

PUBLISHING PERSPECTIVES

MAGAZINE
SUMMER 2018

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A Big Year for Politics & Publishing



INSIDE: 2018 Frankfurter Buchmesse Preview Guide

Learn about this year's book fair highlights including new exhibition areas, VIP speakers, and can't-miss conferences and events. **Turn to page 18 »**

Editorial: 'All Politics Is Local' – Not Anymore

As we look ahead to the Frankfurter Buchmesse this year (October 10 to 14), it's hard not to marvel at the old line "All Politics Is Local," usually associated with the former Speaker of the US House of Representatives, Tip O'Neill. His political memoir, *All Politics Is Local, and Other Rules of the Game*, was published in 1993 by Times Books.

What a difference 25 years makes. Today, O'Neill might be amazed to see how globally we discuss our "local" politics—and how easily we understand them. We may not know all the names and details of one another's markets, but the underlying issues seem to have more commonalities than differences, and a stark and pressing energy behind them.

Here in our Summer Magazine, you'll find Hugo Setzer, CEO and publisher at Mexico City's Manuel Moderno, on the familiar and persistent ways he and his colleagues feel the government's presence (Pages 4-5).

In Lagos, the story might look like too little government presence, when piracy is so prom-

inent a force that it becomes the primary challenge faced by the Nigerian book publishing industry (Page 11).

Translators have some things to tell us about how stories cross borders. As Takami Nieda tells us, when she translates from Japanese into English, "It's always interesting to observe how Western readers ... often respond to literature solely through the lens of the current political moment" (Page 12).

If in some countries the big books of the year are all about politics, we learn from *Livres Hebdo's* Fabrice Piault in Paris that French readers seem to have reached a level of political exhaustion when it comes to their reading choices.

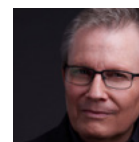
And seemingly everywhere, there are new threats to the freedom to publish, from the unspeakable murders of publishers and journalists in some places to the insidious phrase-making of isolationist autocrats in the West, who talk of "fake news" and call authors and journalists "the enemy of the people."

As Frankfurt turns 70 and rolls out its new

#OnTheSamePage this autumn—its celebration of the 70th anniversary of the UN's Universal Declaration of Human Rights—it's easier than ever to realize that we are all having one conversation, in all our many languages, in all our many markets, with all our many readers and authors and colleagues.

We are talking about decency, respect, support for human value, the thrill of our multicultural and ethnic and national differences, and the unity of our determination to see this world be better—not least because it has the grace of honest, eloquent literature to guide it.

All politics now are global. Because global is our local. And we hope you'll join us in this mighty planetary conversation in Frankfurt. We want you there with us. See you then. •



Porter Anderson
Editor-in-Chief
Publishing Perspectives

PUBLISHING PERSPECTIVES

Publishing Perspectives is a trade journal for the international book publishing industry. With a network of correspondents and publishing experts around the world, we offer unique coverage of global markets and companies.

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News Briefs: Headlines from International Publishing

Longlist: 2018 Man Booker Prize for Fiction

Just two weeks after being handed the “Golden Man Booker” award for *The English Patient*, Canadian author Michael Ondaatje is on the 2018 Man Booker Prize for Fiction longlist, announced on July 24 in London. Ondaatje’s *Warlight* is in contention along with 12 other titles by American, British, Irish, and Canadian authors.

The 2018 longlist includes four debut novels, four authors under 30 years old, and—for the first time—a graphic novel.

The prize confers a purse of £50,000 to the winner and £2,500 to each shortlisted author. The shortlist of six titles is to be announced on September 20, and the winner announcement is scheduled for October 16.

The Longlist:

Belinda Bauer (UK):

Snap (Bantam Press)

Anna Burns (UK):

Milkman (Faber & Faber)

Nick Drnaso (USA):

Sabrina (Granta Books)

Esi Edugyan (Canada):

Washington Black (Serpent’s Tail)

Guy Gunaratne (UK):

In Our Mad And Furious City (Tinder Press)

Daisy Johnson (UK):

Everything Under (Jonathan Cape)

Rachel Kushner (USA):

The Mars Room (Jonathan Cape)

Sophie Mackintosh (UK):

The Water Cure (Hamish Hamilton)

Michael Ondaatje (Canada):

Warlight (Jonathan Cape)

Richard Powers (USA):

The Overstory (Willian Heinemann)

Robin Robertson (UK):

The Long Take (Picador)

Sally Rooney (Ireland):

Normal People (Faber & Faber)

Donal Ryan (Ireland):

From A Low And Quiet Sea (Doubleday Ireland)



Michiel Kolman, President of the IPA

IPA on Copyright Exceptions at WIPO Meeting

Each year, the World Intellectual Property Organization (WIPO) in Geneva hosts two weeks of meetings of the Standing Committee on Copyright and Related Rights (SCCR).

This year at the 36th SCCR meeting in May and June, the International Publishers Association’s (IPA) president Michiel Kolman made a statement on behalf of the world’s publishing community.

Kolman was at this meeting, he told *Publishing Perspectives* because “publishers need to be vigilant, and to insist that no such efforts toward copyright exceptions in education become a reality on the international stage.”

In line with this argument, Kolman said during the SCCR meeting, “The IPA opposes the establishment of new mandatory copyright limitations and exceptions at the international level. Our support for the Draft Action Plans is inextricably linked to that position.”

Kolman told *Publishing Perspectives* that, on average, a member nation of WIPO will have eight copyright exceptions relating to educational use of content and that this proves to be adequate in most cases because each member-state is presumed to know and respond best to its market and situation on the ground. The IPA’s position is that in most cases, a blanket international policy would be counter-productive. •



Kinokuniya Opens Its First Bookstore in Cambodia

Japan-based bookstore chain Kinokuniya announced in June the opening of its first bookstore in Cambodia. The store specializes in stationery, general merchandise, and books—a product mix created to attract younger Cambodian readers.

Kinokuniya operates some 30 overseas locations in the States, Thailand, Malaysia, Taiwan, Indonesia, Australia, the United Arab Emirates, and Singapore.

In opening its Phnom Penh store, the company told the press, “Kinokuniya aims to build a bookstore that is hard to tire of, even if frequented every day.” •



Russia: Prosveshcheniye and Pearson in Distribution Deal

Russian publishing company Prosveshcheniye, which reports holding a 30-percent share of Russia’s educational publishing sector, announced a distribution joint venture with Pearson.

The new venture, called Language-Prosveshcheniye, is expected to represent the interests of Pearson in Russia, with Prosveshcheniye owning a controlling stake of 52 percent.

A spokesman for the new company tells *Publishing Perspectives* that the new venture anticipates a turning a profit from the first year of operation. •



Five Startups from Germany, Latvia, and Romania Chosen for 2018 CONTENTshift

CONTENTshift is a startup accelerator program staged by the German Publishers and Booksellers Association.

The five winners will attend coaching sessions and participate in a workshop weekend before pitching their companies at this year’s Frankfurter Buchmesse (October 10 to 14).

eKidz.eu (Germany)

MindZip (Germany)

Scienceroot (Romania)

Sigmund Talks (Germany)

SummarizeBot (Latvia)



Storytel Sees Promise in Spain’s Audiobook Market

Swedish audiobook company Storytel launched in Spain last October and released a new report this summer about its strategy for Spanish-language audio content.

While Storytel’s “Spanish catalogue boasts more than 1,500 audiobooks and 35,000 audiobooks in English,” the report found that there is demand for more audio content. So Storytel has decided to develop its own Spanish-language audio content.

The company now produces “100 exclusive series published in more than 10 countries” and has plans to have 200 series in production by the end of 2018. •

How the Government Influences Book Publishing in Mexico



Hugo Setzer

By Adam Critchley

At least six journalists were murdered in Mexico in connection with their work in 2017, according to the Committee to Protect Journalists. That puts Mexico third in the world in terms of lethal danger to journalists.

Among those killed was Javier Valdez, founder of the weekly news magazine *Riodoce*. Six months before his death Valdez presented his book *Narcoperiodismo* at the 2016 Guadalajara Book Fair. During the programming about the book—which chronicles threats and violence suffered by Mexican journalists—Valdez spoke of the dangers facing the profession, and his determination to continue writing, despite criminals’ threats to silence him.

Following Valdez’s death, Penguin Random House’s literary director in Mexico, Ricardo Cayuela, published an open letter co-signed by 47 Mexican publishers and writers, calling for

From freedom to publish and self-censorship to VAT rates and state book purchases—the Mexican government’s policies and actions play a large role in the country’s book publishing industry.

the perpetrators of the crime to be brought to justice. And PRH Grupo Editorial also launched a journalism prize named for Valdez, the first award of which was given in May to Mexican journalists Daniela Rea Gómez and Pablo Ferri Tórtola for their investigation into abuses carried out by the Mexican military between 2006 and 2014.

“While Mexico no longer faces the problem of government censorship, as the country has become more democratic, there’s now a question of self-censorship,” says Hugo Setzer, CEO of education publisher Manual Moderno and vice president of the International Publishers Association (IPA). “At the moment, it’s a threat to writers. As a publisher, we don’t see the threat yet, but it’s coming very close. If things don’t improve we might say, ‘We had better not publish this title because we’ll get into trouble with the drug lords.’”

Setzer is set to succeed Michiel Kolman as president of the IPA, and not least because of his work with the IPA, he’s well attuned to the issue of freedom to publish.

“In previous years, you couldn’t publish a book criticizing the Mexican government so easily,” Setzer tells *Publishing Perspectives*, “but nowadays there’s no problem. The problem we’re having now has more to do with journalists who are under attack by drug cartels.

“At the level of newspapers and magazines, the freedom to publish is already under threat, and we should all be worried if a fellow publisher is facing a problem like that,” says Setzer.

Violence is the latest obstacle to publishing in the country, Setzer says, where currency devaluations and a lack of bookstores and government support for the industry already make publishing difficult. Where his publishing house is affected most directly, he says, has to do with

where it’s deemed safe enough to operate. One no-go zone: the northeastern border state of Tamaulipas.

“We have sales representatives who promote books with university professors, to see if they fit their needs. But we haven’t sent sales representatives to Tamaulipas for a while because it’s too dangerous.”

Nevertheless, Setzer says, the economic scenario “has improved since the 1980s, when there were currency devaluations almost every year, draining publishers’ investments and forcing many to leave Mexico.”

He says, however, that he’s also concerned about the prospect of president-elect Andrés Manuel López Obrador’s administration when he takes office in December. The left-wing, former Mexico City mayor won a landslide victory in July. Setzer says he’s concerned that López Obrador may be antagonistic to a free press.

Manual Moderno and Education Publishing in Mexico

With an active catalogue of around 400 books and publishing 40 new titles a year, Manual Moderno started life in 1958 by purchasing the rights and translating a series of US medical books, a list on which the house was heavily dependent in the beginning.

When the medical books’ American publisher was bought out by McGraw-Hill, Manual Moderno lost the rights and income, which represented about a third of the company’s total revenues.

“We had to restructure the company and go out and look for local authors and other books to translate,” Setzer says. “But we were able to adapt and it made us stronger because it broke our dependency.”



Setzer says another important change in recent years has to do with the evolution in how students study.

"They read fewer books than before," he says, "accessing more content on the Internet, and our overall sales in the undergraduate market have declined. We've had to find innovative solutions to meet that change."

Those solutions include digital formats responsive to the students' usage patterns. More than half the company's catalogue now is available in e-editions. The company is now working in EPUB 3 and doing more about accessibility.

Manual Moderno has co-published with two of Mexico's largest public universities, the Universidad Nacional Autónoma de México (UNAM) and the Universidad de Guadalajara. Both institutions, Setzer says, realize that they need commercial publishers to make their titles more widely available.

But he bemoans a lack of support from the government, including its policy of providing free textbooks to primary school children, blocking out the private sector.

"The publishing industry doesn't receive a lot of support from the government," Setzer says. "Publishers are exempt from VAT, for example, but bookstores are not, which means they have to write it off as expenditure, and that would be very easy to fix," he says.

"It's just a question of political will. With the government producing all textbooks for ages up to six, there's only one book for each subject, resulting in a lack of diversity, which is important for education and for the publishing industry.

"But the government says [producing a diversity of textbooks] would be too expensive. We've shown that it would only add a small increase in government expenditure, and the diversity of titles would make it worthwhile," he says, adding that the government does buy junior high school textbooks from private publishing companies.

Beyond the Borders

Exports account for around 20 percent of the company's book sales, Setzer says. Manual Moderno has an office in Colombia, and South America represents an important market to the publishing house, he says, despite the crisis in Venezuela, formerly a big book buyer.

"We try to use the local resources," he says, "so a book being developed in Colombia will be printed there."

"There's a lot going on in science publishing with translation from English to Spanish, but practically nothing the other way round, and so we're exploring less traditional markets, such as the Arab world, India, Eastern Europe, and Asia."

In 2017, Manual Moderno was the recipient of an award from the Mexican Center for Philanthropy (Cemefi) for its corporate voluntary work. Setzer says the titles in his catalogue that he's most proud of are in a series of guides for parents who nurture visually impaired, deaf, and premature babies. It's a project developed in partnership with the Universidad Autónoma Metropolitana and the country's pediatrics institute. It's unusual for Manual Moderno because the books are distributed free of charge.

Setzer says he also includes piracy and the digitally-driven push for free content as challenges to publishers.

"Piracy is not going to completely go away, but you need to contain it to manageable limits," he says.

"You cover up one hole and another hole appears, but if you don't do anything about it, you will end up with a field full of holes," he says.

"Countries still have a lot to do. It can be perceived that piracy alleviates certain social pressures, and governments are not as tough on it as they could be."

Mexico is among nine Latin American countries on the 2018 Watch List of the US' Special 301 Report on Intellectual Property Rights, an annual review of global IP protection and enforcement.

