

PUBLISHING PERSPECTIVES

FRANKFURT BOOK FAIR MAGAZINE

2023

75 Years of Frankfurt

Looking back, Pages 3 & 12

Slovenia in the Spotlight

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From around the world, Page 27

FRANKFURTER
BUCHMESSE

Publishing Perspectives Forum: Join us in the Congress Center to hear from global industry experts. [Program on page 6](#)



Nihar Malaviya



Kim Chongsatitwatana



Nadim Sadek



Anna Soler-Pont



Jes Wolfe



Sharky Chen



Alma Čaušević Klemencić



Sven Fund

From the Editor: Welcome to 'The Democracy Fair'

Frankfurter Buchmesse's president and CEO Juergen Boos told members of the news media in a preview press conference on September 20, "We are the democracy fair."

For many, it was gratifying to hear Boos say this: enabling, empowering, emblematic of a truth that hasn't always spoken its name in the business of letters.

My colleague Hannah Johnson on the next page takes a deft 75th-year look back at how frequently the players of publishing and politics have moved so closely on the exhibition floors of Frankfurt. They might have felt each other's body heat as they passed. Surely in each of those scenarios, everybody was aware, alert, attuned to the moment. But "saying the quiet part out loud" hasn't always been deemed appropriate among the bookish. And if good manners can cover a multitude of sensitivities, diplomacy sometimes lives too close to denial.

Frankfurt Book Fair's three-quarters of a century since 1949 has been spent largely traveling away from authoritarianism and the nuclear overhang; albeit with twists and turns, it's been a drive toward international alliances, liberal democracy, human rights. Now, in 2023, we stand blinking in the headlights of a wrenching illiberal roadblock: a whiplash of rights revoked, political parties radicalized by dangerous demagogues, and savage warmongers surely destined for The Hague.

That's why it's important that Boos is naming both the need and the necessity, and that the International Publishers Association's Prix Voltaire has become such a reliable asset to the industry: they say the victims' names; they call the tyrants out.

Here in the pages of our Frankfurt Show Magazine—even as we welcome a deep bench of incoming guests of honor—you'll find that the currents of contemporary concern are unmistakable: the climate in crisis; more urgent calls for sustainability; struggles for diversity; uncertainty around AI; daunting costs; burnout among literary agents; and potent political pressures on

publishers, some of whom see their staffers form picket lines to protest their companies' own acquisitions.

On Pages 6 and 7 of our magazine, these dynamics inform our Publishing Perspectives Forum programming. Even in our Executive Talks with Penguin Random House worldwide CEO Nihar Malaviya and with Nanmeebooks CEO Kim Chongsatitwana of Bangkok, you'll hear common quandaries. And in the fair at large, key speakers include Nobel Peace Prize winner Maria Ressa, UN High Commissioner for Human Rights Volker Turk, and Salman Rushdie.

What book publishing needs to do now, as Boos is telling us, is learn to speak out and speak up for itself. He talks of "the growing importance of intellectual and artistic positioning at a time when uncertainty can be seen everywhere in the economy, politics, and even the cultural sphere."

No industry on Earth can pump more analysis, authority, and grace into our exhausted world cultures: those other media are publishing's derivatives.

The time has come for this industry to act more than react, to set some agendas. It all seemed a heady option once, didn't it? Now to say "We are the democracy fair" is not a choice. It's an obligation: Boos is the kind who sees these things a few minutes before the rest of us do.

So let's toast the 75th with genuine pride, remembering that the most important part of this Frankfurt will be what we do for our people—our companies and our consumers—when we leave and go home. ■

Porter Anderson
Editor-in-Chief,
Publishing
Perspectives



PUBLISHING PERSPECTIVES

Publishing Perspectives is a leading source of news about the global book publishing business. Since 2009, we have been publishing daily email editions with news and features from across the book world.

Our mission is to help build and contribute to the international publishing community by offering information that publishing and media professionals need to connect, cooperate, and work together year-round and across borders.

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

Founded by the Frankfurt Book Fair's New York office and now operating under its sister company, MVB US, *Publishing Perspectives* is a Frankfurter Buchmesse brand. We work with our colleagues in Frankfurt and around the world to share with you the latest publishing trends and opportunities, people to know, companies to watch, and more.

PUBLISHER: Hannah Johnson
EDITOR-IN-CHIEF: Porter Anderson
ADVERTISING MANAGER: Meike Eckern

ON THE COVER:
Frankfurt Pavilion (Image: Ingo Hattendorf / Frankfurter Buchmesse)

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75 Years of Frankfurt Book Fair

The history of the Frankfurt Book Fair is both a history of publishing and a history of world affairs.

By Hannah Johnson

As far back as the 1950s, the Frankfurt Book Fair has not only been an international gathering of the book business but also a microcosm of world affairs and culture. If you browse through the fair's online time line of its history—created this year to celebrate the 75th Frankfurt Book Fair—you'll find not only a roster of the famous authors, celebrities, and international politicians who've visited the fair, but also a view of the complicated issues that arise when countries and cultures come together.

In 1955, for example, East Germany started exhibiting with a collective stand, and in 1957, the *Frankfurter Rundschau* wrote, "Peacefully, the two contrary sides face each other on the book front, West and East, while both vie in the hinterlands by firing off intercontinental rockets."

In the late 1960s and early 1970s, various political protests threatened to disrupt normal book fair activities; and in 1975, the People's Republic of China participated in the fair for the first time in 17 years.

In 1983, creators of audiovisual materials began exhibiting at Frankfurt, and the following year, an exhibition on "microcomputers" kicked off the presence of technology in the book fair's programming and public discourse.

By the 1990s, events like the fatwa against Salman Rushdie and the IPA's first Freedom to Write – Freedom to Publish Prize elevated discussions of human rights and free speech at the fair.

In 2004, Google co-founders Larry Page and Sergey Brin presented the precursor to Google Books at the Frankfurt Book Fair. The continued growth of Google, Amazon, and digital media in this decade prompted more conversations about the future of reading, copyright, and education.

Parallel to these events, publishers and agents have, for decades, rushed from meeting to meeting at the Frankfurt Book Fair, doing the deals and publishing the books that make this international fair thrive. Their authors and books draw hundreds of thousands of trade and public visitors—as well as journalists and politicians—to Frankfurt each year.

Their work has fueled the publication—and presence in Frankfurt—of world-famous writers and thinkers including Albert Schweitzer, Henry Kissinger, Astrid Lindgren, Doris Lessing, Nadine Gordimer, the Dalai Lama, Chinua Achebe, Stephen Hawking, Zadie Smith, Orhan Pamuk, Arnold Schwarzenegger, Salman Rushdie, Margaret Atwood, Olga Tokarczuk, and so many others.

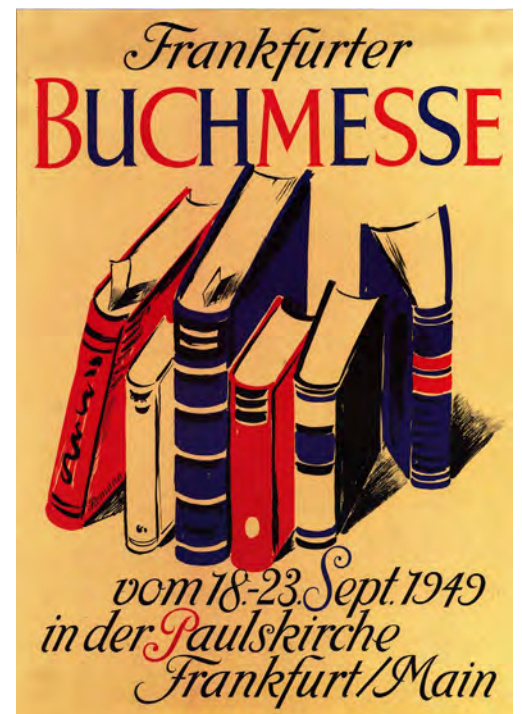
The fact that world affairs play out in miniature at the Frankfurt Book Fair is a testament to the social and cultural significance of the publishing industry and the authors it supports.

Let's celebrate that as we face the coming years and whatever new developments they bring. ■

Explore the Frankfurt Book Fair time line:
www.buchmesse.de/en/history

Images, clockwise from top left:

- 1 A signpost in the city of Frankfurt directs traffic to nearby cities and to the 1966 Frankfurt Book Fair. (Image: Frankfurter Buchmesse)
- 2 Visitors gather near the entrance of the 1950 Frankfurt Book Fair, held at St. Paul's Church. This building, a national symbol of German democracy, hosted the Frankfurt Book Fair in 1949 and 1950. (Photographer: Ursula Assmus. Image: Frankfurter Buchmesse)
- 3 Exhibitors and visitors at the 1956 Frankfurt Book Fair. (Image: Frankfurter Buchmesse)
- 4 Official poster of the 1949 Frankfurt Book Fair, the first modern-day iteration of the fair, which originated in the 17th century. (Image: Frankfurter Buchmesse)



At Publishing Perspectives Forum: Executive Talks

Our headliner, PRH CEO Nihar Malaviya, and Nanmeebooks CEO Kim Chongsatitwana bring sharp perceptions into international publishing to the PP Forum.

By Porter Anderson

On Frankfurt Wednesday and Thursday, October 18 and 19, our Publishing Perspectives Forum will be led by our customary Executive Talks.

And we're particularly glad to offer onstage conversations that feature the chief executives of two unique and profoundly distinctive publishing companies. Each holds a place of real distinction and importance in its own milieu, but it's right there that the contrasts begin to surface.

The context and position of Penguin Random House's 240-country reach, after all, is the closest that any trade publishing company in the world today comes to being universal.

And Bangkok's Nanmeebooks reveals to us a well-established, longtime publishing presence with close to 200 employees in a politically turbulent Thailand.

We hope you'll want to join us for the compelling insights that the articulate leaders of both these companies bring to our stage.

Penguin Random House CEO Nihar Malaviya

Wednesday, October 18
10 to 10:45 a.m.

The news in mid-September that Bertelsmann's Thomas Rabe had announced Nihar Malaviya to be the new permanent worldwide CEO of Penguin Random House, confirmed for many the efficacy of decisive moves many had been watching during the earlier months of Malaviya's interim leadership following Markus Dohle's departure.

As Rabe wrote in his announcement from Gütersloh, Malaviya "has transformed the structures at Penguin Random House so that the publishers and publishing groups can work more creatively and entrepreneurially." In addition, Rabe observed, "Malaviya has spearheaded the creation of a number of industry-first capabilities in data science, supply chain, technology, and consumer insights.

The objective," Rabe writes, "was always to reach the widest possible audience for the company's authors and their books across multiple formats and platforms."

In our conversation with Malaviya—the first chance for many in the industry to hear him speak—we'll ask him to bring the analytical acuity that many praise in his approach to bear on today's frequently uncertain marketplace: What is he seeing in the global macroeconomic environment? And how does he perceive PRH's strategy in light of these market developments?

There are content and category developments in markets to be addressed, along with insights into how they change over time.

In an era when the political context can seem to surround so much of what publishing is and does, we'll expect to touch on book banning and censorship, as well as the challenges and promise of diversi-



Nihar Malaviya



Kim Chongsatitwana

ty, equity, and inclusion at PRH and in the industry. In August, as Penguin Random House rolled out an extensive resources kit for those encountering censorship, Malaviya wrote, "The acceleration of book bannings, challenges, and related legislation sweeping across the country is a direct threat to democracy and our constitutional rights. Diverse stories deserve to be told, and readers deserve the autonomy to choose what books they read."

And with artificial intelligence so top-of-mind for so many, it, too, will come into play among developments defining the industry's shape and shifts today.

We hope you'll consider starting your 2023 Frankfurt Book Fair schedule with this headline event in which we hear from the leader of one of the world's most influential trade publishing forces at a time when the mission of the industry seems more evident by the day.

Nanmeebooks CEO Kim Chongsatitwana

Thursday, October 19
10 to 10:45 a.m.

She is the daughter of the founder of one of the most impactful publishers and learning-service providers in Thailand.

Kim Chongsatitwana, born in Bangkok, confesses that at times, she has worried that some might think she was less capable than Suwadee, her mother, who created the company in 1992. But even under protracted economic difficulties—we'll talk about what's happening in the library business—Chongsatitwana has maintained and grown a staff of almost 200. Nanmeebooks publishes some 300 new titles annually, with up to 90 percent of them licensed and 80 percent published for young readers in a market that has a population of 71 million people.

Some of the initiatives instituted for the company

by this publishing executive trained in industrial operations and engineering are the Nanmeebooks Innovation Institute, founded in 2013 to offer a "Science Experiment Classroom," a "Math-Whiz" specialization in AI-based online offering, a Kiddy Intelligence Center for kindergarten-level work, and a major program of teacher training events and camps.

Much of this has led to Chongsatitwana being made a board member of the Little Scientists House" under the patronage of Princess Maha Chakri Sirindhorn and her foundation, with professional development in STEM education for teachers in almost 30,000 kindergartens each year. She's so dedicated to environmental consciousness and the science that youngsters need to understand it that her publishing company runs a beautiful resort, Rain Tree Residence, which lies near a national park and is dedicated both to literature and to an understanding of life lived in an honored and beautiful terrain.

And Chongsatitwana has a message for her professional colleagues at Frankfurt: "Partnership. I don't want to feel like I'm 'just a licensee' or a customer. When we license books, we want to take care of them. We want to learn from our fellow publishers how to take care of them. properly. So a partnership of sharing marketing materials or the concept behind it."

Chongsatitwana's idea is that working together, publishers who trade in each other's content can together do more with and for that content and its authors if they share the original publisher's knowledge of a given title and then "share back" the experiences of licensees in what works on the market.

