

PUBLISHING PERSPECTIVES

Frankfurt Book Fair Magazine
2026



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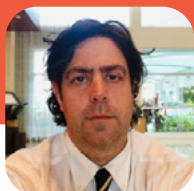
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Letter from the Editor

Andrew Albanese,
Editor-in-Chief

Early in the fall of 2025, *Publishing Perspectives* Publisher Erin Cox, approached me about contributing in some capacity at *Publishing Perspectives*. It was an exciting proposition. Erin and I have been good friends and associates for more than 20 years, and, in January of 2025, we had teamed up to launch the U.S.-based library and publishing newsletter *Words & Money*. Things were going great. And working with her and the team at *Publishing Perspectives* seemed like an exciting, natural next step.

By November, we had sketched out some ideas for what my contribution might look like, and we were ready to have a conversation with Editor-in-Chief Porter Anderson, as soon as he returned from Shanghai, to let him know he was going to be getting some help. Tragically, we never got to have that talk with Porter.

In January, I took on the role of Editor-in-Chief for *Publishing Perspectives* under terrible circumstances. And I won't lie—in the first few weeks, it felt like I'd been thrown into the deep end. I was looking forward to working alongside Porter. Instead, there was the shock of his sudden loss, and the full weight of carrying on the work.

In my introductory column, I wrote that Porter was irreplaceable—and that's something I'm especially feeling now that we are here, in Frankfurt, where Porter was a fixture for much of the last decade. Porter's unexpected death means he never got the chance to get his flowers. So, for those of you who knew Porter, I hope you'll take a moment at this year's fair to raise a glass in his memory. Campari, of course.

But onward we go. And what a remarkable 10 months it has been. At *Publishing Perspectives*, we've worked hard to cultivate a new editorial vision to take us forward—a vision that, Erin and I like to say, emphasizes the "perspectives" in *Publishing Perspectives*. And central to that vision—as you'll see from this magazine—is a talented team of writers, reporters, analysts, and contributors from across the globe.

Despite the tragic circumstances, I've loved every second of the work so far. With the help of my colleagues, I've learned so much about the international publishing community. And, amid the chaos and the foolhardy policies of the Trump administration, this year's Buchmesse feels, well, like a turning point of sorts.

In many ways, this year's Frankfurter Buchmesse will look like any other. There will be brisk rights dealing in the once again sold-out LitAg. The halls will be bustling. The stages and meeting rooms will host a vibrant professional program.

But this year is not like any other year. In 2026, amid the myriad challenges and opportunities facing our industry and our world, the publishing community needs this chance to come together—in person, in solidarity. Perhaps more importantly, the world needs to see the global book business standing together for our core values. For the freedom to publish and the freedom to read. For democracy. For diversity and multiculturalism. Against authoritarianism and war. Against misinformation, and censorship. And with the promise and uncertainty that has come with the advent of AI, the world needs to see a global publishing industry standing together in defense of humanity, and for the rights of authors, artists, and translators.

So, whatever brought you to the Frankfurter Buchmesse, it's good that you're here. Perspectives matter. Now, let's hear yours.

Meet the Team



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About Us

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

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

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

Founded by the Frankfurt Book Fair's New York office and now operating under its sister company, MVB US, *Publishing Perspectives* is a Frankfurter Buchmesse brand.

ON THE COVER:
Frankfurter Buchmesse Director Juergen Boos,
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Exit Interview: Juergen Boos

The retiring Frankfurt Book Fair President and CEO reflects on two decades leading the world's flagship international book fair through some of the most complex times in publishing history.

By Andrew Richard Albanese



This will be your last year leading the Frankfurter Buchmesse. What comes to mind when you think of the miles you've logged and all you've accomplished over the last two decades?

Yes, it's quite hard to believe that this will be my last Frankfurt as CEO. I joined Frankfurt in 2005, so it's been 21 years. The announcement of my successor, Joachim Kaufmann, was made right at the start of the year so that has made things easier in lots of ways—a smoother transition, if you like, as I know the book fair will be in safe hands. And of course I leave with many happy memories. I made a lot of friends. I've traveled all over the world. And it has been wonderful for me to know the people behind the books—the authors, translators, publishers, agents, editors, and booksellers have always been so important to me. I will miss them for sure.

It's hard to imagine you not being involved with the publishing industry in some way going forward. Do you have any plans you can share for life after the Buchmesse?

I'm sorry to disappoint you, there are no plans at all! Forgive me, this is my first time retiring. It's been more than 40 years in pub-

lishing, and I think now I just want to see what happens next. I am going to be in Mexico for the Guadalajara Book Fair in December, and I have some speeches in Europe, so I'll still be traveling around a bit and seeing some people. But nothing too serious.

You ably helmed Frankfurt through, in my opinion, one of the most complicated periods in modern publishing history—and things don't appear to be settling down any time soon. As we kick off the 2026 Frankfurter Buchmesse, can you give us your take on the state of the global publishing industry?

Clearly, AI is the topic that everyone is talking about. Stories are the currency of our industry, and we need to make sure that authors and publishers continue to be fairly compensated and that our rights are protected. However, we also need to ensure that our industry is taking advantage of the opportunities AI offers. Naturally, AI will be addressed and discussed during numerous events at the fair this week.

The rights business is also growing, and it's interesting to see that our colleagues from the English-speaking markets are increasingly looking to buy rights instead of just selling them. Also, adaptations of books and stories for films and series for the big streaming platforms such as Netflix and Amazon, continue to be a really important and growing area of interest. And of course, audiobooks continue to show impressive growth, and at this year's fair we will have events with Audible and Spotify and many other players from around the world, and discussions about how audio is developing including how they are making use of AI.

Sadly, I have to say that we are living in a time of political tension, which is impacting publishers' ability to publish freely. When traveling and speaking with friends and colleagues from different regions, the freedom to publish is a topic that continues to be something we need to fight for. This is why our cultural and political program at the fair, Frankfurt Calling, is of such importance.

Any parting thoughts?

Again, just to say that I will leave with many happy memories of my time as CEO. It really was the best job. I have always had a wonderful, motivated, passionate team here in Frankfurt, and I must thank them. They are all so crazy about they do, and they are al-

ways pushing us forward. I am sure Joachim will have the same experience.

You know, for years people have been saying the book is dying and that technology is going to kill whatever we do. But I know that's not true. I've been witness to a lot of change—the shift to digital across the industry; the gradual dominance of large publishers around the world; and, of course, now we have the emergence of AI. But through all the changes and all the changes to come, I firmly believe in the power of stories, the importance of the printed word, and the freedom to publish. In fact, I believe they are all more crucial than ever before. ♦



Meet Joachim Kaufmann

In announcing the appointment of Carlsen Verlag CEO Joachim Kaufmann to lead the next chapter of the Frankfurt Book Fair, outgoing President and CEO Juergen Boos said Kaufmann was an ideal match. "Few leaders in our world of books are as capable as he is of inspiring people with his ideas and convictions," Boos said.

Come hear more about Kaufmann's plans for the Frankfurt Book Fair when the new director will join *Publishing Perspectives* Editor-in-Chief Andrew Richard Albanese to talk about his views on the changing international marketplace for books, the role of the book fair in the industry, and his ideas for the future.

The talk is set for Friday, October 9 from 10–11 a.m. on the Dialogue Stage (Foyer 4.0 | A1) as part of the Publishing Perspectives Forum.

'Determined Curiosity' & 'Courageous Skepticism'

Pulitzer Prize-winning author and Frankfurt Book Fair Opening Press Conference Speaker Jill Lepore talks about the perilous intersection of AI and democracy.

By Andrew Richard Albanese

In announcing historian, author, and *New Yorker* writer Jill Lepore as the opening speaker of the 2026 Frankfurter Buchmesse, fair director Juergen Boos neatly explained why she was the perfect choice to open this year's fair. "Her work," Boos explained, "demonstrates how closely history and the present are intertwined."

Indeed, Lepore's most recent books speak to two of the most prominent challenges facing the world in 2026: *We the People: A History of the U.S. Constitution* explores the evolution of democracy and civil rights, first published in September 2025, and the *The Rise and Fall of the Artificial State*, published in August 2026, shows how the blind embrace of technology threatens to corrode global democracy. *Publishing Perspectives* editor-in-chief Andrew Richard Albanese recently caught up with Lepore to talk about the state of democracy in the age of Trump and AI, and what she hopes fairgoers will take away from her opening talk.

It feels like we've been talking about a looming constitutional crisis in America, and really the world, ever since Trump came down that golden escalator in 2015. In 2026, is constitutional democracy in, or heading for, a crisis?

As I wrote in the epilogue to *We the People*, I do think the future of constitutionalism is somewhat in doubt. Legal scholars in the U.S. talk a lot about whether the rule of law still stands, but that is inseparable from the erosion of democratic norms. And in the Trump years, there's been an abandonment of some of the fundamental elements of living in a democracy, like tolerance of dissent, respecting the peaceful transfer of power, and a commitment to the integrity of elections.

I also think the future of democratic constitutionalism is inseparable from the increasing artificiality of the apparatus of the state. That's why I went from writing *We the People*, a book about the Constitution, to writing *The Rise and Fall of the Artificial*

"None of what has happened so far was ever inevitable. And the course of events that lies ahead is something that people have to step up and play a role in."

State, because I see liberal constitutional democracy slowly being replaced by this artificial state in which we are not actually consenting to be governed. People have developed a kind of deference to knowledge that is put to them by machines, which is extremely dangerous. And debates over whether chatbots are currently trustworthy is kind of beside the point. The point is that these technologies are owned by private corporations, and they are very vulnerable to misuse.

In *The Rise and Fall of the Artificial State*, I was struck by the role science fiction plays in the lives of these very powerful tech executives. Can you talk about the decision to feature this discussion about science fiction? And, I have to ask: have you always been a big science fiction reader?

Oh my god, yes! I am that kid that read *Star Trek* fan fiction. I was so obsessed. I've always been an enormous reader and I had a pretty big appetite for science fiction.

In *The Rise and Fall of the Artificial State*, that discussion kind of emerged because, in 2021, I made a podcast series for BBC Radio Four on Elon Musk in which I traced Musk's ideas to science fiction—which Musk himself does. And I found it really intellectually profitable to think about how the future as imagined by many of these very powerful, extraordinarily rich men was informed by their reading of science fiction. Actually, I found it somewhat terrifying.

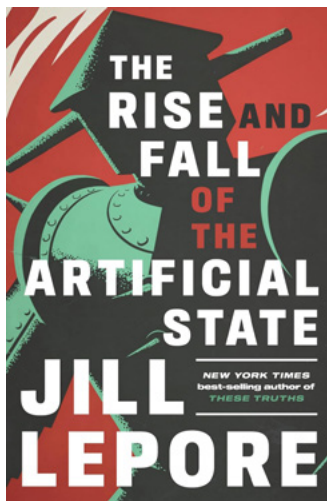
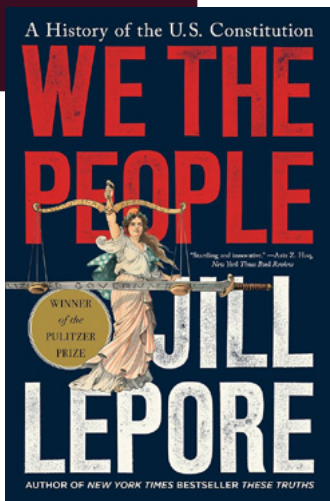
It's always been a feature of the education of a statesman to read history. You

should read about the Peloponnesian War before you think about engaging in a war, right? That's a very different thing than to read Robert Heinlein and to then become someone who has the fate of nations in your hands. I think this merits serious attention, because isn't it our obligation to understand the world-building that informs what these people are doing? Especially when they are treating these books like instruction manuals.

With AI, I've been thinking a lot about science fiction, too, and what I keep coming back to is that, for all the fearsome weaponry and surveillance tools we've created over the years, perhaps the sneakiest threat to humanity comes from robots that can read and write poetry. Is that feeling justified?

I wrote a piece for the *New Yorker* earlier this year called *Robot Lit* that was about the first robot poets in the 1960s, and I have to say, I think the history of robot poetics is fascinating. I will say that we're not in the era of humanoid robots yet. We're on the cusp of that. What we do have right now, though, are language machines.

I actually think English departments and literature programs should be more seriously studying these machines that can produce language. It would be a really fascinating topic if only these machines weren't being produced by people who do in fact want to destroy reading, and books, and publishers, and magazines, by the same people behind the eradication of local news, and the destruction of your favorite bookstores and record shops. Because it really is a wonder that



► Jill Lepore, photo by Stephanie Miller

we can talk to and engage with machines. I mean, there's no one else on the planet we can talk with besides other humans, right? We can't talk with animals. We can teach gorillas sign language till the cows come home, but that's not the same thing.

To me, this could be an unbelievably exciting intellectual revolution. But what sucks about it is that the people behind this revolution are focused on making tools that are destroying electrical grids so I can ask what kind of dog food I should feed my dog.

Back in June, I wrote a piece for *Publishing Perspectives* that distilled some of the important points from an unexpectedly cogent voice in the AI debate: the Pope. In his first encyclical, the Pope urged us to slow down and focus on humanity. You wrote about that encyclical for the *New Yorker*. What's your take?

I didn't think the encyclical was brilliant. I didn't think it was beautiful. I've even read that some of it was written by AI, which is really depressing to me. But I think it's important. I think there needs to be more voices of determined curiosity about the possibilities for these technologies that is coupled with a courageous skepticism that can be difficult to publicly announce because of, not least, the really vicious trolling that is the consequence of engaging in any way in public life about anything these days.

There are deep moral issues regarding dehumanization and inequality that fall very much within the purview of spiritual leadership, and obviously, the Pope is a person who engages in public life about things. So, I appreciated his offering up a note of concern and caution about what it will mean to be human in a world where, already, there are more robots online than there are humans, and, if the current predictions about humanoid robots are to be believed, there'll one day be more humanoid robots on the planet than humans. Because this future does not appear to me to be what humans and democratic societies have elected their representatives to advance.



AI is obviously incredibly useful in many ways, but doesn't it feel like we should have more agency over how it is being designed and deployed? So much of this feels like it is being forced upon us faster than we are able to absorb it, doesn't it?