A part of that report reads, "Many of the listed trading partners, including Canada, Egypt, Indonesia, Mexico, Turkey, Turkmenistan, UAE, and Uzbekistan, do not provide adequate or effective border enforcement against counterfeit and pirated goods; in addition, many listed countries' customs officials lack authority to take *ex officio* action to seize and destroy such goods at the border or to take such action for goods in-transit."

"And there's a global push to make content free," Setzer says, "with very large corporations, tech companies, reaping benefits because they sell advertising with content they don't purchase. Free content gives them a vehicle for that, and that's damaging the publishing industry."

"It's not easy to fight for free content, and we have to engage with that," says Hugo Setzer. •

"You cover up one hole and another hole appears, but if you don't do anything about it, you will end up with a field full of holes."

Hugo Setzer,
CEO, Manual Moderno

Key Issues: Freedom to Publish & Censorship

Many publishers see themselves as defenders of the freedom to publish, resisting censorship and political pressure. Here, we offer a look at some of the events and discussions taking place this year around this important issue.

During last year's CEO Talk at the Frankfurt Book Fair, two global publishing leaders emphasized the role of book publishers in defending the principle of freedom to publish against censorship.

"Our need to defend freedom of expression against mob rule is becoming more essential than ever," said Carolyn Reidy, CEO of Simon & Schuster.

Guillaume Dervieux, VP of French publishing company Albin Michel agreed, saying, "The publishing house must be powerful . . . not only in defending [the rights of] authors but also when it comes to freedom of expression."

Over the last several months—and years—*Publishing Perspectives* has reported on threats and challenges to freedom to publish across the globe. From physical violence to the subtler threat of self-censorship, we take a look at some of the events and discussions that took place in 2018 around these increasingly important issues. —Hannah Johnson

Debating the Impact of Censorship in the Arab World

In January this year, the Arab Publishers Association conference was held in Tunis, the capital city of Tunisia. The program addressed, among other issues, censorship in the region.

At the conference, author Shukri Al Mabkhout—the 2015 winner of the International Prize for Arabic Fiction for *Al Talyeni* (*The Italian*)—led a panel discussion titled "Censorship in the Arab World: Restrictions Imposed on Cultural Expression and its Impact on Creativity."

Al Mabkhout pointed out that censorship in Arab cultures often revolves around sexual content. Authorities, he said, are "afraid that it may stir up sexual desires" despite the fact that, today, "what a person finds on the Internet is a thousand times more [sexually charged] than what an author could write in a book."

He argued that censorship of this kind is unrealistic. "To understand the issue of censorship, it is essential that we must realize that the problem does not lie in talking about the body or sex, but in certain Muslims who do not believe in individual freedom."

Egyptian author Ahmed Al Shahawy was even more blunt. "In fact, freedom in the Arab world is not sufficient for the people nor for a novelist or a poet," he said. "There's limited freedom in our countries in general. Censorship is practiced not only by Arab governments but also by society and religion, where we see different



frustrating forms of censorship and the domination of religious bodies."

Author Iman Humaydan, who directs the Lebanon chapter of PEN International, spoke about her proposal that a monitoring and reporting project be established in Lebanon to track and publicize Arab authors, writers, and journalists who are encountering repressive opposition. "There are many Arab writers, journalists, and authors," she said, "whose lives are endangered every day. Many are threatened by imprisonment and a number even assassinated."

Murder in Bangladesh

In June, many voices in the world publishing community condemned the reported murder of publisher Shahzahan Bachchu in Bangladesh.

PEN America issued a statement saying, "The murder of Shahzahan Bachchu, a publisher, writer, and activist known for his support of secularism, is proof that free expression remains under grave threat in Bangladesh."

Reports seem to agree that Bachchu died instantly, and an account in *The Wire* echoes others that say that while no claim of responsibility has been lodged, the authorities are having their counter-terrorism department investigate the attack as potentially the work of Islamist extremists.

The 600,000-member International Federation of Journalists has been particularly proactive in its response. IFJ's general secretary Anthony Bellanger was quoted, saying, "The IFJ is deeply saddened by the cold-blooded murder of blogger and publisher Shahzahan Bachchu [in

the] Munshiganj district of Bangladesh. Such attacks on writers and publishers in full public view have a chilling effect on freedom of expression and are a stark reminder of the lack of security for journalists and writers."

As PEN America writes, Bachchu "was a former district general secretary of the Communist Party of Bangladesh" and had previously had threats "from extremist groups due to his outspoken support for secularism."

Persian Writing at the 'Tehran Book Fair Uncensored'

The fourth annual Tehran Book Fair Uncensored was sponsored this year by the International Alliance of Independent Publishers for the second time. A traveling exhibition and literary program, the Uncensored fair is produced in various locales by participating publishers. It runs parallel to the larger Tehran International Book Fair.

The aim of the Uncensored events, according to the alliance, is "to disseminate books in Persian, including those censored in Iran, and books on Iran."

This year, the Uncensored fair made stops in London, Toronto, Los Angeles, Cologne, Hamburg, Paris, Bremen, Berlin, Stockholm, Copenhagen, Brussels, The Hague, Vienna, Amsterdam, Rotterdam, and Göteborg.

Laurence Hugues, who manages the sponsoring International Alliance of Independent Publishers in Paris, said, "This first experience was very successful, and Persian publishers from the diaspora—in Europe and United States—

decided to continue [organizing] the Tehran Book Fair Uncensored. Among these publishers, there's Tinouche Nazmjou, Utopiran Naakojaa publishing in France. He has made every effort to preserve the original impulse of the first edition in London."

Uncensored is very much a group effort. Funding and organization comes from participating publishers, said Hugues.

New this year, the fair has published a free anthology of Persian literature called *Uncensored*. "The idea" behind this anthology, Hugues said, "is to publish all the texts, novels, poems that are censored in Iran but not yet published outside the country."

"The collection should offer access to these texts and at the same time reveal what kind of work is being censored—which ideas and writings."

As for the future of the event, Hugues said, "We do expect the Tehran Book Fair Uncensored to continue, and we hope more and more publishers will join in, especially from Iran and Afghanistan."

Cautionary Remarks on Self-Censorship

If publishing and literature are going to be able to help "create and maintain free healthy societies," said Kristenn Einarsson, chair of the International Publishers Association's (IPA) Freedom To Publish committee, in New Delhi, "then publishers must have the will and the ability to challenge established thinking, preserve the history of our cultures, and to make room for critical opposition and challenging artistic expression."

His comments laid the groundwork for what many delegates to the 32nd International Publishers Congress in India said is an alarming trend in the business today: self-censorship.

The world watched carefully in January as Macmillan's Henry Holt and Company rushed up its publication of the book by journalist Michael Wolff, *Fire and Fury: Inside the Trump White House*, when Donald Trump attempted to intimidate the publisher with a cease-and-desist letter threatening legal action if the book was released.

Macmillan CEO John Sargent defied the White House, calling the failed effort at suppression, "flagrantly unconstitutional." But in other instances, pressures on publishers, book fairs, authors, and booksellers can be much subtler and can produce powerful inhibitions to free expression, speakers told the congress.

The first speaker was William Nygaard, chairman of the Norwegian Broadcasting Corporation and former chief of Norway's second largest publishing house, Aschehoug. In 1993, Nygaard was shot three times outside his home in an attack believed to be linked to his 1989 publication of Salman Rushdie's *The Satanic Verses*.

"Self-censorship is based on fear," he said, "fear of losing your job, of being passed over for promotion, fear of standing out . . . or of not being politically correct."

"It is a fundamental task of this congress," he said, "to strengthen our awareness of self-censorship."

Nygaard also said that pressure for profitability in a publishing business has come increasingly under corporate control in recent decades. This has meant an erosion of free publication, as "more commercial thinking" has led to boardroom influence on editors' decisions.

Thai publisher Trasvin Jittidecharak—a member of IPA's Freedom To Publish committee and the founder of Silkworm Books—spoke of how insidious self-censorship can become in many markets of the world.

"The question of self-censorship and how it arises is important," Jittidecharak said, "because when you grow up in a country like Thailand, you don't know when it happens" to you. "It just happens that you use self-censorship all the time without noticing it. Therefore, it's so important for you to check yourself, to ask, 'Did I ask this of myself? Or did I ask my editor to do that?' It becomes questions, every day, every week, when you deal with manuscripts."

Frankfurter Buchmesse director Juergen Boos also had compelling commentary to offer. In the 1960s and 1970s, Boos said, there were "a lot of discussions and a lot of demonstrations" around the political impact of books. And if there was a quieter period after that, "I've seen in the last 25 years," he said, "these issues coming back to book fairs."

Boos referred to last September's difficult situation at the Göteborg Book Fair in Sweden when Maria Källsson, the fair's director, came under intense pressure because of the fair's decision to accept the right-wing extremist weekly newspaper *Nya Tider* (New Times) among its exhibitors.

"We had the same situation last autumn in Frankfurt," Boos told the congress delegates. "Of more than 7,500 publishers, we had four right-wing publishers from Germany. And some people told us that we should exclude those people."

Boos made it clear that he wasn't going to give in to the pressure to exclude these exhibitors: "Our DNA, our backbone, is the freedom to publish. And even if we don't like these opinions, even if we don't like these books, we cannot exclude them."

When asked by Einarsson how Boos sees trends in self-censorship today, Boos pointed to the rise of nationalistic governments in many parts of the world. As an example: in light of cases in which scholarly journals in China have been told not to make certain articles available, he said, it can be expected that those journal publishers would question themselves about what to publish in China in the future.

"I have a feeling," Boos said, that pressures of self-censorship "are getting worse." •

(Full-length versions of all these articles, written by Porter Anderson, are available to read online at publishingperspectives.com.)

"Publishers must have the will and the ability to challenge established thinking."

Kristenn Einarsson,
Chair of the International Publishers
Association's Freedom to Publish
committee

"Self-censorship is based on fear—fear of losing your job, of being passed over for promotion, fear of standing out . . . or of not being politically correct."

William Nygaard,
Chairman of the Norwegian
Broadcasting Corporation

"Our DNA, our backbone, is the freedom to publish. And even if we don't like these opinions, even if we don't like these books, we cannot exclude them."

Juergen Boos,
Director, Frankfurter Buchmesse

Politics and Publishing in France: Resistance—and Fatigue

The French market doesn't shy away from serious books, but publishers and consumers are embracing lighter reading these days.



Fabrice Piault (Image: Olivia Snaije)

By Olivia Snaije

A recent article in *Le Monde* reported that Emmanuel Macron's advisors and administrators are close to burning out because of the president's frenetic work pace. Macron's election has shaken up France in many ways, including what's being published (or not) these days.

Fabrice Piault, editor-in-chief of French book industry magazine *Livres Hebdo*, spoke last year to Copyright Clearance Center's Beyond the Book podcast about how the suspenseful 2017 presidential elections actually slowed down book sales because people were busy with social media and following the events in newspapers and on television rather than reading books.

"During an election period," Piault tells *Publishing Perspectives* today, "publishers always fear what will happen. They usually try to anticipate. They postpone the release of books while others publish light fiction because they think people might need some relief."

"Only a few books during last year's election campaign did well, such as Macron's book (*Révolution*, XO Editions, 2016) or even François Fillon's (*Faire*, Albin Michel, 2015)."

This year, says Piault, "It's a better one for books, generally speaking, but there are not many political books. The publishers are taking a rest. The only [political] bestseller we have is

[former President] François Hollande's book (*Les leçons du pouvoir*, *The Lessons of Power*, Stock, April) on the period of time during his presidential mandate. He wasn't very popular toward the end, but perhaps there's a sort of nostalgia for when things were more familiar."

Moreover, Hollande is in the midst of a successful book tour; his book has been on the best-seller list for weeks this year.

But the popularity of Hollande's book aside, Piault says he thinks that people are feeling slightly numb. With Macron, he says, France has sailed into uncharted waters, and people are simply in a holding pattern, waiting to see what will happen.

What about books on Macron's policies?

"I think it's still too early" to tell, Piault says. "I'm sure books will come along [on this subject], but I'm not so sure that there will be a lot" by this autumn.

For the moment, Piault says, people may want what he refers to as "lighter reading."

"It's not just about France," he says. "The international situation in general is worrying. There are so many images on TV or on social media about immigrants, or rising nationalism that right now people just want to take some distance from all of this and some people could be turning inward."

Piault mentions a current bestselling book by Cyril Dion called *Petit Manuel de Résistance*

Contemporaine (A Little Manual for Everyday Resistance, Acte Sud, May). "Part of the situation means resisting," Piault says about the book's approach. "It's not a struggle for anything, it's just a matter of resisting."

Another indication he cites of a certain fatigue when it comes to political issues was the underwhelming sales of books commemorating the 50th anniversary of May 1968, the largest mass protest movement in recent French history and the biggest strike ever held by the workers' movement. *Livres Hebdo* counted 151 books published for the anniversary—66 more than on previous anniversaries.

And yet: "I don't think even one book sold more than 10,000 copies," said Piault.

"The Great Publishing Flop," the business paper *Les Echos* trumpeted, quoting Emmanuel Clerc, an editor with Éditions de l'Observatoire: "It was blindness," he said. "Not to mention the saturation with political books after an election year followed by 12 months of analyzing Emmanuel Macron's victory. The French have probably had enough."

But comic books, or "BDs" (*bandes dessinées*), seem to be the exception, with a good selection on French politics, including a comic on the 2017 presidential election campaign and one on the far right-wing politician, Marine Le Pen.

Piault is careful to point out, however, that political books are just part of the ongoing trend in BD publishing toward more nonfiction. This trend includes reportage, essays, books about immigration, and even comics on scientific subjects like the environment.