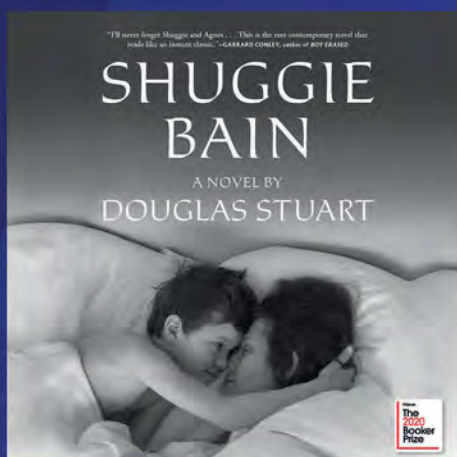
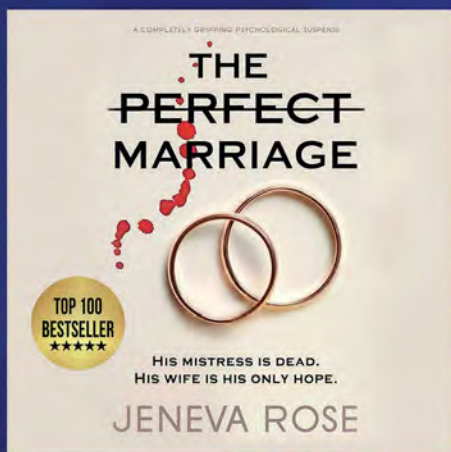
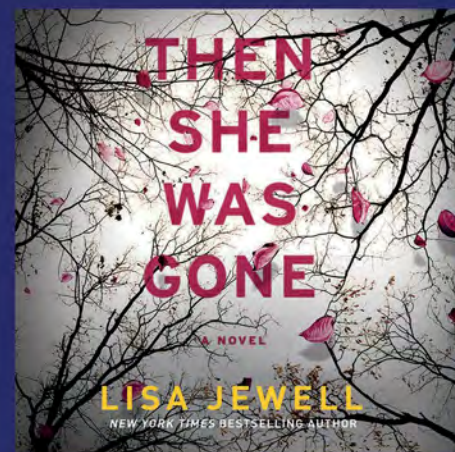
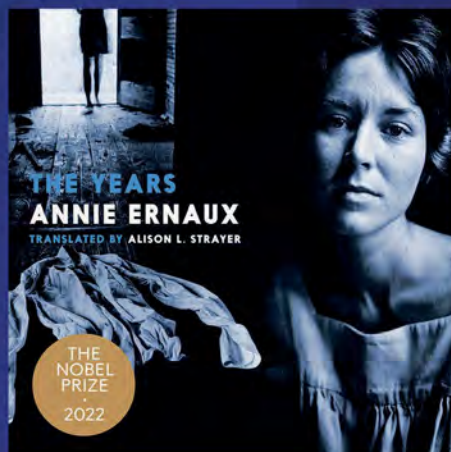
"I want to be partners," says Kim Chongsatitwana, "so we all can learn from each other." ■

See the full Publishing Perspectives Forum program on page 6

Dreamscape

Visit the Dreamscape team in Booth: 3.1 K25!

For more information about our audiobook titles and to sign up for our newsletter, please visit dreamscapepublishing.com



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PUBLISHING PERSPECTIVES FORUM

WEDNESDAY, OCTOBER 18

10:00 - 10:45 am

Executive Talk: Nihar Malaviya, Global CEO, Penguin Random House

- **Nihar Malaviya**, CEO, Penguin Random House — [United States](#)
- Moderator: **Porter Anderson**, Editor-in-Chief, *Publishing Perspectives* — [United States](#)

11:00 - 11:45 am

Independent Publishing: Issues and Opportunities Around the World

- **Sharky Chen**, Founder, Comma Books — [Taiwan](#)
- **Tom Kraushaar**, Publishing Director, Klett-Cotta — [Germany](#)
- **Sevani Matos**, President, Brazilian Book Chamber (CBL) — [Brazil](#)
- **Melissa Wakhu**, CEO, Sol Kids Africa — [Kenya](#)
- Moderator: **Porter Anderson**, Editor-in-Chief, *Publishing Perspectives* — [United States](#)

12:00 - 12:45 pm

Engaging the Next Generation of Readers

- **Maria Garbutt-Lucero**, Founder, ESEA Publishing Network; Publicity Director, Sceptre/Hodder & Stoughton — [United Kingdom](#)
- **Sean McManus**, President, Dreamscape Media — [United States](#)
- **Jes Wolfe**, CEO and Chairwoman, Rebel Girls — [United States](#)
- Moderator: **Erin L. Cox**, US Publicist, Frankfurt Book Fair — [United States](#)

1:00 - 1:45 pm

Rights and Translation in the Arab World

With the Sheikh Zayed Book Award



- **Lina Chebaro**, Rights Director and Chief Editor, Arab Scientific Publishers — [Lebanon](#)

- **Yasmina Jraissati**, Literary Agent and Founder, RAYA Agency — [United Arab Emirates](#)
- **Michel Moushabeck**, Founder, Interlink Publishing — [United States](#)
- Moderator: **Hannah Johnson**, Publisher, *Publishing Perspectives* — [United States](#)

2:00 - 2:20 pm

Kids Mini-Conference:

Peter Warwick in Conversation

- **Peter Warwick**, CEO, Scholastic — [United States](#)
- Moderator: **Hannah Johnson**, Publisher, *Publishing Perspectives* — [United States](#)

2:25 - 3:10 pm

Kids Mini-Conference:

Marketing Books to Schools

With BookMachine



- **Mariam ALObeidli**, Managing Director, Kalimat Group — [United Arab Emirates](#)
- **Hilary Fine**, Education Development Director, DK — [United Kingdom](#)
- **Eduardo Krueel Rodrigues**, Senior Manager, Saber Educação; Chair of the Educational Publishers Forum of Latin America — [Brazil](#)
- Moderator: **Laura Summers**, Director and Co-Founder, BookMachine — [United Kingdom](#)

3:15 - 4:00 pm

Kids Mini-Conference:

Global Growth in Comics and Graphic Novels

- **Lara Allen**, Rights Director, Wattpad WEBTOON Studios — [United States](#)
- **David Saylor**, VP, Creative Director | Publisher, Graphix / Scholastic — [United States](#)
- **Alessandra Sternfeld**, CEO and Founder, Am-Book — [United States](#)
- Moderator: **Erin L. Cox**, US Publicist, Frankfurt Book Fair — [United States](#)

THURSDAY, OCTOBER 19

10:00 - 10:45 am

Executive Talk: Kim Chongsatitwatana, CEO, Nanmeebooks

- **Kim Chongsatitwatana**, CEO, Nanmeebooks — [Thailand](#)
- Moderator: **Porter Anderson**, Editor-in-Chief, *Publishing Perspectives* — [United States](#)

11:00 - 11:45 am

Sustainability for Small- and Medium-Sized Publishers

- **Sherri Aldis**, Director, UN Regional Information Centre for Western Europe — [Belgium](#)
- **Rachel Martin**, Global Director of Sustainability, Elsevier — [Netherlands](#)
- Moderator: **Porter Anderson**, Editor-in-Chief, *Publishing Perspectives* — [United States](#)

12:00 - 12:45 pm

The State of AI in Publishing Today

- **Christoph Bläsi**, Professor for Book Studies, Johannes Gutenberg University Mainz — [Germany](#)
- **Nadim Sadek**, Founder and CEO, Shimmr AI — [United Kingdom](#)
- **Anna Soler-Pont**, Literary Agent and Founder, Pontas Literary & Film Agency — [Spain](#)
- Moderator: **Thomas Cox**, Managing Director, Arq Works — [United Kingdom](#)

2:00 - 2:10 pm

Audio Mini-Conference:

Opening Keynote Video

- **Dion Graham**, Actor and Narrator — [United States](#)

2:15 - 2:55 pm

Audio Mini-Conference:

The Evolving Audio Marketplace

- **Mariana Féged**, General Manager, Spanish Markets, Bookwire — [Spain](#)

- **Victoria Gerken**, Publisher, Podium — **United States**
- **Oliver Daniel**, Country Manager DACH, Audible — **Germany**
- Moderator: **Erin Cox**, US publicist, Frankfurt Book Fair — **United States**

3:00 - 3:35 pm
Audio Mini-Conference:
Does Size Really Matter?
Audio and Small Markets



With Slovenia Guest of Honor 2023

- **Alma Čaušević Klemenčič**, CEO, Beletrina Academic Press — **Slovenia**
- **Pedro Sobral**, CEO, Grupo Leya — **Portugal**
- **Bence Sárközy**, CEO, Libri Publishing House — **Hungary**
- Moderator: **Nathan Hull**, Chief Strategy Officer, Beat Technology — **United Kingdom**

3:40 - 4:00 pm
Audio Mini-Conference:
From Frankfurt with Love: Growing Sales and Audiences with Audiobooks

- **Matthew Gain**, Senior Vice President and Head of Audible Europe, Managing Director Audible GmbH — **Germany**

4:00 - 4:45 pm
Audio Mini-Conference:
Bookwire Audio Networking Reception

Stay for refreshments and networking with international audio experts!



FRIDAY, OCTOBER 20



9:30 - 10:00 am
Academic Mini-Conference:
Networking Breakfast

10:00 - 11:00 am
Academic Mini-Conference:
Research Integrity: Technology, Trust, and Transparency

Research integrity is more than ever at the heart of the academic publishing process. And the field is developing with an impressive dynamic in an attempt to cope with growing volumes, new business models and radically different technologies. The panelists from distinct backgrounds in publishing and librarianship share their views on how the ecosystem will evolve in coping with these challenges.

- **Vivian Berghahn**, Managing Director, Berghahn Books
- **Peter Brantley**, Director of Online Strategy, University of California Davis Library
- **Stuart Whyman**, Managing Director - Researchers & Librarians, Elsevier
- Moderator: **Sven Fund**, Senior Director, Knowledge Unlatched

11:00 am - 12:00 pm
Academic Mini-Conference:
Sustainability and the Future of Scholarly Communication: Looking Forward at Business Models, SDGs, and Beyond

There are many types of sustainability - from sustainable business models to sustainable development goals, and more. Join us for a wide-ranging discussion on what sustainability means in many contexts. This hour-long session will include a series of short presentations followed by panel discussion and audience Q&A.

- **Heather Staines**, Director of Community Engagement and Senior Consultant, DeltaThink
- **Rafael Ball, Director**, ETH Library, ETH Zurich
- **Rachel Martin**, Global Director of Sustainability, Elsevier
- **Richard Gallagher**, President and Editor-in-Chief, Annual Reviews
- Moderator: **Leah Hinds**, Executive Director, Charleston Hub



PUBLISHING PERSPECTIVES FORUM

FIND US AT THE FAIR:
 Congress Center, Level 2,
 Room Spektrum

More Event Picks From Publishing Perspectives

In addition to the Publishing Perspectives Forum events (Page 6), we've chosen a further selection of Frankfurt Book Fair events on international markets and trending issues.



Translation Center at Frankfurt Book Fair 2022.
Image: Marc Jacquemin / Frankfurter Buchmesse

WEDNESDAY, OCTOBER 18

Ljubljana Reading Manifesto: Why Book Reading Matters

- 10:00 - 10:45
- Guest of Honor Pavilion (Forum, Level 1)

As one of its core programme features, Slovenia decided to pinpoint the importance of higher-level reading. To this end, a *Ljubljana Manifesto on Higher Level Reading* was prepared and signed by the International Publishers' Association, German Academy for Language and Literature, Federation of European Publishers, PEN International and the International Federation of Library Associations. Signatories call for acknowledgement of the permanent significance of higher-level reading in the digital era.

SPEAKERS: Asta Vreko, Ernest Osterkamp, André Schüller-Zwierlein, Karine Pansa, Miha Kovač

The Arabic Market: Exploring Publishing Opportunities

- 10:00 - 11:00
- International Stage (Foyer Hall 5.1 / 6.1)

With over 400 million speakers worldwide, the Arabic language stands as one of the globe's largest linguistic assets. However, despite its vast

reach, the integration of Arabic into the global book market remains incomplete. This represents a fantastic opportunity for anyone who is open and interested in acquiring or selling rights, expanding platforms into the region, or even partnering with local companies. This panel will focus on the Arabic language opportunities and available ways to interact with such a potential market.

Speakers: Carlo Carrenho, Ayesha Eid AlMazrouei

Academic Publishing in Small Markets

- 12:00 - 12:45
- Guest of Honor Pavilion (Forum, Level 1)

Why does publishing academic in small languages matter? While there are just a few international corporations that publish majority of scientific papers in English, all around the globe, there exist a set of smaller university presses that publish academic and scientific books and journals in their local languages and (sometimes) in English. How do these two publishing ecosystems interact? What kind of future is there in regional/local academic publishing?

Speakers: Arnas Gudinaivius, Matevž Rudolf, Christina Lenz, Christoph Bläsi

The European Union Prize for Literature - Discover New European Voices

- 13:00 - 13:30
- Frankfurt Studio (Foyer, Hall 4.0)

Get to know the 2023 winner of the EUPL, Martina Vidaic from Croatia, and about the other authors from all corners of Europe who have been recognized by the Prize. Get acquainted to new talent and bring new European voices to your readers. The presentation will be followed by a drink with some of the nominated authors.

THURSDAY, OCTOBER 19

PublisHer Circle: The Power Of Reverse Mentorship

- 10:05 - 11:00
- Booth 5.1 / A72

PublisHer is flipping the script on traditional mentorship, embracing the wisdom of experience while harnessing the fresh energy and insights of emerging talent. We'll gather industry trailblazers who'll highlight the transformative potential of reverse mentorship. Learn how unique partnerships between seasoned professionals and rising stars can lead to innovation, career advancement, and a deeper understanding of the ever-evolving publishing landscape

Speakers: Arpita Das, Anne Friebe, Emma House, Senja Požar, Latoya West Blackwood

Masters of the Micro Universe

- 11:00 - 11:45
- Guest of Honor Pavilion (Forum, Level 1)

Book markets with smaller returns are usually more translation dependent, have less money to invest in tech development, and have less money to nurture their best authors. Yet publishers in small markets know survive in markets, sometimes with fewer potential book buyers than the population of Frankfurt. What kind of tricks do such publishers do to outwit the limitations forced on them by the size of their market?

Speakers: Alenka Kepic Mohar, Renate Punka, Ivana Ljevak Lebeda, Tauno Vahter, Carlo Carrenho

AFICIONADO AWARD - Introducing the 2023 Winner

- 11:00 - 12:00
- International Stage (Foyer Hall 5.1 / 6.1)

The first international award for original and inspiring publishing initiatives and collaborations.

the AFICIONADO AWARD is a unique cooperation between its founding members, the Aficionado Community of international publishing professionals, the Frankfurter Buchmesse and the Salone Internazionale del Libro di Torino. This year's winner is the Aké Arts and Book Festival, founded by Lola Shoneyin in 2013.