I think that's how most people feel. But last summer, when I was writing this book, three years into the ChatGPT era, people were still pretty gobsmacked that they could ask these chatbots almost anything and get a kind of reasonable answer. This summer, though, it began to feel very different, because in many parts of the world there's now a tremendous amount of questioning of the data center buildout, which is the most visible manifestation of what is being sort of forced on us. It may be that we should be building data centers. But it's concerning that the decisions to build them so far have been driven by tech executives, often with community leaders being made to sign NDAs.

So, I think we're at an interesting inflection point. I think people have to be willing to say, 'if I don't want a data center, then I have

to stop asking Claude what kind of vacuum cleaner I should buy.' More people have to be willing to question why we are extracting resources from the natural world for uses that are not worthy of it. Do we really need AI to replace ordinary human interactions, like asking my neighbor what kind of vacuum cleaner they use? Which, incidentally, also happens to be the kind of friction that produces strong social ties and civil society.

What do you hope attendees at the Frankfurter Buchmesse will take away from your opening talk?

That the transformations in the world of knowledge and knowledge production and communication, of which the publishing industry is a great part, have long historical roots, and that it's all contingent. None of these transformations are inevitable. None of what has happened so far was ever inevitable. And the course of events that lies ahead is something that people have to step up and play a role in. ♦

This interview has been condensed and edited.

Around the Book World: One Industry, Many Markets

Why it's the outliers—in China, Japan, the Nordics, Brazil, and beyond—that tell the industry's real story.

By Carlo Carrenho



Carlo Carrenho

Carlo is a Brazilian-Swedish publishing consultant based in Sweden and part of the Alpine Global Collective consultancy.

Seen from a distance, the publishing industry today can look much the same everywhere. Artificial intelligence dominates the conversation, bringing anxiety, curiosity, and resistance in roughly equal parts. Bookstores are under pressure in many countries, feeding debates over public policy, pricing, and physical discovery. Audiobooks keep growing too, a true bright spot, though at very different speeds depending on where you look.

But it's the outliers that show just how unique the global book business still is—stories about developments shaped by a market's own conditions, policy choices, cultural habits, or technological prowess.

China, for example, is such an outlier, a market where even the basic vocabulary of book retail is changing. In most markets, sales are still split between physical bookstores and online channels. But OpenBook's recently published Book Retail Market Trend Insights Report draws a sharper line: shelf-based retail vs. content-driven e-commerce. Shelf sales cover the physical and digital spaces where readers actively browse and choose books; content-driven sales come through short video, livestreams, and algorithmic discovery, mainly on Douyin, TikTok's Chinese sister app.

According to the latest figures, China's overall book retail market fell 2.24% in 2025. But content-driven e-commerce grew 30.43% and reached 40.53% of the market, overtaking shelf-based retail for the first time. This is more than a shift in sales channels. It suggests a market where discovery itself is being reorganized.

Japan is another clear outlier, starting with the sheer weight of manga. A Publishing Science Institute analysis of the 2025 market split it into three parts (comics at 44.8%, books at 39.9%, and magazines at 15.3%). But the bigger shift in Japan may be strategic. METI, Japan's Ministry of Economy, Trade, and Industry, wants to raise overseas sales of Japanese content from ¥6.1 trillion (about \$38.9 billion) in 2024 to ¥20 trillion (about \$127.6 billion) by 2033, with manga alone targeted to grow from ¥300 billion (about \$1.9 billion) to ¥1 trillion (about \$6.4 billion).

To get there, Japanese publishers no longer seem content to just license intellectual

property abroad and let others build the international business around it. Media Do has acquired Seven Seas; Shueisha has launched MANGA MILLION in more than 100 languages; Kodansha is bringing manga properties into Roblox; and platforms such as emaqi are giving Japanese publishers new ways to reach North American readers directly. Japanese publishers aren't just exporting their stories anymore—they are traveling with them.

THE NORDICS AND BEYOND

The Nordic markets are an outlier of a different kind: audio isn't just a growing format there, it's the backbone of the market. Sweden makes that clearest. Based on 2025 data from the Swedish Publishers Association and the Swedish Booksellers Association, audio accounted for 61.1% of all units sold and 29.7% of total market value. Audio-books made up 92.2% of digital units and 91.8% of digital revenue. And about 98% of digital sales value came from subscription services.

Sweden isn't really a print market with a digital audio segment attached—it's a subscription-driven audio market that still happens to sell a lot of print. That's why platform moves matter so much there: Spotify began offering audiobooks in Sweden in November 2025; Audible is expected to launch a localized Swedish store, and on September 1; Bonnier Books, owner of BookBeat, agreed to acquire Nextory.

Poland, meanwhile, is a different kind of audio outlier. Poland's audiobook market was estimated at about US\$61 million in 2024, up 20.4%, with a catalogue of roughly 40,000 titles. But if Sweden shows what happens once subscription audio becomes market infrastructure, Poland shows how crowded the platform layer can get while a market is still developing. The country already has Audioteka, Empik Go, Legimi, Storytel, and BookBeat, with Audible also preparing a local operation.

Now comes Novelist, launched in September after approval from Poland's competition authority, UOKiK. What makes Novelist unusual isn't that it's another subscription service for ebooks and audiobooks—it's who's

behind it: eight Polish publishers and the publishing and distribution group Dressler Dublin. Publishers banding together to build their own retail operation is rare, especially with regulatory approval, and a stated openness to bringing in others.

Brazil's outlier runs almost the opposite way: not platform density, but the sheer weight of government purchasing. In 2025, Brazil's total book market was worth about \$1.31 billion, with government sales accounting for roughly \$402 million—close to a third of the whole market.

That creates an unusual dynamic, where trade publishing, educational publishing, and public policy are never fully separate conversations. And the digital library platform MEC Livros, created by Brazil's Ministry of Education, fits right into that picture: it's an attempt to build national digital reading infrastructure by tying together access and public procurement. In most markets, digital platforms are built first by retailers, audio companies or tech players. In Brazil, a major digital book platform is being built by the state.

Spanish-speaking Latin America offers several interesting outliers. The first is BuscaLibre. Born in Chile and now active across several countries, it has become something rare in global publishing: a book-focused online retailer built from within the region, offering an Amazon-like alternative in markets where catalogue availability, logistics, and cross-border supply are constant headaches.

The second is regulatory. Across the region, the book debate keeps coming back to public policy—particularly the fixed book price—but also support for bookstores and public purchases. Mexico is a recent example: after the collapse of Ediciones Era, pressure from the book sector helped bring new support measures for publishers and booksellers, including a proposed tax change for bookstores. In a fragmented region, the search for healthier markets is happening both through private retail infrastructure and through renewed calls for regulation.

In Europe, Portugal is a rare exception of market growth. Data from APEL, the Portuguese Association of Publishers and Book-

What Else Caught My Eye

Caribbean

Reps from eight English-speaking islands formed the Caribbean Collective in 2026, to strengthen the region's publishing infrastructure.

Romania

VAT on books rose from 5% to 11% on Aug 1, 2025.

Turkey

Public library membership has risen from 2.8 million to 7.2 million over the last eight years.

Finland

Libraries recorded more than 40 million loans in 2025, while checkouts of children's books set a fourth consecutive annual record.

Ukraine

Despite the war, Ukraine published 16,225 new titles in 2025. Astonishing.

Colombia

The market grew 7.5% in 2025, with units up 4% and digital reaching 8.8% of revenue.

U.K.

Industry revenues hit a record £7.4 billion in 2025, with growth in the export market once again outpacing domestic growth.

Ireland

Print-book sales reached €164 million in 2025, with backlist titles accounting for about 80% of annual sales.

Netherlands

Dutch publishers launched Bookpact.ai in June 2026, offering title-by-title, opt-in licensing for AI use.

Russia

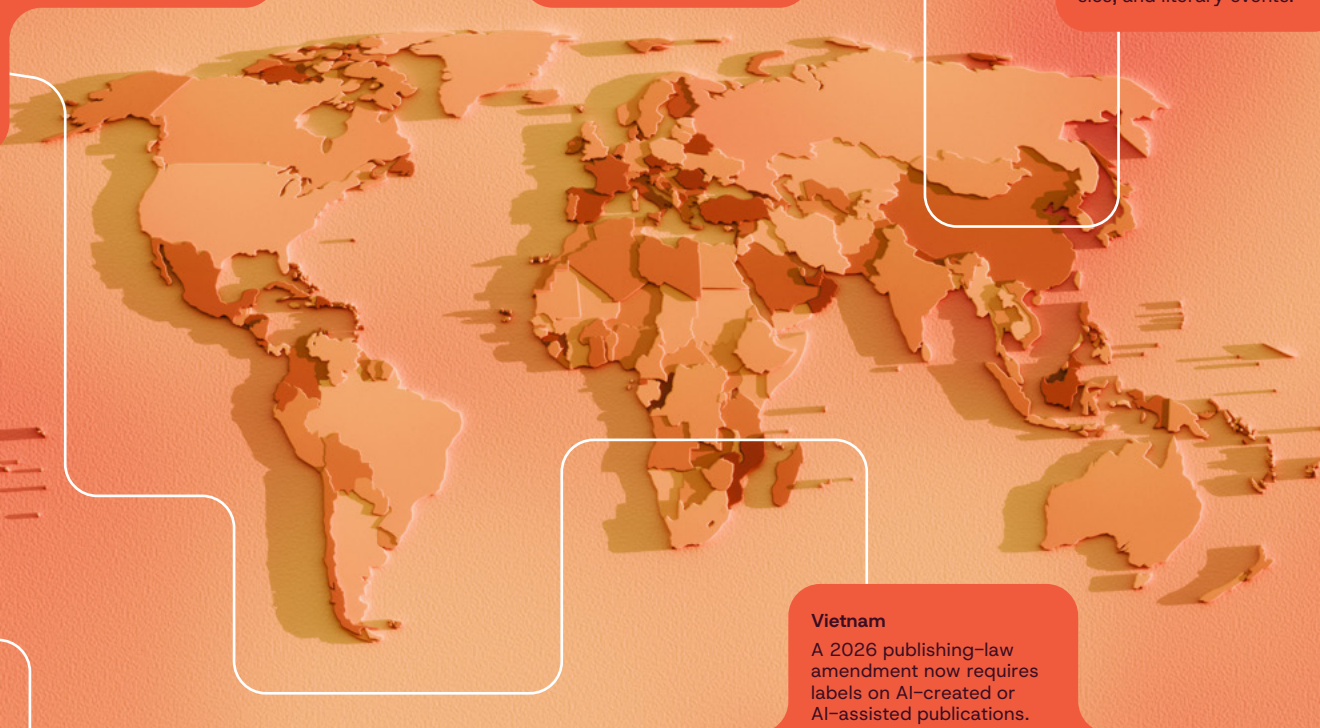
George Orwell's 1984 appeared in Russia's top 10 bestseller list several times in 2026.

France

A 2026 ranking found that the 10 largest publishing groups generated 92.9% of publishing industry revenues.

South Korea

In 2026, the "Text Hip" trend made reading fashionable and social through bookstores, poetry, classics, and literary events.



Chile

A record 10,376 titles were registered in 2025, up about 15%, with self-publishing responsible for more than a fifth.

Ghana

With textbooks accounting for roughly 85% of publishing activity, Ghana established a "book development agency" to expand the publishing sector.

Ethiopia

Digital streaming library service YouScribe launched with Ethio Telecom in 2026, picking up thousands of subscribers in its first few days.

India

According to a new report, the market is projected to reach US\$21 billion by 2030, making it the world's third largest publishing market.

Australia, New Zealand

The Australian publishing market grew 3.2% in value and 1.4% in volume in 2025, while publishing revenue rose 1.8% in New Zealand.

U.S.

At the halfway point of 2026, publishing revenues hit \$5.6 billion, up 3.9% over 2025.

Nigeria

Masobe Books launched a subscription platform in 2026 to broaden access to African literature.

Thailand

The publishing industry forecasts growth of 5%–8% for 2026.

Syria

The Damascus International Book Fair returned in 2026 with 500-plus publishers from 35 countries.

sellers, showed the book market growing 7.6% in value and 6.9% in units in 2025, reaching about €217.5 million (\$255.3 million) from sales of 14.8 million books. With inflation around 2.3%, that works out to real growth of roughly 5.2%.

The contrast with the rest of Europe is striking—Germany's print market fell by roughly 5% in real terms, while France fell by about 1.9%. At the same time, much of Portugal's growth came from the exceptional performance of coloring books, and APEL warned against mistaking a cyclical trend for a structural recovery in reading. Still, in a difficult year for European publishing, selling

more books and making more money at the same time stands out.

Meanwhile, Spain supplied one of the year's most unexpected outliers: An airport operator has become one of the most ambitious literary patrons in the Spanish-language world. Aena, the 51%–state-owned airport operator, launched the world's richest prize for a single work of fiction, the Premio Aena de Narrativa Hispanoamericana, offering €1 million to the winner and €30,000 to each finalist.

The inaugural prize went to Argentine author Samanta Schweblin for *El buen mal*. Aena also committed to buying thousands of

copies of the shortlisted books for its employees, schools, libraries, and cultural centers.

Despite globalization, and despite extraordinary advances in technology and communication, the book world hasn't become the same everywhere. Publishing markets share many of the same pressures, but they keep developing their own quirks, habits, and surprises. Which is a good thing. Difference is what makes us human. And difference is what keeps publishing dynamic, and fun, and ultimately, alive. ♦

'We Must Be Brave. We Must Be Vocal'

As her two-year presidential terms winds down, *Publishing Perspectives* Editor-in-Chief Andrew Richard Albanese talks with IPA president Gvantsa Jobava about defending the trinity of freedoms, and her work representing the global publishing community.

By Andrew Richard Albanese



► Gvantsa Jobava,
photo by Oystein Klausen

Can you talk about what the last two years have been like advocating for the trinity of freedoms?

It is an honor to lead this fight for publishers around the world, while being part of a similar fight in my own country, Georgia. This issue is so important to publishers. Today, the attacks on these freedoms are increasingly organized and we need to be organized, too. That's why it has been a privilege to see us launch the IPA Freedom of Expression Defenders Award to recognize the variety of initiatives that are doing the day-to-day work of promoting freedom of expression.

Over the course of your presidency, what have you learned about publishing in different parts of the world?

