect since June 1991. The PRC signed the international copyright agreement and joined the Berne Convention in 1992. Despite several revisions, the copyright law is still not quite sufficient; pirated editions remain a serious issue that will not be overcome in the next few years. Bestsellers are hit particularly hard. But still, since joining the WTO, state institutions have been forced to take action. And at least with publishing houses, awareness has been raised to claim their due when coming across pirated editions of their own publications.

The authority responsible for the protection of intellectual property is the National Copyright Administration of China (NCAC), which belongs to the SAPPRFT. Parallel to the structure of SAPPRFT, copyright offices represent the NCAC on provincial and prefectural levels.
Part 2: Book trade and digitisation

Book trade

Within the Chinese book market, the distribution and retail markets are now completely open to private (since 2003) and international (since 2011) involvement.

There is no fixed book price in China. Compared to Western countries, book prices in China are relatively inexpensive, especially those of consumer publications, although these have increased noticeably in recent years. Books in the categories of fiction/how-to/non-fiction cost an average of 20-35 yuan (2.50-4.30 euros), children’s books 15 yuan (approx. 2 euros) – based on actual retail price after discount.

Main distribution channels

There are three main distribution channels: the state-run Xinhua Bookstores, private bookstores and online bookstores.

The Xinhua Bookstores are often misinterpreted to be a national bookstore chain. Today, Xinhua is just a brand, or a nominal addition to the state-run book trade. The Xinhua Bookstores in different provinces are not affiliated with each other. Instead they each have their own owners and managers. And even the affiliations within provinces have only been in effect since 2000. There has been a transition to joint-stock companies since 2003. For over 30 years, Xinhua was China’s only book distribution channel. It has the advantage of having many branches distributed across the entire country and a solid economic base. Xinhua’s weaknesses lie in its huge dependency on textbooks and its lack of economic operating experience. In 2012, the 10 largest bookstores were, without exception, Xinhua Bookstores. They also made up 17 of the top 20 (three were online book retailers).

The Chinese book market lacks a national distribution network. Bookstores are only in large cities, distribution networks are generally limited to provincial levels, and thus a large number of titles released by regional publishers will not find their way to the national book market. In this context, the book order fairs, a special feature of the Chinese book market, held several times a year, play a crucial role (see below for more information).

Compared to Xinhua, the private bookstores have significantly less space, with a few exceptions, and primarily sell textbooks. The private bookstores contribute a lot to the cultural landscape of their respective cities and revitalise the Chinese book trade. Some of them are even considered cultural sights, like All Sages, One Way Street, Sisyph Books, Xooyo, Librairie Avant-Garde, to name a few. Bookstores from Singapore (Page One) and Taiwan (Eslite Bookstore) are also popular among Chinese readers.

The stationary book trade is under increasing pressure from e-commerce and digitisation. On top of that they are facing rising rents and personnel costs. Many bookstores – primarily private ones – have been caught up in a wave of closures. But at the same time, new bookstores are opening that also serve as cafés, salons, spaces for cultural events or for consuming culture.

According to estimates from Open Book, overall turnover for the Chinese book market in the retail sector totalled around 50 billion yuan. The stationary book trade accounted for twice as much (33-34 billion yuan) as online book retailers (16-17 billion). The market as a whole grew 10% in 2012 compared to 2011.
Online bookstores

The online book trade plays a more and more important role within the Chinese book market. Online book sales continued to grow in 2013 (approx. 16-17 billion RMB, according to Open Book). Dangdang, Amazon and Jingdong continue to be the three biggest online book distribution platforms, accounting for 60% of the market. In addition to traditional online book retailers, several publishers and publishing groups have begun to sell books through their own online bookstores. According to official statistics, there were 367 online bookstores in China in 2012. In reality, there are actually many more: for example, many booksellers are active on the large e-commerce portal Taobao (similar to eBay in Germany), which does not always appear in official statistics. Online bookstores generally grant large discounts: for new books, 10-20%; in other cases, 20-40%. Price wars can lead to discounts as high as 70%. Consumers have the added benefit of an easy and convenient shopping experience and the availability of a broad range of products. The three largest online retailers, Dangdang, Amazon and Jingdong, continue to engage in heated price wars. Promotions like compulsory participation in 50% discount campaigns for print books, or free e-book giveaways lead to great dissatisfaction among publishers.

