

New technologies have undoubtedly become an important factor in the transformation of book retail industry in China and the key objective of this transformation is to provide more user-friendly and convenient services and more diverse reader experiences to the consumer. In order to provide better services to both online and offline consumers, many bookshops in China cooperate with online platforms such as Tmall, and even make use of robots and face recognition technologies to revolutionise the landscape of physical bookselling—staff-less bookshops.

China’s first staff-less bookshop, Zhida Bookshop, opened on 23rd April in Shanghai with the cooperation with Tmall, an online retail giant of the country. The bookshop and Tmall look forward to bringing the smart bookshop that can offer seamless online and offline shopping experience to readers into the reality, like Amazon Go does in Seattle. In its 94 square meters of indoor area, Zhida Bookshop has a stock of over 3,000 titles of literary fictions and popular social science books.

Zhida Bookshop belongs to the parent company of Shanghai Yueyue Books Co. Ltd. Its location near Fudan University and the high school attached to it gives the bookshop a solid consumer base of well-educated young readers. As a complement to the physical bookshop, the official Tmall shop of Yueyue Books makes the browsing of more diverse titles convenient for online consumers. It also facilitates the analysis of online book sales in order to guide the offline promotion and book-related events, therefore combining organically the consumer loyalty in online and offline environments between the brand of Yueyue books and readers.

(Continued on F05)
Writer Liang Xiaosheng, spokesperson of the 5th China Reading Pals & Books Festival on the principle of reading

In the afternoon of April 23rd, 2018, China Publishing and Media Journal and the Library of Renmin University of China co-hosted the launch ceremony of 5th China Reading Pals & Books Festival. As one of the spokespersons of this year’s Reading Pals & Books Festival, during the keynote lecture, writer Liang Xiaosheng emphasized the importance of family reading to personal growth. He suggested that parents should realize the significance to teach children by personal example; parents should read more books with their children, especially not limit selections only among textbooks. Besides, he mentioned that the most important thing in reading is having connections with spiritual home. When one experiences problems in society and in life, reading can help them build up interactions with authors and characters in books to find their shelter.

Chinese publisher elected as chairman of IBBY for the first time

On September 1st, 2018, at the 36th International Board on Books for Young People (will be abbreviated as IBBY below) World Conference hosted in Athens, the capital of Greece, Zhang Mingzhou, executive vice president of China Society for the Studies of Children’s Literature and former director of the Department of International Cooperations at China Children’s Press & Publication Group, was elected as chairman of IBBY. Zhang is the first Chinese in the organization’s top leader position.

More than 600 delegates from over 70 countries attended this year’s conference. Under the topic of “Children’s books & fairytales: where the East and the West meet”, delegates developed a lively discussion on children’s literature, children’s publishing and related subjects about reading promotion.

At the conference, Zhang Mingzhou (2nd Left in the picture) and President of iRead Foundation Li Wen (1st Left) signed an agreement for the establishment of the iRead Outstanding Reading Promoter Award.

Translators of The Lantern Bearer from PLPH won the Claris Appiani Award in Italy

On July 17th, 2018, at the 4th Elba Book Festival, Barbara Lonesi (Left) and Caterina Vigilone(Right), translators of the Italian version of The Lantern Bearer, written by Jia Pingwa and published by People’s Literature Publishing House (PLPH) in China, won second place of the Claris Appiani Translation Award. The novel was published by Elliot, an independent publishing house based in Rome that aims to publish world literary classics for elite intellectuals in Italy. (translated by Chen Huiyi)
4th Annual Inf1 Publishing Trend Report shows:
Multi-media taking over traditional book market, publishers adjust business to adapt changes

Lu Yun, Li Liping

Since 2015, together with several international book industry media organizations from United Kingdom, Germany, France, Austra-

lia etc., and industry organizations, China Publishing and Media
Journal has been publishing Annual Report on International Pub-

lishing Trends. This year, CPMJ once again unites The Bookseller

from UK, the German Book Information Centre, Börsenblatt from

Germany and Books + Publishing from Australia etc., alongside

with experts and scholars from the Face University in US, the Bei-

jing Normal University Institute of Publishing Science, to publish

the 4th Annual International Publishing Trend Report. The report

contains data and analysis of publishing industry from China, UK,

USA, Germany, France, Japan, Korea, Russia, Canada in 2017.