You will not be surprised to learn that everyone is talking about AI. Publishers are engaged on many issues—accessibility, sustainability, diversity and inclusion, but I think AI is the topic I have been asked about the most. Around the world, publishers are working hard on the basics—copyright should be respected, for example—but also looking at how the technology can be used to improve what we do.

In Malaysia, it was great to see the commitment to reading and education of the government, and the inclusion of publishers as part of the solution. I wish we could say we saw that everywhere. In fact, we see places where governments are trying to carve out educational publishers from educational resources, and that is a concern on many fronts, as it is a clear attack on the freedom to publish.

One more topic, I would love to mention is related to diversity. During my travels, when meeting publishing leaders in different countries, I often found myself being practically the only woman in the room, or the only

"I will leave knowing with more certainty than before that publishers must take an active role in the future of their societies."

woman on the stage. This needs to change. And as a woman leader, I feel a particular responsibility to help make that change happen. Last year in Frankfurt, we signed a memorandum of understanding with the U.N. Women Europe and Central Asia Regional Office, and since then we have been working closely together. This year, we are returning to the Frankfurt Book Fair with a new program and a new initiative.

Being a publisher is a big job, being a publisher and the IPA president is a massive job. Can you talk a little about how your presidency has been? Any highlights to share?

It has been an unforgettable experience. I have been so warmly welcomed in so many countries. IPA's members have shared their challenges and their hopes with me and we have tried to support them in their work with their local governments. I will leave knowing with more certainty than before that publishers must take an active role in the future of their societies. We must be brave, be vocal.

There are many highlights, most of them happy. Being on stage in Kuala Lumpur with five other past and future Presidents of IPA as we celebrated our 130th anniversary looking to the future with optimism. But some of them are sad. In June 2023 I was on stage with Ukrainian author Victoria Amelina at the World Expression Forum, as she received the posthumous IPA Prix Voltaire Special Award for her murdered compatriot Volodymyr Vakulenko. I saw her again a few weeks later in Kyiv. And then she was gone, killed in a bomb attack. She received the Special Award in 2024 as war was at the heart of our awards, with Samir Mansour of

Palestine receiving the Prix Voltaire, whose bookstore was destroyed in 2021 during the war in Gaza.

As we head into the Frankfurt Book Fair, I must say, the issues facing the publishing industry are as thorny as I've ever witnessed. How are you feeling about the future? Are you able to stay optimistic?

I am an optimistic person by nature, and I believe in the stubbornness and resilience of people. For almost two years now—with the exception of the days when I have been traveling for my work with the IPA—I have gone out into the streets of Georgia, my homeland, every day, together with my fellow protesters, to speak out against an anti-democratic government. And despite all kinds of pressure and harassment, we have not broken. We have not been frightened into silence.

Every book fair I have walked through is an inspiration. I wish more policy-makers could see these places, see copyright working in practice as a means to buy and sell translation rights, bring new voices to far off countries, to see publishers, in all of their diversity, engaging with technology. The international publishing community is remarkable. The great work of our Prix Voltaire laureates and Freedom of Expression Defenders show how we will fight for the freedom of expression, and for the freedom to read. I was already convinced before I became IPA President, but I leave knowing it even more deeply in my heart. ♦

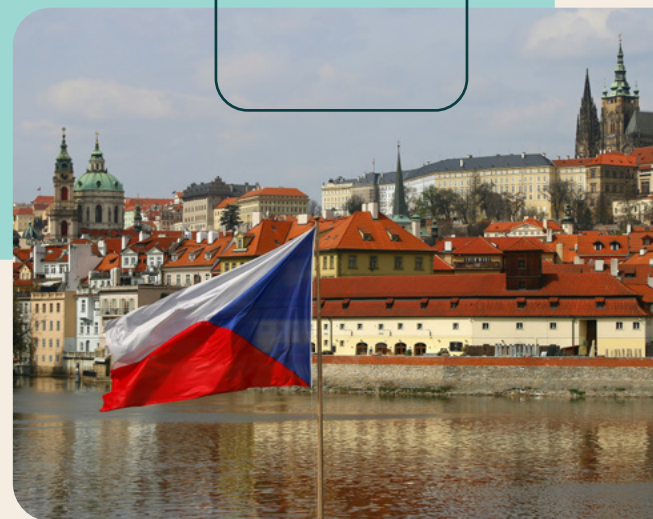
This interview has been edited and condensed.

IPA Freedom of Expression Defenders Award Ceremony takes place Wednesday, October 7, 2:30pm, Global Stage, Between Halls 5.1 and 6.1

Czechia: Country of Honor

"Country on the Coast:" Explore the Czechia Guest of Honor Program

By Erin L. Cox



This week in the Guest of Honor Pavilion and national stand, Czechia will share insight into their market, highlight global issues and how they impact the publishing industry in the region, and celebrate the writers that make up their literary scene.

With the theme "Country on the Coast," Program Director of the Czechia 2026 project Martin Krafl says Czechia is illustrating how their country is "an integral part of the world ocean of literature."

"Czech literature sails on the currents of humor, breaks down stereotypes, and possesses the ability to see itself through different eyes. Our motto is a poetic image of longing, openness, and new horizons."

GUEST OF HONOR PROGRAM

The professional program during the week will place Czechia squarely in the discussion on the changing international marketplace, focusing on not only the translation of Czech literature into foreign languages, but comparing Czechia to other European and global book markets and how the government and other organizations support the industry through zero VAT, fixed book prices, grant support, among other strategies.

Krafl noted that the program involves a number of European networks and organizations, including ENLit (European Network for Literary Translation), CEATL (European Council of Literary Translators' Associations), EWC (European Writers' Council), CELA (Connecting Emerging Literary Artists), Creative Europe – as well as Czech organizations such as the Czech-German Future Fund, the Writers' Association, the PPF Foundation, Czech Centers, Svět knihy (Book World) / CEEBM (Central and East European Book Market), the Prague Literary House, and DILIA (Theatre, Literary, Audiovisual Agency).

Czech author, publisher, and president of

the Czech Booksellers and Publishers Association Martin Vopěnka highlighted the importance of not only working with international partners but also working with the different areas of the industry, "When preparing for our guest appearance here in Frankfurt, it was important that all elements of Czech book culture find some common ground and be willing to cooperate constructively."

The program will tackle some of the thornier issues that not only the industry is facing but those that impact authors as well, such as author compensation and the decline in reading for pleasure.

On the latter issue, Vopěnka shared that the Booksellers and Publishers Association has launched the "Read for the National Team" campaign, which is aimed primarily at non-readers and those who are drifting away from reading.

"We offer playful content, sports terminology, and compelling arguments about the benefits of reading based on scientific studies. The campaign has only been running for a few months; it is funded by the publishers themselves, and so far, the government has not been involved. However, public libraries are supporting it."

AUTHORS

For Guest of Honor programs, the goal is to not only highlight the market but to celebrate the writers who define the literary culture. Czechia will be bringing 75 writers to be featured in events at the Messe and around the city during the week, introducing these authors to an audience of both international publishers and German readers.

"As a Czech-language writer, I feel like I'm starting from a very distant starting wave in the global book world. I would be happy if our visit here in Frankfurt led to every Czech writer getting the headstart they deserve," said Vopěnka who identifies as an author

first and a publisher second.

What makes Czech writers unique, particularly the ones attending Frankfurt Buchmesse is that they are "unafraid to confront our tragic history with black humor or to explore major political absurdities through the micro-stories of ordinary people," said Krafl.

"Our melancholy, laced with self-irony, has always been a unique feature of Czech literature, but it is, of course, much more diverse than that. Because Czechia is a translation powerhouse, especially the younger generation can draw on many different inspirations from across the world which makes their work very unpredictable and exciting in terms of style and topics. Recently, there has also been a growing interest in Czech comics, environmental issues, and the lives of minorities."

All the writers who will be attending are part of this new generation of Czech writers who have come of age since 1993 when the Czech Republic was founded following the dissolution of Czechoslovakia.

"This new generation is full of confidence and, when reflecting on their work, considers it in the context of world literature. Most of the books we will be presenting were written in the last decade, or even in the last eight years since the Czech Republic's appearance as a guest of honour at the Leipzig Book Fair in 2019," said Krafl.

And there has already been a lot of interest in the German market. Heading into the book fair, Krafl notes they will be presenting over 180 German translations which have been published over the last two years. Now to introduce these writers to the larger world.

For more information about the program, the market, and these writers, visit Czechia2026.com or visit Guest of Honour Pavillion in Forum 1 or Czech National Stand C65 in Hall 3.1.

The Magic of Writing

A conversation with Czech author and European Prize for Literature winner Dora Kaprálová.

By Olivia Snaije



As this year's Guest of Honor, Czechia has brought some 75 authors to the Frankfurt Book Fair, including Dora Kaprálová, whose latest novel, *Mariborská hypnóza* (The Hypnosis of Maribor), won the Czech Republic's Magnesia Litera prize, and most recently the 2026 European Union Prize for Literature. *Publishing Perspectives* recently caught up with Kaprálová to talk about her work, and the magic of Czech literature.

Tell us a little about your childhood. Your father, Zeno Kaprál, was a poet who also wrote plays. What was it like—were you surrounded by books? Did you go to the theatre a lot? What was it like growing up in Brno?

I grew up in a very special, magical old flat. In fact, I described a part of my flat in *The Hypnosis of Maribor*—it was such a wonderful, surrealistic image. A small micro-theatre in Brno actually made a dramatization of the book which took place in the flat [which has since become a space for cultural events].

Every weekend we went to a cottage in the mountains with no electricity where

we walked around and picked mushrooms, and that was another part of my childhood. Although I lived in former Czechoslovakia, thanks to my parents I was protected and had a mysterious childhood that impacted me in a good way. It wasn't a conventional childhood. I also acted in an underground theatre. During the day I was a good student and at night I was acting in the theatre. I didn't like the acting so much, but I liked the atmosphere. I've always liked subversive places. There was a famous theatre director [Petr Oslzly] who made a dramatization of Kurt Vonnegut's *God Bless You, Mr. Rosewater*, and he came to Brno and I have a memory of him appearing on the stage. I sat with him. Obviously I didn't know who he was then, but now I'm reading his books.

You were around 14 years old during the Velvet Revolution. What do you remember from those days?

I have a lot of memories. It was a big change, and it was very hopeful for all of Europe. There was so much optimism in the air,

which was formative for our generation, and it felt like everything was open, and we had naïve ideas about capitalism.

We had listened to Radio Free Europe at the cottage and I remember the static and the interference. We looked at images of "The American Dream." There was this illusion from the 1950s. We were unprepared for the reality and change. We realized there was also a dark side to this innocence, like the Václav Havel parable says, "truth and love must prevail over lies and hatred."

You write poetry, nonfiction, short stories, and screenplays. Is there one form you prefer over another, and are you the same person when you write each form, the way some people feel the same or not when they speak a different language?

I'm a completely different person when speaking German, English, or Czech but with writing absolutely not. I take great pleasure in writing everything. I get into a self-hypnosis. I feel like I'm connected to the roof of life.

You were in Maribor for a writer's residency. What inspired you to write about this city?

In the beginning it was a task from my Czech publisher to write a sort of Baedeker guide about Maribor. Because I'm undisciplined and I thought it was too boring, I asked if I could write something else. I wanted to write an existential Baedeker. They agreed to everything but never expected the book to win so many prizes.

Before I went to Maribor, because I sometimes work in a bookshop in Berlin, I looked at Slovenian history and [former Yugoslavia leader Josip Broz] Tito. It was clear that I wanted to connect the novel to hope and be against fake news and digital reality. Once I had the characters of the fly and Svengali it was very easy for me to write and I wrote it fast, in two and a half months. I was so happy to write it, and there was an emptiness afterwards, because I had to leave that world.

Maribor is Slovenia's second city and Brno is the Czech Republic's second city—was there a similarity?

I felt this similarity. What comes across [in both cities] is the roof [or architecture] of a ruined monarchy. This Mitteleuropean space is melancholic with a certain kind of irony and a cosmopolitan heritage. Nationalistic tendencies were not so frightening in those days.

"I'm a completely different person when speaking German, English, or Czech but with writing absolutely not."



Olivia Snaije

Olivia is a journalist and editor based in Paris and Barcelona who writes about translation, literature and literary culture, the Middle East, and the African continent.

Did you know much about the former Yugoslavia before going to Slovenia? Did you have any connection to it?

I have childhood memories when we once we went to the former Yugoslavia, and I saw images of Tito everywhere, but otherwise I did research. I really like Balkan authors too, but I only recently found authors like Daša Drndić and Dubravka Ugrešić. I found one of her covers in German with a fly on it.

What's your story with the fly?

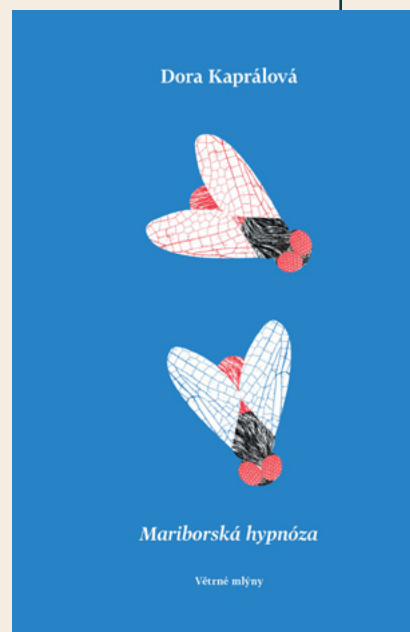
I wanted to advocate for the fly because my mother was constantly killing them when I was a child. I wrote a short story about a fly sitting on a cow. Everyone hates flies but they see so much more than we do. And curious things happened after I wrote about the fly. I realized later reading my favorite existential books, that there were flies in them. I realized how many beautiful books are connected to flies, like metaphysical animals.

In *The Hypnosis of Maribor* you bring in such interesting characters from the past who are based on real people such as Jaroslav Hašek or Frank Wedekind. And of course Tito.

I wanted to connect Svengali, the master of magic with both of them because they were magical men with words. I wanted to put them together with circus art, probably the most beautiful art, so bringing together magic, and the magic of writing.

With Tito, the benevolent dictator, I wanted to free him from reality, to show the weak parts of his personality. His unrequited love [for Elis] is like the German expression, *Grausamkeit entspringt der Einsamkeit*, or cruelty stems from loneliness. ♦

Kaprálová will be participating in a talk about her awards on Thursday, October 8, 12:45pm in the Guest of Honor Pavilion.