E-books

There is no shortage of e-books, but new, popular, high-quality books are rare. New releases and bestsellers are generally not available as e-books. This is primarily due to the very low prices and widespread piracy of digital editions. E-books are rarely priced higher than 10 RMB and most e-books cost less than 10% of the price of a printed book. In exceptional cases – i.e. in the case of popular books that are expected to sell well – the price of the e-book edition may be around 30-50% of the printed edition. After a long wait, Amazon finally introduced Kindle in China in 2013 and took the e-reader market to a new level. Nevertheless, the e-reader market continues to be a niche market when compared with smartphones and tablets, which offer numerous popular reading apps. The e-readers that preceded Kindle, like Hanvon or bambook, and several other e-readers that were developed by publishers or online book retailers, have already been forgotten.

Both online bookstores (like jd.com) and well-known publishers (like CITIC Press) began publishing certain books exclusively as e-books in 2013. The biggest project of this kind is “China Story”, an e-book series from CITIC Press, which now includes more than 100 titles. The stories are shorter than a conventional book – between 20 and 40 printed pages long – and cost between 3 and 6 RMB. Many famous writers have contributed to the series.

Unique features of digital publishing in China

Online literature now boasts a 10-year history in China and its relevance should not be underestimated. In 2013, many online writers made the list of the country’s richest authors. Online literature plays an important role in the entertainment industry: popular works have been adapted to film – both television series and feature films – with very high ratings. There is also fierce competition in the field of online literature. Shanda Literature, the big player when it comes to online literature, faced challenges on all fronts in 2013: the CEO resigned, as did the entire founding team of Shanda subsidiary Qidian.com. One after another, Internet giants like Tencent, Baidu, Xiaomi and people.cn jumped on to the online book market bandwagon. Another important development was the launch of a University for Online Literature in Beijing on 30 October, which offers free training to online authors and helps them improve their professional skills.
Also remarkable was the rapid growth of social media tools, which allowed for greater personalisation and social exchange. In November 2013, the trend app Weixin (WeChat) broke the 600 million mark in terms of registered users. A total of 115 publishers use WeChat to meet their needs and to disseminate product information through their public accounts. Sina Weibo, the undisputed leader among social media channels, also launched a platform for “marketing + service”. This was used successfully by the author Zhang Jiajia, for example, whose bedtime stories were discovered in 2013, edited and published in book form – the work quickly became a bestseller and film and television rights have already been negotiated.

Import & Export

Revenue for Chinese book exports totalled US$ 42.5 million in 2012, which represents an increase of 29.7 %. Book imports to China totalled about US$ 137 million and can be subdivided by revenue as follows: STM 26.21%, education and culture 17.66%, philosophy and other social sciences 13.58%, literature and arts 13.58%, children’s and YA books 3.21%, other 25.76% (Source: China Publisher’s Yearbook 2013).

Official figures list around 40 Chinese import and export companies that are all state-run and mostly bound to administrative institutions on a provincial level. The largest company in this sector is the China National Publications Import & Export Corporation based in Beijing, with offices in Frankfurt, London, Moscow, Tokyo and New Jersey. Another six companies dominate the market:

// China International Book Trading Corporation
// China Educational Publications Import & Export Corporation
// China National Sci-Tech Information Import & Export Corporation
// Beijing Publications Import & Export Corporation
// Shanghai Book Traders

Import demand comes mainly from libraries and institutions for scientific and educational purposes. Popular demand is gradually growing in the field of entertaining literature, which means future business opportunities look good. Nonetheless, the importance of cooperating with Chinese import and export companies and distribution partners in order to reach Chinese consumers should not be underestimated.
Part 3: Book fairs and trade conferences

Exhibitors at national book fairs in the Chinese-speaking world do more than just present books and authors. They also have clear economic objectives: rights and licensing (e.g. BIBF, TIBE), selling books to retailers (e.g. Beijing Book Order Fair), selling books directly to customers (e.g. TIBE, HK Book Fair). Due to the lack of a national distribution network in many parts of Mainland China, the sales fairs are very well attended.

The BIZ is represented at the most important book fairs in the Chinese-speaking world, such as the Beijing International Book Fair, with the Frankfurt Book Fair's German Collective Stand. It also takes part in various other national fairs, often featuring book exhibitions.

Below, we have gathered a selection of book fairs in Chinese-speaking countries that are of interest for the international book market.