"You can learn about the economy, philosophy, or geopolitics by reading BDs," says Piault, adding that Marion Montaigne, a young comics artist, has been immensely successful with a series on scientific subjects made accessible for the layperson. Her comic on space exploration through the eyes of an astronaut—*Dans la combe de Thomas Pesquet* (Dargaud, November 2017)—was written in collaboration with French astronaut Thomas Pesquet, who allowed her to follow his preparations before his six-month mission to the International Space Station. He remained in touch with her until his return.

So it does appear that French readers may be taking a break from political reading, as Piault suggests. And it remains to be seen if they'll reacquire a taste for it once books on the how and why of Macron's "new" France start appearing. •

Title Highlights: French Books on Current Events



Révolution
Emmanuel Macron

XO
Sep 2015 / 320 pgs.
9782226318992

"A compelling testimony and statement of values"



Faire
François Fillon

Albin Michel
Sep 2015 / 320 pgs.
9782226318992

"The story of an extraordinary political life"



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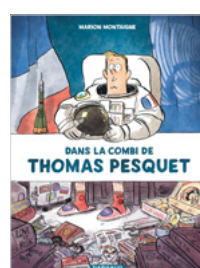
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Political Books Hit the American Bestseller Lists

2018 Kicked Off with "Fire and Fury"

Few publishers have received an 11-page cease-and-desist order from a personal attorney of the president of the United States. But Macmillan's Henry Holt and Company division not only received such an order but responded with a decision to rush its publication of *Fire and Fury* by Michael Wolff by five days.

The book was published on January 5, 2018. Two and a half weeks later, Macmillan reported that it had sold 1.7 million copies of the book across all formats. The book had gone through 22 printings at the point, and more than 30 rights deals had been completed.

Macmillan CEO John Sergeant responded to Trump's cease-and-desist letter with a memo saying, "a demand to cease and desist publication—a clear effort by the President of the United States to intimidate a publisher into halting publication of an important book on the workings of the government—is an attempt to achieve what is called prior restraint. That is something that no American court would order as it is flagrantly unconstitutional."

US: Political Book Sales Up 32 Percent

"Political book category sales, including political science and political biographies, drove growth in US print book sales for the year-to-date ending June 10," wrote NPD Book in a new report released in June this year.

"With solid sales of major hits [including] Michael Wolff's *Fire and Fury* (Macmillan/Henry Holt, January) and James Comey's *A Higher Loyalty*, book sales in the political category rose 32 percent this year."

The category, according to NPD, "made up 3.8 percent of all print nonfiction in the first quarter of 2018, the highest market share for political books since *Decision Points* by George Bush was released in the fourth quarter of 2010."

The NPD report also noted that "Three of the top five bestselling print books year-to-date ending June 10, 2018 were politically focused," including *Fire and Fury* by Michael Wolff (993,000 copies sold), *A Higher Loyalty* by James Comey (562,000 copies sold), and *Last Week Tonight with John Oliver Presents a Day in the Life of Marlon Bundo* by Jill Twiss (477,000 copies sold).

"No matter what your political affiliation, there's no denying that the current cultural climate has been very good for books," says Kristen McLean, executive director of business development at NPD Book.

"We're seeing these tent pole political titles lay down huge sales figures, as current-events oriented buyers snap them up."

In media materials, NPD says the volume of political print book titles sold following the 2016 election—from the first quarter of 2017 through the first quarter of 2018, reached 12 million units. This is nearly double the 6.8 million sold following the 2012 election, says NPD, from the first quarter of 2013 to the first quarter of 2014.

Hillary Clinton's *What Happened* was the top-selling political book in 2017, according to NPD, with 500,000 copies sold. Wolff's *Fire and Fury* sold close to 1 million print copies in the first quarter of this year.

"Trump Bump" in Children's Books

Near the end of January this year, children's book publisher Margie Wolfe of Toronto-based Second Story Press took part in the Children's Books Salon in New York City, produced by *Publishing Perspectives* and the Frankfurt Book Fair New York. This two-day event hosted presentations and rights meetings between international children's book publishers and US editors.

There, during a comprehensive presentation by children's books editors from HarperCollins, Wolfe asked if US publishers have seen changes to the children's and YA book market as a result of the divisive American political climate.

While the speakers did not have data to show a direct correlation between the charged politics of the moment and book sales, other publishers made it clear that politics were changing the book marketplace. "There were at least four people," Wolfe said, "who came up to me later and told me that they are seeing response."

This is, Wolfe says, a "positive impact on a publisher like ourselves. The 'Trump bump' is because there's a recognition among educators and librarians and parents that you need to have content that deals with the world around us in a way that's interesting for the children and doesn't frighten them, a way that enlightens without being scary." •

(Full-length versions of all these articles, written by Porter Anderson, are available to read online at publishingperspectives.com.)

Key Issues: Government Policies and Publishing

Like many other industries, book publishing is inherently political, from the content that gets published to how books are sold. Policies devised by governments—whether they are meant to protect a country’s national literature, increase literacy, or provide better access to educational materials—can have a big impact on the book business, both locally and globally.

Here we look at a just a few of the situations around the world in which government policies are influencing publishing. —Hannah Johnson

Canadian Publishers Push for Copyright Change

In May, Canada’s Standing Committee on Industry, Science, and Technology held a hearing to review the country’s 2012 Copyright Modernization Act, during which publishers and association spoke about how this law has hurt the publishing business.

Canadian publishers estimate that they’re losing more than \$50 million annually in copyright revenue as a result of the act’s “fair dealing” exception in education settings.

The crisis has set the publishing and educational communities at odds with each other in a series of increasingly acrimonious debates and court actions.

At the hearing, Glenn Rollans—president of the Association of Canadian Publishers (ACP) and co-owner of Brush Education—pointed out that the business of publishing and its copyright protections depend on the intelligent support of governmental regulators.

“I need to say as clearly and as bluntly as I can,” Rollans told the committee, “that if you don’t intend for there to be damage, you need to take a leadership role in stopping it and reversing it.”

Where Ottawa’s Standing Committee on Industry, Science, and Technology will go with its review of the Copyright Modernization Act is something many in international book publishing are eager to learn.

European Parliament Rejects Digital Single Market’s Copyright Directive

On July 5, the European Parliament rejected the copyright directive adopted in June by the Legal Affairs Committee. Another vote on an amended bill is scheduled for September.

The Federation of European Publishers responded by saying, “We very much hope that . . . the European Parliament adopt a text that will sustain and promote the creative industries of which book publishing is a leading component.”

Part of the wide-ranging, long-term effort

toward establishing Europe’s Digital Single Market, the copyright directive in question would require technology corporations like Google and Facebook to monitor content uploaded to their platforms in order to protect copyrights.

Publishing Perspectives spoke to Dr. Jessica Sängner, legal counsel and director of European and international affairs for the German Publishers and Booksellers Association about the copyright directive and its role in building Europe’s Digital Single Market.

“The provision that has attracted the greatest public attention,” said Sängner, “is directed at getting large commercial platforms to conclude licenses with rights holders to cover the content their users’ upload to the services (for example, YouTube), thereby protecting users from liability and paying rights holders at least something for these uses.”

For book publishers in Germany, this directive is particularly important, said Sängner, because it would “give German lawmakers a sound basis on which to install a system which will once again permit publishers to receive a share of collective management organizations (CMO) revenues paid for uses under exceptions.”

Russia Calls for State-Run Children’s Publishing House

Reportedly backed by Vladimir Putin, the proposal to establish a new state-owned publishing house for children’s books was announced at the beginning of this year by Yuri Polyakov, head of the public council of the Russian ministry of culture.

Polyakov said the majority of leading Russian commercial children’s book publishing houses mostly specialize in foreign books for children, the quality of which falls short of what the state considers adequate.

The Kremlin’s response is to lead the market with new Russian children’s content produced under state control.

Polyakov says, “Children books, including encyclopedias, are translated literally, and when you read a section on Russia you really horrified. There’s an absolutely Western and pejorative view of our history” purveyed in such literature.

Part of the newly announced plans involve expanding Detskaya Literatura, the Soviet-era children’s publishing house established in 1933 by the Communist Party that was last summer slated to be offered for private ownership.

Alexander Preobrazhensky, co-chairman of the Association of Children’s and Youth Writers, said that despite the sector’s growth, children’s literature in recent years has been affected in Russia by declining numbers of authors. The



money paid to these writers by publishers has diminished and it’s unclear whether a rejuvenated Detskaya Literatura can lead to improvements in compensation levels.

Marrakesh Treaty Passes in US Senate, Goes to House

Late on June 28, the US Senate passed the Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled.

The purpose of this international treaty is to create a universal copyright exception that will allow authorized parties to “travel” accessible formats to appropriate consumers.

The legislation still requires passage in the US House of Representatives and the president’s signature before it becomes a US law.

The Association of American Publishers (AAP) has been integrally involved in the promotion of the treaty and its progress through the US system. As *Publishing Perspectives* reported, it was in April that the AAP’s executive vice president and general counsel, Allan Adler, testified before the Senate Foreign Relations Committee on the efficacy and importance of the treaty.

In a statement on behalf of the association, its president and CEO, Maria Pallante, says, “Publishers greatly appreciate the actions by Senate leadership to advance ratification of the Marrakesh Treaty. We hope the House will now act quickly so that the Treaty and legislation can be sent to the President for his signature.”

So far, 39 countries have ratified and implemented the treaty. •

(Read full-length versions of all these articles, written by Eugene Gerden and Porter Anderson, at publishingperspectives.com.)

Bookselling in Lagos and the Politics of Piracy

At Jazzhole, a bookstore in Nigeria that's part of a family-owned chain, owner Kunle Tejuoso sees how piracy affects the book industry's bottom line.



Jazzhole bookstore in Lagos, Nigeria (Image: Roger Tagholm)

By Roger Tagholm

The bookshop called Jazzhole in Lagos is a very cool, if eccentric place. It has a full-sized drum kit and African tom-toms; vintage posters of Nigerian classics like Chinua Achebe's *Things Fall Apart*; a mini replica of a red London phone box; photographs and album covers of American jazz greats including Miles Davis, Charlie Parker, Thelonius Monk, and John Coltrane; and a little café with long, low tables of curated stock next to stacks of records and second-hand *New Yorker* magazines.

It's also a survivor in a country in which bookselling faces some unique challenges.

"Piracy happens when supply doesn't meet demand," says Kunle Tejuoso, owner of the store's parent company, about the rampant piracy sweeping the nation's book market.

"It happens when there's a shortage of a book people want," he says, "such as biographies of local leaders, politicians, or on the politics of our times—Nigerian politics largely, the Nigerian Civil War, books on corruption."

Piracy is a major problem for Nigeria's book industry and was extensively discussed at the recent International Publishers Association Africa Seminar held in Lagos in June.

Gbadega Adedapo, president of the Nigerian Publishers Association, says: "Publishers are losing more than 40 percent of their revenue to the pirates. It's our biggest challenge and has led to mistrust among authors, publishers, and book distributors. Authors are not motivated to write when the proceeds through royalties are not

encouraging.

"Publishing businesses are hard to set up or sustain when the return on investment is greatly affected by book pirates."

And at ground level, the challenges of selling books in Lagos includes the lights going out in the shop because of one of the city's frequent power shortages. An old Lagos joke says that the letters NEPA, the former National Electric Power Authority, actually stand for "Never Expect Power Always."

Jazzhole was opened in 1991 and moved to its present location on the ground floor of a small apartment block in the suburb of Ikoyi in 1995. The shop is part of the Glendora Books chain, which has five stores across the city.

It has made a name for itself because of its eclectic mix of books, music, and related memorabilia, as well as the events it hosts, and the passion Tejuoso has for jazz, African writing, and black culture.

"My parents opened their first bookstore called Glendora in 1975," says Tejuoso, "with its name made up from all the names in our family."

"Glendora has lived to serve several generations since its opening, and we now occasionally see young grandparents telling their loved ones how they used to basically spend their whole time in our stores."

Tejuoso opened Jazzhole, he says, "to add a serious side to the brand, and to include my love for jazz and music in general. So in Jazzhole we have all sorts of performances."

Events are important to the shop, as they are to the wider Glendora chain. Over the years, the stores have played host to everyone from the

"Piracy happens when supply doesn't meet demand."

Kunle Tejuoso, owner, Jazzhole

playwright Wole Soyinka—first black African to win the Nobel Prize for Literature (Algerian-born Albert Camus was the first African)—to the writer Nadine Gordimer.

"We've sold books to the generals in power and radical activists in detention," says Tejuoso.

And how big an issue is piracy to Jazzhole and the Glendora shops? "Overall, the pirates are a big concern because they steal a large share of book revenue.

"There are enough cheap second-hand books across the country," he says, "so I don't think fiction is a big market for the pirates, but yes, business books, management, self-improvement books, popular textbooks, certainly, and religious and spiritual books are all pirated. Those, and local popular fiction such as Chinua Achebe and Chimamanda [Ngozi Adichie]."

Jazzhole stocks copies of Adichie's breakout book *Purple Hibiscus*. Printed on the cover is a special message from the publisher which says: "Fight Piracy Buy the ORIGINAL."

Tejuoso says that piracy is worse in urban areas away from Lagos. "Raids are made," he says, "but usually not systematically enough to eradicate the problem."

Adedapo says publishers appreciate efforts of the Nigerian Copyright Commission, the Standard Organization of Nigeria, the Nigerian Customs Services, the Nigeria Police Force, and other law enforcement agencies.

But, he says, "We still crave more unflinching support [from those] bodies in fighting the battle against pirates. If possible, a special anti-piracy unit should be created within the law enforcement agencies for rapid response on book piracy issues."

And bookstore chain owner Kunle Tejuoso says that for his business, there is a line of defense: the discerning and loyal customer.

"In Nigeria," he says, "there will always be those customers who prefer buying a well-produced book printed properly and supplied by a publisher to a legitimate bookstore." •

The Politics of Literary Translation



Three literary translators share their insights on working with political material and operating within the politics of book publishing.