In China, the concept of publishing has been rede-

finines and its trans-boundary feature has drawn much

attention. In 2017, for the first time in 40 years, na-

tionally new titles have declined in number and the cop-

ies in print also have declined, while that of reprint

books maintain a relatively quick growth. For the first

number, the number of reprint books have exceeded new ti-

tles, the copies of which reach 2.4 times of new titles. To

some extent, the growth and decline shown in reprint and

new titles reflect that in China, publishing industry is experi-

encing a euphoric period: polarized quantity to elevating quality and benefit, which optimizes the

market structure and upgrades the original creativity.

On the other side, the publishing industry has offered abundant development space for Internet giants, high-tech companies and large holding groups from other indus-

tries. Brands like WeChat Read, Alibaba Litera-

ture, Baidu Library have occupied a considerable mar-

ket share in the entertainment industry, relying on Ten-

cent, Alibaba, Baidu and other large-scale Internet com-

panies. For brands that have entered profit cycle, such as

ChineseAll, China Literature, iReader, Migu Reading, their success owe to traditional tech companies’ strategic

intent over the years and large capital using resources at the right time. In the publishing industry, with the in-

volvement of Internet technology and capital, the prod-

uct attribute of content is being adopted, and a complete-

ly new publishing ecosystem other than traditional pub-

lishing is being deeply activated. New companies like

ijet, and Himalaya innovate the way of reading, listen-

ing and selling books and provide tailored knowledge

service. Great social effect and economic profit have been produced through full media covered operation and transmission of books.

In United States, Amazon takes lead in the print and electronic book market. In 2017, there’s no super best-

sellers in USA and the sales of print books from traditio-

nal publishers grew only 1.9%, the growth rate is low-

er than that of earlier 3 years. In recent years, depending on

print book sales via Amazon which keeps a double digit annual growing speed, the overall print book sales in

USA maintains a growth rate of 2%-3% per year. In the ebook market, Amazon’s market share reaches up to

83%, in the meanwhile that of physical bookstores and large supermarkets is shrinking gradually.

In United Kingdom, an important reason of growth of books is raised, thus less sellers create more income. In 2017, the sales of print books in UK declined by 2.6%, yet the income gained 0.2%, meaning the average book price has been elevated. In 2017, the number of super-bestsellers that reached millions of sales was reduced: fewer best-

sellers created more sales, and more non-bestsellers had better sales.

In Germany, over the five years, the number of read-

ers decreased by 6.4 million (17.8%), and only 29.6 mil-

lion people are still reading. This ratio shows that in Ger-

many, among the population who are over ten years’ old, only 44% are still reading, which results in a polarized

phenomenon: book sales are reduced, and those who

make regular purchases buy more books and thus spend

more money in books.

In France, the teaching reform of high schools has giv-

en publishers the opportunity to reverse the market. Through 2 consecutive years, from 2016 to 2017, junior

high school reform in France stimulated the sales of teaching materials and the growth of publishers’ turn-

over. For publishers, print textbooks have become a ma-

jor source of the growth of their income. Before the 2019 senior high school new outline comes out, in 2017, the French publishing industry again ushered in a hard land.

In Japan, due to factors like the declining birth rate and lack of good new books, readers turning to electron-

ic comics, both comic and fashion magazines have suf-

fered greatly. In 2017, the sales of printed comics de-

creased by 13%. At the same time, fashion magazines

whose main source of income relies on advertisements are facing the dilemma whether to transform or discon-

time, for fewer readers result in fewer advertisements.