Mini-Conference: AI and Its Impact on OA and Research Integrity

- 12:00 - 13:00
- Frankfurt Studio (Foyer, Hall 4.0)

Session 1: AI and Its Impact on OA — Artificial intelligence applications are often trained on open access content. However, this situation creates a number of questions, such as attribution, commercial use, mining of preprints, and more.

Speakers: Todd Carpenter, Robert Harington, Julie Kostova, Roy Kaufman

Session 2: AI and Its Impact on Research Integrity — Generative content systems can be used to create papers or images that might be used in scholarly communications. Fraud is potentially possible by using these tools. When is the line crossed?

Speakers: Leslie D. McIntosh, Anita Dewaard, Avi Staman

The LEILA Project

- 13:00 - 14:00
- International Stage (Foyer Hall 5.1 / 6.1)

Learn about concept behind the LEILA platform and why it's an important new resource on Arabic literature in translation. LEILA's project manager will be in conversation with an Egyptian author and a European publisher about their experience publishing an Arabic-language novel in translation.

Speakers: Olivia Snaije, Anne Millet, Haytham el Wardany, Audrey Scarbel, Piero Salabè

Focus Latin America: Independent Publishers in Action

- 15:00 - 16:00
- International Stage (Foyer Hall 5.1 / 6.1)

Against the backdrop of the industry-wide consolidation, independent publishers are increasingly becoming an essential element of the literary ecosystem. Publishers of independent imprints in Colombia, Chile, and Brazil report on their survival strategies through successful collaborations as well as marketing and distribution channels that work in their markets and regions.

Speakers: Rafael Ball, Kathryn Sharples, Ben Townsend, Guido Herrmann

FRIDAY, OCTOBER 20

Comics Matinee - The Comics Road From Latin America to Asia

- 10:00 - 11:00
- International Stage (Foyer Hall 5.1 / 6.1)

What makes comics so special within the book industry? What can we learn from independent comic publishers in Latin America and Asia? The panel will address the role of independent comics in local markets, their striving for their own identity, and how they survive in the global industry.

Speakers: Felicia Low-Jimenez, Bebel Abreu, Paolo Alessandro Herras, Pablo Guerra, Mariela Nagle, Marifé Boix Garcia

AI: Machine Translation and Humans

- 13:00 - 13:45
- Guest of Honor Pavilion (Forum, Level 1)

In recent years, machine translation has improved so much that it allows for fairly unproblematic basic translations. But what does all this mean for book publishers? Can we expect that also in fiction, human translators can be substituted by machines? And what about more complex texts, such as poetry and philosophy?

Speakers: Darja Marinšek, Chris Mavergames, Thad McLroy, Rüdiger Wischenbart

Japanese Publishing Promotion Project

organized by



Agency for Cultural Affairs,
Government of Japan

COME VISIT OUR BOOTH Hall 6.1/A96. (Japan Booth)

Featuring 3 authors in our exhibiting panel!



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TSUJIMURA Mizuki



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ICHIKAWA Saou



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LI Kotomi

CONTACT: JPPP office
E-MAIL: jppp_vipo@vipo.or.jp

EXCLUSIVE TALK SHOW WITH MURATA SAYAKA

Author of the award-winning novel
Convenience Store Woman (Die Ladenhüterin)

MURATA will be speaking about her writing process and the inspirations behind her three novels published in Germany: *Convenience Store Woman (Die Ladenhüterin)*, *Earthlings (Das Seidenraupenzimmer)*, and *Life Ceremony (Zeremonie des Lebens)*.

DATE: Saturday, Oct. 21, 12:00–13:00

LOCATION: Frankfurt Book Fair—Pavilion

MODERATOR: Katharina BORCHARDT

ORGANIZER:

The Agency for Cultural Affairs,
Government of Japan

Litprom (<https://www.litprom.de/en/>)



Photo by Naoki Fujioaka



Thomas Cox: “The State of AI in Publishing Today”

On Thursday in the Publishing Perspectives Forum, a panel of experts already using AI and navigating its implications for the industry share their experiences with this advancing technology.



Thomas Cox

“AI feels different. It has the potential to fundamentally disrupt not just our industry, but many others.”

Thomas Cox,
Arq Works & Veristage

By Porter Anderson

Aiming to get past the noise of competing narratives, promises, and issues around artificial intelligence, the Publishing Perspectives Forum is hosting a session on “The State of AI in Publishing Today.”

This 45-minute discussion is at 12 p.m. on Thursday, October 19, offers a chance to hear from several knowledgeable, experienced professionals who are already working with this new technology and thinking about how it is—and will—impact the publishing industry.

Our speakers are: Christoph Bläsi, professor for book studies at Johannes Gutenberg University; Nadim Sadek, founding CEO of Shimmr AI; Anna Soler-Pont, literary agent and Founder, Pontas Literary & Film Agency; and moderator Thomas Cox, managing director of Arq Works and co-founder of Veristage.

Frankfurt trade visitors and exhibitors will of course be hearing a nearly endless drumbeat about AI. Some of those concerns are substantive and serious, and the clearest in that category right now may be questions of AIs being trained on copyrighted content without paying or seeking permission. Other worries may be less material, or at least may turn out to be lower-level issues than previously anticipated.

Sorting through existing concerns and looking as much for the potential benefits as for the worrisome elements of the whole AI construct in this conversation will come in several stages of discussion.

For example, you’ll hear Nadim Sadek, who has developed the new Shimmr.AI approach to book discoverability, talk about where AI sits among other

tech revolutions. In other words, how can we accurately get some perspective on this quickly evolving dynamic?

From the widely familiar Barcelona-based agent Anna Soler-Pont, you’ll get a feel for the real-world implications for agents and authors, as well as contractual and rights-related considerations.

From the eloquent book studies specialist from Gutenberg University, Christoph Bläsi, one of the best bits of perspectives might lie in his answer to the question, “How do the promises of AI fit into a systematic understanding of publishing?”

In talking with Cox, we get some keenly helpful perspective on the topic. His own experience with OpenAI and other elements of the AI industry have helped him develop a viewpoint that neither minimizes the potential impact of AI nor hypes the probabilities of where things are heading.

Thomas Cox: ‘Real-World Impact AI is Having Today’

“Going into Frankfurt,” Cox says, “it’s apparent that the tech hype around AI and large language models is at its peak.

“Keeping up with daily announcements of new products, court cases, and regulatory updates is increasingly demanding. While initial excitement usually fades with most new tech advancements (for instance blockchain), AI feels different. It has the potential to fundamentally disrupt not just our industry, but many others.

“In the discussion at the PP Forum, we aim to explore the real-world impact AI is having today and its future implications for the wider industry.

“This is no longer hypothetical; real-world products are already in use. AI is evident in translation, screenplay adaptation, narration, and even in production and editorial processes. AI applies to almost every step of the publication process, from manuscript vetting to post-publication marketing.

“What remains unclear is the overall impact of incorporating AI into all these aspects, both on the industry and society at large.

“AI will undoubtedly be a hot topic in Frankfurt. Questions are being asked about the future of publishing: will only a select few authors rise above the noise to see their content produced, translated, and narrated by humans?

“Each person you speak to has his or her own perspective on the acceptable and unacceptable uses of AI in publishing, making the ethical boundaries very subjective.

“On a personal note,” Cox says, “over the last 12 months, I’ve been learning how best to work alongside AI in developing new products. An often-overlooked point in the discussion around AI in publishing is its immediate impact on software development.

“Large language models like ChatGPT are being used by developers to craft code quickly,” Cox says. “There’s no moral dilemma regarding software code, so adoption has been very rapid, with the majority of developers now using these tools daily. This significantly boosts productivity.

“However, the implications for newcomers to the industry are a concern.”

And thus, Thursday’s noon session in the PP Forum is one that many will want to catch for a level-headed assessment from key practitioners. ■

Polish Book Institute Expands Its Outreach

The Polish Book Institute at Frankfurt has 47 publishers, a fresh catalogue, and recently was guest of honor at book fairs in Asia and Europe. (Sponsored)



The Polish Book Institute's guest of honor stand at the Taiwan International Book Exhibition in January and February. Image: Lukasz Jarocki

Publishing Perspectives Staff Report

With its stand at 4.1, D24 at Frankfurter Buchmesse (October 18 to 22), the Polish Book Institute's program has gained new visibility this year, in part with its guest-of-honor appearances at two influential international book fairs.

A large delegation of 47 exhibitors will be represented on the Polish collective stand, where guidance will be offered as to the highest-visibility titles from the Polish market this year, last year's bestselling books for children and young adults, and a the unveiling of an updated catalogue.

Having referred to the Taiwan display as being designed to represent "Poland in a nutshell," the institute's director, Dariusz Jaworski, said at the closing of the Taiwan show, "I believe that in these times of tension and various dangers, literature can bring salvation. And this is what I wholeheartedly wish for you, dear friends, and for us."

The institute reports that the Taiwan appearance has resulted in new translations of Polish titles into Chinese, and gave Polish publishers a chance to establish contact with new counterparts in Asia.

Earlier this month, running October 4 to 6, Liber (the annual Spanish book fair that alternates between Madrid and Barcelona), welcomed Poland as its guest of honor. The Polish Book Institute team was involved in meetings and panels on the Polish market, and focal points of discussion included ebooks and rights sales, accompanied by cultural programming.

Agnieszka Urbanowska, who heads up the institute's relations with foreign partners, says, "For several years, we have been working consistently to increase the number of Polish books translated into Spanish.

"We hope that our presence at Liber will enhance the presence and visibility of Polish literature and culture not only in Spain, but throughout the Spanish-speaking world."

Later this year, Poland will be part of the Guest of Honor Europe program at the Guadalajara International Book Fair (November 25 to December 3).

And in May, the Polish Book Institute made its first appearance at the 35th Salone Internazionale del Libro di Torino in May.

Urbanowska says, "We plan to gradually expand our presence at this trade fair, which attracts an infinite number of Italian readers," this year a reported 215,000. "We want to do this both by exhibiting, offering events for Italian readers, and by meeting the needs of publishers from Poland."

Special Outreach: The 'Polish Shelf' Project

While having worked to support Ukrainians last year inside Poland, the Book Institute this year is launching a new outreach program, the "Polish Shelf" project.

The institute prints—in Ukraine—Polish books translated into Ukrainian and donates those books to Ukrainian libraries, many of which have seen their collections badly damaged if not destroyed.

Jaworski explains the importance of the Polish Shelf, saying, "Ukraine's library infrastructure has been severely affected during the ongoing war with Russia. However, even before the outbreak of full-scale war, roughly half of the collection consisted of books published before 1991, in addition in Russian.

"It's highly desirable to supplement the collection with valuable positions in Ukrainian translated from European languages, including Polish. And that's why we are implementing this project, a cooperation with the Ukrainian Book Institute and Ukrainian publishers, printers, and associations related to the book market.

"We'll purchase and deliver packages of 10 to 15 books by Polish authors to 1,500 Ukrainian libraries. These will include classics of Polish literature, as well as the latest titles."

In this way, as the the Book Institute's staff de-

scribes the Polish Shelf project, "We're not only helping to rebuild collections destroyed by the war, but we're also helping Ukrainians to tell their history in a new, truthful way, uncontaminated by Russian propaganda."

Elsewhere, the Polish Book Institute reports that it's not only supporting but also expanding its flagship programs to support publishers and translators.

For example, the organization's lead translation program has been broadened, thanks to a decision by the ministry of culture to allocate 5 million zlotys (US\$1.1 million) to support foreign editions of Polish literature. It's anticipated that this year will see close to 230 foreign publications of Polish books, with the support of the program's expanded funding.

Frankfurt 2023 Events

The institute is inviting the international publishing community to a reception at its stand on Frankfurt Wednesday, October 19, a 5 p.m., a moment to celebrate a year of international guest-of-honor appearances in Asia, Europe, and Latin America, and to present to trade visitors literary highlights from its new catalogue of Polish titles.

The institute is observing the 10th anniversary of its Albrecht Lempp Scholarship with a specially produced graphic, which can be seen at the stand at Frankfurt. The scholarship was established by three organizations—the Polish Book Institute, the Literarisches Colloquium Berlin, and the Foundation for Polish-German Cooperation. It honors the late Polish-German translator (1953-2012) by having German and Polish translators work, a month at a time, in each other's countries. More than 20 translators from the two nations have been recipients of the program's support so far. This year's winners of the scholarship—chosen from 41 entries—are Dariusz Sośnicki and Antje Ritter-Miller.

As Frankfurt Weekend arrives, the institute is organizing two programs at their stand (Hall 3.1, D68) with Wioletta Szablowska, the author of *What's Cooking in the Kremlin* to promote the book's German edition: Saturday, October 21 at 12 p.m.; and Sunday, October 22 at 12 p.m.

And also on October 22, at 1 p.m. in Frankfurt Studio, the institute will be promoting the German edition of *Marek Kamiński: Jak zdobyć bieguny Ziemi... w rok* by author Agata Loth-Ignaciuk and illustrator Bartłomiej Ignaciuk (Marek Kamiński: How to Conquer the Poles of the Earth ... in a Year).

Dorothea Traupe's translation to German of this book for younger readers and adults was supported by the institute's translation programs and has been published in Germany by Gerstenberg Verlag.

The book is about Marek Kamiński's feat of reportedly reaching both the North and South Poles in one year without outside assistance.

Author Loth-Ignaciuk has a reputation for her work in climate-focused work for young readers, while illustrator Ignaciuk works in television series and commercials. ■

Looking Back: Buchmesse Veterans Recall Their Favorite 'Frankfurt Moments'

As we celebrate Frankfurt's 75th year, industry pros recall their personal highlights, friends, colleagues, and favorite memories at the book fair.

By Porter Anderson

When *Publishing Perspectives* put out the call for some Frankfurt “moments”—those key recollections of trade visitors, literary agents, and exhibitors over the years—several stood out to us, and we wanted to bring them to you.

Philipp Keel, Publisher, Diogenes: At the Frankfurter Hof

Based in Zurich, Philipp Keel is a publisher, artist, and author, and since 2019 the sole owner of Diogenes. He was first brought as a teen to Frankfurt by his parents—Diogenes founder Daniel Keel and his mother, the artist Anna Keel.