By Carla Douglas

For translators, there can be points at which politics might be a factor into how the work is carried out.

Publishing Perspectives spoke with translators Daniel Hahn, Takami Nieda, and Emma Ramadan about how political challenges may affect the work of translation.

PUBLISHING PERSPECTIVES: Have you found yourself working on material with which you disagree politically?

DANIEL HAHN: Very rarely. I've translated relatively little that's overtly political—in the sense of being explicitly about political ideas, at least—and when I have, it's either been a reasonably good match for my own views or at least within range.

If I were asked to translate something I thought really foul, my question wouldn't be whether I should be true to its beliefs or not . . . I only translate things I choose to.

EMMA RAMADAN: No, I wouldn't pitch or agree to translate a book that I disagreed with politically.

TAKAMI NIEDA: That's an ethical dilemma that interpreters are encountering, I think, with increasing frequency since Donald Trump took office in the United States. Thankfully, [literary] translators are able to examine the material first and decide whether they want to be involved with its translation or not.

PUBLISHING PERSPECTIVES: Is this a feature of the work of translation—setting aside your personal feelings, beliefs or biases? Is there a difference when your discomfort with the material is political?

RAMADAN: I often have to set aside my personal feelings, beliefs, biases when translating. Sometimes a character will say or do something

a bit sexist, or an author will use an overwrought metaphor that I think would sound better pared down. But my job is not to make the book what I think is its best version; it's to allow English speakers to read the author's words as they were intended.

NIEDA: Absolutely. That's the first rule I tell my students at Seattle Central College where I teach: don't let your personal feelings and beliefs color your translation. Translation requires a sustained commitment to understanding the feelings and beliefs of the author and characters.

HAHN: Of course the whole point of translating is embodying a voice that isn't your own; every book I translate represents the views of whoever wrote it, and mine won't map onto those directly.

PUBLISHING PERSPECTIVES: Have you ever been asked to translate one of the key political books of the year?

HAHN: No, but I'm struggling to think of what such a book might be. When was the last time the English-language market took any kind of interest in a non-Anglophone political book? On the rare occasions when a "big book" in the Anglophone market is obviously political, it's a book from the UK or the US. That in itself is pretty damning, of course.

NIEDA: None of the books I've translated have been explicitly political. But it's always interesting to observe how Western readers—or maybe I should say American readers—often respond to literature solely through the lens of the current political moment.

Readers are absolutely free to read literature however they like, of course, and it's fascinating to see how often reviewers on Amazon and Goodreads have invoked immigration, gun violence, and the #MeToo movement in discussing their reactions to certain translated works that were produced outside of those moments. There's no denying that reading is a political act.

PUBLISHING PERSPECTIVES: "Politics" can mean many things, too. Can you address the politics of recommending books? How readily do publishers accept such recommendations, and are there issues to be aware of?

RAMADAN: When I'm recommending books for translation to publishers, I am aware of what kind of topics are "hot" right now, and sometimes it's interesting for me to play into that. For example, more and more publishers seem interested in publishing books by queer authors and by women authors.

Being aware of a publisher's list is hugely important, and even more important to me is knowing where their sentiments lie. If I know a given publisher is more conservative, I wouldn't pitch them an experimental work by a radical queer author, [and] they won't find the books I pitch to be a good fit for them anyway.

HAHN: Translators recommend books to publishers all the time, and most publishers are open about considering them. Of course it helps to have an existing relationship already, but even for a newcomer, publishers are usually keen to hear what they have to say.

And there are political considerations to which books we choose to pitch. Are we doing enough to broaden the market, which has biases toward European languages, toward voices of majority ethnicities, toward male writers? "No" is the short answer.

NIEDA: My first concern is always going to be about whether the book tells a good story. Before I recommend any book for translation to publishers, I have to be absolutely in love with the material because the process of acquiring the rights, translating, editing, and promoting the book can be quite long.

I also try to be mindful that whatever I translate will help present a diverse picture of Japanese literature to the rest of the world and that includes paying attention to a diverse representation of authors and translators. •

By the Numbers: Global Book Market Statistics

Sales, readers, formats: statistics from several markets highlight notable trends in the books business. —Hannah Johnson

CANADA (ENGLISH):

- ▶ Online sales accounted for some **52 percent** of overall book sales in 2017, up 5 percent over 2016.
- ▶ In 2017, **young adult literature made up for 40 percent** of trade book sales. Adult nonfiction (32 percent) and fiction (26 percent) took second and third place.

Source: BookNet Canada

RUSSIA:

- ▶ **Growth in the ebook market** (LitRes reports 45-percent growth over last year) has been led by self-published ebooks and mobile reading.
- ▶ Six months ago, the average audiobook listener consumed 0.7 **audiobooks** per month; now it's up to **1.5 per month**.

Source: LitRes; Union of Book Publishers

UKRAINE:

- ▶ **Book production in Ukraine has gone up**, fueled by increased orders from the state.
- ▶ Following a ban on book imports from Russia, the **number of Russian books** in the Ukrainian market has dropped from 50 percent to **25 percent**.

Source: Folio; Ukrainian Publishers and Booksellers Association

GERMANY:

- ▶ Book buyers in Germany purchased an **average of 12.4 books** in 2017, up from 11 books in 2016.
- ▶ Overall **book sales were €9.13 billion** in 2017, down 1.6 percent from 2016.
- ▶ Since 2013, there are some **6.4 million fewer book buyers** in Germany.

Source: German Publishers and Booksellers Association; GfK

UK:

- ▶ Publishers saw an **8-percent increase in export sales** for 2017, with exports to Europe accounting for 36 percent.
- ▶ In 2017, **audiobook sales rose by 25 percent**, while sales of children's books decreased by 3 percent.

Source: Publishers Association

USA:

- ▶ Overall **revenue for American publishers reached \$14.7 billion** in 2017, just 0.4 percent lower than in 2016.
- ▶ Revenue from trade consumer books was up by 1.3 percent in 2017, but sales of **children's books were down by 2.1 percent** and ebooks were down by 4.7 percent.

Source: Association of American Publishers

Preamble: WHEREAS recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, WHEREAS disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, WHEREAS it is

I'M ON THE SAME PAGE.

essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, WHEREAS it is essential to promote the development of friendly relations between nations, WHEREAS the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, WHEREAS Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms, WHEREAS a

common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge, NOW, therefore, The General Assembly proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Universal Declaration of Human Rights

Stand up for human rights and help us celebrate
70 years of advocacy for freedom, peace and diversity.
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INSTANT RIGHTS: Q&A with Thomas Cox

With Instant Rights, rights sellers can place buttons anywhere online that lead buyers through a simple, automated process to purchase translation rights.

Q: How can Instant Rights help improve ROI on my rights activities?

A: With only a small amount of initial setup, Instant Rights allows publishers to list their full catalogue online, receive enquires, agree on terms, complete rights deals, and receive payments all within one configurable system that is designed to complement their existing workflows.

Q: How easy is it to use?

A: Instant Rights provides simple, profile-based pricing which can be set up in minutes and, once configured, publishers do not need to do anything else.

Q: As a rights buyer, would I need to pay to use the Instant Rights tool?

A: No, buyer accounts are free to set up and use. The price you see for any deal is the price you pay.

Q: How can you customise which deals are handled by Instant Rights and which are handled by the rights team?

A: Instant Rights gives publishers full control of their enquiries; this ranges from redirecting only high-value deals to redirecting all enquires to their rights team.



THOMAS COX has been developing publishing technology systems for over 15 years and is Development Director and resident geek at IPR License. Thomas and his team have been busy over the past year developing the technology behind the IPR License platform, including Instant Rights and Instant Permissions and are now enjoying rolling these out to our members.

INSTANT RIGHTS FEATURES:

Sell rights directly from your own website

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CHILDREN'S

Bronze and Sunflower by Cao Wenxuan

Phoenix Juvenile and Children's
Publishing Ltd.
May 2017 | 296 pgs.
Orig Lang: Chinese
ISBN: 9787552256956

When Sunflower, a young city girl, moves to the countryside, she meets Bronze, who is ostracized by the other village boys. Soon the pair are inseparable and, to Bronze, it seems that fate has brought him the sister he has always longed for, but will she be able to stay?

Rights sold: German, English, French, Italian, Korean, Portuguese, Slovenian, and Vietnamese



NONFICTION

The Eagle Has Landed by Peter Murray

Phoenix Juvenile and Children's
Publishing Ltd.
Oct 2018 | 96 pgs.
Orig Lang: English and French
ISBN: 9780994394514

The most significant event of our time and the start of hundreds of Space expeditions for mankind, we celebrate the 50th anniversary of Apollo 11's journey to the moon and back. With amazing images of the event supplied by NASA and a foreword from astronaut, Buzz Aldrin.

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FICTION

Remorse Test by Khalil Sweileh

Hachette Antoine / Nofal
Jan 2017 | 248 pgs.
Orig Lang: Arabic
ISBN: 9786144386712

Winner of the 2018 Sheikh Zayed Book Award for Literature

This semi-autobiographical novel takes readers through the streets of Damascus and offers a first-hand look at life and loss during the Syrian civil war. Sweileh laments the missed opportunities and destruction the conflict has caused in his country.

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HUMANITIES

Safe as Houses by Stuart Hodgkinson

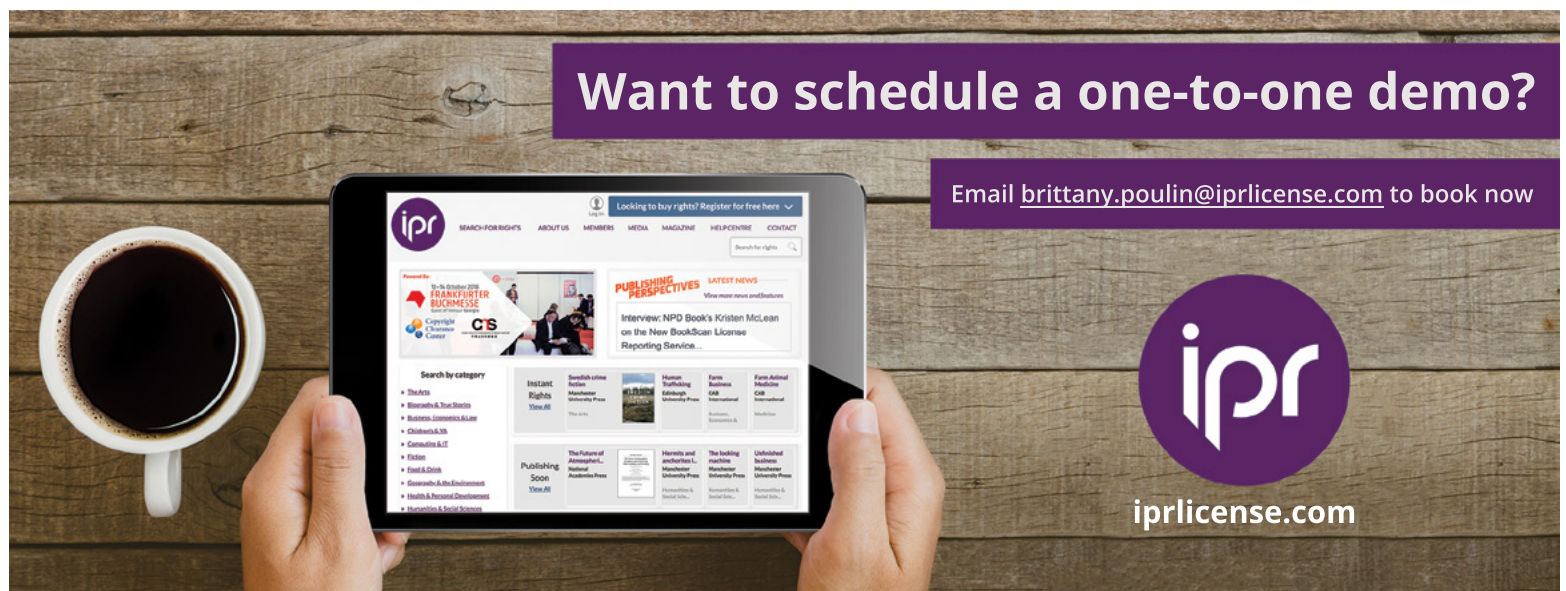
Manchester University Press
Mar 2019 | 184 pgs.
Orig Lang: English
ISBN: 9781526129987

The tragedy of the Grenfell Tower fire has revealed a shadowy background of outsourcing, private finance initiatives, a council turning a blind eye to health and safety concerns, and many questions need answers. Stuart Hodgkinson has those answers.

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INSTANT PERMISSIONS: Q&A with Jenny Kühne

Instant Permissions is a profitability tool that enables rights holders to automate their permissions business, ensuring an easy, efficient, and cost-effective process.



JENNY KÜHNE is Rights & Licensing Manager at the Frankfurter Buchmesse and Product Manager for IPR License. Jenny holds a masters degree in English, German and Economics. She has worked in publishing (as an editor and in an agency) as well as communications (as a PR manager) before joining Frankfurt/IPR in 2014, where she has made Rights and Licensing her main focus, with a real passion for permissions and product.

Q: What was the reason behind the launch of Instant Permissions?

A: Both the Frankfurter Buchmesse and IPR always strive to support the rights industry as much as possible. Frankfurt used to offer a specific German-language permissions solution, which was redeveloped (and enhanced) by IPR to offer a multi-language solution.

Q: Who is currently using it, and who can sign up now?

A: All German customers using the “old” solution the Frankfurter Buchmesse offered are now using IPR—so, for example, big trade publisher Carl Hanser, children’s publisher Arena, and STM publisher Thieme. As you can see, our solution caters to many needs and is available in English, German, and potentially other languages as well, depending on needs and feedback. So, really anyone interested in reducing the extensive workload usually caused by permissions requests is welcome to sign up.