In South Korea, the rate of reading print books keep on dropping while that of electronic books go on rising. Physical bookstores get stuck in stagnation, while online sales embraces its hefty increase. Since November 2014, the South Korean government’s strengthened the book pricing system, with law regulating the book dis-

counts should not be more than 15%, which greatly re-

duced the discounting deal as well as encouraged more than 200 small niche bookstores. To revitalize physical

bookstore business, Korean government issued a small and medium-sized enterprise certification system, fol-

lowed by the supportive regulations and other relevant policies. Also through hosting “Bookstore Day”, issuing

book coupons and adopting other ways to support the physical bookstores.

In Russia, on the other hand, after mergers and reorga-

nizations of several major publishing houses, two ultra-

giант publishing groups have formed: Eksmo-AST Pub-

lishing Group and Olma Education Publishing & Media

Group, and Letter-Aiguicuss Publishing Group formed by several medium-sized publishing houses. In 2017, audio

book market grew by 55% than the year before, and e-books grew rapidly in sales at remote areas.

In Canada, audio books play an important role in the boom of book market. 61% of Canadian publishers pro-

duce digital audio books, a rise of 24% on the previous year. The number of publishing houses that produce e-books is increasing. 65% of publishers indicate that each year’s e-book sales is increasing in varying degrees thanks to publicity, marketing and the push of market maturity.

Finally, we can see that in 2017, the publishing indus-

try in many countries has shown a weak tendency. Digital publishing, especially audio books and self publi-

cations have become main motivation to elevate the mar-

ket's growth. Reading print books have been challenged by other entertainment industries that fight over custom-

er attention and spendings. Publishers and newcomers keep on trying new storytelling ways and content sharing ways so as to explore subscriptions of e-books and digital audiobooks as well as streaming services.

Sources: BooksScan, publishers.org, authorearnings.

com, Börsenverein, Boersenblatt, buchemese.de, Livreshebedo, BookNet Canada, etc.

(translated by Chen Haiyi)

CCTV anchor Dongqing attends FBF to promote classics from renowned authors

On 10th October, the multiple-language signing cer-

emony of Readers will be held at China Publishing Group Corporation stand(B20C20) in Hall 4.0. It’s said that the chief editor of the book Readers, and the pro-

ducer and director of the eponymous TV program, Ms. Dong Qing will be invited to the opening ceremony and read the excerpts from the book together with famous sinologist invited by Verlag Bussert & Stadelier. The for-

eign rights to the Readers have been sold to German, Rus-

sian, Polish, Kazakh and Uzbek publishers.

The eponymous TV program broadcasted on CCTV has become a hot topic over the past year. Readers aims to bring back people’s love of books in amidst of the bus-

bbling world of business and entertainment and encourage them to appreciate the subtle beauty of literature hidden in the books on everyone's desk. Readers has planned to establish Reading Pavilions in many cities across China, in order for the general public to participate in the reading aloud of beautiful passages. Till now it has already been founded in Beijing and Guangzhou, will be expand-
ed to many more cities in the country. To date, hundreds of millions of people have participated in the reading aloud events, making it one of the most popular cultural events in 2017.

The content of the foreign editions of Readers, pub-

lished by the People’s Literature Publishing House of CPGC, will be based on the English edition, with 14 spe-

cially selected Chinese contemporary authors and book promoters out of the original 94 classic pieces. The book itself is a perfect advertisement for Chinese modern classics to the whole world, and rights deal with many coun-

tries has got the support from the New World Publishing

House.

During the 2018 Frankfurt Book Fair, Dong Qing will be attending several cultural events, including the talks with the award-winning German writer David Wagner, sinologist Karin Betz and Chinese novelist Mai Jia, etc. in the Goethe University Frankfurt, Thalia bookshop and the Conflucius Institute of Berlin.