In this brief excerpt from a forthcoming exclusive interview with *Publishing Perspectives*, Keel captures those fabled nights at Hotel Frankfurter Hof.

“The epicenter of the book fair,” as he calls it, “was really the Authors’ Bar at that hotel. Of course, the Hessischer Hof was just as intriguing to meet people.

“It was a mishmash of people, of inspiration, beauty, wisdom, laughter, and fools. It was everything in one room. Like a sandwich you’ll never finish.

“While savoring a cold pilsner with your friends you would suddenly spot a famous person, someone whose biography or story got published because of his talent for music, film, fashion, or political engagement. And occasionally even a queen and a king would arrive at the hallway flanked by a group of bodyguards and would have loved to join the crowd. The drinking and smoking were as intense as the noise of the conversations which lasted until dawn. To keep your stomach happy, you could order a sandwich at any given moment and share it with an exhausted Nobel Prize winner who happened to sit next to you.

“I think it’s fair to say, not just for me, that living these moments in Frankfurt back then was culturally one of the most crazy experiences ever.”



Philipp Keel. Image: Diogenes Verlag, Franco Tettamanti



Gray Tan's "LitAg Moment"

Gray Tan, Founder, Grayhawk Agency: 'Friendship, Community, Relationship'

Last year, 2022, was the Taipei-based literary agent Gray Tan's 16th Frankfurt. Tan is the Gray of Grayhawk, the founder of that bustling agency.

“There’s a famous line from Wong Kar-wai’s movie, *The Grandmaster*: ‘All encounters in life are reunions after long times apart.’ It’s especially true for Frankfurt Book Fair 2022.

“I’ve missed the fair only once—in 2017 when my daughter was born. That, and the two COVID years. I’ve made it a mission to hug and take selfies with as many friends as possible, because it’s been too long and the COVID years made me treasure these encounters all the more. This shot [above] is one of my favorites.

“Back when I started agenting in 2004, I had no clients and spent my days reading deal reports and emailing publishers and agents about interesting ti-

ties, with 99 percent of them writing back that they were already working with someone else—or getting no response at all.

“Marilyn Biderman was rights director at McClelland & Stewart at the time, and she graciously agreed to give me a chance when I inquired about Alistair MacLeod’s works. I remember our first meeting that year in Frankfurt vividly, when she said, ‘Gray, did you study in Chicago? You have a Chicago accent.’ I never did, of course, and to this day we still don’t know where that comes from.

“Fast forward almost two decades, Marilyn left McClelland & Stewart, ran her own agency, and joined Transatlantic Agency in 2017. Because of her, we’re now also representing Transatlantic in China, Taiwan, Thailand, Indonesia, and Vietnam. Alistair MacLeod’s works are still in print in China, Marilyn and I are still working together, and I’m particularly excited about one of her upcoming books, Amanda Peters’ *The Berry Pickers*.

“One of our biggest authors, Khaled Hosseini, changed representation to Samantha Haywood at Transatlantic in 2022. Sam isn’t in the photo, but we’d just had drinks at Oscar’s to discuss a major renewal deal for *The Kite Runner*—which has sold more than 10 million copies in China.

“All in all, I feel this photo symbolizes the best of international publishing: friendship, community, relationship. Definitely a favorite ‘LitAg Moment.’”

Anna Soler-Pont, Founder, Pontas Literary and Film Agency: 'The Rest Is History'

From Anna Soler-Pont of Barcelona’s Pontas Literary & Film Agency, we read: “My very first Frankfurt Book Fair was in 1992, when we had no cell phones, no emails, no social media, and no laptops, because they simply didn’t exist. I haven’t missed a single fair since then, so it’s quite difficult to highlight just one ‘Big LitAg Moment.’

“I like to remember when in 2011, from the very first minute inside the LitAg, I was approached by



From left: Dolores Redondo; Anke Roelan; Anna Soler-Pont; Anne Assous; and Sander Knol.



Magalie Delobelle. Image: Philippe Memeteau

national publishers stopped by our Pontas tables to get information about the novel, some of them jotting the name of the author down on a small piece of paper, as it seemed like a difficult one to remember at the time. We ended up selling translation rights into 38 languages, and film rights, audiobook, and graphic novel rights followed. The rest is history, as they say; the novel continues to be a huge bestseller in Spanish.’

“A quick second ‘Big LitAg Moment’: it was in 2022, when I was given a framed diploma, a bottle of Champagne, and a box of German chocolates for having been registered with a table at the LitAg for 25 years in a row. It was actually my 31st time at the Frankfurt Book Fair, because in the first years I was a nomad inside the fairgrounds, using publishers’ stands and all sorts of corners for meetings.”

Magalie Delobelle, Founder, So Far So Good Agency: ‘A Good Time To Celebrate’

From Magalie Delobelle, whose So Far So Good Agency is based in France, we read: “Frankfurt 2019 was a big one for me both on a personal and professional side.

“So Far So Good Agency’s author David Diop had a magical year: He won the Prix Goncourt des Lycéens among many other prestigious awards. (We didn’t know it yet, but he was to be the first French author to win the International Booker Prize.)

“In 2019, I’d sold the rights to his novel to more than 20 countries. Magic! This fair was an important time for me and a good time to celebrate.

“And... I’d just had a baby! My daughter was born

in August. As I was breastfeeding her, I planned to travel with her to Frankfurt, but in the end it was too short to get her traveling documents in order.

“She stayed home with her dad, and I had to pump milk between appointments at the fair. No room in the LitAg was available to privately pump. I asked and thought it was a shame considering that, for sure, I wasn’t the only young mother there.

“So I pumped with a machine in the toilets a couple times each day. And each time, it became a surprising bonding time with many female agents and publishers. We connected over breastfeeding machines and their terrible sound—and books.” ■

Editor’s note: Our colleagues at Frankfurt say arrangements are in the works to provide a private space for parents: “The Frankfurt Buchmesse staff is hoping to offer further alternatives. If you’re in need of a space close to the LitAg, please approach the staff at the front desk.”



Image: Marc Jaquemin / Frankfurter Buchmesse

various Spanish publishers to whom I had submitted *The Invisible Guardian* by the then unknown Spanish author Dolores Redondo just before flying to Frankfurt.

“By the end of the first fair day, between the corridors and my LitAg table, I had received three offers. The author decided not to go for an auction and to accept the offer from Ediciones Destino/Planeta. ‘Me, sharing a catalogue with Stieg Larsson?’ she asked me on the phone when I called her from the LitAg. ‘I want to be there, I don’t care about the money!’

“Over the following days, many scouts and inter-

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A New Report From the US on Agents' Well-Being

A new survey on American literary agents' experience surfaces concerns about the business model's viability, diversity, and burnout in a demanding job.



Image: Marc Jaquemin / Frankfurter Buchmesse

By Porter Anderson

This year's Literary Agents and Scouts Center has been a quick success, with all 584 tables sold out long before the fair opened.

With its tables and chairs turning quickly between rights meetings, a lot of lore—almost a romanticism—has made itself part of the mystique of Frankfurter Buchmesse.

Easily one of the biggest smiles in the LitAg this year will be on the face of Gina Winje, the literary agent whose Winge Agency in Norway, represents Jon Fosse, who recently won the Nobel Prize in Literature. Winje was touched, she said, to be hearing from co-agents, scouts, co-publishers and others in the industry: "I'm overwhelmed by the warmth and happiness," she told *Publishing Perspectives*.

But as much as the industry understands and appreciates the LitAg as "the beating heart" of the world's largest international book fair, a report that arrived early this month indicates that many literary agents may be struggling in their work as the industry evolves, many markets' economies go into flux, and making ends meet gets harder.

Literary agents—so critical to the international industry's viability and health—could use some attention, as members of the profession report they're experiencing more burnout than before, not least because the job entails so much "invisible labor," for which agents aren't paid.

Developed as "one of the most comprehensive studies to date regarding the role of the literary agent in the modern publishing landscape," the report was released at the beginning of this month by the Association of American Literary Agents (AALA). While the United States' delegation might be a big one com-

pared to representatives of smaller markets, the sorts of difficulties some agents now are reporting may well be impacting the job in virtually any publishing market in the world.

To be sure, there's good news. For example, this biennial survey of the agenting sector indicates that today's agents are younger as a group and more diverse in the States, thanks in part to new membership categories and other efforts on the part of the association.

But even in those diversity considerations, there are red flags: Agents who are Black, Indigenous, and/or people of color (BIPOC) report much more experience of burnout. BIPOC agents also tell AALA that their income levels tend to run lower than those of agents who self-identify as white.

Among the activities of agenting, reading manuscripts and reviewing queries is high on the list. But the report from the new survey indicates that the sheer workload in that part of the job may be larger than some realize it is, and is something that many agents face without assistance.

"In addition to their usual client load," write the survey authors, "22 percent of respondents report receiving more than 100 new queries per week. Only 20.1 percent of respondents have an assistant who is dedicated to them and their work.

"A sizable number of respondents (43 percent) indicate that in addition to their responsibilities as agents, they are also responsible for sub-rights, contracts, accounting, and/or office management.

"Despite being overwhelmed, agents say they "have to keep it together for their clients" but "it can be exhausting to be responsive and positive on a constant basis."

In fact, burnout seems to be most on the minds of many agents responding to this survey. Concern

about burnout is "cited by three out of four respondents and more than eight of 10 respondents who are 30 to 40 years old," the new report says. "Agents report working long hours; more than 40 hours per week is the norm: 37.4 percent report working 40 to 60 hours; 15.2 percent work 50 to 60 hours; and 9.6 percent work more than 60 hours per week.

"Furthermore, half of respondents say they often or always work over the weekend. One respondent puts it succinctly: "I do not have a healthy work/life balance." Perhaps most concerning in this area: More than 10 percent of respondents are reporting that they worry they "will not be able to remain in publishing due to their current level of burnout."

Client responsibilities also factor in, "38.6 percent of respondents saying they represent 30 or more authors, with 16.2 percent representing more than 50 authors. On the question of agents and their editorial work with authors, 92.9 percent of respondents say they offer editorial feedback to their clients as a part of their author-agent relationship, with only 2.8 percent saying they do not focus on editorial feedback with their clients."

The survey "portrays an industry in flux," its authors write, with concern around trends in publisher consolidation and the basic agency business model are growing more pressing.

"Agents are questioning whether the commission structure is a viable compensation model," the report points out, "especially for newer agents. And, for all the attention to diversity issues."

It's important to remember that the AALA's report is focused on the United States, a comparatively very large market of literary agents, and that business models, working conditions, trends in services offered clients, and even demographic details can vary considerably from market to market. ■

Market Stats: Data From Global Book Markets

Snapshots of books sales and trends show post-pandemic corrections alongside bright spots.

Canada, English

In 2022, unit sales reached 52 million. Children's and young adult books had the largest market share at 41 percent, followed by nonfiction at 32 percent, and fiction at 26 percent. (Source: BookNet Canada)

Canada, French

The COVID-19 pandemic had a big impact on book sales in Quebec. In 2019, Quebec publishers reported sales of 308,000 units. This shot up to 695,400 units in 2020, with a correction back down to 425,300 units in 2021. (Source: DeMarque)

China

In 2022, China's book market saw an unprecedented revenue decline of 11.77 percent, 87.1 billion yuan, compared to 2021. Book sales through physical stores dropped in 2022 by 37 percent, and through e-commerce platform by 2.4 percent. These declines are attributed to the COVID-19 pandemic. However, book sales through short-video platforms—like TikTok, Douyin, and Kuaisou—skyrocketed by 43 percent. (Source: Beijing OpenBook / China Publishers Magazine)

France

Unit sales in 2022 fell by 7.7 percent, compared to 2021, with drops in literature, comics/manga, and children's books. However, rights sales generated €148.5 million in revenue, up 1.26 percent over 2021. (Source: SNE)

Germany

Ebook sales grew 3.3 percent in the first half of 2023, over the same period in 2022, with a total 22.1 million units sold. (Source: Börsenverein / GfK)

The number of translation rights deals with China fell from 1,318 in 2021 to 825 in 2022, but German publishers released 8 percent more books in translation (9,403 titles) in 2022 as compared to 2021. (Source: Börsenverein des Deutschen Buchhandels)

In 2022, almost 42 percent of books were bought through physical bookstores, followed in second place by online bookstores at 24 percent. (Source: Börsenverein des Deutschen Buchhandels)

Japan

E-comics made up 89 percent of all digital book products sold in Japan in 2022. (Source: Japan Book Publishers Association)

Across print and digital formats, 41.5 percent of 2022 books sales were comics. (Source: Nippon.com / Research Institute for Publications)

Spain

Spain's book market was valued at €2.7 billion in 2022, 5.5 percent more than 2021. Export sales in 2022 increased by 3.6 percent over 2021, to €403.1 million. Mexico remained the top export market for Spanish books, at €63.5 million. That's followed by France at €61.7 million, Argentina at €31.3 million, and Italy at €23.2 million. (Source: FGEE)

United States

From January to August 2023, 70 percent of print book sales were backlist titles. (Source: Circana)

In the first half of 2023, revenue from children's and young adult books dropped by 15.2 percent, compared to the same period in 2022. Adult book revenue grew by 5.9 percent in this time period. (Source: AAP)

Ebook revenues were down 1.3 percent in the first half of 2023, as compared to the first half of 2022, for a total \$493.8 million. (Source: AAP)

In 2022, 247 new bookstores opened across the country. (Source: EIBF) ■

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Get Ready for K-Books: MatchWhale Aims to Bring More Korean Titles to the World

Co.Mint's forthcoming 'MatchWhale' project promises digital content distribution and rights info for South Korean content. It's expected to launch on November 30.



Beatrice Yongin Lin

By Porter Anderson

On Frankfurt's International Stage, a program on Wednesday, October 18, at 2 p.m. will introduce a new way to find and explore Korean content.

"MatchWhale" is the whimsical name of this new service, which is scheduled to launch on November 30. Its database is expected to be able to surface more than books. In fact, the way the company describes what it's offering is South Korean "books and trends," from Web comics and graphic narratives to illustra-

tion and prose.

Wednesday's onstage session is moderated by Beatrice Yongin Lin, the co-founding managing director of Co.Mint, the company behind MatchWhale. Lin says that the Publication Industry Promotion Agency of Korea (KPIPA) has sponsored the development of MatchWhale for a year.