Czechia

Frankfurt Book Fair
Guest of Honour 2026

Czechia: A Country on the Coast

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Spotlight on Translation

By Olivia Snaije

Three translators on galvanizing interest in literature translated from Arabic, Greek and Swahili

The first rights conference at the Frankfurter Buchmesse took place in 1987 with 26 countries present for the inaugural event. Forty years later, rights sales are at the core of the fair's business, and translations are the heartbeat. Although the world is increasingly AI-driven, translating cultural nuances and sensitivity, contextual accuracy, emotional tone, and humor in literature still escapes AI.

Two translators working from minoritized languages—Arabic and Swahili, with 400 million and 200 million speakers respectively, and one translator from a country everyone feels they know, but in reality know very little about—Greece—spoke to *Publishing Perspectives* about their work and how they tirelessly try to galvanize interest in the literatures they love.

Maurizio de Rosa

Maurizio de Rosa studied Greek and Latin philology in Milan, and after his first trip to Greece, he became fascinated by the modern language. He returned to Italy where he studied Modern Greek for five years. Then, he met the publisher and Hellenist Nicola Crocetti. "I was lucky, as I learned the art of translation from him," he said.

When de Rosa first began translating, he says there were about five translators from modern Greek to Italian. Today, this figure has doubled, which is undoubtedly good news for Greek literature. Still, he says, many Italian readers still have a very stereotypical image of Greece—it's either Ancient Greece and mythology, or sun and beaches—although this image is slowly changing, as younger readers don't have such a folkloric image of the country.

Part of the challenge for increasing Greek translations into Italian comes from the fact that Greece is not easily classifiable. "It's a Balkan country, but it's not Slavic. It's near the Middle East, but it's Christian. There is something intangible about it, which is why referring back to Ancient Greece is an easy solution because everyone knows about ruins, the alphabet, or mythology," de Rosa says. "But this isn't enough to interpret modern Greece."

► Maurizio de Rosa



De Rosa, who has lived in Athens since 2004, reads and loves many contemporary books and prepares translation samples and synopses, but even as a leader in his field, "unfortunately very few books get translated," he says. His translation "dream list" would include Andreas Franghias, Alexandros Kotzias, Nikos Kasdaghlis and particularly Melpo Axioti. Among more contemporary writers the list would include Konstantinos Tzamiotis, Nikos Mantis, and Ioanna Bourazopoulou.

Meanwhile, the fact that Greece was the Guest of Honor at the last Torino book fair was an important development, de Rosa said. "It was very successful," he says, adding that the Hellenic Foundation made an effort not to link modern Greece to Ancient Greece. "Greece's history is important, but it also has something to say to modern people in a modern world."

Dr. Uta Reuster-Jahn

It was only in 2003 that the first collection of stories translated from Swahili to English, *No Edges*, was published. Dr. Uta Reuster-Jahn, a German academic, researcher, and lecturer who specializes in Swahili language and literature as well as Tanzanian popular culture, translated one of the stories in the collection by Tanzanian author Lilian Mbaga.

Reuster-Jahn usually translates from Swahili into German. Despite Germany's colonial legacy in East Africa, generating interest in the literature written in Swahili is an uphill battle for her. Since she translated Tanzanian author Alex Banzi's novel, *Titi la mkwe* (The daughter-in-law's breast) into German in 2016 (self-publishing the novel as she was unable to find a publisher) no other novel has been translated from Swahili into German, she said.

Reuster-Jahn learned Swahili in Tanzania where she lived in a remote area as a volunteer. It was love at first sight, she said. "I loved the sound. Swahili has open syllables, that means the vowels are very prominent in each word. The syllables are short and at the end there is no consonant. Later, when I

learned the basic grammar, I came to love the wit and how people communicate."

She travels most years to Tanzania to buy books and to follow-up with new writers she has found on social media, or via the Safal prize for Kiswahili literature and the Mwalimu Nyerere Award for Creative Writing.

The process to translate Alex Banzi's novel took Reuster-Jahn 10 years, of which two were spent buying the rights from Walter Bgoya at the Tanzania Publishing House. Now, more than ten years since publication, Reuster-Jahn has only finally recovered her costs. In 2018 she wrote an academic article about the challenges of translating Swahili literature into German. Essentially, she says, when "the demand is just not there, you have to create it."



► Dr. Uta Reuster-Jahn

Still, she is attempting to find a publisher for Lilian Mbaga's novel, and two other contemporary books, one of which is a collaborative online-novel in Swahili by five Tanzanian authors that was later published as a book. *Tuzo* (The Award) tackles sexual corruption in Tanzanian universities, and one of its authors, Laura Pettie, won the Mwalimu Nyerere National Award for Creative Writing in 2024. Reuster-Jahn has obtained permission from the authors to translate the book and she is "determined to get the translation published."

Sampsa Peltonen

One of the few translators working from Arabic to Finnish, Peltonen says he works "ambitiously and methodically" on translating Arabic literature as he tries to build a canon in Finland, which was nonexistent when he began translating. Although he also translates from French, and is offered interesting books to translate, he says he is always torn. He has a full-time job as a translator at the Finnish Broadcasting Company and wants to make sure he saves time for a project in Arabic.

"With Arabic I have a sense of responsibility since I am more or less the only one

translating regularly and purposefully,” he says. “If I turn down one translation, they might not do another one.” Another translator from French, he explains, can always be found.

The Egyptian giant, Naguib Mahfouz, was translated into Finnish around the time of his Nobel Prize (1988), Peltonen said, but in recent years, “if you were to ask people in the know,” they would likely come up with Hassan Blasim, an Iraqi writer and filmmaker who was granted asylum in Finland in 2004. Peltonen has translated all his work and says Blasim is a perfect example of how Arabic literature gets translated in Finland: “That an author happens to find their way into the Finnish market is all fruit of haphazardness,” he says



► Sampsa Peltonen

Peltonen also recently translated the Palestinian author, Adania Shibli, who he had pitched to publishers 15 years ago, but it was only after the LiBeraturpreis awards ceremony for the author was canceled at the Buchmesse in 2023 that a publisher asked him to translate *Minor Detail*.

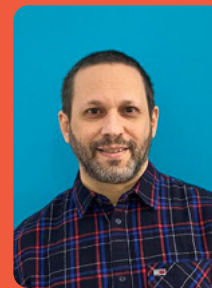
Because so few books from the Arab world are published in Finland, “all these books end up representing so much more than they should,” says Peltonen, adding that when *Minor Detail* was published, the only reference the media could come up with was the Iraqi, Blasim.

Peltonen is currently translating Hassan Blasim’s new collection of short stories and a novella, the subtitles for a literary adaptation for theatre of the Banū Hilāl epic, and he just finished translating a memoir by Randa Al-Dawoudi called the *Women of Gaza*.

When Peltonen began studying languages, he was on course to become a Turkologist, but then, “Arabic swept me off my feet.” He has lived in the West Bank, Syria, Iraq, Libya and Sudan. Peltonen says his greatest passion is the richness and diversity of the living dialectal versions of Arabic, which in 2025 he had the opportunity to explore even further when he was a judge for the International Prize for Arabic Fiction. ♦

Call the Translator!

by Lawrence Schimel



Lawrence Schimel

Lawrence is a prize-winning multilingual author and translator, and the former Editorial Director of the Spanish-language imprint of children’s publisher NordSüd Verlag.

Translators are unquestionably an essential element in how books reach readers around the world. But I would argue that the value a translator can bring is still too often overlooked by both rights sellers and buyers, as translators are often thought of only at the end of the value chain even though they can add value throughout the publishing and rights selling processes. Here are three ways in which translators can add value beyond the finished project.

1. Refining the Pitch

I recall one Buchmesse where a British rights person proudly showed me pages for an upcoming picture book she was hoping to find co-edition partners for. One spread showed a garden with labels for each vegetable. I pointed out that the tiny label for “peas,” which was just big enough to fit those four letters, wouldn’t work in Spanish, where the word is more than twice as long—“guisantes.”

In my experience, translation issues like these are often overlooked as book projects are being developed. When I was editorial director for NordSüd Verlag’s Spanish-language imprint, I worked with my colleagues in the German and English programs at the creation stage to make sure our books worked across all three languages. It made a difference. Think of it this way: no one would question if a publisher relied on an external expert for a legal check, say, or a sensitivity read, or to confirm the details in a specific field. Same goes for the expertise of a human translator.

2. Ambassadors

Oftentimes, translators function as unpaid scouts or agents (especially in anglophone publishing where editors often don’t read other languages directly). Yes, translators are often commissioned to translate certain books, but they also fall in love with projects, verify that rights are still available, and then will pitch projects to publishers themselves. As a result, many translators will bring their own editorial relationships to the table, and when you hire a translator to do a sample of a book you can often wind up with another ambassador for the project.

On many occasions when I’ve been commissioned to translate a sample into English for a publisher to sell rights into other languages, I ended up being the one to find the publisher for the project (and wound up translating the entire book). With this in mind, I would argue that both

in-house rights teams and subagents should be actively cultivating relationships with a wide array of translators (After all, a translator who may be a perfect fit for a sci-fi novel may not be the right person to translate a sample of a historical romance). And, incidentally, this is yet another way in which AI translation doesn’t measure up.

3. Read and Report

Many times, as I translate, I wind up flagging editorial issues or problems: bias issues or cultural assumptions that are problematic in the target language, for example (and, in one recent case, a paean to a eugenicist that got cut from the final book in translation). This can be especially true for books which were bought based on the art, and where the editors couldn’t fully understand the original text.

This is why there is great value in involving human translators early in the rights buying process: it can help you avoid issues or problems in a book that aren’t obvious from the sample or the synopsis and which may not even be things the seller recognizes might be problematic.

It behooves editors to strengthen and broaden their pool of translators. Unfortunately, while some editors who get pitches directly from translators (as well as from agents and rights teams) may have some contacts, cultivating a network of translators isn’t something most editors are taught to do. Here’s one way to fix that: start by hiring translators to read potential acquisitions in the original language, and to write reader’s reports. This is a good way to get to know one another’s tastes, so that when the right project comes along, you’re ready to work together. And, as an added benefit: the translator will be better able to pitch projects they source as well. ♦

'Rewriting the Future'

The Frankfurt Kids Conference once again looks to the future of children's publishing

By Andrew Richard Albanese

Back for its fifth edition, the **Frankfurt Kids Conference** is where the international children's publishing community comes together to "exchange insights, address shared challenges, and explore the evolving role of children's literature in a rapidly changing world." This year's conference is set for **October 7, from 3:30–5 p.m.**, in a new dedicated space in **Hall 4.0.**, centered around the **Imagination Stage**, and will once again be moderated by author, translator, and *Publishing Perspectives* contributor **Lawrence Schimel**.

Among the program highlights: a keynote by bestselling middle grade graphic novelist **Raina Telgemeier**, whose books have sold more than 18 million copies worldwide. Under the theme "Rewriting the Future," this year's program will feature two forward-looking discussions: "Saving the World Without a Budget," which will spotlight "practical, cre-

ative strategies for producing high quality books amid cost pressures and shifting reading habits;" and "The Future Is Bright," which will explore the state of children's publishing today with a focus on "ideas that participants can adapt and apply in their own markets."

Among the speakers scheduled to appear: **Karine Leclerc**, Cofounder & Editor at Éditions La Doux, France; **Anja Kemmerzell**, Team Lead, Content/Metadata Optimization, Text & Analytics, **Carlsen**; journalist **Mariana Warth**; **Stephanie Barrouillet**, Owner, S.B.Rights Agency, Israel; **Perminder Mann**, CEO, Simon & Schuster U.K.; and author **Gita Wolf**. A networking reception will immediately follow at the close of the program.

"We can't wait for some idealized conditions to be met before trying to start working toward the world we would like today's kids, and tomorrow's, too, to grow up in," said



► Raina Telgemeier,
Photo by Sarah Deragon

moderator Lawrence Schimel, commenting on this year's program. "With 'Rewriting the Future' we hope to not bemoan the current state of things but to offer concrete examples and inspiration for what people across the book chain can start doing today to lead to that imagined, ideal future." ♦



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Two Stages Highlight Key Regions – Asia and Latin America

By Erin L. Cox

This year's Frankfurter Buchmesse will have programming at stages around the fair (see our map in the center-spread for their locations), but there are two stages with specific regional focuses that cannot be missed – the Asia Stage and the LatAm Stage.

LatAm Stage

This year, Frankfurter Buchmesse has launched the LatAm Stage (Hall 3.1/F70) which will feature events throughout the week delving into translation, aspects of markets in Latin America, and conversations with writers from the region.

Sponsored by Skeelo, the Chilean Ministry of Foreign Affairs and Ministry of Cultures, the Arts and Heritage, the

stage was created to celebrate the 50th anniversary of the first focus of the Fair, which was Latin America in 1976.