(translated by Xiao Jianpeng)
Staff-less bookshops emerge as book retail revolutionises in China

According to the 2017 News and Publishing Industry Report, released by The Administration of Press and Publication of the People's Republic of China, the number of the new publications in China declined by 2.8 percent last year, with a total of 255,000 titles. The reprint titles, however, are on the rise. The total number of the reprint titles rose by 8.4 percent to 257,000. The print run of books and newspapers hit a new record with a 2.3 percent increase to 9.24 billion copies. Both the revenue and profit of the publishing industry are steadily increasing. The total revenue of the industry grew by 5.7 percent to 87.96 billion yuan, of which the net profit 12.75 billion yuan, with a 2.4 percent growth.

Taking a closer look at the report, it is not difficult to find that both the number and print run for new titles are in decline, while reprint titles are continuing their increases in these two aspects. This means that in general, the publishing industry in China is able to control the cost and improve the efficiency. The titles, total print run and print run per title in humanity and social science categories continue their growth from previous years. Books about science and technology are the fastest growing sector.

The proportion of textbooks in the titles and print run continues to decline while literary fictions and children's books are booming as ever. Among the titles with more than a million copies in print, 7 of them are literary fictions, compared to 5 in 2016, and 3 titles are 'red' communist classics. The total and average copies in print for children's books kept the growth momentum, with 18 titles printing more than a million copies, compared to merely 5 in the previous year. The landscape of journals shifts to category of philosophy, social science and cultural education, while the journals of literature and art are on the decline.

If we compare the Top 10 bestselling print book chart compiled by Amazon China with that by OpenBook, we can see that best-sellist titles such as The Three of Us and The Kite Runner are still on both charts. The boom of the book market is due in large part to the growth of children's books.

Online distribution channels for the book market were also on the rise. The 4 biggest online book retail platforms in China are JD.com, Dangdang, Tmall and Amazon China, accounting for 36.2 percent, 35.1 percent, 17.5 percent and 10.5 percent of the market respectively (data from the report on the third quarter of 2017 by Analysys, a market research company in China). According to the market report published by JD, in 2017 the biggest sectors of the book industry are children's books, educational books, literature, and lifestyle books. The JD.com report also shows that from 2015 to 2017, book purchases have shifted to the mobile devices, and its advantages have become more prominent. In 2016, the number bought through mobile devices exceeded that of computer end in terms of order volume, sales volume, sales amount, and number of users. In 2017, this trend was maintained, and the advantages of using mobile devices continued to increase.

On the other hand, the transformation of brick-and-mortar bookshops has reached its peak in 2017. From major chains and small outlets to independent bookshops, every bookseller in the industry has been shifting away from the traditional retail to the emerging models. The Xinhua Bookstores in many provinces and cities have formed a new distribution system that integrates storefronts with online platforms. The expansion of private bookchains has accelerated and created a large number of well-known bookstore brands. This has also provided a more convenient and direct channel for book retailing and has achieved an increase in book sales.

In terms of digital publishing, 20 key national laboratories on the diverse development of publishing industry launched many digital products. These laboratories consist of academic researchers and digital professionals from publishers and technology companies. Supported by public funds, these laboratories combine the advantages in the fields of studying, research and industry knowledge to give guidance to the development and application of digital publishing products. In addition to that, national service to the knowledge industry has started on a full scale. Up until the end of 2017, 50 publishing houses have been confirmed as the testing ground for professional digital content recourses and knowledge service industry. Companies such as Tiet App and Himalaya are the new stars in the knowledge service industry. An increasing number of traditional publishing houses continued their exploration in diverse development and accelerated their transformation towards knowledge service. For example, the digital platform of 'Science Archive' and 'Chinese Medicine Archive' developed by China Science Publishing Media Company and the 'Zhonggu' pay-for-knowledge product developed by SDX Lifeweek all received tremendous market response.