Her company, Co.Mint, is mix of digital content distributor and a marketing and literary agency. Co.Mint was opened in 2016 and has a mission "to connect people in and out of Korea," facilitating "the flow of contents and culture."

Lin describes the MatchWhale project as being built to handle two key functions.

The first is distributing digital, Korean-language content (ebooks, audiobooks) to the international market. "The service supports ONIX," Lin says, although it's not a standard widely adopted in South Korea. MatchWhale also uses BISAC and Thema, enabling bulk distribution to bookstores and libraries. Lin expects the site to include Korean webtoon publications eventually, if not when it launches.

Second, she says, WhaleMatch is a "rights match-making and management service" for Korean-language books. "Publishers' rights managers, authors' agents, and authors, themselves," she says, "can directly communicate with overseas rights buyers" on the platform, with automated support in copyright inquiries, offers, negotiations, contracts, and incentives for sales reporting.

"Whale," Lin says, "has to do with the whale-like database system of Korea's books we'll be using

to satisfy all kinds of book searches. And the sea animal came to us when our Co.Mint team sat down to brainstorm the service's name in a café on Jeju Island's beautiful shore."

Lin says she'd like to develop a community around the MatchWhale program. Eventually, she wants the site to have networking capabilities, which could be used to register groups of service providers, vendors, and creative professionals such as Korean illustrators, graphic artists, audiobook readers, and more.

MatchWhale and Co.Mint will be offering a six-month free trial to companies signing up in advance to explore the service when it goes live. ■

Find Co.Mint in the LitAg: 6.2 / A1

Event on MatchWhale: Your Ultimate Guide to Korean Books and Trends

Wednesday, Oct 18 | at 2:00 - 3:00 pm
International Stage (Foyer 5.1 / 6.1)

Speakers:

- Beatrice Yongin Lin, Co-founder & Managing Director, CO.MINT
- Prashant Pathak, Publisher, Wonder House Books
- Sherif Bakr, General Manager, AL Arabi Publishing and Distributing
- Natalia Poleva, Foreign Rights Manager, Stroki



Lin says MatchWhale plans to offer the following services for rights managers and editors::

- Information on publishing contracts for each book by language
- Information on secondary rights contracts, such film and stage adaptations
- Supplementary data provided by rights holders that can help assess the popularity of books
- News about translation support programs and international exchange initiatives operated by the Korean government.
- Newsletters containing articles and trends related to the Korean book industry
- Korean book recommendations tied to Hallyu (Korean Wave) trends
- Trend information about South Korea's book scene, including rankings of library book loans and bestsellers from major bookstores, based on popularity trends

“'Whale' has to do with the whale-like database system of Korea's books we'll be using to satisfy all kinds of book searches.”

Beatrice Yongin Lin,
CO.MINT

Connect with us in Frankfurt

Our Events in Frankfurt:

Rights and Translation in the Arab World

- **When:** Wed. Oct 18 at 1:00–1:45 pm
- **Where:** Publishing Perspectives Forum (Congress Center, Level 2, Room Spektrum)

How is the rights field developing in the Arab world, and what are the opportunities for more translation and international collaboration? In cooperation with Publishing Perspectives.

Arabic Literatures in Europe - Institutions of Mediation

- **When:** Fri. Oct 20 at 5:00–6:00 pm
- **Where:** Frankfurt Studio (Foyer, Hall 4.0)

Hear from emerging institutions promoting Arab authors and literature to European audiences. In cooperation with Litprom.

The End of the Desert

- **When:** Sat. Oct 21 at 11:00 am – 12:00 pm
- **Where:** Frankfurt Studio (Foyer, Hall 4.0)

Writers Said Khatibi (2023 SZBA winner) and Svenja Leiber discuss their literary work and depictions of the desert. In cooperation with Litprom.

New Arabic Writing

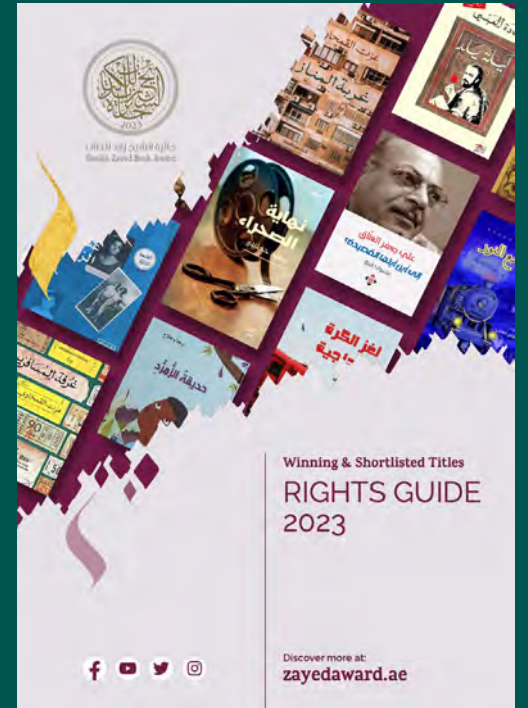
- **When:** Sat. Oct 21 at 4:00–5:00 pm
- **Where:** Frankfurt International Stage (Foyer, Halls 5.1 & 6.1)

Arabic writers from across Africa, Europe and the Middle East discuss their work and the state of Arabic literature today. In cooperation with Frankfurter Buchmesse and Litprom.



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Slovenia Guest of Honor Runs on Hard Work and Love of Reading

Both committed and funny, Slovenia's guest of honor director Katja Stergar says she takes pride in 'the fact that our families haven't evicted us.'



Katja Stergar, director of the Slovenian Book Agency (right) at the 2022 Guest of Honor Handover from Spain to Slovenia, with Maria José Galvez, Spain's general director of books and reading promotion. Image: Marc Jacquemin / Frankfurter Buchmesse

By Porter Anderson

When you walk into the spacious Guest of Honor or Slovenia pavilion in the Forum building at Frankfurter Buchmesse, Katja Stergar may not be the first team member you see there. That's because she, along with the program's curator Miha Kovač, is heading up the guest of honor project and thus has about as many details to handle as there are honeybees in Slovenia. (Not for nothing the guest of honor's "Honeycomb of Words" phrase.)

Stergar is the director of the Slovenian Book Agency (JAK), but she's clear that the Slovenian program is not only about books and literature but also about "the role of the Slovenian mountains and the Slovenians' love of nature."

So when *Publishing Perspectives* asked Stergar for some last thoughts ahead of the opening of Frankfurt Book Fair, she said, "It would be 'Let's read.'"

"Books broaden our horizons, encourage empathy, enhance brain activity, improve concentration, and at the same time stir the imagination, comfort, and cheer.

"There can never be too many books, especially good ones, even if we're unable to read all of them. We want to entice you to listen to the sounds of Slovene stories, be amazed at the way we think, enjoy the images created by Slovene illustrators, so you'll be able to leave the fair with at least a metaphorical Slovene bookshelf."

With so many moving parts, producing a guest of honor program at Frankfurt is a challenge.

Slovenia's book market sees 6,000 books pub-

lished annually by 1,400 publishers at an average price of €21 each (US\$22). The country's libraries see as many as 23 million check-outs of books annually, and there are some 150 bookstores for this population of some 2.1 million.

Far beyond the events of the week at Messe Frankfurt, a guest of honor program involves a full year of events and activities introducing a nation's literature and culture to Germany's readers and thinkers. With the experience of organizing the guest of honor program almost behind her, we ask Stergar what she's proudest of, and which part of the program makes her smile the most?

"That's easy," she says referring to the program's two curators: "That Miha Kovač and Amalija Maček and I have kept our senses of humor up to the end—and that our families haven't evicted us. I'm really proud that we haven't had even one quarrel or dispute, even though we spent so much time together and even though there were many stressful situations.

"When thinking about the program," she says, "I'm a specialist in children's and YA literature, and one-third of our authors in our guest of honor are also authors of children's and YA literature. That's big. Besides that we'll have two big illustration exhibitions. Everyone must come and visit both of them."

Lastly, we ask Stergar if she had a chance to start all over on the Guest of Honor Slovenia project, what she might do.

"I would run away and hide," she says, laughing.

"It's the most exhausting project I've ever been part of. I'd insist on having at least three more very skillful people on the team for at least a year—and enough budget from the first day." ■

'Hidden Gems' in Slovenia's Guest of Honor Program

There are, in any guest of honor program, some "hidden gems," as Katja Stergar refers to them. She'd like to bring a few of those to light. She mentions:

UNDER THE SKIN

Oct 20, 12:00 - 12:45 pm, Guest of Honor Pavilion (Forum, Level 1)

Hear from Mojca Kumerdej and Miha Mazzini, considered two of the best authors of short stories in Slovenia, where poetry and short prose are considered the finest forms of literature.

MY NEIGHBOUR ON THE CLOUD

Oct 20, 10:30-11:45 am, Guest of Honor Pavilion (Forum, Level 1)

Presentation of the highly acclaimed anthology of Slovenian poetry of the 20th and 21st centuries, published in 2023 by C. Hanser Verlag. Several authors will read their poems at this event.

ECLIPTIC: SLOVENIAN JAZZ

Oct. 20, 8:00 pm, Romanfabrik (Hanauer Landstraße 186)

A group of experienced musicians and good friends have created a new musical constellation that is a crossover of dub, beat music, drum and bass and ambient research. Music as living and changing creativity, where each band member has an equal role in the musical dialogue.

FLORJAN LIPUŠ AND THE LITERARY REGION OF CARINTHIA

Oct 21, 3:00 - 3:45 pm, Guest of Honor Pavilion (Forum, Level 1)

The iconic Slovenian author Florjan Lipuš in conversation with Florian Höllner, director of the Literary Colloquium Berlin. Florjan Lipuš always remained true to the Slovenian language, invented his own distinct melodic tonality, where he also used local, almost forgotten and extremely pictorial words to describe the tragic fate of his mother and his entire family as representatives of the Slovenian ethnic minority.

“There can never be too many books, especially good ones.”

Katja Stergar,
Slovenia Guest of Honor

The Designers Behind Slovenia's Bright Pavilion

Under the theme 'A Honeycomb of Words,' the Guest of Honor Slovenia pavilion is designed with an emphasis on the natural lighting and the natural world that Urska and Jure Sadar know at home.



Designers Urska and Jure Sadar
Image: Studio Sadar, Taja Kosir Popovic

By Porter Anderson

In what may be a case of a brilliant image working almost too well, the Guest of Honor Slovenia program's metaphor *A Honeycomb of Words* has prompted moments when designers Jure and Urska Sadar have had to reassure Frankfurt-bound visitors that there

will be no bees in the spacious, brightly lit pavilion they've designed.

These partners in both life and design have uncovered the huge expanse of windows overlooking the Agora to let light stream onto parts of the pavilion they call "the forest"—shelves displaying representative Slovenian literature. When they say "canyon," they mean capacious seating areas that utilize a specially molded foam, forming planes and surfaces not unlike those found in the Slovenian, Julian, and Kamnik Alps.

"We think when reading a book," Urska says, "it's quite nice to have natural light." She looks outside her office window as she speaks. "Slovenia is very open and nice," and life is lived close to nature.

"We want to bring as much natural light in as possible, instead," she says, "and use artificial lighting to match that natural environment."

Look up and you'll see quietly floating hexagonal shapes overhead. Sit down in either the 60-seat or 120-seat performance area, and you'll realize that the lightweight walls defining the space around you are also hexagonal.

Laughing, Urska Sadar says, "It was actually quite a challenge to follow the idea but not to overdo it."

"It was a starting point," says Jure Sadar, "the honeycomb with its visual and spatial implications, and we developed a concept in which the honeycomb can be always, subtly present but not overwhelming so that one would think it's a bee exhibition."

In addition to the two auditoriums and the book-exhibition space, there's also a cafeteria-seating area with its small stage and a "digital corner" for content presentations.

In the cafeteria area, the Sadars have lowered the ceiling for intimacy, used hexagonal lighting fixtures, and closed the space on two sides with fabric, "so you still have the view outside," Jure says, "but with your back protected by these textiles."

Urska adds that the fabrics they're using are translucent, so you'll be able to see light and shapes as people move in other parts of the pavilion.

Urska and Jure's Studio Sadar was one of seven design houses chosen to compete for the Guest of Honor Slovenia pavilion assignment.

"We were very happy to be chosen," Jure Sadar says, "and we continue to be happy."

He pauses and then adds, with a smile and his characteristic wry humor, "We hope that everyone else will be happy with it, as well." ■



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2025: Frankfurt Welcomes The Philippines as GoH

The Philippines will be the second Southeast Asian guest-of-honor country at Frankfurt.



At the signing of the Guest of Honor Philippines agreement are, from left, Simone Bühler, Claudia Kaiser, and Juergen Boos from Frankfurter Buchmesse, and Dante Francis Ang II and Charisse Aquino-Tugade of the Philippines' National Book Development Board. Image: Frankfurter Buchmesse / Daniel Tan

By Porter Anderson

In August, Frankfurt's president and CEO Juergen Boos announced that the Philippines will be the trade show's 2025 guest of honor. The agreement was signed by Manila's National Book Development Board, making the Philippines the second Southeast Asian market to become a Frankfurt Book Fair guest of honor.

In formalizing the agreement, Boos says, "I'm very much looking forward to the Philippines' guest of honor presentation. Our guest of honor program doesn't only put the spotlight on the literature and culture of a specific region, but it also aims to enhance the dialogue and network of the guest country within

the international publishing world.

"Even though the Philippines is the world's 13th largest nation with more than 110 million citizens, I believe for many of us in Europe, Philippine literature is currently still rather unknown territory.

"As the country steps into its role as guest of honor, we'll learn a lot about the importance of storytelling and today's cultural scene for Philippine civil society. With an incredible 183 different languages spoken on its 7,641 islands, the country's diverse influences are one of the aspects I am looking forward to seeing in Frankfurt in 2025."

In a prepared statement, the Philippine senator Loren Legarda is quoted, saying, "The road to being the guest of honor was years in the making.

"Ten years after" Indonesia became the first

Southeast Asian guest of honor at Frankfurt in 2015, "it's high time that another one be given the limelight.

"It's high time that the international community can read and appreciate our stories told in our own voices, recognize that Filipino stories are worth reading, and that they are complex and informed by the colonial and post-colonial imagination."