Asia Stage

Again this year, the Asia Stage (Hall 5.1/A75) is back. Sponsored by Rex Education and Frankfurter Buchmesse and supported by the National Book Development Board-Philippines, the programming on this stage will feature in-depth market reports, insight into what books are selling in the region, and interviews with authors and illustrators. ♦

Photos from the Asia Stage, Frankfurter Buchmesse 2025 ▶



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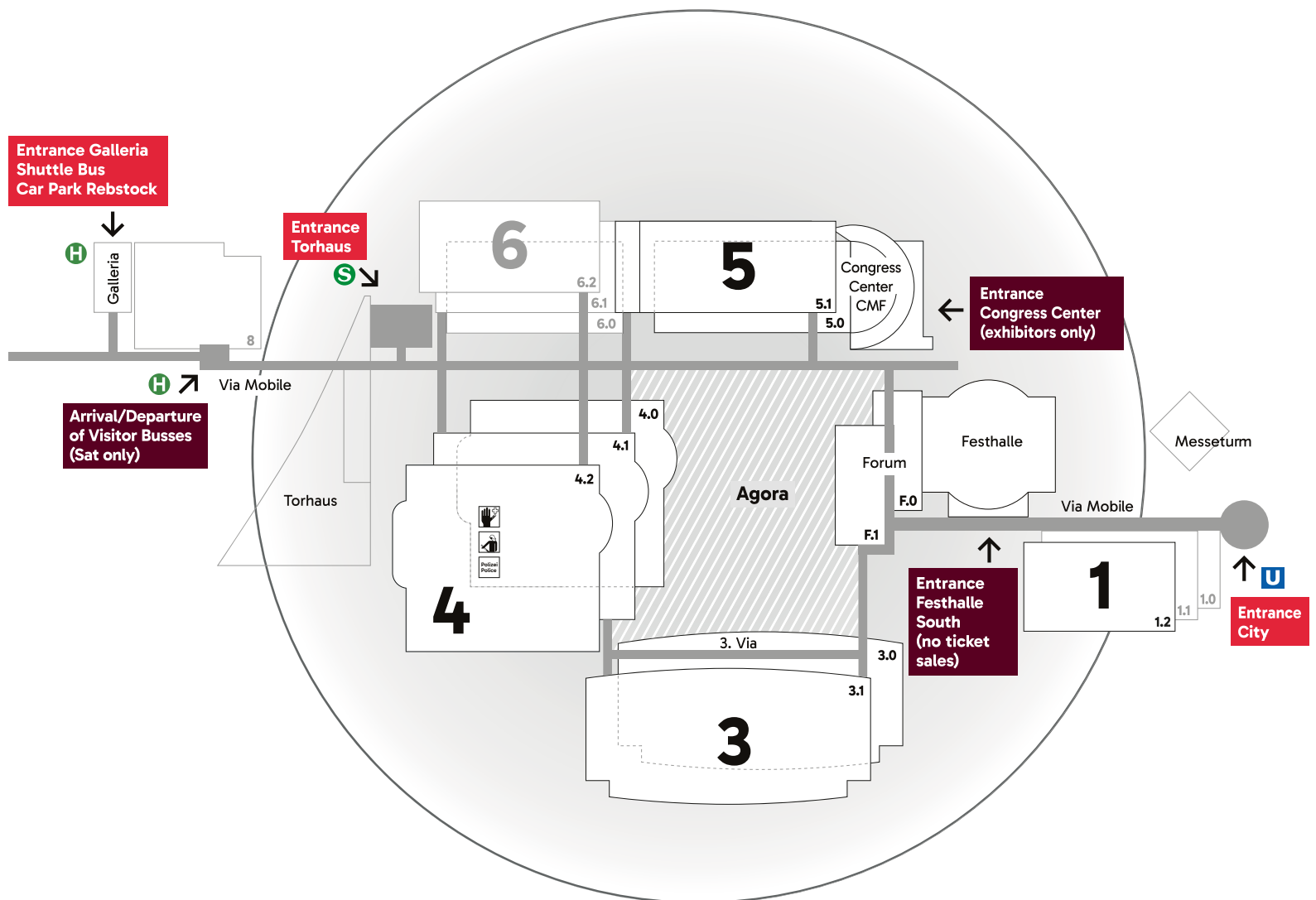
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Hall Plan



THIS CHANGES EVERYTHING

ARD, ZDF, 3sat	Forum 0
Art, Architecture, Design	3.0
International Book Art	3.0
Audio	4.0, 4.1
Audio Area	4.0
Audio Business Centre	4.1
Collective Exhibition Audio Books	4.0
Awareness-/Anti-Discrimination Team	Foyer 4.1
Calendars	3.0
Children's & Young Adult Media	4.0
Comics/Manga	3.1, 4.0
Collective Exhibition Comics, Manga & Games	4.0
Comics Business Centre	3.1
Crime World	5.0
Education	3.0
Education International	4.1
Fantasy	4.0
Fiction & Non-Fiction	3.0, 4.0, 5.0, Festhalle
Collective Exhibition Independent Publishers	3.0
German Publishers & Booksellers Association Centre	4.1
Guest of Honour Czechia	Forum 1
International Exhibitors	3.1, 4.2, 5.1
African Countries	3.1
Arab World	5.1
Asia	4.2, 5.1
Baltic States	3.1
Central and Eastern Europe	3.1
English-speaking Countries	4.2, 5.1
Latin America	3.1
Nordic Countries	3.1
Romance Languages	3.1

Southern Europe	3.1
Frankfurt Global Network	3.1
Literary Agents & Scouts Centre (LitAg)	1.2
Meet the Author (Fri-Sun)	Agora
New Adult	3.0, 4.0, 5.0, Festhalle
Press Centre	Torhaus
Creator Lounge (Fri-Sun)	Festhalle, Steirner Saal
Publishers Rights Centre	1.2
Publishing Partners	4.1
Knowledge Hub	4.1
Religion	3.0
Screen World	4.0
Self-help Books	5.0
Themed World: Self-help & Travel	5.0
Stages	3.0, 3.1, 4.0, 4.1, 5.0, 5.1, CMF, Festhalle
Asia Stage	5.1
CMF Stages	CMF
Community Stage	Festhalle
Dialogue Stage	Foyer 4.0
Discovery Stage	5.0
Global Stage	Foyer 5.1/6.1
Imagination Stage	4.0
Innovation Stage	4.1
Inspiration Stage	3.0
LatAm Stage	3.1
Leseinsel der unabhängigen Verlage	3.0
Matsuri Stage	outdoor area 4.0/6.0
Stationery & Gifts	5.0
STM & Academic Publishing, Business Information	4.1
Tourism	5.0
Trading Card Area	Festhalle
Workstation	3.1, 4.1

Internationally Award-winning Novel Signals a New Generation of Taiwanese Writing

Taiwan Travelogue Represents Universal Themes Appealing to Today's Readers

By Erin L. Cox

Earlier this year, the English-language edition of the novel *Taiwan Travelogue* by Yáng Shuāng-zǐ, translated by Lin King, made history in the United Kingdom by becoming the first book originally written in Mandarin to win the International Booker Prize. The novel, which is a fictional 1938 memoir of a Japanese novelist who visits Taiwan on a culinary tour and becomes entranced by a Taiwanese interpreter, is Yáng's first to be published in English.

What was even more impressive is that this wasn't the first time the novel made history; in 2024, it was the first Taiwanese work to win the National Book Award in the United States.

Yáng is a Taiwanese writer of fiction, essays, manga and video game scripts, and literary criticism. Though she had great confidence in the novel, Yáng wasn't sure how the book would do on the open market, "My initial hope for *Taiwan Travelogue* was simply that we might sell the Japanese rights. I was not one hundred percent sure that the translation rights would sell."

Now, with the help of the Japanese translator Yuko Miura and English translator Lin King as champions of the book, *Taiwan Travelogue* has won international awards and been published or is forthcoming in 30 territories, including Germany on October 6th.

For a novel to be this successful across markets, the themes and story must be universal. For *Taiwan Travelogue*, Yáng notes that readers in different countries are relating to the "power imbalances that run through our everyday lives."

Yuka Igarashi acquired the book for Graywolf Press in the United States. Igarashi previously worked with translator Lin King and was interested in working with her again, but what drew her to the novel was, "Lin's initial pitch [said] that Shuāng-zǐ 'belongs to a younger generation of Taiwanese writers reimagining possibles of telling queer stories' and that she believed the work 'has the potential to revolutionize how Anglophone readers think about lit-

erature in translation,' both of which were compelling to me."

While *Taiwan Travelogue* is a fantastic novel which continues to sell rights and win awards around the world, it is also emblematic of Taiwanese literature, according to Yáng.

"Whether I was in the Chinese literature department or the Taiwan literature institute, every piece of writing I published was written in Mandarin. But I came to see with increasing clarity the differences between China and Taiwan in contemporary literary writing: the social concerns of the two countries, their structures of feeling, their literary aesthetics, their habits of language, and, more importantly, the degree of freedom in writing," said Yáng.

Karin Betz, who translated the book into German, agrees, "Nowadays, younger writers from Taiwan are using a more uniquely Taiwanese language and delve into stories that can't be told in mainland China, at least not so easily, like same-sex-love, colonial history, the Taiwan-Mainland-relationship in its full complexity, and so on."

With the book now out in Germany, Betz noted how she hoped German audiences might respond to the book.

"Despite its distinct cultural and linguistic aspects, its themes of love, power imbalances, foodie-fancies, tourism, and its humor are universal and easily accessible. Many German readers won't know much about Taiwan's history and its colonial past and I hope they will learn a lot from that novel – in many entertaining and touching ways."



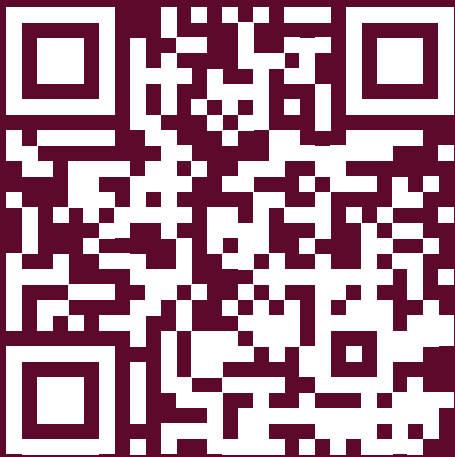
Igarashi echoes Yáng's Booker acceptance speech in noting how the novel helps readers not only understand history but also the present, "[Yáng] talked about how Taiwan's people have endured multiple colonial regimes and have faced threats of invasion and asserted what literature can do 'when confronted by geopolitical forces so much greater than our own.' As she suggests, I think Taiwan's rich history and literature are vital to our understanding of the world we're all living in."

When asked what she hopes readers around the world take away from the novel, Yáng said, "I hope readers will find the concerns we hold in common across borders: the intimacy between women, the subtle imbalances of power that already exist in this world, and the question of how, exactly, we are to keep telling our own stories as a relatively small country that sits alongside a cultural empire. And as a Taiwanese writer, I have a plain wish, which is that after reading the novel, readers will find themselves wanting to come and take a walk around Taiwan."

The story of *Taiwan Travelogue* is part of a wider conversation about how Taiwan's literature is reaching readers beyond its borders. That conversation will continue at the Frankfurt Book Fair, where the Taiwan Creative Content Agency (TA-ICCA), organizer of the Taiwan Pavilion (Hall 4.2 F69), will bring together authors, translators, and other voices from Taiwan's literary scene for a series of events, including appearances by Yáng Shuāng-zǐ and Karin Betz. ♦

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RBmedia Looks to Expand Footprint Through European Publisher Acquisitions

By Erin L. Cox

The world's largest audiobook publisher looks to broaden its non-English language market activity

Over the summer, *Publishing Perspectives* reported that RBMedia acquired independent and award-winning U.K. publisher Boldwood Books. Unlike most acquisitions, in this arrangement Boldwood Books will continue to do business as usual but will be able to bring their books to more listeners beyond the UK through the benefit of RBmedia's global network.

In a statement at the time of the deal, Michael Paull, CEO of RBmedia, said, "This acquisition strengthens our international and foreign language publishing and ability to serve authors while delivering more high-quality titles to our retail and library platform partners and consumers worldwide."

This is just one of a number of acquisitions RBmedia has made over the last 5 years and illustrative of the future of the company as they bring their expertise as the largest audiobook publisher and distributor in the world to new markets in Europe.

Founded in 2017, RBmedia is made up of some key audio brands that will be familiar to readers – Recorded Books, Tantor Media, and W.F. Howes to name a few – which make up the global brand. With an established network in the English-language market around the world, RBmedia is now seeking local partners in Europe to grow their company, bring excellent audio content to new audiences, and even explore new formats, where appropriate.

"We are looking at how RBMedia can expand its international footprint," said Miles Stevens-Hoare, Managing Director, RBmedia International & W. F. Howes. "What can we do in other languages – how can we really expand in German, French, and Spanish. And potentially open up some of the key languages that feature in audio but are also good markets for ebooks and print on demand."

The key way that they are looking to expand is by acquiring or partnering with local publishers in non-English language markets, such as Germany, France, Spain, Sweden and Denmark, with a look toward Eastern

Europe, the Middle East, and South America further down the line.

Unlike other companies that may parachute into these countries and regions hoping to build a foothold, RBmedia hopes to connect with and potentially attain companies with an established relationship with each of these markets to better serve the needs of the local audiobook listeners.

"We are interested in finding a path in terms of achieving a level of scale and market share in each of the markets we're looking at," said Stevens-Hoare. Partnering with local companies that better know the market, already have a foundation, and have a catalog of books is RBmedia's way of doing that thoughtfully.

"It doesn't matter that RBmedia is the biggest audiobook publisher in the U.S. or the biggest independent in the U.K.," said Stevens-Hoare. "Those markets are interested in what is going on in their market. Putting a flag in and saying 'we're the biggest in another market' doesn't really cut it."

Much like with Boldwood, RBmedia is looking to let companies they acquire continue to do what they do well and simply enhance the opportunities with RBmedia's global infrastructure, but they are not opposed to acquiring companies that could use more support or are simply looking to sunset their business.

The most important thing is that the companies that are coming into the RBmedia family are a good fit. RBmedia is focused predominantly on fiction—romance, sci-fi, fantasy, so finding an organization with a list similar to their current catalog is crucial. If the company has a successful and proven track record, brand recognition, and a similar approach to business, those are key elements RBmedia is looking for in their partners.

The benefits that RBmedia can offer companies looking to work with them is a further exploitation of their IP through the company's reach and partnerships in the English-language market as well as audio expertise and potential corporate infrastructure and support.

"There are a number of reasons why we selected RBmedia to be our acquisition partner. First and foremost, the decision was made because of the company's firm commitment to keep Boldwood Books intact and

to preserve the models, structure, working culture and team that have made the business so successful over the years," said Amanda Ridout, CEO at Boldwood Books.

"Audio is already our fastest-growing format, so working with a partner with such significant pedigree, expertise, resources and market access in this area – particularly as we expand our operations in the European market – will make a huge difference and help us to scale up."

In terms of publishing books in new markets – whether that is bringing books from these European companies to the English-language market or vice versa, there is some potential to have a simultaneous release across all formats – audio, ebook, and print-on-demand, which Stevens-Hoare noted would be ideal and something they would be working toward.

For the future, Stevens-Hoare predicts that the growth trajectory of the audio market will continue and "RBmedia will be publishing at volume across all the existing languages they are in and additional languages" with a proportion of their content multiformat publishing, though, given what they do best, audio will likely remain the bulk of their work. ♦



To get in touch with Miles and the RBmedia team or to find out more, please contact: enquiries@rbmediaglobal.com.