(Continued from F01)

Zou Bin, from Zhida Bookshop, tells us that the flagship Tmall shop of Yueye Books has hundreds of thousands of followers and attracts more than a million visitors every day, making it a VIP business partner on Tmall. Zhida Bookshop seeks to drive the sales from physical bookshops with online activities in the generally speaking stagnated book retail industry and open new distribution channels. The advanced big data analysis provided by Tmall can not only let consumers make the payment online cashless, but also help bookshops gather offline traffic and consumer insights, polish the consumer relations management (CRM) system, and administrate online membership schemes in order for the bookshops to individualise promotional items tailored to the taste and interests of specific readers. Tmall also has the established system of loyalty schemes and pre-paid gift cards, so that bookshops can enlarge their consumer base.

In January, Beijing Publication Distribution Group opened its 'Xinhua Life + 24-hour staff-less smart bookshop', which incorporates many cutting edge technologies including self-check-out system, goods scanning identification, online consumer services, gesture recognition, anti-theft scheme, face recognition, etc. The robots installed in the bookshop are not only able to understand consumers' needs, help them search the catalogue and check out books, but also capture the movement of the consumers and give them recommendations according to their previous purchases.

Other bookshops greatly simplified the purchase of books for readers with WeChat Pay. Guangdong Xinhua Book Distribution Group developed the self-check-out build-in software on WeChat called 'Yue Go', with which the readers could help themselves with the entire process of book purchasing, such as searching and finding the book, making the payment and printing the receipt.

Phoenix Bookshop in Nantong, Jiangsu Province makes use of its subscription account, which enables the readers to purchase any book by scanning its barcode. It also introduces all-in-one check-out machines with touch screen, which allows the readers to search for books, register events and reporting any missing titles.

The Linyi branch of Shandong Xinhua Bookshop Group founded their smart community bookshop in November 2017. Readers need to scan the QR code in order to enter the bookshop, and do the same to find, purchase and pay for the books. Other bookshops expand the self service to other areas of retail, for example, ordering takeaway foods. When consumers order food or drinks from the bookshop cafe on their smart phones, staff will then help to locate them and deliver the order to them directly.

In July 2018, the Longgang branch of Shenzhen Book-city unveiled the country's first ever multi-dimensional upper market smart bookshop and in its Shenzhen's first staff-less bookshop 'Abu e'. Machines with the latest technologies are literally everywhere: guiding robots near the entrance of the bookshop, 'Abu e' now ranks the first in China in terms of size, with the construction size of 350 square meters and actual display area of 178 square meters. The bookshop uses a fully intelligent unattended book-buying system, which has many different functions including searching, shopping guide and self-check-out, to provide consumers with the most convenient book-buying experience. Bookshop staff, on the other hand, needs to check the stack and maintain the tidiness of the shop. During its first few weeks of its opening, the bookshop also adjusted its selection of display according to the consumer responses received. For example, the bookshop greatly reduced the area for children's titles in favour of more expensive, higher end books, especially the best-selling ones suitable for urban white collar professionals.

The director of Shenzhen Longgang Book-city, Yu Hui, states that intelligent technologies have become an indispensable part of traditional publishing, whether it is the transformation of digital publishing in the upper stream or the reorganisation of the distribution platforms in the lower stream. The areas that publishers and bookshops should explore in the future lies in technology, and only with technology that the sales figures and the service quality can be improved.
Customers prefer bestselling writers and original children’s books for online shopping

Chen Lin, Lu Yun

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currently, DangDang and JD.com have taken over 70% of online book retail share in China. Look-
ing from the book ranking data of the first half of this year that these two e-commerce giants released, we can get to know about Chinese customers' main preferences on shopping books online.