The work of the National Book Development Board is going to be instrumental in the planning and implementation of the Philippines' guest-of-honor project for Frankfurt.

Dante Francis Ang II, who chairs the National Book Development Board in the Philippines, says, "I've seen how my team has prepared long enough and is ready to mount such a historic event.

"If the trajectory of the Philippines' presence at the fair is any indication, it's indeed time that the stories of our archipelago of more than 7,000 islands be put under the limelight in the international arena."

And Charisse Aquino-Tugade, the executive director of the National Book Development Board, says, "The Philippines' book publishing industry recorded steady growth in revenue in the past five years.

"Come 2025, when we take the stage as guest of honor, we'll tell the story of the Filipinos: from our rich mythological history; the nationalistic novels of José Rizal; the empathetic post-ecological climate stories of our contemporary fiction; down to the colonial origins of capitalism and the humanity of our growing diasporic populations.

"We're excited about this new chapter of Philippine literature and culture." ■

Find the Philippines at Frankfurt: 5.1 / B66

Czech Republic Will Be Guest of Honor in 2026

Now the third country lined up for the guest-of-honor role at the Frankfurt Book Fair – behind Italy and the Philippines – the Czech Republic has already chosen its motto: 'A Country on the Coast.'

Earlier this month, at a ceremony in Prague, Frankfurt Book Fair president and CEO Juergen Boos signed the agreement with Martin Baxa, the Czech minister of culture, for the Czech Republic to become Frankfurt's guest of honor in 2026.

In a statement, Boos is quoted, saying, "I'm very pleased that the Czech Republic will appear as Frankfurter Buchmesse's Guest of Honor in 2026.

"I'm especially pleased about the motto for the country's presence at the fair, Czechia: A Country on the Coast. It's a maritime description of a landlocked Central European country. It catches the eye, it stimulates the imagination, far beyond the literary motif of 'Bohemia by the Sea.'

"We're also looking forward to a guest of honor program featuring contemporary literature represented by authors including Radka Denemarková, Jáchym Topol, and Kateřina Tučková. Another program focus: the cultural and literary perspective of a country located in the heart of Central Europe."

And Baxa says, "I'm delighted to learn that the Czech Republic will be the guest of honor at Frankfurter Buchmesse 2026.

"The Czech Republic's appearance at the fair is a major opportunity for the Czech book industry and the country's entire cultural sector.

"It's not only a chance to present the high quality of Czech literature to the world, but also an in-

vestment in the future. I'd like to thank all those who have contributed to this outstanding outcome. But the work is not yet done. On the contrary, the biggest part is still ahead of us and I'm already looking forward to the results."

In Frankfurt this year, the Czech Republic is represented by 23 publishing houses, and the market will field its own program, presenting books from the series "The Most Beautiful Books of 2022," as well as works of contemporary Czech prose, poetry, comics, and literature for children and young adults. ■

Find the Czech Republic at Frankfurt: 4.1 / D766

Mauro Mazza on Italy's 2024 Guest of Honor 'Enrichments'

The 2024 Guest of Honor Italy special commissioner Mauro Mazza talks about plans for the 'Italian' Frankfurt next year.



Mauro Mazza

By Porter Anderson

Frankfurter Buchmesse has an impressive lineup of guest of honor markets coming into view, starting with this year's Guest of Honor Slovenia, leading to Italy in 2024.

Alongside a press conference at 10 a.m. on Thursday, October 19, in the Frankfurt Pavilion to preview the 2024 Guest of Honor Italy program, *Publishing Perspectives* interviews Rome's special commissioner Mauro Mazza.

Publishing Perspectives: Can you describe for our readers the importance of this recognition for the Italian culture and book market?

Mauro Mazza: After 36 years Italy returns as the protagonist of the most important book fair.

Back then, in 1988, it was our turn to play the role of guest of honor: an innovation at that time, that has been confirmed ever since, thanks to the great success of that edition. Precisely in the comparison with that edition—in a kind of 'our past, 1988' context—one can measure the extraordinary change that we've experienced in recent decades, in Germany and worldwide, also in the field of culture.

I'd like the presence of Italy as guest of honor at the 2024 edition of the fair to leave a recognizable mark. I imagine dozens of debates and dialogues, and as many mutual enrichments. I'm convinced that 'official approval' and flattening to the canons of conformism are lethal for the creativity of literature and prevent free culture from offering valuable contributions to the present and building a better future.

Not only Italy, but also Europe—our Europe—needs nourishment, a supplement of ideas and soul.

Publishing Perspectives: Italian authors and publishers have been making good headway in gaining translation into other languages. And of course being a guest of honor at Frankfurt traditionally translates into new rights agreements for more such publication in many more territories and countries. Is it an important point of pride for Italians to know that their literature is finding new publishers and readers in the world at large?

Mauro Mazza: Occasions, like those of being guest of honor at the Buchmesse, are rare and precious opportunities to make our literary production known and to display Italy's culture.

Italy enjoys great credit, we are viewed with benevolence and followed with attention and interest. Our task is not to disappoint expectations, but to persuade insiders, observers, and potential readers that our culture has much to say and give, and to contribute to such a complex and uncertain season.

Publishing Perspectives: Although it's early in the planning process, can you offer any ideas that your team will want to highlight in the 2024 guest of honor program?

Mauro Mazza: We are finalizing the 'palimpsest' of the Italian presence in Frankfurt in 2024. I can already announce that the Italian Pavilion, that will be realized by the studio of architect Stefano Boeri, will be the beating heart of Italy's presence.

It will be animated by encounters with nearly 100 Italian writers, musical moments, and prestigious art

“Not only Italy, but also Europe—our Europe—needs nourishment, a supplement of ideas and soul.”

Mauro Mazza,
Special Commissioner,
2024 Italy Guest of Honor

exhibitions presented in the more-than 2,000 square meters of the pavilion. But there will also be memorable evenings outside the Buchmesse—beautiful shows in Frankfurt's most important theaters. For example, we're planning to celebrate Giacomo Puccini's centenary in the best possible way, knowing how much the German public appreciates Italian melodrama.

Publishing Perspectives: Is it possible to have from you a “sneak preview” of something specific we might anticipate in next year's Guest of Honor Italy programming?

Mauro Mazza: To serve you a tasty aperitif of the 2024 edition of the fair, I can say that this year we plan to have a significant representation of Italian authors in Frankfurt. To name but a few, from Missiroli to Lagioia, from Veronica Alfieri to Teresa Ciabatti. The curation of the authors' presence at Frankfurt 2023 is the result of the valuable work of the Italian Cultural Institutes in Germany. In 2024, I will have the pleasure to work with the Italian Publishers' Association (AIE) to create a major, bespoke program for this unique rendez-vous that is the guest of honor presence.

Publishing Perspectives: And lastly, is it possible to highlight some of the moments expected to be part of the Guest of Honor Handover Ceremony—from Slovenia to Italy—on 22 October?

Mauro Mazza: The closing ceremony of the Slovenian year will have great significance for us.

The symbolic passing of the baton will actually resemble the path of the Olympic torch. In the months to come and at next year's “Italian” Buchmesse, special preparations will be made for the year 2025 when Gorizia and Nova Gorica will be European Capitals of Culture. There's no need to explain the significance of such an accolade for a city that for years was divided, torn by its own “wall.” It's wonderful that it's now culture that cements this encounter, an encounter that has the meaning of an embrace and a journey together.

On October 22, Italian literature will be present with the Friulian author Ilaria Tuti, while the violinist Francesca DeGo will enchant those present with her Stradivarius. From that evening, the Frankfurt 2024 adventure will officially begin. ■

Frankfurt's 2025 Guest of Honor Philippines: Sen. Loren Legarda

In 2016, says the Philippines' Sen. Loren Legarda, 'The book industry embarked on a road map to the world and today, it reaps the fruit of that work.'



Senator Loren Legarda

By Porter Anderson

As Frankfurter Buchmesse president and CEO Juergen Boos has announced with the Philippines' National Book Development Board's (NBDB) Dante Francis Ang II and Charisse Aquino-Tugade, the Philippines will become the second Southeast Asian nation to hold that place of honor and prosperity at Frankfurt Book Fair in 2025.

It was Sen. Loren Legarda who made the observation that "It's high time" for another such market "to be given the limelight" at the world's largest international book publishing trade show, Indonesia having been the first Southeast Asian guest of honor in 2015.

Legarda is the longest-serving woman in the history of the Senate. She's known as an environmentalist recognized by the United Nations Environment Program; a cultural advocate; and a former journalist and news anchor whose work in climate-crisis awareness, human-rights imperatives, women's rights, children's rights, and social development have brought her recognition far beyond the shores of Manila.

We begin our interview with Legarda by asking about the timing of the upcoming guest of honor program that her nation will undertake.

Publishing Perspectives: Could you give us a few words about why 2025 is a good year for Guest of Honor Philippines?

Sen. Loren Legarda: The Philippines has a rich and vibrant literary tradition, largely oral and including poetic jousts done in many of our languages in different parts of the country. Even young people enamored with rap engage in it.

So has written literature grown, and no longer only in the dominant language of English—long re-

garded as the prestigious language of books—but also, and especially, in Filipino, our national language.

It's like the dam broke for publishing in our language, and more recently in our other languages. We are the largest group of writers and readers on the Wattpad platform. Our talented writers, artists, and illustrators have made significant contributions to the global literary landscape. Filipino artists and illustrators are drawing for Marvel and DC Comics; and both Filipino-American and homegrown writers are getting published not just by international small presses but also by the mainstream like Penguin Random House, Soho Press, Macmillan, and Farrar, Straus and Giroux.

As a legislator and an advocate for the arts and culture, I have long recognized the need to support and showcase the talents of our writers, artists, and illustrators on a global stage.

Our participation in a cultural mecca like Frankfurt Book Fair, the oldest and largest book fair in the world, is a one-time, big-time chance for the country to bring its literature to Europe and the rest of the world. It is our time to speak back in our own voices, tell our own stories, to Europe, to Spain which colonized us for over 320 years.

Publishing Perspectives: Do you notice any trends in terms of who is reading and what's popular these days?

Sen. Loren Legarda: Yes, in this age of social media, the enduring interest in reading remains a relevant and vibrant facet of our culture. According to a readership survey conducted by the National Book Development Board, 96 percent of Filipino youth and 94 percent of adult respondents show a genuine enthusiasm for reading. Furthermore, over 40 percent of Filipinos engage in reading as a means to expand their knowledge.

"Our participation in a cultural mecca like Frankfurt Book Fair ... is our time to speak back in our own voices, tell our own stories, to Europe, to Spain which colonized us for over 320 years."

Sen. Loren Legarda,
The Philippines

It's not uncommon these days for our young entrepreneurs to start their own indie presses in the regions, and publish in their languages. To nurture this passion for both creating and consuming literature, our young people must be exposed to fresh, original, captivating, and thought-provoking literary works. An ecosystem of excellence for our writers and artists will continue to beget excellence.

Publishing Perspectives: Can you name a couple of things that you and your team would like to see come out of this guest of honor program?

Sen. Loren Legarda: First and foremost, this is a showcase to introduce to the world in a focused and extensive way, our very own literature.

We hope the publishers will benefit economically by selling rights, both translation and reprint rights, or even cross-media rights, to publishers in other countries.

We have one of the biggest diaspora populations: it hit the 2-million mark this year. If we assume they belong to six-member households, that's easily 12 million Filipinos exposed globally, now aware of other cultures, and understanding our place in the world.

These experiences enrich our perception of the world and subsequently our writing. They are also the carriers of our culture wherever they go. They are both ready channels and markets for our rich and diverse literatures.

Not only will the books which carry the collective knowledge and wisdom of the centuries and our people will be featured when we are guest of honor, but all the other aspects of the cultures that contextualize the literature and at the same time are portrayed by it: rituals and beliefs; the arts; film; design, textile and fashion; food; and the city—geography, architecture, and environment. ■



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Mauro Mazza
Extraordinary Commissioner

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Location: GoH Pavilion / Forum 1

Book Awards: Upcoming Guest of Honor Countries

Ahead of the translation and outreach programs that are sure to come, discover just some of the titles and authors currently being recognized in Frankfurt's future guest-of-honor countries: Italy in 2024, the Philippines in 2025, and the Czech Republic in 2026.

Italy: Premio Strega 2023

Winner:

Come d'aria by **Ada D'Adamo** (Elliott)

Finalists:

- **Mi limitavo ad amare te** by **Rosella Postorino** (Fetrinelli)
- **Dove non mi hai portata** by **Maria Grazia Calandrone** (Einaudi)
- **La traversata notturna** by **Andrea Canobbio** (La Nave di Teseo)
- **Rubare la notte** by **Romana Petri** (Mondadori)

Philippines: National Book Awards 2023

Best Novel in English:

Snakes in the Grass by **Patrick Everard** (University of the Philippines Press)

Best Novel in Filipino:

Aswanglout by **Allan N. Derain** (Ateneo de Manila University Press)

Pablo A. Tan Best Book of Nonfiction Prose in English:

Departures: Essays by **Priscilla S Macansantos** (University of the Philippines Press)

Best Book of Nonfiction Prose in Filipino:

Sa Yakap ng Gubat at Dagat ng Palawan: Mga Ekosanaysay by **John Iremit Teodoro** (Pawikan Press)

Best Graphic Novel in English:

Alandal, written by **Philip Ignacio**, illustrated by **Alex Niño** (Komiket Inc.)

Best Graphic Novel in Filipino:

Ang Mga Alitaptap ng Pulang Buhangin by **RH Quilantang** (Komiket Inc.)