To Fix, or Not to Fix?

With Bookstores Under Pressure, Poland and Other Central-Eastern European Publishing Industries Are Debating Whether to Adopt Fixed Book Prices

By Jaroslaw Adamowski



Jaroslaw Adamowski
Jaroslaw is a journalist based in Warsaw, Poland. He covers publishing news across the European continent.

In 2024, the Polish Chamber of Books (PIK), an advocacy group that represents publishers, booksellers, printers, issued a statement warning that the book market in Poland was in a “dire” state.

“One of the lowest reading rates in Europe, combined with the dominance of large distribution companies, has led to an unprecedented decline in the number of bookstores, particularly independent bookstores,” PIK reps pointed out. Over the previous five years, the statement added, “several hundred bookstores” had closed across the country, impacting the availability of books to readers, the financial condition of publishers, and, more broadly, the “quality of content” published in Poland. In response, PIK reps urged lawmakers to adopt a solution already in place in several key European markets: fixed book prices.

The debate over a fixed book price regime in Poland is now underway, with the Polish Ministry of Culture and National Heritage advancing a draft law in late 2025, supported by PIK. Among its provisions, the proposed bill, which is similar to fixed book pricing laws in other European markets, would fix prices for new release books for a 12-month period; oblige publishers, importers, and retailers to report sales data to the state-run Statistics Poland agency; cap maximum wholesale discounts at 45%, and prohibit distributors from collecting additional fees from local publishers.

The proposal has since become one of the most-watched publishing industry debates across central Europe. In voicing their support, PIK reps insist that fixed book prices could save numerous small bookstores from closing amid intensifying competition from large chains. However, the legislative proposal is also facing opposition from some major retailers in Poland, as well from nation’s Office of Competition and Consumer Protection (UOKiK), which, in a July statement, argued that the measure could have a negative impact on market competition.

The debate comes as data released by the country’s National Library (Biblioteka Narodowa) in its latest annual book market report suggests that book readership in Poland has stabilized. Yet, as supporters such as Agata Didusko-Żygiewska, a politician who serves as an advisor to the Polish Culture Minister and chairs a team established to develop new regulations for

the book market, have observed, the Polish book market remains vulnerable to “ongoing oligopolization,” with “authors, publishers, booksellers, and other businesses” needing protection from “the destructive effects of the law of the strongest.”

If the proposed legislation succeeds, Poland could join a significant group of European countries that have implemented fixed book prices. According to the Monopolies Commission (Monopolkommission), an independent advisory body to Germany’s government, at least 14 countries in Europe now have fixed book price laws for retail, including key markets like Germany, France, Italy, and Spain. In some countries, such as Norway, fixed book prices are regulated not by legislation, the report notes, but by industry agreements—an exceptional situation in Europe.

Meanwhile, the debate over Poland’s fixed price regime is being closely watched in other Central European markets. Monica Dimitrova, the communications manager of Bulgaria’s Next Page Foundation, an entity involved in a number of pan-European literary initiatives, told *Publishing Perspectives* that the fixed book price system has not been introduced in Bulgaria as, even within the publishing industry, there remains a lack of consensus on the measure.



◀ Monica Dimitrova
Photo by Alex Lomart

“On the contrary, there is a widespread discrepancy in publishers’ views towards the policy—while some are strict in not reducing the price under any circumstances, others have made baskets of discounted books at

their book fair stands a common sight,” Dimitrova said. “The impact on the market aside, the dissimilar approaches have different impacts on consumers’ perception towards the book as a cultural good versus as a commodity like any other.”

Dimitrova said that fixed book prices can have a positive impact on a country’s book industry, as they can contribute to cultural diversity, provide publishers with greater control over the positioning of books in the marketplace, and can benefit independent bookstores in their competition with large retailers and online giants.

“The bigger question, if we are to introduce it in Bulgaria, would be: What kind of book market does Bulgaria want to have? If the goal is solely to have the cheapest possible books, then free price competition probably makes more sense,” Dimitrova adds. “If it is to have a large network of bookstores, Bulgarian authors, small publishers, and literary diversity, then fixed pricing becomes way more defensible.”

Martin Krafl, director of Czechia’s Guest of Honor program at this year’s Frankfurt Buchmesse, told *Publishing Perspectives* that, alongside the ongoing discussions in many other European countries, the Czech Republic’s industry players have taken various approaches to fixed book prices.

“I think that this issue divides the Czech book market. I would say that fixed price books would be welcomed especially by independent and small publishers. For the biggest publishers, it’s not a popular issue,” according to Krafl, who serves as the head coordinator at the Czech Literary Center, a part of the RECIT network of literary translation centers, and a division of the Moravian Library in Brno. “But what is also interesting is that this debate about fixed book prices that we have had in our country is very often connected with another question: how can we support local bookshops?”

So far, a fixed book price law has not advanced in Czechia. However, other measures to protect local bookshops are in process. “I think that, for the book industry, in the last few years it was more important to obtain the zero VAT on books,” Krafl said.

Meanwhile, all eyes will be on Poland as the nation’s efforts to enact a fixed price law advance—a potential bellwether for the publishing industry across Central Europe. ♦

Book Fairs Bounce Back

Around the World, Book Fairs Are Posting Record Attendance, Suggesting that Community and Collaboration Remain the Lifeblood of the Publishing Industry

By Olivia Snaije

In the wake of the Covid-19 pandemic, questions understandably emerged about the future of in-person book fairs. Would the virtual meetings we were all forced into become a more cost effective, long-term alternative to traveling to book fairs?

In 2026, the answer appears to be a resounding no—some six years after the pandemic temporarily shut down in-person events, book fairs around the world are reporting surging attendance—a clear sign that face-to-face meetings remain a vital part of an international publishing industry that, as is often said, is built on relationships.

While the Frankfurter Buchmesse remains the industry's flagship global professional publishing event, for many stakeholders, surging inflation, war, global insecurity, business pressures and other major disruptions, can make the trip to Frankfurt prohibitive. But the growing popularity of these smaller, often more focused book fairs shows that the publishing community still values the opportunity to meet in person with their international partners. These fixtures on the publishing industry's calendar are enriching the global publishing community and providing valuable opportunities for publishing professionals to expand their networks.

'BOOKS AND IDEAS'

Jade Fu, a senior literary agent for Taiwan's Grayhawk Agency was part of the fellowship program run by the Salone Internazionale del Libro di Torino a few years ago. She then rented a table in Torino's Rights Centre for the first time in 2025 and returned in 2026. Although the Torino International Book Fair is Italy's largest, its Rights Center remains accessible in size, with around 500 professionals meeting in an atmosphere that fairgoers say is both efficient and relaxed.

"Frankfurt is still very important for its international aspect and for meeting our co-agents, but these smaller book fairs are for building relationships," Fu told me, during her second visit to Torino. "There's less pressure and we have the time to find out what people are reading."

RCW Agency's Laurence Laluyaux who also goes to Frankfurt as well as Torino said that Torino was a good opportunity to meet junior editors at publishing companies who don't necessarily get to attend Frankfurt. Meanwhile, independent European publishers such as the Croatian Fraktura or the



► The Gothenberg Book Fair's International Rights Center, photo by Martina Lundborg

Greek Vaxkikon, who publish a large part of their catalogue in translation from languages other than English, find Torino useful for what they are looking for, or selling, as translations from English represent only a small fraction of what they publish.

The Thessaloniki International Book Fair, which has both professional and fellowship programs, sees itself as a crossroads between Western and Southeast Europe, where connections to the Balkans and the Eastern Mediterranean can be made. The fellowship draws publishers from larger groups to small independent presses who can indeed discover literature not only from Greece but from other Balkan territories.



► READ Barcelona

Meanwhile, an example of the desire to create a more specialized type of international publishing event is READ Barcelona, which held its second iteration in September with twice as many participating publish-

ers—over 400—as its debut event last year.

Billed as a convention of "books and ideas," READ invites politically committed publishers, magazine editors, and intellectuals to participate in professional B2B meetings and workshops, opening the event to the public later in the day for panels focused on discussing alternatives to advocate more equitable and resilient societies.

The concept for READ was developed by radical, independent publishing houses such as Verso Books, or La Fabrique over the past ten years. Now organized by Barcelona's Radical Books cooperative, it is promoted internationally by Verso (EN & ES), La Fabrique, Jacobin (EN & DE), Brumaire and Manifest. In 2026, as in 2025, there were editors present not only from activist indie publishers, but also from medium to larger houses such as Editori Laterza (Italy), Éditions du Seuil (France), Oxford University Press (U.K.), or Shanghai 99 (China), as well as a number of international literary agents.

BOKMÄSSAN, The Gothenberg Book Fair, like Torino, is a public-facing fair with an international rights center that attracts not only publishers, but a large number of literary agents. "We've recently seen an increase in demand on a level that we never saw before," said Johan Kollén, International Relations and Program Manager of the fair. For this year's fair, held last month, the decision was made to add a day to the professional program, (which includes two fellowships), and to begin one day earlier.

What makes Gothenberg different from larger fairs is, of course, the size and the surroundings, said Kollén, adding that literary agents have said they like the cozy setting and large windows. "It's quiet and you can really focus, it's not so stressful." Furthermore, some 4,000 literary events are staged at Gothenberg, which Kollér says is a "reminder of why people are in the business."



► The Paris Book Market 2026, photo by Olivia Snaije

Another European event that has been increasingly successful with publishers and agents from across the globe is the purely professional Paris Book Market, run by France Livre. Organized in early June, the

event's timing is unanimously praised by all. Not only do French publishers have their fall titles ready with physical copies of books they can hand out, but it comes after the buzz of London has died down, and before the Frankfurt buzz begins. International publishers also say they like to follow up on meetings with publishers and agents that were initiated at other fairs, without a frenzied timetable.

SHARJAH

The Sharjah Publishers Conference which is held in early November, has become an invaluable event for translation and rights trading and networking, particularly because of the strong representation of publishers from the global majority. Sharjah's generous hospitality package, which includes travel and accommodation, allows the presence of a large number of publishers who would not otherwise be able to attend, adding a layer of richness to the event.

Sharjah's geographical location is also convenient for many publishers coming from Asia, and moreover, the Sharjah International Book Fair takes place just after the Publishers Conference, which ensures the presence of all major publishers from Arabic-speaking countries and beyond.

Not only is attendance in Sharjah strong

► The Sharjah Publishers Conference.



from South Asia, East Asia, and China, but it has become the go-to event to meet publishers from the African continent. Thanks to publishing consultant Agnès Debiage and literary agent Raphaël Thierry, this will be their fourth year bringing a group of up to 30 publishers from Francophone African countries such as Togo, Côte d'Ivoire, or Mali to Sharjah. The Francophone publishers also meet with their counterparts from Anglophone Africa, who come from Ghana, Zimbabwe, Kenya, Nigeria or South Africa.

As Kadiatou Konaré of Cauris Livres in Mali told me following her first visit to Sharjah, "There was a fluidity in the way we connected...In Mali we're in our own world, and in Sharjah I learned new terms. It's good to renew your energy." ♦

The Importance of Investing in Translation: The Sheikh Zayed Book Award

By Erin L. Cox

Over the past two decades, the Sheikh Zayed Book Award (SZBA) has grown into a leading global platform for Arabic literature, translation, publishing, and cultural dialogue. Now as it looks toward the future, H.E. Dr Ali bin Tamim, Chairman of the Abu Dhabi Arabic Language Centre (ALC) and Secretary-General of SZBA, notes that the award's ambition is to "build on the impact the Award has already achieved in terms of supporting writers, scholars, translators, publishers, and cultural institutions, while strengthening the presence of Arabic literature and Arab thought on the global stage."

One of the ways they do that is through the Translation Grant which was started in 2018. "Translation will continue to be central to this vision," said bin Tamim. "Translation plays an essential role in making these voices accessible. It allows stories born in Arabic to enter new literary spaces, and it enables readers from other cultures to engage with Arab creativity in its nuance, depth,

and beauty. When translation is supported professionally and circulated effectively, it becomes more than a bridge between languages; it becomes a space of shared understanding."

And the award has seen that through its winners. "The Award can transform careers: expanding readership, raising international visibility, encouraging publishers and translators to engage with their work, and creating new professional and cultural opportunities. This is why the next phase of the Award will continue to focus on empowerment as much as recognition," said bin Tamim.

"This financial support reinvigorates the wider publishing industry: a supported writer produces a robust work; the publisher benefits from the visibility and circulation of the winning book; and the translator finds an enabling environment to carry the work into another language. In this sense, culture becomes not only a form of creative expression, but a force for knowledge production, innovation, and sustainable cultural development."

At a time when publishing, and particularly publishing in translation is challenged, it is even more essential to support this work. "When writers, researchers, and translators are supported and recognized, they are empowered to pursue ambitious projects that enrich cultural life, advance scholarship, and contribute to the production and circula-

tion of knowledge," said bin Tamim. "This creates a lasting impact that extends well beyond individual winners and benefits the wider cultural ecosystem." ♦

Friday, October 9, 5:00 PM
Dialogue Stage Hall 4.0

The Sounds of Paradise: Arabic Poetry in German

The Sounds of Paradise; based on a quote from a poem by Friedrich Rückert, poet, translator, scholar and founder of Oriental Studies in Germany.

Panelists:

Stefan Weidner – Scholar, Translator and Literary Critic, Sheikh Zayed Book Award 2026 Arab Culture in Other Languages Laureate

Claudia Ott, Scholar, Translator and Musician

Moderator:

Dr. Christian Junge – Lecturer and Researcher in Modern Arabic Literature and Culture

Saturday, October 10, 4:00 PM
Dialogue Stage Hall 4.0

Human Ingenuity: Writing Characters to Remember

The award-winning Egyptian author Ashraf Elashmawy in conversation with the translator Peter Daniel

By Talita Facchini

Talita is a journalist based in São Paulo, Brazil, who worked as a reporter for eight years at PublishNews.



Brazil's Publishing Resurgence

Just a few years after a major retail crisis, rising sales volumes, three million new book buyers, and record attendance at literary events are fueling optimism across the industry.

Seven years separate one of the most critical moments in Brazil's publishing market from a run of results that has renewed optimism across the industry. In 2018, the country's two largest bookstore chains filed for court-supervised restructuring, compounding the effects of an economic crisis already weighing on publishers and retailers. By 2025, after a long period of restructuring, the numbers had begun to tell a different story. And the positive momentum is continuing in 2026.