Q: How easy is it to use?

A: The buyer journey is an easy step-by-step process which can be launched from the publisher’s homepage. It’s harder to say for the seller, as it depends on individual needs and business rules. But setting up the functionality can be done in minutes, with more customization and individualisation following later. Either way, I will be there to consult and advise.

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A solution that frees up time and resources by significantly reducing administrative effort

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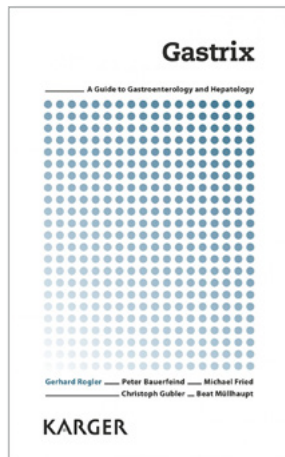
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MEDICINE

Gastrix: A Guide to Gastroenterology and Hepatology
by G. Rogler, P. Bauernfeind, M. Fried, C. Gubler, B. Müllhaupt

S. Karger AG
May 2018 | 346 pgs.
Orig Lang: German
ISBN: 9783318063011

It has become increasingly difficult to have all scores, schemata and algorithms at hand. Gastrix summarises all necessary information in the form of a pocket-sized book for gastroenterologists.

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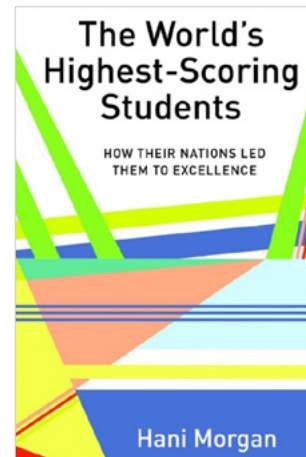
PERSONAL DEVELOPMENT

Secrets of Successful Sales
by Alison Edgar

Panoma Press
Mar 2018 | 152 pgs.
Orig Lang: English
ISBN: 9781784521295

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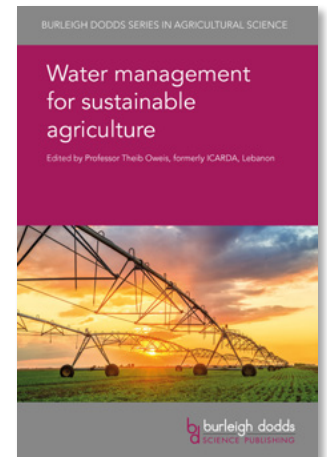
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Preview Guide

Frankfurter Buchmesse 2018

Guest of Honor Georgia | The New Frankfurt Pavilion | Frankfurt Kids | THE ARTS+
Frankfurt EDU | Frankfurt Rights Meeting | THE MARKETS | Insider Tips | Hall Plan

Welcome to Frankfurter Buchmesse 2018

As the fair celebrates its 70th birthday, Frankfurter Buchmesse Director Juergen Boos talks about what is new at the book fair – and what stays the same.

Frankfurter Buchmesse (10-14 October) takes place for the 70th time in 2018 – and both the event and publishing have developed out of all recognition since that first gathering. If there is one message that is consistent over seven decades, it is that change is a constant; or as Director Juergen Boos puts it: “The Frankfurt Book Fair is brand-new every year.”

“We are Driven by the Industry”

Technology’s impact might be the most obvious source of change, but there are subtle alterations to the structure of the fair too, like new and improved areas for different aspects of the industry. With the newly-launched ‘Frankfurt Kids’ and ‘Frankfurt EDU’ formats for instance, close attention is being paid to the children’s and educational sectors. “We’re becoming more attentive to different focal topics in publishing,” says Juergen Boos. “The Frankfurt Book Fair is driven by the industry, and we want to make sure all of publishing’s sectors get the most out of their time in Frankfurt.”

Also, this year’s fair will have a renewed, strong emphasis on connecting users with content. “Publishers and authors want to get closer to their readers,” says Juergen Boos. Among the initiatives fostering those connections will be the expansion of the BOOKFEST, the fair’s literature and stories festival launched in 2017. The heart of the festival will be the Frankfurt Pavilion, a brand-new stage on the Agora – the fair’s outside area. The curated program will put German-speaking and international authors, as well as publishers and politicians under the spotlight each day. Also, authors and readers will have the



Juergen Boos, Director Frankfurter Buchmesse
© Peter Hirth / Frankfurter Buchmesse

opportunity to engage in different event formats on the fairgrounds and in the city of Frankfurt, ranging from book readings to poetry slams and food and drink events.

Accessibility is another buzzword for this year’s fair. The Buchmesse team has been cooperating with the Technical University of Darmstadt in a research project to explore and improve the ways information and the fairgrounds can be accessed more easily. “It’s very important to us that we make the fair accessible and enjoyable for everyone – including those with extra needs,” says Juergen Boos.

“Artificial Intelligence Is a Big Topic”

What are the other big themes of the 2018 fair? The continuous rise of mobile content and other new digital platforms will be an important topic, Juergen Boos thinks. “Print content will always be with us, but publishers are in competition with mobile devices, and we need to get better at exploiting our content on other platforms like TV streaming, film and audio. These will be among the topics discussed at the conferences and programs we offer for our trade visitors.”

The impact of artificial intelligence will be another talking point. Here, the STM sector and publishers in Asian countries like Korea are leading the way. “It’s a huge issue – every place I’ve been outside of Europe lately sees it as a big topic,” says Juergen Boos. At the fair’s THE ARTS+ business festival these technologies will be explored, as well as new business models and opportunities arising from these.

“A Truly Global Event”

Amid so much change, the core values of the book fair remain the same, and as a trade fair enabling business and providing networking opportunities are central. “As the world’s largest trade fair in publishing we provide a platform to meet business partners from all over the world and from different industries within one week,” Juergen Boos points out. “With more than 520 tables sold in the Literary Agents & Scouts Center – the ‘engine’ of the book fair, as we like to call it – the rights trade continues to go strong in Frankfurt,” adds Juergen Boos.

Cultural exchange has always been at the heart of the fair – not least through the Guest of Honor initiative, this year featuring Georgia. The country’s location at the border of Europe and Asia and its distinctive literature and culture will make for a fascinating Guest of Honor presentation.

“Frankfurter Buchmesse is a truly global event,” says the book fair’s Director. At a time of nationalism, Brexit and other dividing issues, Juergen Boos believes dialogue is key: “We have exhibitors and visitors from more than 130 countries at the book fair. Of course, not everyone agrees with everyone else – that’s why the fair as a platform for dialogue is of such importance. The events lined up to celebrate the anniversary of the signing of the Universal Declaration of Human Rights at this year’s fair further emphasize this point. Technology may be changing the way we communicate, but the imperative of the first Frankfurter Buchmesse – to meet face to face, talk, share and discuss different views – is more vital than ever in 2018.”

Frankfurter Buchmesse in Numbers

286,425	Visitors from 137 Countries
7,309	Exhibitors from 102 Countries
500	Tables Sold in the Literary Agents & Rights Center
4,000	Events
10,000	Journalists and Bloggers in Attendance

(Source: Frankfurter Buchmesse; the figures relate to the 2017 book fair)

10-14 October 2018
**FRANKFURTER
BUCHMESSE**
Guest of Honour Georgia

#fbm18



buchmesse.de

Georgia on Our Minds



Guest of Honor at this year's Frankfurt Book Fair is Georgia – a country small on size but big on literary heritage. Simone Bühler, Head of the Guest of Honor Program at Frankfurter Buchmesse, gives insights.

What is the Guest of Honor program?

It is an opportunity for the Frankfurter Buchmesse to highlight the literature, culture and publishing industry of one country in particular. A different region is presented each year, with an organizing team from that country and the book fair working together on a literary and cultural program, publishing activities and other initiatives taking place before, during and after the fair.

Why has Georgia been chosen?

Georgia is a particularly interesting Guest of Honor. It has a unique geopolitical location at the crossroads of Europe and Asia, and draws on many different storytelling traditions. The result is a vivid, hybrid culture that is much richer and more varied than some expect from such a relatively small country. The Guest of Honor program is a great opportunity to bring it to attention on an international scale.

How is it being promoted?

The Guest of Honor contract with Georgia was signed five years ago, and the Frankfurter Buchmesse and the Georgian National Book Center have been collaborating on ideas ever since. Inspired by the distinctive Georgian alphabet of 33 letters, the promotional campaigns have the slogan 'Georgia – Made by Characters.'

Georgia has been very engaged in the program and is really seizing the chance to increase the visibility of its culture.

What is going on at the fair?

The heart of the presentation will be the Guest of Honor Pavilion, designed to tie in to the 'Made by Characters' theme. It will be home to discussions, readings and many other events, and will display books from and about Georgia. More than 70 Georgian authors are part of the program, and many of the country's 100 publishers – including big houses like Bakur Sulakauri and Palitra L, but a lot of smaller ones, too – will be in attendance. There will be 'Happy Hours' in the Guest of Honor Pavilion at the end of each day of the fair, featuring Georgia's renowned music and wine as well as book-related activities.

Who can I see?

Among the acclaimed authors attending the fair will be Aka Morchiladze, perhaps Georgia's best-known novelist, and Nino Haratischvili, a Georgian author writing in German. They will both be keynote speakers at the fair's Opening Ceremony.

What is happening elsewhere?

It will be hard to miss Georgian culture in Frankfurt in October. Beyond the Buchmesse there will be theater, film, food and many other programs. The city's museums will be curating exhibitions and events on themes including Georgian history, art, architecture and underground culture. In all, more than 15 locations will have Georgia-related material, and many of them

will continue to run activities until the end of 2018. Berlin and Hamburg are among other cities joining the program.

How will the fair promote Georgian literature internationally?

Georgia imports a lot of literature from other countries: Around 45% of books are published in translation. The Guest of Honor program seeks to send literature the other way too by encouraging and facilitating translations of Georgian books into other languages. A translation program set up by the Georgian National Book Center as part of the preparation for the Guest of Honor presentation has helped more than 200 Georgian books to be translated into 25 different foreign languages in the last few years. The Center's subsidies for overseas publishers and the increased profile of Georgia at the fair mean this number should at least double in 2018.

Who will be Guest of Honor next year?

Norway will be Guest of Honor in 2019. At the official Handover Ceremony on the last day of the fair, Georgia will give the Guest of Honor Scroll to Norway. NORLA – Norwegian Literature Abroad – has already undertaken many activities to promote Norwegian titles internationally.

Visit the Guest of Honor Pavilion at the fair:
Forum, Level 1

buchmesse.de/guest-of-honor

georgiancharacters.com

Frankfurt's Guests of Honor: Past and Future

2013 Brazil
2014 Finland
2015 Indonesia
2016 Flanders and the Netherlands
2017 France
2018 Georgia
2019 Norway
2020 Canada
2021 Spain
2022 Slovenia
2023 Italy

About Georgia

Population	3.7 Million People
Size	69,700 Square Kilometres
Publishers	Around 100 Registered Companies
Output	4,175 New Titles Published in 2015
Print Runs	Average 1,000 Copies
Annual Sales	13m Georgian Lari (5.3 Million USD)
Average Book Price	11.75 Georgian Lari (4.80 USD)

Bookshops	Approximately 50
Reading Levels	67% visited a bookshop in the last year, 48% read fiction at least once a week
E-Reading Associations	11% of readers read books electronically Georgian Publishers and Booksellers Association (www.gpba.ge), Georgian National Book Center (www.book.gov.ge)

(Source: 'Georgian Book Market Research 2015', Georgian National Book Center)

The Frankfurt Pavilion Takes Center Stage

The central open-air space of the Frankfurter Buchmesse, the Agora, will have an eye-catching new feature for the fair's special 70th year in 2018: the Frankfurt Pavilion.

With seating for about 300 people in a space of 500 square meters, the Pavilion will be an exciting new addition to the fair. Designed by renowned Frankfurt architects schneider+schumacher, the structure will be constructed from wood with a translucent membrane, and will be rebuilt at future book fairs.

Prominent Guests On Stage

The Pavilion has been designed as a cocoon-style space in which ideas and stories can grow, and will be home to numerous big events. The Frankfurter Buchmesse Opening Press Conference, at which award-winning author **Chimamanda Ngozi Adichie** will speak, will be hosted in the Pavilion on 9 October. The CEO Talk, now moved to the Frankfurt Pavilion, will feature a discussion with **John Sargent**, CEO of Macmillan. The talk, chaired by Rüdiger Wischenbart, is presented by the international trade magazines Livres Hebdo, Bookdao,

The Bookseller, buchreport, PublishNews and Publishers Weekly.

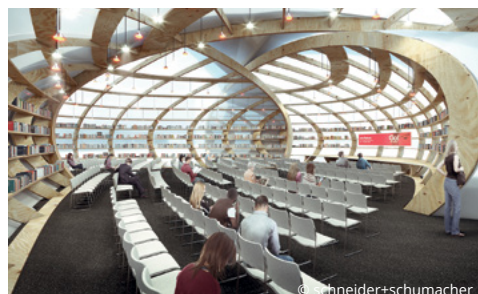
On the five days of the fair, the Pavilion will be the core of BOOKFEST, the literature and stories festival of the Frankfurter Buchmesse. The Pavilion will host a cultural program that includes book readings, author discussions, panel sessions and music experiences. Events like ceremonies to present awards, including the German Book Prize, the German Children's Literature Award and the European Prize for Literature, plus press conferences and Guest of Honor activities will take place in the Pavilion.