Czech Republic: Magnesia Litera 2023

Book of the Year:

Jana bude brzy sbírat lipový květ by **Miloš Doležal** (Revolver Revue)

Prose Winner:

Čistý, skromný život by **Viktor Spacek** (Host)

Poetry Winner:

Spatřil jsem svou tvář by **Petr Hruška** (Host)

Children's and Youth Winner:

Fánek hvězdoplavec by **Jana Šrámková** (Běžiliška)

Academic literature winner:

Chór a disonance by **Vladimír Papoušek et al.** (Akropolis/Filosofická fakulta JČU)

Publishing Winner:

Dílo by **Jan Zábřana** (Torst)

Journalism Winner:

Dějiny lidí by **Martin Rychlík** (Academia)

Debut of the Year Winner:

Skutečná cesta ven by **Patrik Banga** (Host)

Fantasy Winner:

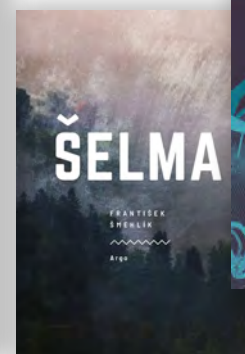
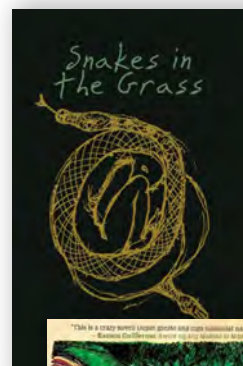
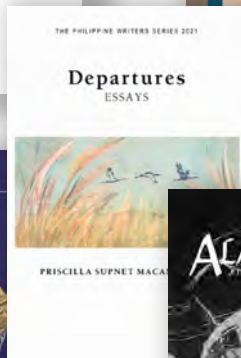
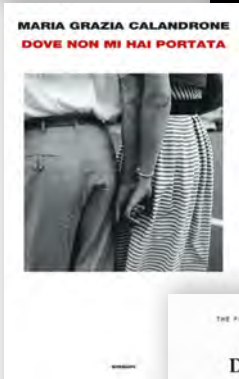
Mycelium VIII – Program apokalypsy by **Vilma Kadlečková** (Argo)

Detective Winner:

Šelma by **František Šmehlík** (Argo)

Humor Winner:

Zen žen by **Lela Geislerová, Martin Mach Ondřej** (Labyrint/Paseka)



Get to Know the 2023 German Book Prize Finalists

Established to “draw attention beyond national borders to authors writing in German,” this prize highlights titles suited for translation and international audiences.



Muna oder Die Hälfte des Lebens
Terézia Mora

Muna is about to graduate from high school when she spends the night with Magnus. When the Berlin Wall comes down, he disappears.

Find it at the fair:
Luchterhand
3.0 / D21



Vatermal
Necati Öziri

Arda, a young man, is in hospital with organ failure. Writing a farewell letter to the father he never met, he looks back on his life.

Find it at the fair:
Ullstein / Claassen
3.0 / A86



Die Möglichkeit von Glück
Anne Rabe

Anne Rabe describes a childhood in East Germany, growing up with the fall of the Berlin Wall and political changes that followed.

Find it at the fair:
Klett-Cotta
3.1 / C145



Echtzeitalter
Tonio Schachinger

It's the story of a Viennese high school student, Till, the disintegration of his family, his friendships and first love, and his diabolical teacher Dolinar.

Find it at the fair:
Rowohlt
3.0 / B104



Maman
Sylvie Schenk

Sylvie Schenk goes in search of clues leading to the life story of her mother, of her family, and thus to her own roots, her own being.

Find it at the fair:
Hanser
3.1 / E107



Drifter
Ulrike Sterblich

Wenzel and Killer have been friends for ages. However, everything changes when Vica enters their lives. With each encounter, new questions arise.

Find it at the fair:
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3.0 / B104

PUBLIC DISCUSSION

INTERNATIONALES
ÜBERSETZUNGSZENTRUM
HALL 4.1 F81

20 OCTOBER
FRIDAY

5:30 - 6:30 PM

MORE THAN ONE PATHWAY?

CONTEMPORARY BALKAN LITERATURES
IN TRANSLATION

The panel looks at recent successes in literary translations from the languages of the Balkans and discusses how a book from a “less-translated” language gets to its international readers, who actually makes the choices and what is the role of translators in the process. Based on the findings and discussion topics raised by Mapping of Translated Literatures from the Western Balkans issued by Next Page Foundation and partners. The panel is followed by a reception with a glass of wine.

**ERICA JOHNSON
DEBELJAK**
writer and translator

ELVIRA VESELINOVIĆ
literary translator

MIGUEL ROÁN
translator and
director at the
“Balcanismos”
magazine

YANA GENOVA
founder and manager
at the Next Page
Foundation

Closing the Literary Agency Gap in the Arab World

Appointed in July as the chief of Sharjah International Literary Agency, Tamer Said heads for his first Frankfurt in his new role with a clear goal to promote Arabic literature abroad.



Tamer Said

“Our mission is clear: to empower Arabic authors with the tools and resources they need to achieve their goals and set a precedent for all future authors to enter this rapidly growing industry.”

Tamer Said,
Sharjah International
Literary Agency

By Porter Anderson

As has been discussed in many forums focused on book publishing in the Arab world, authors there find little chance of being represented by a literary agent. There simply has never been a widespread tradition of agenting in the region.

This can be seen as one of several factors that have, at times, impeded international visibility for Arabic literature.

“Indeed,” Tamer Said says in an interview with *Publishing Perspectives* before heading to Frankfurt, “we proudly stand as a pioneering literary agency in the Arab world, and we’re actively working to fill a prevalent gap in the international marketplace.”

Said was appointed in July to become the new director of the Sharjah International Literary Agency, which operates under the Sharjah Book Authority. The fledgling agency was created in 2020, just in time for the opening of the coronavirus COVID-19 pandemic. So it is that the agency got off to an unexpectedly slow start. A mention in August 2021 in the US-based Shelf Awareness may have caught the attention of some, but the international publishing

travelers’ corps still was largely grounded; the word wasn’t getting out fast.

The agency nevertheless had been inspired, Said says, “by a clear recognition of the need for a literary agency in the Arab book market, where such entities are scarce.”

Since his appointment as director of “SILA,” as it’s referred to by its acronym, Said has been focused on what might colloquially be called “turning on the lights.” He has “introduced a range of services” for authors and other content creators joining the agency.

And SILA has begun generating what Said describes as “exceptionally high interest,” as authors and other members of the publishing community get the news that the agency is “on the verge of releasing our first catalogue of books and a comprehensive list of authors.

“This catalogue,” he says, “will showcase a diverse collection of literary works from authors across various genres and backgrounds.”

In addition to its catalogues, Said says that traditional and full-service author representation is something the young agency is built to provide: “We possess the capacity, as well as the understanding,” Said says, “to take an Arab author under our wing, em-

brace their creative vision, and assist them to bring their literary work to the world.

“Our mission is clear,” he says: “to empower Arabic authors with the tools and resources they need to achieve their goals and set a precedent for all future authors to enter this rapidly growing industry.”

If Said seems familiar to *Publishing Perspectives* readers, they may have met him during his 12 years as managing director of the Sharjah-based Kalimat Group, the publishing house founded in 2007 by Bodour Al Qasimi.

In addition to being involved with the Emirates Publishers Association, Said has sat on the board of the UAE’s Board on Books for Young People—IBBY’s chapter in the Emirates, referred to as UAEBBY. He’s also a frequent juror in the region’s book and publishing award programs. “The Arab publishing industry has much to be proud of,” he says, “and I plan to continue putting my heart into propelling it to greater heights.” ■

Find SILA at Frankfurt: 5.1 / A12

Meet Some of Frankfurt's Fellowship Participants

The various fellowship programs operated by Frankfurt Book Fair enable new talent and promising professionals to participate in international events and make industry connections. Here, we speak to a few people participating in these programs in 2023. Interviews by Porter Anderson.



Beyza Becerikli



Katerina Petrich



Shen Xiliang

Frankfurt Fellows:

Beyza Becerikli

Can Publishing, Turkey

The Frankfurt Fellowship Program brings publishers, editors, rights and licensing managers, and literary agents to meet their German counterparts and to attend the Frankfurt Book Fair. This is a program supported by the German Federal Foreign Office.

Publishing Perspectives: What is your work like at Can Publishing?

Beyza Becerikli: I work as chief of rights and acquisitions at Can Publishing, and our company prides itself on having a great backlist of modern and contemporary literature.

With such a rich backlist, my main focus is always on those collaborations that have been in existence for more than 40 years. My role begins with requests for review proofs and ends with approval of the final material, but my main focus is on discovering new titles, reviewing new catalogues, and bringing them together with our editors across all imprints and series. Seeking out new and emerging voices and creating more international connections are also the best parts of this role, and I try to make more time for them.

Publishing Perspectives: What are the main challenges you see in your country's book market today for publishers and especially rights professionals like yourself?

Beyza Becerikli: Economics at all levels. The currency crisis started in 2021; high inflation came at the beginning of 2022; natural disasters and the period of elections followed. These factors affect what is purchased, what is reprinted, wages, and, ultimately, the quality of the editorial process, production, and results.

It's always challenging and takes too much energy to explain all the details to international partners.

And in some cases, we don't understand them either.

Publishing Perspectives: Will this be your first time at Frankfurt Book Fair?

Beyza Becerikli: Yes, this will be my first Frankfurt Book Fair, and I'm very happy to be part of the Frankfurt Fellowship. I'll be attending this biggest and most important international fair, but I'll also benefit from the in-depth perspective and access to the fellowship organization.

I started working as a legal professional in March 2020 (sigh), and I'm looking forward to meeting my professional contacts and my international friends, whom I've known for more than three years, in person for the first time.

Frankfurt Invitation Program:

Katerina Petrich

Libros de la Araucaria SA, Argentina

This program enables publishers from developing book markets to participate in the Frankfurt Book Fair, so they can form networks in the book business. This program, founded in the 1970s, is supported by the Federal Foreign Office of Germany, and is curated and organized by Frankfurt.

Publishing Perspectives: What is your work like at Libros de la Araucaria?

Katerina Petrich: I coordinate and supervise design choices and editorial selection, but I'd love to take more part in the direct design of the covers. As my job at Libros de la Araucaria started recently, I have yet to see the fulfillment of my work, but I'm looking forward to it!

Publishing Perspectives: What are the main challenges you see in your country's book market today for publishers?

Katerina Petrich: I think the biggest challenges we have to face as an independent publishing

house based in Argentina are no different than what the country's economy is going through at the moment.

Regarding the bigger picture, we have to face inflation and the continuous dwindling of the exchange rate, generating difficulties for international deals. These same items have a huge impact in the people's economy, resulting in them cutting off buying books from their expenses.

As a more specific challenge, we have disproportionate production costs because of the price of paper being used as a way to speculate. Furthermore, the Argentinian market is more oriented to traditional media and ebooks don't have a big consumer pool.

Nevertheless, we do have a very active and flourishing author community, producing a vast amount of both fiction and nonfiction that's widely recognized amid the boom of Latin American authors. We have yet to find a way to cope with the external demand for these authors, as we have to compete with big publishing groups.

Publishing Perspectives: What are you expecting from your trip to Frankfurt Book Fair?

Katerina Petrich: I truly believe the best parts of work come with team effort and knowing who to call to integrate that team. I expect to connect with fellow publishers from countries that have a similar background to ours and generate a strong sense of community for future project planning.

Frankfurt International Translators:

Shen Xiliang

China

Up to 15 translators from several parts of the world take part in an exclusive exchange and networking program. The program is organized by Frankfurt with support from the German Federal Foreign Office.

cont'd on next page

Interviews with Frankfurt fellowship participants, continued

Publishing Perspectives: Tell us about your work as a German-to-Chinese translator.

Shen Xiliang: I work in safety management in Shanghai Maglev Transportation Development Co. German literary translation is a job I do in my spare time, which means that my spare time is translating literary works. I translate every night, on Saturdays, Sundays, and holidays.

Translation can be said to be part of my life because I enjoy it. I think translation is a fun game, and how to convert a foreign language into my mother language is very challenging work. In addition to translation, I enjoy reading various contemporary literary works, and I also try to write poetry because writing poetry can condense my language expression.

Publishing Perspectives: What are the main challenges you see in your country's book market today for publishers?

Shen Xiliang: Today, more and more Chinese people don't like reading. They like to play with smartphones, WeChat, Weibo, TikTok and other new media. In addition, there are many online book sales channels and many price cuts, which doesn't contribute to a healthy book market.

Publishing Perspectives: Will this be your first time at Frankfurt Book Fair?

Shen Xiliang: The last time I participated in Frankfurt Book Fair was in 2018. I'm looking forward to discovering more great contemporary German-language literature there, visiting German-language publishers, meeting German-language authors, and getting in touch with translators from all over the world. Of course, I'm also very interested in the talks authors have about their new books on the Blue Sofa.

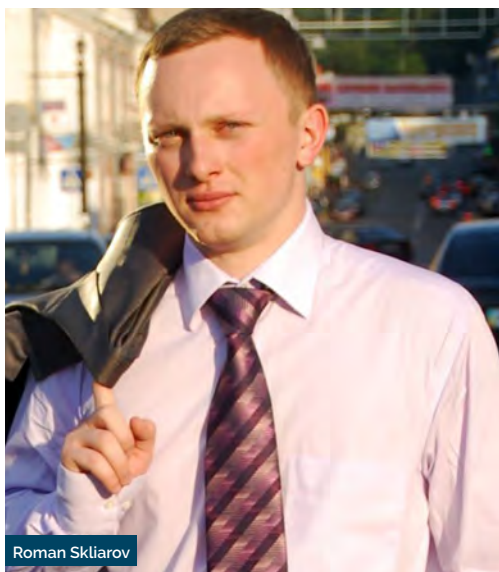
Special Program Ukraine, Nearby Nations:

Roman Skliarov

Nash Format Publisher, Ukraine

This is a training and networking program for publishers, editors, foreign rights managers, and literary agents from Armenia, the Czech Republic, Georgia, Hungary, Kazakhstan, Moldova, Poland, Romania, the Slovak Republic, and Ukraine.

This program has support from the Federal Foreign Office of Germany and is curated by Frankfurt in cooperation with the Book Arsenal Festival in Kyiv



Roman Skliarov

and the Goethe-Institut Ukraine.

Publishing Perspectives: Tell us about Nash Format and your work there.

Roman Skliarov: Nash Format Publishers is not just a commercial project. We aim to build a modern Ukrainian nation and country, and therefore we publish a series of books on state building, the main target audience of which is the political elite of Ukraine.

These are mostly titles on economics, national security, political science, history, etc. I'm the head of the editorial office that publishes these titles. As editor-in-chief, I select titles, search the translators for them, edit some of them personally, and then actively help to promote them after publication. To cover expenses, we have a second editorial office that deals with commercial titles, earn money to publish titles from my editorial office.