Since the beginning of this year, reports released by industry associations in partnership with NIQ BookData have recorded growth in book sales, both in revenue and volume. At the same time, book fairs and literary festivals have drawn substantial audiences across different regions of the country.

The results do not erase lingering and longstanding problems—including low readership rates, unequal access to books, and limited purchasing power among large segments of the population. But they clearly show an industry on the upswing.

"The current strength of the Brazilian publishing market demonstrates the industry's resilience and capacity for renewal as it finds new opportunities for growth and different ways of connecting with readers," says Sevani Matos, president of the Brazilian Book Chamber.

TWO PERCENTAGE POINTS

The seventh edition of the Brazilian Book Retail Panel, a monthly study conducted by NIQ BookData and released in July by the National Union of Book Publishers (SNEL), recorded year-to-date growth of 10.2% in volume and 12.7% in revenue in 2026 compared with the same period a year earlier.

The retail figures take on another dimension when viewed alongside the Panorama of Book Consumption report in Brazil, which found that the share of people aged 18 or older who had purchased at least one book during the previous 12 months rose from 16% to 18% in 2025.

"A growth of two percentage points may seem modest, but it represents 3 million new consumers. We are talking about a country of continental dimensions, so even seem-

ingly small percentage changes translate into a significant increase in the demand for books," says Mariana Bueno, economic and industry research coordinator at NIQ BookData.

The coloring-book phenomenon helped drive this expansion. In 2025, the category delivered a 12.3% increase in publishers' revenue and a 2.06% rise in retail sales value, according to NIQ BookData. "This positive trend has continued into 2026, with the category growing by around 30% in both volume and value", Bueno adds.

Over the past seven years, Brazil's trade publishers have delivered real growth of 19%. But in contrast to previous years, when market growth was driven primarily by higher average selling prices, growth in 2025 was supported by increased sales volumes, providing another indication of the market's healthy performance.

Brazil also stands out in an international comparison. Among the markets analyzed by NIQ BookData, the country recorded revenue growth of 8.1% in 2025, second only to India, at 20.7%.

And the momentum is not only visible in sales reports. Across Brazil, book fairs and literary festivals have also drawn substantial audiences in 2026. A mapping initiative launched by the Ministry of Culture has so far registered 553 events, offering a sense of a circuit that extends far beyond the country's major cities and the literary gatherings best known internationally.

For Fabiano Piúba, the Ministry of Culture's Secretary for Arts and Cultural Education, Books, and Reading, the map does more than locate these gatherings. By collecting information about their geographic distribution, organizational structures, programming, and economic characteristics, the initiative helps improve funding and support policies for the sector.

Piúba describes the circuit as a "literary, cultural, and educational cartography" and links its expansion to the findings of the Panorama of Book Consumption. "These literary events play an important role in stimulating the book economy and in developing readers," he says.

The strength of this circuit can be seen in the results reported by events across dif-



► Fabiano Piúba

ferent regions of the country. Many have set attendance records this year, and, in many cases, book sales records as well.

In Brazil's Northeast, the 10th Pelourinho International Literary Festival, known as Flipelô, brought more than 330,000 people to the historic center of Salvador, Bahia, during five days of free programming. In the state of Rio de Janeiro, the Niterói International Literary Festival (FLIN), welcomed more than 50,000 visitors, exceeding its initial target of 30,000 by more than 65%. In Paraty, also in Rio de Janeiro state, the Paraty International Literary Festival (Flip)—one of Brazil's best-known literary events internationally—set an attendance record with 40,000 people over five days.

Meanwhile, the São Paulo International Book Biennial also concluded its 28th edition in September by once again setting new records for attendance and book sales.

The impact of these gatherings is not limited to the book market. According to Piúba, expanding and improving the mapping initiative will help measure an economic chain that includes hospitality, food, tourism, and other sectors, particularly in the smaller cities that host literary festivals.

"This scenario reflects the work of the entire book industry and reinforces the importance of continuing to invest in developing readers and expanding access to reading," concludes Matos. ♦

Chile Prepares Its Next Chapter for Frankfurt 2027

While Frankfurter Buchmesse celebrates the Czechia as Guest of Honor at its 78th edition, Chile is already preparing to take its place in 2027—and the road to Frankfurt began well before the spotlight turns to the country next year.

Preparations have been underway since 2024, and the project is now entering a more visible phase. A dedicated team has been working full-time on the program since the beginning of this year, according to Marifé Boix García, vice president of Frankfurter Buchmesse, while Chile has gradually expanded its presence at the fair, strengthened translation initiatives, and brought international publishing professionals to the country.

For Karla Eliessetch, Executive Secretariat of the National Council on Books and Lectures and member of the team organizing Chile's participation, this longer preparation is an important part of understanding what a Guest of Honor project actually involves.

"It is often assumed that being Guest of Honor involves work concentrated in a single year, but in reality, it is a long-term process," she said.

This year marks an important step in that process. Around 40 Chilean publishing professionals and 14 authors and illustrators are expected in Frankfurt, ahead of two official Guest of Honor events: a press conference on October 8 and the traditional handover ceremony on October 11, when Czechia will formally pass the role to Chile.

There will also be a new space for the region as a whole. Frankfurter Buchmesse is launching its LatAm Stage in 2026, marking 50 years since Latin America became the fair's first regional focus, in 1976. The program will bring together publishing professionals, writers, artists, and creators, with industry discussions during the trade days and literary and social topics taking a larger role over the weekend.

Chile's authors and illustrators attending the fair, along with professionals from across Latin America, will take part in the program. The initiative also points toward one of the roles Chile hopes to play beyond 2027: serving as a point of connection between international publishers and the wider Spanish-speaking Latin American market.

LOOKING TO THE STARS

The complete concept for Chile's Guest of Honour presentation has not yet been unveiled, but the organizers are already offering some clues.

"The project will be closely connected to the stars and astronomical observation—two ideas that are deeply connected to Chile, given our country's privileged position as

one of the world's leading locations for observing the universe," said Nicolás Leyton, Co-founder of La Pollera Ediciones, the publishing house from which he has stepped away during the years he is serving as Executive Director of the Chile Guest of Honor project at Frankfurt 2027.

The literary and professional program, meanwhile, is being developed in collaboration with Chile's publishing associations and the wider book sector. Open calls have been used to select participants for delegations and catalogues, with organizers aiming for representation across genres, audiences, career stages, and regions.

Chile's internationally recognized traditions in poetry and fiction will naturally be part of that picture, but the organizers are particularly interested in showing a broader creative landscape. Children's and young adult publishing, which Leyton describes as a growing field with strong authors, publishers, and illustrators, will receive particular attention.

Translation is another important part of the preparation. Translating Chile, a program run by the Department of Art and Culture (DIRAC) at Chile's Ministry of Foreign Affairs since 2017, has increasingly focused on the German book market, as well as other languages and territories that could benefit from the international exposure generated by the Guest of Honor program. Chile has also hosted delegations of international publishers and illustrators, creating opportunities for professional exchange well before 2027.

CHILE'S PUBLISHING LANDSCAPE

The international push also comes at an interesting moment for Chile's publishing industry, a diverse but relatively small ecosystem of around 600 active publishing houses, according to the Chile 2027 team. The sector remains highly concentrated geographically, with 66.7% of publishers based in the Metropolitan Region, and with most operating on a relatively modest scale: 65% have published fewer than 50 titles.

At the consumer level, however, available estimates suggest a significant appetite for books. NielsenIQ BookData worked with the Chilean publishing industry to develop its BookScan sales measurement service and, during the first quarter of 2026, tracked sales from a sample of bookstores representing an estimated one-third of the country's trade book market. The measurement was later discontinued after agreements could not be reached with several of Chile's leading bookstore chains.

David Pemán, Territory Manager at NielsenIQ BookData stresses that the resulting estimates should therefore be treated with caution, since they are based on only a partial sample of the market. With that caveat, NielsenIQ BookData's analysis estimates Chile's annual trade book market at approximately 12 million units and \$150 million in sales – a



► Karla Eliessetch

comparatively substantial market given the size of the country's population. The estimated average selling price was CLP11,700 (approximately \$12.50 per book).

The available data also offers an interesting look at what Chileans are buying. Among the titles NielsenIQ BookData was able to classify, Children's and Young Adult books accounted for an estimated 33% of sales, followed by nonfiction (30%), and adult fiction (28%). However, classification itself remains a challenge, Pemán points out, because Chile does not have a centralized national catalogue of books available on the market.

Perhaps more revealing in the context of Chile's international ambitions is where those books come from. Imported titles represented 51% of all ISBNs sold in NielsenIQ BookData's sample. Spain alone accounted for 28%, followed by Argentina (13.5%); Mexico (3%) and Colombia (2%), figures that underscore how international publishing shapes the Chilean market.

This also reflects a characteristic that Leyton readily acknowledges: Chile is deeply connected to international publishing, but that relationship has traditionally flowed more strongly in one direction. "We are a market that is not yet very accustomed to selling rights, but we are highly active in commercial circuits," he said. "We buy more than we sell."

Frankfurt, then, represents an opportunity not only to showcase Chilean literature, but also to change how its publishing industry approaches international business. Organizers hope the Guest of Honour process will strengthen professionalization, expose publishers to different approaches to distribution and marketing, and, importantly, build lasting commercial relationships around the buying and selling of rights.

The ambition also extends beyond Chile itself. Leyton sees the country as a potential gateway and platform for dialogue with a collection of Spanish-language markets that vary greatly in size and development but collectively represent a much larger space for international publishers looking toward Latin America.

"Being Guest of Honor is not an end in itself," Leyton said, "but rather the possibilities and opportunities that can open up as a result." ♦

The Preview Press Conference for Chile's Guest of Honor 2027 program takes place Thursday, October 8 at 10:00am on the Dialogue Stage, Hall 4.0 Foyer.

A Man, Beyond the Monuments:

Nigerian Poet Kólá Túbòsún on His Film “Ebrohimie Road: A Museum of Memory”

By Erin L. Cox

In 2024, Nigerian poet, linguist, and translator Kólá Túbòsún added filmmaker to his resumé when he released a documentary feature on Nobel Laureate Wole Soyinka through the prism of the University of Ibadan bungalow on Ebrohimie Road where Soyinka was arrested by the Nigerian government in 1967 during the Biafran War. *Publishing Perspectives* sat down with Túbòsún to talk about making the film and how it is finding its audience in the world.

Kólá, you are a poet, a linguist, a translator, and a filmmaker – how does your work in these different areas of writing and storytelling inform each other?

It took a while for me to reconcile this, but I’ve settled on my role in this profession of letters to be akin to someone in pursuit of retrieval of memory – using the many tools I’ve acquired over the years, be it in linguistics, in creative writing, or in film.

In 2024, you wrote, directed, and produced *Ebrohimie Road: A Museum of Memory* which traces “the life and memory” of Nobel Laureate Wole Soyinka, highlighting incidents that happened to him and how that influenced his writing and life. What prompted you to want to focus on Soyinka?

Well, Soyinka has been written about extensively, as the global literary icon, the Nobel laureate, the human rights advocate. All of that is true and well documented. But when I stumbled onto the house on Ebrohimie Road, almost by accident, a house I’d likely walked past as a student without knowing its significance, I found a way to look at him as a *man*, beyond the monuments. That felt worth telling in a way that nothing else about him had.

You and Soyinka both attended the University of Ibadan. Did that connection to the place that you’re discussing and the man make the documentary more intimate or persona?

Oh yes. I had attended the University of Ibadan, but somehow never knew of that building or that Soyinka’s family had lived there way longer after he left. So, realizing that I was not alone, that there was so much connected to the site that had faded in public memory was one motivating factor, be-



► Kólá Túbòsún, photo by Stephan Kistler



cause it connected not just to Soyinka, but to Nigeria’s academic, literary, political, social, and even ecological history. But yes, I was also tracing my own steps back to Ibadan, where I was born, and where I’d spent a considerable time growing up, to retrieve a history that had almost passed me by.

Do you think the film will change the way readers see his work – perhaps to better understand it?

I’d hope so, though not by explaining his work. I deliberately stayed away from that, because others have done it better than I could. *The Man Died*, for instance, was a feature film that was released around the same time as *Ebrohimie Road*. It took the title of his 1972 prison memoir to illustrate the circumstances of his arrest, the details of his time in prison, and other political circumstances. What I tried to do instead was restore some of the texture of the circumstances: the arrests, the displacements, his exit from the university, and his relationship to nature, etc. And, at the same time, open the door to exploration of what his journeys looked like from being a young academic to a globally-recognized literary icon outside of a fictional representation. Some of the feedback I’ve received, both from Nigerians who know him, and foreigners who were being introduced to him for the first time, acknowledged that the film made them want to read him and learn some more.

What did exploring Soyinka’s story do for your own writing?

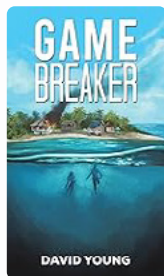
It clarified something for me, which I already probably knew but hadn’t properly named: that my real subject has always been disappearances, be it of places, of voices, of histories, and of memories. In making this film, I found that I had always been trying to outrun a fear that things vanish before anyone thinks to record them; and that sometimes, when you’re lucky, an opportunity presents itself to capture something fleeting that can illuminate the present or guide the way to the future. That’s probably in everything I write, but I couldn’t have told you that before *Ebrohimie Road*.

Your documentary has been licensed by a number of educational institutions. Do you hope for a wider release of the film? If so, what do you hope that viewers take away from the film?

It’s been acquired by over three dozen universities and institutions across four continents — Harvard, Yale, Columbia, Chicago, Penn among them — and what I find most interesting is how it’s being used: not just in African studies departments but in film studies, in memory studies, in courses on postcolonial literature and on documentary practice itself. That gives me some validation for the way the story is told, and a sign that it has wider reach. We’re actively in conversation about broader distribution, and I think the right platform partnership is still out there. I’d love for the film to find the living room audience it hasn’t reached yet around the world. ♦

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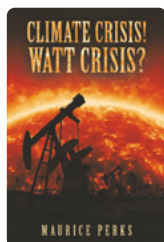
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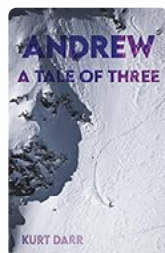
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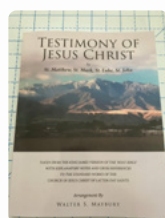
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'A Part of a Whole'

By Laurence Laluyaux

The winner of the 2026 Words Without Borders Ottaway Award for the Promotion of International Literature —international literary agent **Laurence Laluyaux**—recognizes the community that supports translated literature and calls on agents to stand strong in an increasingly complex ecosystem.