"Stories Need Good Spaces"

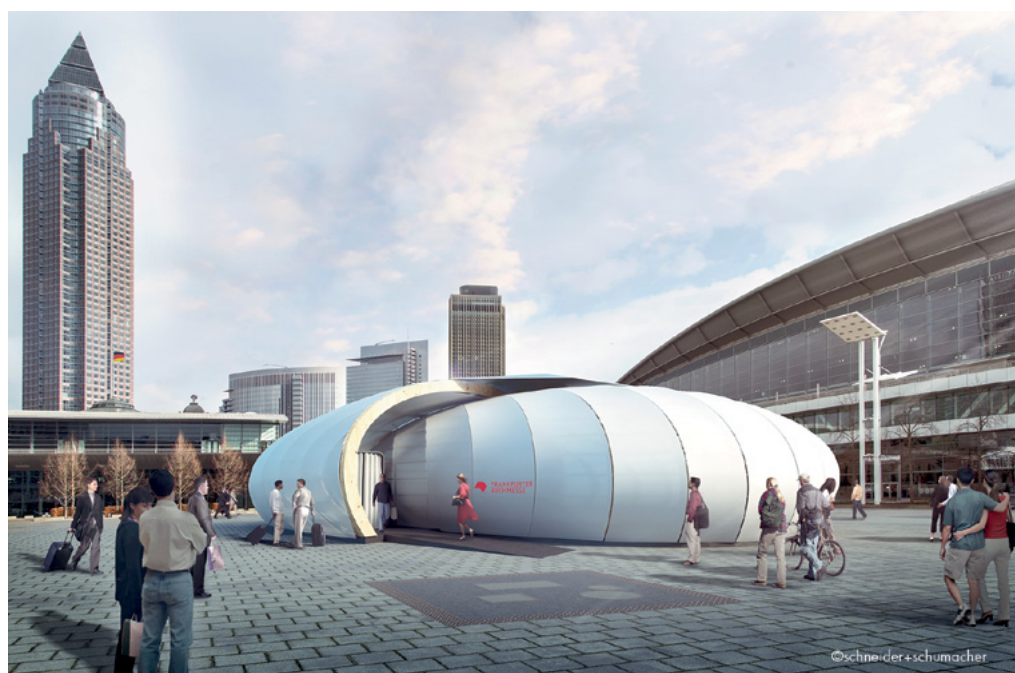
Lars Birken-Bertsch, Director Business Development GSC at Frankfurter Buchmesse, says: "Stories need good spaces, and the Frankfurt Pavilion is meant to offer our partners and their exceptional content an appropriate venue. Together we want to create a special atmosphere for dialogue and networking – a central stage for publishing professionals and lovers of literature from around the world."



Chimamanda Ngozi Adichie, © Wani Olatunde



© schneider+schumacher



© schneider+schumacher

BOOKFEST



© Frankfurter Buchmesse / Christoph Seubert

The 2018 BOOKFEST program of Frankfurter Buchmesse's literature festival includes book readings, panel discussions and poetry slams, and will feature authors not just from Germany but from around the world. Beyond books there will be events with food and drink, and traditional and modern electronic music from Georgia, this year's Guest of Honor.



© Frankfurter Buchmesse / Christoph Seubert

English-language events in the Frankfurt Pavilion will include panels with bestselling American writers **Meg Wolitzer** and **Paul Beatty**, winner of awards including the Man Booker Prize for Fiction. Popular Chinese science fiction writer **Cixin Liu** will be making a rare appearance in Europe, and among other guests are German-Turkish journalist **Deniz Yücel**, Russian author **Dmitry Glukhovsky** and **Juli Zeh**, a German writer whose work has been translated into English and many other languages.

While the Frankfurt Pavilion is the heart of BOOKFEST, the program will spread its wings to travel to other venues on the fairground and in the city, including Frankfurt's Bahnhofsviertel district and various pop-up locations.

Find all events on the BOOKFEST website.

bookfest.de



Meet 'Frankfurt Kids'

Children's books have always been integral to the Frankfurt Book Fair, but their presence steps up a level in 2018 with the new 'Frankfurt Kids' area.

"The aim is to bring children's publishers from around the world together in a central meeting and events space," says Hendrik Hellige, Director Business Development Visual Culture & International Children's Books at Frankfurter Buchmesse. Previously spread across the fair in Hall 3, other halls and on collective stands, international children's media specialists have been lacking a focal point – Frankfurt Kids, located between Hall 5.1 and Hall 6.1, will change that.

The area will act as a showcase for international publishers – including newer and smaller ones who have previously found it tough to generate exposure for their books to publishers and consumers. "It will also help to promote innovative start-ups, from which some of the most exciting new children's content is emerging at the moment," says Hendrik Hellige.

Frankfurt Kids will be home to a curated program of readings, discussions and other events with authors and publishers, and will have a corner dedicated to illustrators. It will also help to connect children's books publishers with people from new media seeking to buy and sell content, like film production and gaming companies, literary or marketing agents and brand licensing specialists.

This year's fair will widen the horizons of children's books in further ways – including through awards. The German Children's and Youth Literature Award, founded in 1956 and presented at the Frankfurt Book Fair each year, has previously been largely

known as a domestic award, but is being promoted as a truly international event in 2018. Thus, it is an award that should capture the interest of all international publishers. Last year's category winners included American authors Becky Albertalli and Bonnie-Sue Hitchcock, Swedish writer and illustrator Jakob Wegelius, and Portuguese picture book author Isabel Minhós Martins. From Germany's point of view, this shows that the country is hungry for written and illustrated content from around the world.

Another prize scheme, the Frankfurter Buchmesse Film Awards, will have a sharp focus on the kids sector too, with a category rewarding adaptations of books for children or young adults as part of the mix when the 2018 awards are presented at THE ARTS+ area on Thursday, 11 October. Children's books will be prominent on the public-facing side of the fair as well, with some big names involved in the 'Family Day' at the new Frankfurt Pavilion on Sunday, 14 October, and as part of the fair's BOOKFEST program.

It all adds up to a much more prominent children's element of the book fair in 2018. The Frankfurt Kids space will evolve in future years following feedback, but for now it will cast a welcomed new spotlight on one of the most creative and rapidly expanding areas of trade publishing.

Frankfurt Kids

Date: Wednesday, 10 October -
Sunday, 14 October 2018

Location: Foyer 5.1 / 6.1

Five Children's Tech Trends

Technology is transforming the way children and young adults engage with content. Hendrik Hellige, Director Business Development Visual Culture & International Children's Books at Frankfurter Buchmesse, selects five trends that will affect publishers in the years ahead.

1 Gaming

Blockbuster games like Minecraft have been a publishing phenomenon for a while now. Books will continue to be a big part of that – whether as spin-offs from gaming brands or as the inspiration for new games.

2 Augmented Reality

Publishers are closely watching developments in augmented reality, but the real changes will happen when big tech companies like Apple get properly on board with it. In time, AR will have a major impact on the way content is delivered and consumed on phones and tablets.

3 Voice Control

Voice-activated devices like Alexa and Siri are giving children new ways to discover and access content. There is huge potential for audiobooks in particular: After all, listening to stories aloud is the way we all start to understand language and learn to read in the first place.

4 Artificial Intelligence

Advances in AI are going to make things like voice-control technology even more compelling to children. We are not quite at the stage where children and their devices can talk to one another, but those days might not be far off.

5 Social Media Storytelling

Social media platforms are changing the way children create and engage with content. For them, passive consumption is an alien concept: They expect to interact with the stories they read, and want to tell their own ones. They create, edit and communicate their stories on apps like Instagram – which in a sense is just like storytelling, only in a more abstract way. Writing and fan-fiction platforms like Wattpad are shaking things up, too.

Beyond Books: Cultural Exchange at THE ARTS+



© Anett Weirauch / Frankfurter Buchmesse

How is technology changing society? How can artificial intelligence transform the way we define and consume culture? What will publishing and media companies of the future look like? Who will our curators be? These are among the many questions that will be discussed at THE ARTS+, Frankfurter Buchmesse's business festival dedicated to the future of the creative and cultural industries.

Launched to increase the scope of the book fair beyond the traditional boundaries of publishing, THE ARTS+ sits at the crossroads of four important paths: culture, technology, business and politics. By pulling together content creators, tech companies, politicians and cultural institutions, THE ARTS+ has generated important discussions and has been well received by visitors since its launch in 2016.

"There have been so many changes in the creation, curation and distribution of cultural content that also open up new business opportunities – that's why we started THE ARTS+," says Holger Volland, Vice President Business Development & Sales at Frankfurter Buchmesse. "We realized the book fair wasn't yet wide enough to cover all that, so we created THE ARTS+ as a new umbrella for discussions around these topics."

THE ARTS+ program will have its center in Hall 4.1 of the book fair. It will comprise two-hour micro-conferences, speakers, panel discussions, workshops and networking events on each day of the fair.

Across 3,000 square meters of space THE ARTS+ will act as a showcase for technological innovation and sit across both the trade and consumer elements of the Frankfurt Book Fair.

Holger Volland describes THE ARTS+ as "a combination of new technologies on display and a business laboratory." For publishers, it offers a way of getting to grips with rapid change in the industry. "THE ARTS+ makes changes and developments in the industry visible and tangible. For everyone involved in books all these new technologies might appear frightening at first – but whatever your feelings are about it, THE ARTS+ gives us the space not only to create changes but to discuss them in the first place."

THE ARTS+

Entry to THE ARTS+ is included in the Frankfurter Buchmesse ticket. Find the entire program on the website.

theartsplus.com

THE ARTS+ in Numbers

120,000	Visitors
3,000	Square Meters
120	Speakers
65	Events
54	Exhibitors
31	Partners
20	Countries Represented at Events
1	Robot

(Source: Frankfurter Buchmesse; the figures relate to the 2017 book fair)

Three Big Themes of THE ARTS+ in 2018

1 Innovation

This year's THE ARTS+ Innovation Summit on Wednesday, 10 October, will take a look at the growing gap between technology and culture and find ways to close it. Achieving this will require the support of policy-makers. Therefore, the Summit will draw on input from partners, including the European Commission, to discuss how the political ecosystem can support content creators. "We need to ensure that technology companies and content companies can work alongside each other," says Holger Volland. "Publishers might have felt weakened by tech companies, and for many years they have been seen as 'dinosaurs.' But there's been a real evolution of thinking, and publishers are realizing that the rich content they produce makes them extremely powerful."

2 Commercial Strategy

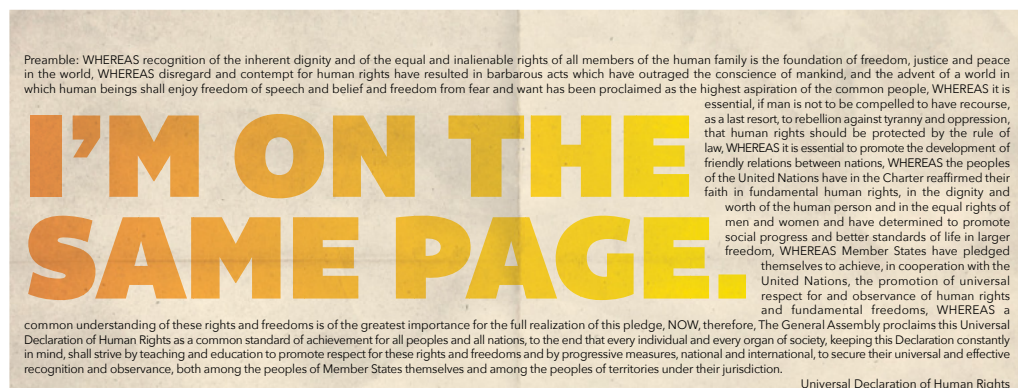
Creating content is often the easy part of the process: It is the distribution and commercial elements of the supply chain that are hardest to get right. Several sessions at THE ARTS+ will debate how creators and cultural institutions like museums can reach users and make more money from their output and curation. "It's a great way to come together and meet new partners and identify new business outlets – to make content commercial as well as creative," says Holger Volland.

3 Artificial Intelligence

Many experts think AI is going to shake up publishing over the next few years. "There's not a corner of the world where AI isn't going to play a role," says Holger Volland. "Especially in scientific and educational publishing it's going to be huge." THE ARTS+ will explore AI's potential to transform the way content is produced in particular.



We Are All 'On The Same Page': Celebrating Human Rights



It is not just the Frankfurt Book Fair that is celebrating a special 70th anniversary in 2018 – it is also 70 years since the signing of the Universal Declaration of Human Rights (UDHR).

The Declaration has been instrumental in the protection of human rights and the promotion of peace ever since it was agreed. It has also influenced the modern version of Frankfurter Buchmesse, which was held for the first time less than a year after the UDHR was signed. The freedoms the Declaration sets out – of thought, speech and assembly in particular – are at the heart of the fair, and will be celebrated with more passion than ever this October.

The centerpiece will be the 'On The Same Page' campaign by Frankfurter Buchmesse and the German Publishers and Booksellers Association, supported by the United Nations and Amnesty International. Activities will start well before the fair, with a social media campaign and coverage planned by big German TV stations ARTE and ZDF.

At the Buchmesse itself, renowned authors and journalists, including Chimamanda Ngozi Adichie, Denis Yücel and Aslı Erdoğan, will talk about human rights, which will also be an important theme discussed at the Weltempfang in Hall 4.1. All publishers, authors, illustrators, booksellers and others are invited to get involved. The foyer of Hall 4.0 will host an 'On The Same Page' meeting point for everyone interested in engaging in the campaign.

Human rights are the platform on which freedom of expression and publishing are built. The Frankfurt Book Fair has been a stage for intercultural dialogue for seven decades now, and in 2018 it is more important than ever to discuss fundamental rights and share stories.

Katja Böhne, Vice President Marketing & Communications at Frankfurter Buchmesse

buchmesse.de/onthesamepage

The Story of the UDHR

Signed in December 1948, the Universal Declaration of Human Rights is a major landmark in international law and conventions. It is made up of 30 different articles about individuals' fundamental rights, including liberty, equality, dignity and social entitlement.