I also sell rights for the Ukrainian titles abroad. I started as a book scout in a publishing house, so historically all communication with foreign agents and publishers is on me. It's a separate important mission that should tell the world about Ukraine, our culture and history, at a time when the enemy is trying to destroy Ukrainian identity as such.

Publishing Perspectives: What are the main challenges you see in your country's book market today for publishers?

Roman Skliarov: The main challenge is physical survival in terms of war. The more weapons we get, the faster the war ends and the faster this challenge is overcome.

The second challenge is the difficult state of the economy: the cost of living in a war is rising, and people often only have enough money for food and medicine, not for books. Considering the high cost of paper, the books themselves have also become more expensive, so it's quite difficult to manage all of that on the operation level of the company.

On the other hand, our publishing house was the organizer of the large book fair Kyiv Book Fest, which took place in early September 2023. It was attended by most Ukrainian publishers, plenty of visitors, with author activities and public discussions. People miss such events.

Publishing Perspectives: Will this be your first time at Frankfurt Book Fair?

Roman Skliarov: It will be my second time. I already do know a bit about the work of the fair and the book market as a whole, so I plan to deepen cooperation with key partners, meet new partners if possible, and reach mutually beneficial deals regarding the sale and purchase of book rights.

Special Program Ukraine, Nearby Nations:

Eszter Kovács

Pagony Kiado, Hungary

Publishing Perspectives: Tell us about Pagony Kiado and your work.

Eszter Kovács: Pagony is an independent publishing house based in Budapest and founded in 2001—22 years ago, so we're pretty old now, or at least we're young adults.

"We" means three couples, the six of us are the owners of this company. Originally we opened only one little bookshop, exclusively for children, then a year later we established a little publishing house, and later on we've continued both 'branches.' So today we



Eszter Kovács

have 12 children's bookstores throughout the country, seven in Budapest and five more in other cities, and we own a relatively big publishing house for children.

Since I studied literature at university and worked at literary magazines and wrote criticism of contemporary literature—which means I was very much involved in literature—I am the one who became the editor-in-chief at Pagony.

The first years we published only two or three, then eight to 10 books per year. Nowadays we have approximately 80 titles every year. We cover all age groups from newborns to YA, and our main profile is Hungarian contemporary children's literature—let's say 70 percent—but naturally we publish foreign titles as well, especially from the Netherlands, Germany, and the English-language countries. I wish we had more books from our neighboring countries, but what I really dream about is co-editing books. Our market is quite small, similar to some other Central and Eastern European countries, so I think it would make sense to cooperate like this.

I'm the kind of person who always want to do something new, so I'm looking for new voices, new people, new topics all the time. That's why I prefer creating books on our own to buying rights, because it's a creative process. You have an author or an illustrator or an idea: you have a dream. And then you have to find the best people for that specific task and you have to do "something" out of "nothing," which is really exciting for me.

I also find it inevitable [that we need] to meet foreign colleagues, go to book fairs, browse catalogues, and buying foreign titles we think are important and fresh and people should know them in Hungary—hoping they'll also sell well.

Sometimes it happens, it did with Julia Donaldson's titles, which are a great success in Hungary. But sometimes, famous titles don't work so much. For example, the genre of picture book, as strange as it may sound, is not as common as in other countries. Hungarians prefer letters to pictures, the big experience of our last 20 years. Despite all our efforts, picture books remain unknown.

In addition to fresh and new titles, we often buy old ones, classics that have been sorely missing from the Hungarian market, such as Eric Carle's books or

those of Annie M.G. Schmidt or Alona Frankel.

It's also very challenging for me to plan the portfolio of the year, to cover all genres and ages. That's the manager part of my job and I enjoy it very much.

We don't only make books, but we have a huge number of children's programs and activities related to our books. We have our own festival three times a year and several coproductions with theaters, museums, and other cultural institutions. This part of me is the organizer.

Anyway, I am trying to stay open for everything, follow all the trends in publishing and children's literature and culture. A new feature in my life is the start of studies last year for a PhD in children's literature. To put theory and practice together is a real challenge for me, which I find super-exciting. My goal in both fields is to get Hungarian children's literature into the international bloodstream, to make Hungarian children's literature a real participant in this communication.

Publishing Perspectives: What are the main challenges you see in your country's book market today for publishers?

Eszter Kovács: This answer unfortunately is more pessimistic than the previous one. In short, we have had easier years. Managing inflation, paper, and printing costs has been a challenge for every publisher in Hungary. Our books are more expensive, the number of our customers is shrinking.

Moreover, we all suffer from the government's so-called "Child Protection Act." It's a law that prohibits making any content that "depicts or promotes homosexuality or sexual harassment" available to anyone under the age of 18. These books may only be sold separately from other children's books and must be wrapped in sealed packaging.

The exact practical application of the law is still a mystery. Nobody says you cannot publish a book because of LGBTQ content. You can, just hide it. Who can say what is LGBTQ content, what does it mean to "promote homosexuality?" It's the task of the publishers themselves to interpret the law and decide whether to "pack" their book or not. It's sad, surreal, and humiliating that we have to speak about things like this.

Publishing Perspectives: Will this be your first time at Frankfurt Book Fair?

Eszter Kovács: I've never been to Frankfurt. I attend the Bologna Children's Book Fair almost every year. As a children's publisher, I think it's important to see all the new trends there. My colleagues who buy or sell rights go to Frankfurt regularly, but for me this will be the first time, thanks to this special program.

Now I feel that I'm just in the middle of everything. I have the opportunity to meet many people from the publishing industry, to speak with colleagues from all over the world. I very much hope to make new and fruitful acquaintances, and to have time to think and talk about what we have in common. I also hope I'll have the possibility to show a bit of Hungarian children's literature.

Besides all that, this year I'll be the one who goes to meetings with some of our important partners and of course I'm looking forward to the whole fair, which I've heard is much bigger than the one in Bologna. So I'll try to leave time for looking around and doing some sightseeing. I think I'll enjoy it not only as a professional publisher but also as an ordinary person who loves literature.



Wendolyn Trogneux

Paris-Frankfurt Fellowship: Wendolyn Trogneux Éditions Albin Michel, Paris

In this program, selected young booksellers and publishing staffers complete a two-week training program between France and Germany. Professional capacity, language capabilities, and intercultural skills are acquired through practical seminars and study trips to both countries.

Publishing Perspectives: What do you do at Albin Michel?

Wendolyn Trogneux: I've worked in the foreign rights department of Albin Michel since December 2022. My day-to-day experience is never the same, and one of the key elements that form my job is managing Albin Michel's authors' interviews and promotion abroad. As we have authors who are best-sellers overseas, they're very often invited to promote their work on the international level. Every day, I discuss these things with foreign publishers, publicists, and editors to determine the authors' invitations and media coverage.

I somewhat work as an author's agent, but inside a publishing house. However, it really depends on the season: before I left for the Paris-Frankfurt fellowship, and during the upcoming weeks, half of my time goes to preparing Frankfurt Book Fair on an administrative level. Even though the main part of my job—representing our authors abroad and handling their travel and media coverage—is already fascinating, I'd

like to have more time to communicate about this, either on our Instagram page or through our newsletter. And I'd love to read even more.

Publishing Perspectives: What are the main challenges you see in your country's book market today for publishers?

Wendolyn Trogneux: Everybody is saying it and we see it firsthand: there is a crisis in books in translation.

With growing production costs year after year, and with foreign publishers being more cautious and not taking as many risks as they may once have taken, it's harder to sell today, for example, the rights for a first novel, or even for a known author. I believe one of the main challenges in France's book market today is the over-production of books, because even book-sellers cannot keep up with the overflow. How can you defend and sell 1,000 titles when you don't have the physical or mental space?

We in foreign rights don't represent all the titles published by Albin Michel, but our catalogue is already quite impressive, and even with the best intentions, you can see that foreign editors won't be doing as many deals—or deals as large—as they could be doing, because they're afraid of not selling their translations. I believe this is the case for every country, because translation is expensive, and in today's world economy, inflation impacts all aspects of life, from paper prices to foreign rights sales.

Publishing Perspectives: Will you be on the Albin Michel team at Frankfurt this year?

Wendolyn Trogneux: I won't be at this year's Frankfurt Book Fair as I need to hold the fort while my team goes and showcases our work.

This year, we welcomed several new authors at Albin Michel, including Claire Berest, Serge Joncour, and Pascal Quignard, who are already big names in French contemporary literature. One of our main goals at Albin Michel this year is to show how our literary editorial line is moving, and how well we can adapt to these incoming literary authors.

Also, my team now represents nonfiction books in cooking, self-help, and well-being. This is a new challenge as the catalogue grows even more, and we must adapt to these new markets. But we have been preparing for this fair for some months now and I'm sure that we're ready to take it in. You can keep up with our work through our Instagram page @albin-michel_foreignrights, or meet my colleagues at our stand during the book fair in Hall 5.0 / C120. ■

Get more information about these programs online at www.buchmesse.de



Image: Anett Weirauch / Frankfurter Buchmesse

Publishing Perspectives Forum: Sustainability for Small and Large Publishers

As a widening base of publishing companies look for feasible strategies to become climate-friendly, a Frankfurt session will try to point out paths to sustainability.



Rachel Martin

“‘Net zero’ and ‘carbon neutrality’ are terms that can be confusing, especially as we increasingly see companies – or countries – committing to becoming ‘net zero’ by a certain date.”

Rachel Martin,
Elsevier

By Porter Anderson

When Rachel Martin joins us in the Publishing Perspectives Forum on Frankfurt Thursday at 11 a.m., the specific intent of her commentary will be to help small- and medium-sized publishers cope with the demands of mounting climate-crisis concerns.

The global director of sustainability at Elsevier, based in Amsterdam, she has become a kind of globe-trotting guide to organizations and companies, conferences and professional programs in many parts of the world.

We’ll also be joined by Sherri Aldis, who directs the United Nations’ Regional Information Center for Western Europe and has been closely engaged with the development and progress of the UN’s Sustainable Development Goals, the SDGs. With Aldis’ insights on the SDGs, then, Martin’s approach will be informed by the latest work that she and associates are doing to create a way to assess and act on the realities of books’ manufacturing and publishing’s carbon footprint.

This will have involved, as her International Publishers Association (IPA) colleagues know, the still-in-development “Publishing 2030 Accelerator.”

As outlined by our report in October 2022, the Accelerator’s kickoff last year took the form of a manifesto announcing the signatories’ ambition “to drive systematic change within the publishing sector,” a

one-year project intended “to support and test early-stage ideas that will positively contribute to the wider publishing sector’s sustainability.”

With three workstreams involved, this year Martin says she expects to arrive at Frankfurt with a white paper outlining that framework—which needs to encompass and take into account all the players on the supply chain—and come up with a methodology that goes “from the tree to the reader,” as she tells us, “making sure we can account for what emission factors, what assumptions, what kind of logic” are required for an approach that’s based on the prioritization of carbon in books “and where we think the biggest impacts are.”

Once the Accelerator program is developed, “You as a publisher,” she says, “a small publisher, a big publisher, it doesn’t matter, can take any print journal, any print book,” input the data requested about it, “and get a number,” meaning a carbon rating of that book, that product. “And you could do that for your whole portfolio,” Martin says. “This could give you some information about your suppliers, how that data is kind of generated or where the gaps might be.”

This effectively should be “the starting point for an industry standard,” she says “because it’s something everybody’s agreed, everybody’s reviewed. It’s like a life cycle for books. And what we’ll be doing at Frankfurt is calling for anybody who’s interested to get involved.”

Those who are interested, in fact, she says, can

volunteer for some pilot work in this regard, as the “accelerator” is developed, and there will be more information on that during the IPA’s 1 p.m. October 18 “Sustainability Summit.” Or you can speak with Martin when she joins us Thursday at the Publishing Perspectives Forum session on this issue.

But while some will be focused on acceleration, the majority of small- and medium-sized publishers are still trying to work out what they can do—with no extra resources on-hand, no sustainability officers they can hire or appoint—to determine their stance, needs, obligations, and options in a sea of disparate advice, guidance, and projects that tend to arrive as “manifestos” rather than straightforward instruction.

One good way to look into getting started prior to our session on October 19 is to go over the 10 pledges of the SDG Publishers’ Compact, a program of the IPA and the UN in which publishers have been registering their commitment to work on sustainability since 2020.

“*Net zero* and *carbon neutrality* are terms that can be confusing,” Martin has written recently “especially as we increasingly see companies, or countries, committing to becoming ‘net zero’ by a certain date. We are also starting to see products claim to be ‘climate’ or ‘carbon’ neutral.”

And that will be a good starting point for Martin’s discussions with publishers ready to work on their sustainability profile. ■

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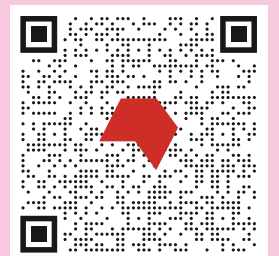
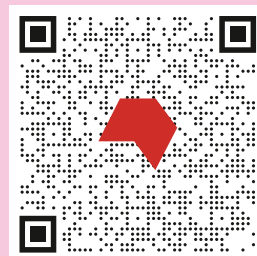
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◆ ABOUT CONGRESS PCI

Launched in 2022, the International Congress of Arabic Publishing and Creative Industries (Congress PCI) is an annual forum organized by the Abu Dhabi Arabic Language Centre which showcases the latest trends in publishing through crucial cross-disciplinary conversations. Since its inauguration, the Congress has aimed to develop a knowledge-sharing hub for regional and global publishing and creative content developers in the Arab market. Through panel discussions, keynote presentations, workshops and networking events, as well as a focused exhibition, the Congress provides a platform for professionals to explore collaborations and business opportunities across industries and regions.

◆ 2023 EDITION - KEY FIGURES



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◆ PREVIOUS KEY SPEAKERS



Nicholas Carr

Pulitzer Prize finalist for "The Shallows: What the Internet Is Doing to Our Brains," and New York Times bestselling author.



Michael Tamblyn

CEO of Global Digital Bookseller Rakuten Kobo.



Brian Michael Bendis

Peabody award winning comics creator; Amazon and New York Times bestseller.



Banana Yoshimoto

World-renowned Japanese contemporary author.



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