Growing up in France, much of what I read was translated, but there was no great distinction made between French literature and translated literature. This gave me a strong sense that all could be connected. That one could exist within a constantly evolving structure, a living organism, go back and forth, jump around, and build oneself as a person shaped by voices from many countries. It is no wonder that one of my most formative experiences was reading *Hopscotch* by Julio Cortázar. It pulled me out of French realism with all my roots attached. And I never went back.

I fell into agenting without really knowing what it was. I first tried to be a translator—and was no good at it. I translated a psychoanalyst's book, and it was so painful that I could have spent my entire fee on therapy. I also worked as an interpreter in London in the early 1990s, collaborating with performance artists and authors like Jean Baudrillard. It was exhilarating, but scary. And, after a while, I had to stop.

So, I hopscotched around, and eventually discovered agenting by accident. I am forever grateful to the legendary agent Deborah Rogers, for opening the door and showing me a world in which I could be a part of a whole. I am also grateful to RCW Managing Director Peter Straus, for encouraging me to pursue what I feel so passionate about, and for suggesting we set up RCW International to see what we could accomplish together.

One of the things I have come to like most about being an agent is that I can be behind the curtains, so to speak, sometimes in the prompter's box whispering a few lines, but never center stage. Agenting is always about the authors. It is an incredible honor to be entrusted with their work. And I am lucky not only to work with all the wonderful authors I represent, but also the translators and the publishers who make it possible for me to do what I love on a daily basis.

We are told that we are now in the heyday of translated literature—that there are

more translations than ever, from a greater variety of languages than ever, and that readers, particularly young readers, are no longer turning to international fiction purely out of anthropological interest, but because of a need to push back boundaries, to cross borders, and see how our neighbors view the world. And, perhaps more urgently than ever, to give platforms to underrepresented voices. There is joy to be felt at being a part of this.

But as I watch this trend unfold, I must recognize that the ground for this was prepared for many years by numerous translators, editors, independent publishers, and cultural institutions—including Words Without Borders, which has at times struggled in the process, and did not gain the recognition they deserved for many years.

I want to thank Words Without Borders, who first published many authors that I now represent, including Naja Marie Aidt, Rodrigo Hasbún, Thora Hjörleifsdóttir, Fríða Ísberg, Laia Jufresa, Han Kang, László Krasznahorkai, Lina Meruane, Gunnhild Øyehaug, Olga Tokarczuk, and Alia Trabucco Zerán. Translators are, as we all know, often the first agents, and without the translators at WWB I would not have learned about so many authors.

I also want to recognize the many other programs—such as the ones developed by English PEN and by Untold, also in the U.K.—who collaborate with writers from regions with little or no creative infrastructure, often from regions in conflict. They work closely with writers, translators, and editors to promote a multiplicity of narratives. I have taken part in panels that have been both humbling and inspiring, that have shown me a world in which translators in particular are those who advise authors on a daily basis, even helping them apply for visas and residencies abroad when their safety depends on it.

Receiving the 2026 Ottaway Award for the Promotion of International Literature from Words Without Borders was a wonderful surprise. It has made me feel that I am part

"I think of agenting—particularly agenting international authors—as being part of a community that is constantly breaking down barriers"

of a real community. And I accept this honor on behalf of so many people who for so long have been doing essential work from what appeared to be the sidelines, when in fact they have been at the heart of the matter all along.

I think of agenting—particularly agenting international authors—as being part of a community that is constantly breaking down barriers and looking to connect as many people as possible to each other through literature, pushing us out of our comfort zones, or at least prompting us to interrogate them, tilting the axis, questioning. But while agents are accustomed to working behind the scenes, it is important in this age of AI that we now step forward—with urgency—to help protect our authors, translators, publishers, and the cultural institutions that make this important work possible.

As agents, we play a pivotal role in an economic structure that is changing all the time—and rarely for the better. It is therefore our responsibility to expand our efforts, and to help ensure that this chain is not further disrupted, and to ensure that creation remains human. ♦

Laurence Laluyaux is head of literary agency RCW International. This article was adapted from the author's Ottaway Award acceptance speech, delivered June 30 in New York City (copyright © 2026 by Laurence Laluyaux. All rights reserved).

"Rights Then. Rights Now." The Frankfurt Rights Meeting Celebrates 40 Years

By Erin L. Cox

Rights is the backbone of the publishing industry and continues to grow in importance and size each year. In 2025, Frankfurter Buchmesse hosted a combined 591 tables in the Literary Agents & Scouts Center (LitAg) and the Publishers Rights Center (PRC) featuring 357 agencies and publishers from 33 countries.

This year, perhaps further illustrating the importance of rights, the Frankfurt Rights Meeting is celebrating its 40th anniversary.

First held in 1987, the rights event was called the "International Rights Directors Meeting" and welcomed attendees from 26 countries. Over the years, the program has grown in size and even features both virtual and in-person programming to accommodate rights professionals around the world who may not be able to attend the book fair.

"For 40 years, the Frankfurt Rights Meeting has brought together the leading minds of the international rights community," said Juergen Boos, Director of Frankfurter Buchmesse. "The fact that this conference remains relevant even after four decades shows that sharing expertise and meeting in person are an essential part of our industry."

Lynette Owen, rights consultant, member of the conference's advisory board, and general editor of Clark's Publishing Agreements, has attended the Frankfurt Rights Meeting since its inception.

"What I hear from attendees indicates that there is a continuing need to cover up-to-date rights issues. In addition to the online events, the in-person event at the fair provides a welcome opportunity to catch up with rights colleagues in person, as well as



make new contacts," said Owen.

This year's Frankfurt Rights Meeting, which was themed "Rights Then. Rights Now" took place online in sessions over the last several weeks with an in-person session last evening. ♦

In Case You Missed It: Stories from Publishing Perspectives

Publishing Perspectives publishes international news, features, and perspectives from publishing professionals around the world. Subscribe for free at the QR Code to receive the daily newsletter.

Here are some stories from earlier this year you might have missed:

Richard Charkin on Publishing's Power Shift

In his column, Richard Charkin observes how literary agents are taking on more responsibilities that were once the domain of book publishers.

The Great Audiobook Debate: Are Audiobook Listeners "Readers?"

In a panel at the London Book Fair, audiobook experts discuss the much-asked question and highlight why that may be the wrong question to ask.

U.S. Textbook Authors Sue OpenAI for Copyright Infringement

If AI companies are allowed to "continually update their content by ingesting new editions of textbooks as they come out," instructors and schools may consider dropping textbook adoptions altogether in favor of "substitutes" that rely on the use of LLM models, the suit argues.

After Hemingway: How Ukraine Is Redefining War Literature

"A distinctive type of war literature is taking shape in Ukraine, one that rejects the universality of classical war narratives," writes Yuliya Orlova, CEO of Ukraine's Vivat Publishing. "It is not about romanticizing war, nor about the aesthetics of suffering. It is about recording a reality the world has no right to ignore."

Building a Nigerian Picturebook Ecosystem

Author, festival organizer, and Ouida Books founder Lola Shoneyin on her efforts to establish "a living picturebook culture" for Nigerian children "that can also compete confidently in global marketplaces."

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PUBLISHING PERSPECTIVES FORUM

Publishing Perspectives Forum is returning to Frankfurt Book Fair. Our events will take place on the Dialogue Stage, just off the Agora on the ground floor, Hall 4.0.

This year, our program focuses on expanding the conversation around global publishing, audio, and digital publishing, and the future of the industry.



Wednesday, 12:00 – 1:00pm

Global 50 CEO Talk, Presented by Bookwire

Presented in partnership with the Global 50 Publishing Ranking, this session will feature **Rüdiger Wischenbart** presenting the 2026 edition and discuss its main findings and the trends transforming the international publishing industry. Then, **Carlo Carrenho** will interview this year's guest **Tobias Wann**, CEO of tonies, whose interactive audio system combines an intuitive player with collectible figurines carrying stories, music and educational content. The event is presented by Bookwire and co-sponsored by Kobo.



Wednesday, 4:00 – 4:30pm

Creating a Space for Global Publishers to Communicate

In this panel discussion, *Publishing Perspectives* and Publishers Without Borders will discuss their new initiative which aims to create an ongoing global conversation around key challenges facing the global publishing industry as well as creative initiatives and opportunities. This project will provide publishers and industry professionals with a deeper understanding of how common issues are experienced across different regions of the world, or will delve into issues that are particular to only some regions. Topics to be discussed on the panel will include supply chain, access to resources, AI/technological advancement, book discovery and reader engagement, gender inequity in the workplace, and more.

Speakers: **Sherif Bakr**, General Manager, Al Arabi Publishing and Distributing; **Simon de Jocas**, consultant and founder of Publishers Without Borders; **Olivia Snaije**, journalist and editor

Moderator: **Erin L. Cox**, Publisher, *Publishing Perspectives*

Thursday, 12:30 – 1:30pm

What's Next for the Digital Public Library Market?

Over the last decade, digital public library lending—ebooks, audiobooks, periodicals, and video content—has skyrocketed in popularity. But the rise of digital lending has also come with a host of thorny issues to be worked out. This panel will candidly explore the role of public libraries in the 21st Century reading and writing enterprise, the challenges in the massive yet still developing digital library marketplace, and the opportunities for publishers, authors, and libraries to reach more readers than ever before.

Speakers: **Micah May**, Director of Business Development, Lyrasis/the Palace Project; **Heather McCormack**, Director, Digital Content, OCLC CloudLibrary; **Brad Rose**, VP, Content Strategy, Hoopla Digital

Moderator: **Andrew Richard Albanese**, Editor-in-Chief, *Publishing Perspectives*; Co-founder and editor, *Words & Money*

Thursday, 1:30 – 2:00pm

Developing, Supporting, or Directing: The Role of Global Audio Platforms in Emerging Markets

Over the last several years, large audiobook platforms have expanded into less well-developed markets around the world with the desire to build new audiences of listeners. This growth can bring enormous opportunity, but also raises important questions about local ecosystems, local-language content, and what it means for smaller domestic players. In this panel, we will look closely at both sides of this discussion.

Speakers: **Ali Abd El-Moneim Ahmed**, CEO & Co-founder Arabookverse International; **Ama Dadson**, Founder & CEO AkooBooks Audio Ltd

Moderator: **Erin L. Cox**, Publisher, *Publishing Perspectives*

Friday, 10:00 – 11:00am

The Future of the International Publishing Industry

Publishing Perspectives Editor-in-Chief **Andrew Albanese** will sit down with incoming **Director of Frankfurter Buchmesse Joachim Kaufmann** to talk about his view on the changing international marketplace for books, the role of the book fair in the industry, and his ideas for the future.



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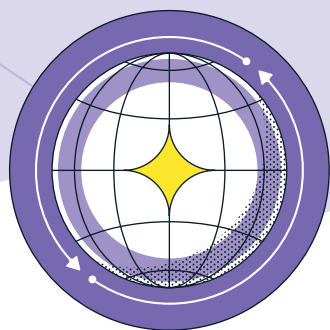
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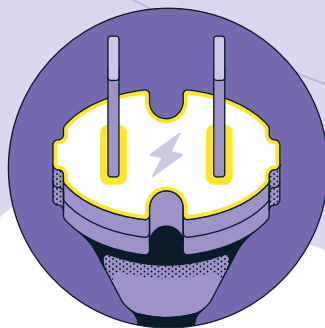
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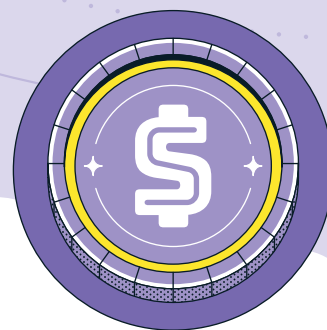
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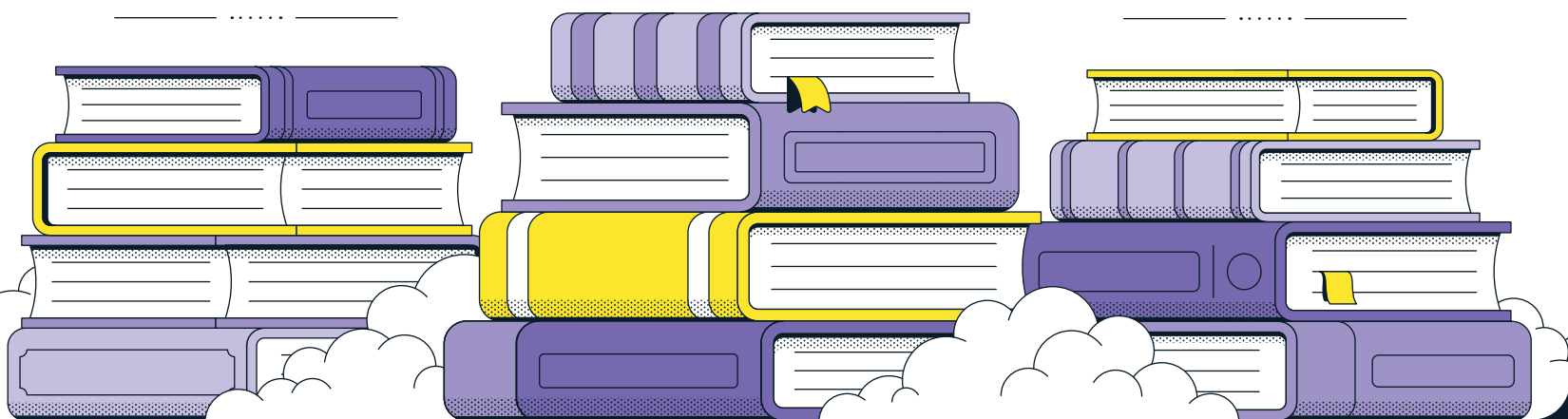
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