The Declaration grew out of the Second World War and a determination to promote peace and justice, and it was signed by the large majority of members of the United Nations at the time. Its articles are not legally binding, but they have formed the basis of many international and domestic laws around the world over the last 70 years.

Meet New Faces from International Publishing

The 20 participants of the Frankfurter Buchmesse Invitation Program are small independent publishing companies from Africa, the Arab world, Asia, Central and Eastern Europe, Latin America and the Caribbean. Take the chance to meet them and network over soup and drinks at the Get-Together on Friday, 12 October, at 12.30 pm at stand A114 in Hall 5.1.

buchmesse.de/invitation-program

Global Trendspotting: Countries to Watch at the Fair

At Frankfurter Buchmesse publishers from more than 100 countries present their titles – both well-known and still to be discovered. Among the exhibitors are collective stands from around 70 countries. Which territories are increasing their space this year? Here are just some of the hot spots across four continents in 2018.

Asia

Japan's collective stand will be bigger than ever before, while China adds another major trade publisher and bookseller to its numbers. The Middle East market is buoyant too, with the Al Maktoum Foundation from the United Arab Emirates being particularly prominent in 2018. Publishers from across Asia will be out in force at various events, especially on the ASEAN stage.

Americas

Canada, Guest of Honor at the fair in 2020, starts its preparations with an increased presence at the Buchmesse, and has also been organizing visiting programs to get closer to German publishers. In Latin America, publishers from Cuba will take a stand after several years away due to economic challenges in the country.

Europe

Georgia, Guest of Honor at the 2018 Frankfurter Buchmesse, will naturally be a key focus, and publishers, authors and others from the country will take a total of around 500 square meters of space across various halls. Next year's Guest of Honor, Norway, will be getting a lot of exposure too, and has been running exchange visits for publishers ahead of the fair. After a challenging few years,

publishers in Italy and Spain have been enjoying revivals in their markets lately and will be coming to Frankfurt in increased numbers.

Africa

The role of France as Guest of Honor at last year's fair prompted a lot of francophone countries across Africa to play a greater part in the fair, and many of them will be back again in 2018. Egypt will meanwhile have a larger space, and the fair is working with the African Publishers Network (APNET) to attract more publishers and associations from across the continent.

Martina Barth and Eleonora di Blasio, Key Account Managers Business Development & Sales at Frankfurter Buchmesse

A Step up for Education



© Marc Jacquemin / Frankfurter Buchmesse

Companies and trade visitors involved in learning will have more to see and hear than ever before at Frankfurter Buchmesse this year, following efforts to pull together some of the many different educational elements at the fair. It is a recognition that this sector is one of the most dynamic, innovative and fastest-growing areas of publishing right now.

A new over-arching 'Frankfurt EDU' brand has been created to signal the enhanced features. It will be prominent throughout the space for international educational companies in Hall 4.2 and in the area for German-language businesses in Hall 3.1. As with the new 'Frankfurt Kids' format, the aim is to create a more structured and visible space and program that can connect exhibitors and visitors in new ways — while the ambition is to grow the Frankfurt EDU event into the biggest and best of its kind for providers of learning content and technology anywhere in the world. The book fair is large enough to deliver a global perspective on education, but intimate enough for publishers and others to get insights into local markets and trends.

The new format will offer more support for smaller companies in particular. Start-ups will have new options for exhibiting this

year, including opportunities to book a simple meeting table or display area as well as full-size booths and stands. In all, they will take up 220 square meters of space in a dedicated zone in Hall 4.2. On Friday evening of the book fair week, there will be an 'investor pitch' session and reception for start-ups seeking funding for future growth.

These initiatives will help to lower the barriers to entry

and introduce many innovative and disruptive technology companies to the fair. Bringing them into contact with publishers will create a diverse environment in which the future of the education sector can be properly discussed.

Hall 4.2 will also feature an Education Stage for events, while opposite, there will be a smaller Workshop Area for start-ups to showcase their solutions and services. Educational content from different European countries will also be celebrated at the presentation of the Best European Learning Materials Awards (BELMA), and at pitch sessions for the Global EdTech Startups Awards (GESA) on the Education Stage.

In an area of the industry that is changing fast, one of the dominant themes at the fair will be the present and future roles of publishers and EdTech specialists — two sides of the market that are getting inexorably closer. But as the fair will show, the debate about their roles has shifted away from the use of technology for technology's sake and towards its value for human learning.

Robert Liebermann, Director Strategic Marketing at Frankfurter Buchmesse

buchmesse.de/edu

It's All Academic

Academic, professional and business information publishers will find some new additions to the usual hive of activity in Hall 4.2 around the Academic and Business Information Stage. They include two breakfast sessions organized by the Society for Scholarly Publishing and The Scholarly Kitchen with a focus on diversity, inclusivity and equity in scholarly publishing. These sessions are free of charge for all fair attendees and will take place on 10 October, 8.45-11 am.

Librarians can discover new solutions from both new and established technology companies at the International Library Center (ILC) in the same hall. On Saturday, 13 October, the 6th edition of the International Convention of University Presses will take place, focusing on the topic of digital developments and how they are transforming — or disrupting — the academic publishing industry. Michael Bhaskar, Co-Founder and Publishing Director of CANELO will be the keynote speaker. Among the conference's topics is the advent of Open Access.

On the weekend of the fair, the ILC area will be transformed into an interactive lab where visitors can experience the future of libraries and learning concepts. On the Academic and Business Information Stage next to the ILC, as well as at participating stands, the 'Campus Weekend' will offer a wide variety of events aimed at students. The program is supported by major publishers in Hall 4.2.



© Julia Marie Wern / Frankfurter Buchmesse



6.0
6.1
6.2

International Publishers

Australia
Canada
India
Ireland
Israel
New Zealand
South Africa
United Kingdom
USA

6.3

Literary Agents & Scouts Centre (LitAg)

Publishers Rights
Corner:
9 October
2018

Frankfurt Kids Foyer 5.1/6.1

Café
Collective stand
international new
Frankfurt Kids St
Illustrators Corner

Operation and Security Center (OSC) Hall 4.0

-  Police
-  Fire Brigade
-  First Aid

H Entrance Hall 10 South
Shuttle Bus:
Car Park Rebstock
Departure Visitor Busses

4.0

International Publishers Asia

Publishing Solutions
and Book Trade Services
Booksellers' Café
Publishing Services & Retail Stage
Stationery and Gifts



Business Club
(Room Europa)

4.1

Fiction and Non-Fiction

Azubistro
Reading Zone of Independent Publishers
Studying for Books

Art Books | Art | Design

International Book Art
Artist Books

THEARTS

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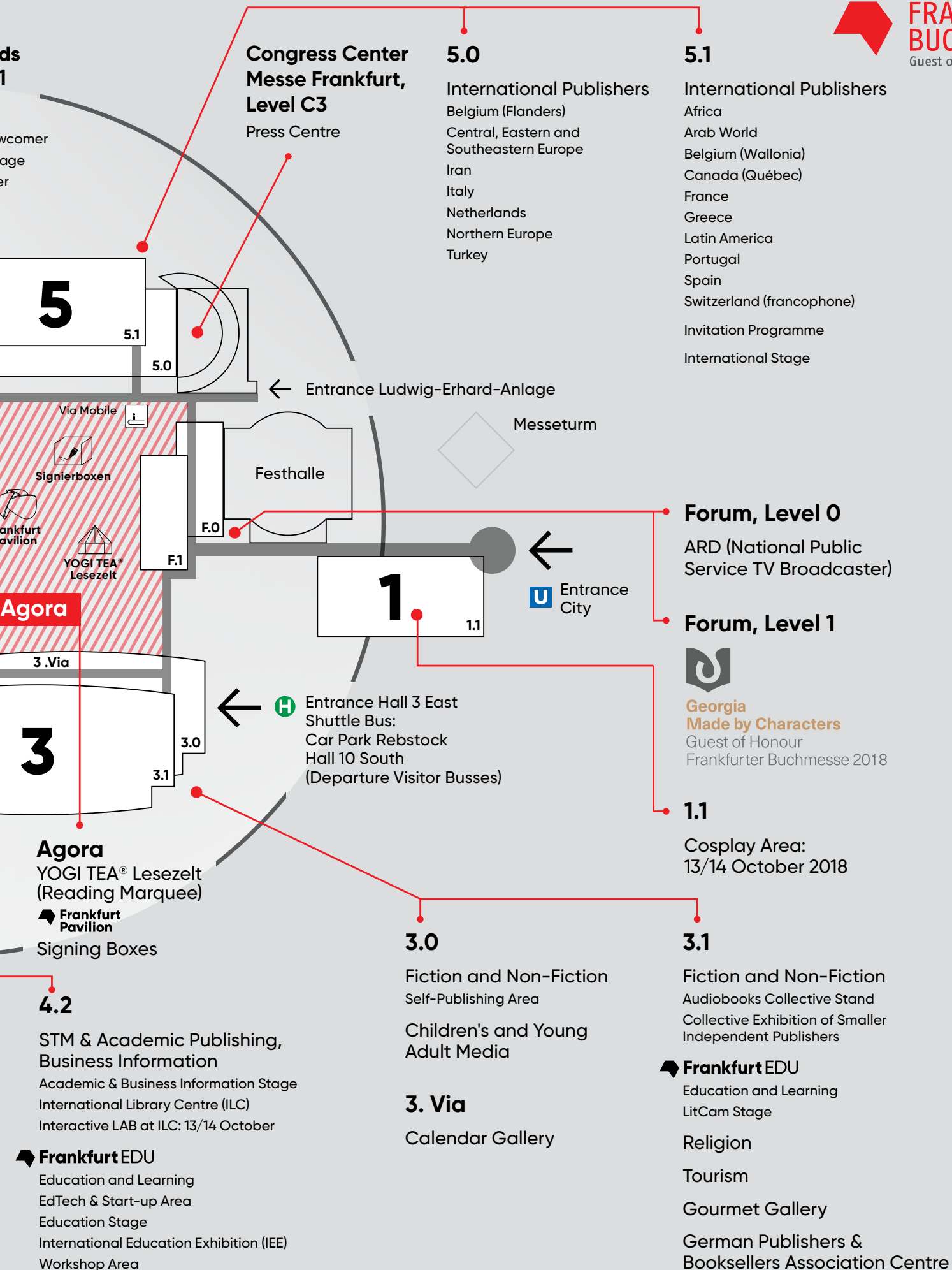
Weltempfang

Centre for Politics, Literature and Translation

buchmesse.de

#fbm18







Seven Reasons to Attend the Frankfurt Rights Meeting

The Frankfurt Rights Meeting (FRM) takes place for the 32nd time in 2018, and is the perfect way for rights and licensing professionals, agents, scouts and others to kickstart their book fair. More than 200 delegates will discuss big themes selected by an expert advisory board and moderated by Kris Kliemann, former Vice President of Global Rights at Wiley and now a rights and licensing consultant.

1 Discover Poland, Romania and Russia

The first hour of the FRM will be dedicated to Poland, Romania and Russia: three markets that offer significant rights and licensing potential but that, like many others, are undergoing change and are not always easy to understand. Experts from each country – Joanna Maciuk, Foreign Fiction Editor at Prószyński Media in Poland; Bogdan Stănescu, Editorial Director of Romania's largest publisher Polirom; and Irina Prokhorova, Publisher at Russia's New Literary Observer – will provide guides to the scale and opportunities of their respective markets, and identify the trends and challenges to be aware of.

2 Understand Subscription Models

Subscription is still fairly new for the trade side of book publishing. How can newcomers navigate through the unfamiliar terms of license related to contracts, royalties, revenue streams, and other issues in a subscription landscape? Huw Alexander, experienced Digital Sales Manager of SAGE Publishing in the UK, will look back on the lessons learned by STM publishers and act as guide to some of the opportunities to embrace and pitfalls to avoid. He will be joined by experts from the trade side who will provide an overview of the current models in the market and explain how they work.

3 Join Round-Table Discussions

The plenary sessions will be followed by discussions in smaller groups. Hosted by speakers as well as other experts, the round-tables will provide time to ask follow-up questions and continue the debate about markets, subscriptions and other topics.

4 Tune in to Audio

Last year's Frankfurt Rights Meeting addressed the blossoming market for publishers' audio content – yet the sector is changing so fast that the subject is well worth revisiting in 2018. Join our audio round-table to exchange views and discuss the latest rights trends and revenue models.

5 Catch up on Copyright

Another round-table will discuss developments and trends in the world of copyright – the bedrock of all publishers' rights and licensing activity. FRM partner Copyright Clearance Center will be on hand with guidance.

6 Track Technology

How is new technology changing the way rights are bought and sold? Another FRM partner, IPR License, will have the latest news and insights – including the rapidly emerging blockchain concept.

7 Network

As well as opportunities to engage in talks at the round-tables, the conference provides superb networking at a coffee break and a reception afterwards. It is a great chance to catch up with old contacts and make new ones in a convivial atmosphere before the start of the Frankfurt Book Fair.

Jenny Kühne, Manager Rights & Licensing

Frankfurt Rights Meeting

Date: Tuesday, 9 October 2018
Time: 2 pm – 5 pm

Location: Hall 4.0, Room Europa

Tickets and program available online.

buchmesse.de/rights-meeting



About IPR License

Holders and buyers of rights can get the help they need to connect with each other via IPR License, the leading international platform for negotiations and deals.

Established in 2012 and majority-owned by the Frankfurt Book Fair since 2016, with Copyright Clearance Center and China South Publishing & Media Group owning minority stakes, the service lets publishers and other buyers search for content by author, title or subject. They can then connect with rights holders to discuss terms, make offers and complete transactions.

IPR License is a particularly effective way of monetizing backlist content, in which many rights may not yet have been sold.