Beijing International Book Fair (BIBF)

The BIBF is China’s most important book fair and it is becoming more and more of a hub in Asia. It has established itself as the leading fair for trade visitors from China and neighbouring countries. More and more exhibitors can be found there from neighbouring countries in East and Southeast Asia, and the number of Western countries in attendance at the BIBF is also noticeably high.

The first Beijing International Book Fair (BIBF) took place in 1986. Up until 2002 it was held every two years; since then it has become an annual event. It is organised by the China National Publications Import and Export Co. (CNPIEC), the largest importer of books in China. They host BIBF together with the GAPP (General Administration of Press and Publication). Every year, around 1,000 exhibitors from over 40 countries take part in the fair. The main focus is the international licensing business. The trade show lasts five days, the last two of which are open to the general public.

Inspired by the Frankfurt Book Fair, the BIBF has been highlighting an annual guest of honour since 2005. Germany held this honour in 2007 and the presentation resonated well both with the publishing industry and the general public. The guest nations in 2012 and 2013 were South Korea and Saudi Arabia respectively.

Since 2011, the BIBF has been held in a new exhibition centre far from the city centre – the China International Exhibition Center (CIEC New Venue). The new venue boasts more than eight halls, four of which are used for the book fair. The amount of space employed for the book fair in 2013 totalled 53,600 m².

StoryDrive Asia conference & exhibition

Since 2012, the Frankfurt Book Fair has organised a trade conference with an accompanying exhibition under the title StoryDrive China to tie in with the China Beijing International Fair For Trade in Services (CIFTIS). The conference, which is the first all-media platform in Asia, explores new business models and ways to collaborate across traditional media boundaries. In terms of speakers and topics, the conference focuses on strong international and crossmedia representation, along with the key words “storytelling and storieselling”. The conference takes place in Beijing every year in May over two days and features around 30 international and Chinese speakers. Over a space of around 250 sqm,
relevant companies from the publishing and other creative industries present their businesses at a
type of collective stand.

In 2014, this conference and exhibition will be renamed from StoryDrive China to StoryDrive Asia and
expanded to encourage exchange and transmedia collaboration among other Asian countries.

Visit [storydriveasia.com](http://storydriveasia.com) for more information.

**China Shanghai International Children’s Book Fair (CCBF)**

A book fair with a focus on children’s books was held for the first time in the ShanghaiMart Exhibition
Center in 2013. Organisers include Shanghai Press and Publication Administration (SPPA), the China
Education Publishing & Media Group (CEPMG) and the China Universal Press & Publications
Corporation (CUPP). According to the organisers’ figures, the fair was attended by 154 exhibitors and
more than 5,000 trade visitors. The fair is expected to take place in a new location in Pudong in 2014.

**Beijing Book Order Fair (Beijing Tushu Dinghuohui)**

The [Beijing Book Order Fair](http://www.beijingbookfair.com) is China’s largest book order fair. It is held annually in January for four
days in the International Exhibition Center (old venue). Many cultural and professional events took
place during the 2014 Beijing Book Order Fair, including author interviews and presentations of new
book releases. The professional events are focused on aspects of the book distribution system: for
example, Open Book’s regular event focused on sales figures, turnover and developments in the
Chinese book market always generates a lot of attention. The book fair offers a good opportunity to
observe the Chinese book market.

**China National Book Fair (Quanguo shubohui)**

The first [China National Book Fair](http://www.cnbf.com) took place in Beijing in 1980. It is the second most important
national book fair in China. It serves both as a fair for selling and ordering books, as well as for buying
and selling licenses with other parts of the Chinese-speaking world, including Taiwan and Hong Kong.
The event focuses on improving China’s contact with other Asian business partners. This consumer
fair takes place annually between April and May in rotating cities. It will be held in Hainan in 2013
and in the Guizhou Province in 2014.

**Taipeh International Book Exhibition (TIBE)**

The [Taipei International Book Exhibition](http://www.tibe.com) (TIBE) was held for the first time in 1987 and has taken place
ever year in February since 1998. It is open to trade visitors, as well as attendees from the general
public. The event focuses, on the one hand, on book sales with special fair discounts and, on the other
hand, on the international licensing business. At the 2014 TIBE, the Frankfurt Book Fair and the Taipei
Book Fair teamed up to host the first ever "Publishers Training Programme".
Hong Kong Book Fair

The Hong Kong Book Fair is held annually in July for six days. This consumer show is mainly focused on the sale of Chinese-language publications and copyrights. Most exhibitors are from Asia.

Compiled by the Book Information Centre Beijing (BIZ Beijing)

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