It can be useful for smaller publishers too, who do not always have the time or resources in-house to dedicate to rights. Using IPR License, and in particular the Instant Rights and Instant Permissions automation tools, simplifies their rights operations and frees them up to concentrate on their publishing. Rights sellers can also gather crucial analytics about their trading on the platform – about which publishers or territories are most interested in their content, for example.

Rights listings at the IPR hub have been viewed by rights buyers in 185 countries and 161 languages. For many publishers, IPR License now provides a natural extension of the Frankfurt Book Fair: a place for the buyers and sellers of rights to establish exciting new relationships and discover fresh content all year round.

iprlicense.com

Kickstart Your Fair at THE MARKETS

Having previously taken a close look at individual countries, THE MARKETS conference will shift focus slightly this year to discuss different revenue models around the world such as bundled content, subscriptions and direct-to-consumer sales. “THE MARKETS is the Frankfurt Book Fair in a nutshell,” says Katharina Ewald, Director Business Development at Frankfurter Buchmesse. Here are some key sessions.



© Bernd Hartung / Frankfurter Buchmesse

Building a Book Club

Gustavo Lemberg da Cunha, founder of Brazilian book club TAGLivros, shares the club's story, some of the secrets of its success, and how it can help publishers increase sales.

Subscription Models

New subscription models will be a big theme of the 2018 Frankfurt Book Fair. In this look at the Swedish subscription market, Anki Ahrnell of leading publisher Bonnier AB and Niclas Sandin of the audio platform BookBeat discuss growth opportunities.

Brand Advocacy

Recommendations are one of the biggest sources of book sales – but how can publishers generate them? This presentation will look at different ways to appeal to brand advocates and influencers via social media, clubs, fairs and other live events.

Short-Form Content

Digital technology is giving publishers new ways to package and sell content. A panel of publishers close the conference by discussing opportunities like bundling and serials.

Meet the Players

Networking at THE MARKETS includes the chance to make one-to-one, ten-minute appointments with experts on markets around the world – a great way to get to know publishers and experts you might not otherwise meet. This year, you can also engage with the winners of the fair's Young Talent programs in cooperation with Börsenblatt, The Bookseller, China Publishers Magazine, Nederlands Uitgeversverbond, Publishers Weekly, PublishNews and Schweizer Buchhandel. They are up-and-coming publishing professionals from Germany, Switzerland, the Netherlands, the UK, the US, China and Brazil. “They're going to give us fresh perspectives on things we have been thinking about for years,” says Katharina Ewald.

THE MARKETS

Date: Tuesday, 9 October 2018
Time: 9.30 am – 1 pm

Location: Hall 4.0, Room Europa

Tickets and program available online.

buchmesse.de/themarkets

The Weltempfang: Five Must-See Events

Frankfurter Buchmesse's Weltempfang is the fair's forum for politics, literature and translation. It will feature more than 40 events on the Weltempfang Stage and in the Salon in Hall 4.1. Since most of them are simultaneously translated into English, the stages are well worth a visit from non-German speakers.

The motto of the 2018 Weltempfang will be ‘Global Citizenship – Democracy and Commitment.’ “We think of the Weltempfang as the place to meet the ‘Weltgeist’ [world spirit],” says Tobias Voss, Vice President International Affairs at Frankfurter Buchmesse. Free speech will be a big theme, and there will be numerous cross-country and cross-culture debates.

The program is curated by Frankfurter Buchmesse and Litprom, a non-profit organisation promoting diverse literary voices, in cooperation with the German Federal Foreign Office.

A World in Flux:

The Waning Influence of the West?

Acting as the official opening of the 2018 Weltempfang, this discussion will consider changes in western democracies. Introduced by Frankfurter Buchmesse Director Juergen Boos and the Head of the Directorate-General for Culture and Communication of the German Federal Foreign Office, Dr Andreas Görgen, it will welcome commentators including author and poet Olga Martynova.

When: Wednesday, 10 October, 4.30 pm, Stage

The Right to Speak Freely – Press Freedom in Europe

A panel of journalists, including Turkish writer Aslı Erdoğan, debates mounting threats to press freedom, and what can be done to uphold it.

When: Wednesday, 10 October, 1.30 pm, Stage

Translation Slam

Shakespeare as hip-hop, Dylan as biblical verse – and at quick-fire speed! Three pros and an enthusiastic audience play with familiar texts from literature and music. “Translating is usually a pretty silent job, but this will bring it to life,” says Tobias Voss.

When: Saturday, 13 October, 11.30 am, Salon

The 2018 LiBeraturpreis

Litprom's prize for female writers from Latin America, Asia, Africa and the Arab world celebrates its 30th anniversary this year. The 2018 recipient, Vietnamese author Nguyen Ngoc Tu, will discuss her work on stage. “It is more important than ever that we introduce people to new cultures in ways like this,” says Anita Djafari, Managing Director of Litprom.

When: Saturday, 13 October, 4.30 pm, Stage

A Past That Never Forgets:

Decolonisation in Africa and Europe

How do you decolonize knowledge, thought and actions? Cameroonian philosopher Achille Mbembe will address this question on the panel.

When: Sunday, 14 October, 1.30 pm, Stage



© Alexander Heimann / Frankfurter Buchmesse

Engage with the Frankfurt Book Fair

There is so much more to see and do at the Frankfurter Buchmesse. Here are a few more suggestions for making the most of your time at the fair.



© Bernd Hartung / Frankfurter Buchmesse

Join the Club

For fair-goers who want to take their Frankfurt experience to the next level, the Business Club is the place to be.

With the Frankfurt BUSINESS Ticket you can enjoy the amenities of the Business Club at Frankfurter Buchmesse. This exclusive area in Hall 4.0 offers a calm and relaxed atmosphere to work or meet in a premium setting with a concierge service and free catering. As one of last year's Club members Piotr Klasinski of Neografia put it: "It was like an island of peace between the waves of a restless ocean — quiet and comfortable, clear and elegantly styled."

The BUSINESS Ticket also includes access to all conferences of Frankfurter Buchmesse, including THE MARKETS and the Frankfurt Rights Meeting on the pre-fair Tuesday, as well as to matchmaking sessions, such as Ask the Expert, Business Breakfast and the Happy Hour every evening at the Business Club.

Book your ticket online:

buchmesse.de/business

Take a Tour



© Alexander Heimann / Frankfurter Buchmesse

Whether you are new to the Frankfurt Book Fair or just want to discover new places, a Buchmesse tour is a good way to get your bearings. The tour program starts with guidance for newcomers at 1 pm on Tuesday, 9 October, and continues with visits to areas including Frankfurt Kids and the Gourmet Gallery. Tours are offered in both English and German.

Book your tour online:

buchmesse.de/tours

Run with Us!

Start your Frankfurt Book Fair with some fresh air and exercise! We will be hosting the second Frankfurter Buchmesse Kickoff Run at 5pm on Sunday, 7 October, starting at the clubhouse of the "Frankfurter Ruderverein von 1865" on Alte Brücke. It is a 5K fun run along the river, followed by a reception.

The Kickoff Run was launched in 2017 by Frankfurt Book Fair New York, in collaboration with the Buchmesse and mediacampus frankfurt. It is a pleasant and informal way for exhibitors and trade visitors to meet up before the fair gets underway. The idea

for it followed a conversation between Frankfurter Buchmesse Director Juergen Boos and Cecilia de la Campa, Executive Director of Writers House, who says about the 2017 run: "The best part was meeting so many new publishing contacts from around the world."

Send an email to Riky Stock (rikystock@book-fair.com) before 30 September to book your place. Participation is free, but donations to the Room to Read charity (roomtoread.org) are welcome!



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Join Us on Social Media

The Frankfurter Buchmesse team is active across the main social media platforms — so connect with them to get updates, viewpoints and photos from the fair and its activities all year round.

Twitter @Book_Fair
Join 35,000+ followers to get the very latest news and views from the fair. Use the hashtag #fbm18 to gather and communicate fair-related content.

Facebook @FrankfurterBuchmesse
Head here for regular posts with infos and photos for literature lovers.

Instagram @Buchmesse
Take a look behind the scenes: This is the place to go for photos and lively videos by the book fair team.

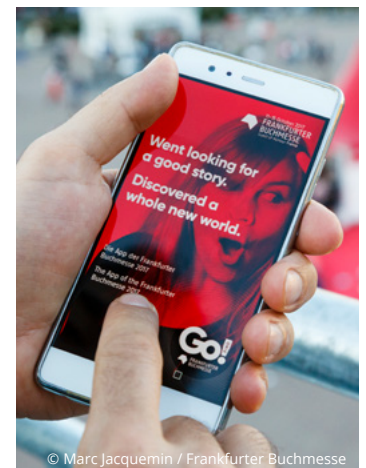
LinkedIn Join the LinkedIn group (bit.ly/FBF_LinkedInGroup) and take part in discussions or start your own. Expand your professional network and stay up to date.

[#fbm18](https://twitter.com/fbm18)

Use the App

Planning your time carefully is crucial to a successful fair visit, and the free Frankfurter Buchmesse app has an array of features to make your life easier. It provides an up-to-date catalogue to browse exhibitors and events to attend. Detailed maps will help you navigate the fair, and digital tours will familiarize you with your surroundings.

The app also provides a matchmaking function to connect with other book fair exhibitors and trade visitors. You can download it for free from Apple's App Store or Google Play from early September on.



© Marc Jacquemin / Frankfurter Buchmesse

Top Tips and Favorite Places:

Advice from the Frankfurter Buchmesse Team

The Frankfurt Book Fair is an exhilarating experience – but for first-timers in particular, it can be daunting. Members of the Buchmesse team share some guidance for making the most of your time in Frankfurt.

Be Prepared



Be clear about what you want to get out of the book fair: Draw up a list of priorities, and identify who you want to talk to. Use tools like our online catalogue and our app, and talk to your contacts about people to meet. If you're well prepared, then you won't get lost in the jungle of the fair. Also, use the nights as well as the days: the parties and BOOKFEST events are valuable, too. Get some sleep before you come!

Jürgen Boos, Director Frankfurter Buchmesse

Look Beyond Your Hall



So many publishers come to the book fair and never get to explore beyond the hall where they exhibit. Try to take at least an hour a day for a book fair safari, and experience other parts of the fair you don't know yet. A 'walking lunch' is a good way to do it.

Holger Volland, Vice President Business Development & Sales

Go to Parties



Book fair parties are great places to meet new people. Even if you just know one person there, go along and they will introduce you to ten more. Talk to everyone you meet and extend your network. And bring aspirin – you might need it!

Katharina Ewald, Director Business Development

Meet the Guest of Honor



When your business at the book fair is done, go along to the Guest of Honor Pavilion. People will be pleased to see you there. You can meet Georgian characters, authors and their publishers, and enjoy Georgian wine and music. Also, don't expect to see everything during one visit of the fair: At Frankfurter Buchmesse you discover something new every time you go there.

Simone Bühler, Head of the Guest of Honor Program

Take Care of Yourself



Martina Barth, Key Account Manager Business Development & Sales

My advice would be to always wear sensible shoes and plan some time in your calendar for something to eat – if you are hurrying from meeting to meeting, it can be easy to forget lunch.

Pay a Visit to THE ARTS+



Publishing isn't a separate part of the media market, and in a digital world the connections between different parts of publishing are crucial. THE ARTS+ is a great place to explore them, and to close the gap between creative media and technology. It's a place to be open-minded.

Hendrik Hellige, Director Business Development Visual Culture & International Children's Books

Look Inside the Pavilion



You should go and see the new Frankfurt Pavilion – it's going to be spectacular! Also, go and see some events of the Weltempfang – I'm particularly looking forward to hearing from Vietnamese author and LiBeraturpreis winner Nguyen Ngoc Tu this year.

Anita Djafari, Managing Director Litprom

Make Frankfurt an Experience



Add personal highlights to your business trip: Fly in early to visit the reconstructed historic center of Frankfurt, and join us on the Sunday before the fair for the Kickoff Run. Don't miss the Tuesday pre-fair conferences, and start your days at the fair relaxed – with a yoga session at the Education Stage.

Robert Liebermann, Director Strategic Marketing

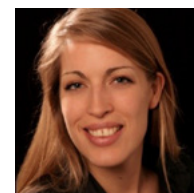
Stop by the Nonbook Section



Be it retro postcards, scented candles or beautifully crafted notebooks – the Collective stand Nonbook in Hall 4.0 is the big stage for little gifts. Look out for stylish and unique stationary products!

Kathrin Grün, Head of PR & Communications

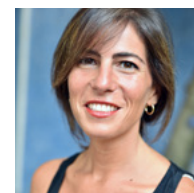
Follow the 80:20 Rule



About 80% of a visit to the Frankfurt Book Fair should be planned, with a clear idea of where you're going and when you need to be there. But set aside 20% of your time to see what else is out there. It's important to see what is happening outside the big markets, and you can get so many ideas just by exploring the international halls.

Jenny Kühne, Manager Rights & Licensing

Spend Time with Your Favorite Author



The fair is the place to engage with literature and writers from all around the world. I'm very excited about the Elena Ferrante exhibition organized by the Italian Cultural Institute this year. Also, make sure to check our events calendar to see if you can meet your favorite authors in person at the fair.

Eleonora di Blasio, Key Account Manager Business Development & Sales

Organize Dinners in Advance



When you've had a busy day at the fair, there is nothing nicer than getting together and catching up with colleagues and friends over a meal and a big glass of something chilled. But the Frankfurt restaurants get very busy during book fair week, so make sure you get organized and put some reservations in your diary.

Alex Hippisley-Cox, Head of UK PR

Photos: © Bernd Hartung, Nurettin Çiçek, Fernando Baptista, Frank Krings, Wonge Bergmann, Katrin Hage

Get in touch with us:
Our experts speak more
than 25 languages to
better serve you.



10–14 October 2018
**FRANKFURTER
BUCHMESSE**
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and may be subject to change. Please check our
website for the most up-to-date information.



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