The first half of 2018 ranking released by Dangdang which ranks 1/3 of the online book retail market consider comprehensively factors such as book qual-

ity, on-shelf time, book review, sales and net income; and categorizes distinct rankings for children's books, new books, and bestsellers etc. We can see from these rankings that there's a loyal reader group and there're three kinds of writers that drive readers to buy as soon as they release new fiction: bestselling writers, YA liter-

ature and ancient poems that are becoming the new aris-

tics. Besides, there're Yangyang Rabbit Children's
Books Our Festivals Paint Chinese Traditional Festivals for Children, picture book It's Okay to Make Mistakes in the Classroom imported from Japan on the chart. For many parents, it's their daily job to help kids learn about Chinese traditional culture through reading. Children's books become hits not only because the content fits young readers' taste, but also because of the Internet influencers' promotion. For instance, It's Okay to Make Mistakes in the Classroom is a Japanese bestselling picture book for over ten years, the con-
tent of which corresponds with the elementary new-
comers (1st-2nd grades) who has emotional ten-
dencies towards adapting new school life. After Qingshao Publishing House published the Chinese edition, with the promotion of WeChat influencer San Chuan Ling, this book is welcomed by families that has new

Science encyclopedia keeps the trend

Looking at Dangdang's new arrival fiction ranking, it's not difficult to find that once million-sellers writers comes out with a new book, soon there will be loyal fans pur-

chasings. Taking Dabing as an example, as the top one out with a new book, soon there will be loyal fans pursu-
ng star in the market.

Classic bestselling writers are sought after by fans

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Chinese online literature enters its golden era

Chen Lin, Lu Yun

In 2017, with the continuous IPO listing of companies like China Literature, iReader and Baidu Literature, the Chinese online literature market has leapt into a new era. The application and blend of online fictions in cross-border fields such as film and television and games have been deeply integrated. The entire pan-entertainment industry chain with net text as the core source has shown the characteristics of cross-linkage. The online fictions have expanded the map of Chinese digital reading to the whole world, marking that online literature has officially entered the prosperous era of the ten of billions of markets.

Subscription revenue represent nearly 90% of online novels

According to the data of 2017 China Internet Literature Development Report released at the 2nd China Network Literature 8 Convention on September 14, the revenue of China’s online literature market revenue in 2017 (which refers to the income subtotal of subscription, copyright operation, electronic hardware and advertisements obtained by network literature enterprises) has increased from 9.56 billion yuan in 2016 to 12.92 billion yuan, and the number of online fictional authors reached 14 million. The total number of online literary works reached 16.47 million and the number of works under contract reaches 1.327 million. As of June 2018, the number of Chinese online fiction readers has exceed 406 million. The total revenue of online fiction comes mainly from subscription revenue which reaches 11.32 billion yuan, accounting for 87.6%; then is followed by copyright operating income which is 840 million yuan, accounting for 6.5%. In addition, electronic hardware revenue reached 168 million yuan, accounting for 16.8 million yuan. The ratio increased to 1.3%. According to the 2017 Network Literature Annual Report released by the Sootoo Research Institute, in 2017, China’s online literature market increased from 2.62 billion in 2012 to 13 billion yuan. In the past five years, behind the growth of the online literature market of 10 billion yuan, it is the persistence of excavating high-quality content and user value. This is also inseparable from the leading role brought by the leading-listed companies like China Literature. Especially after 2015, with the implementation of measures against piracy and author incentives, the growth rate of the online literature market has increased significantly.

The total number of online fictions has increased from approximately 14.73 million in 2016 to 16.47 million in 2017, with an increase of 11.8%. It is estimated that in 2019, the scale of the works will exceed 20 million. In addition, there are data showing that among tens of millions of online literary works, 72% are reserved by China Literature. Except for its qidian.com, chuangshi.com, and other leading original literary web portals, QQ reading is taking the responsibility of distributing the content for platforms, forming a perfect blend of huge traffic and rich content.

Online literature writers widely recognized

It can be seen from the 2017 Chinese online Literature Development Report which was researched and produced by the China Press and Publication Research Institute that, in terms of trends, the development of online literature still has a long way to go, as there are still some obvious problems. First, the insufficient supply of high-quality content; second, the frequent infringement; third, the unreasonable high price for IP; fourth, the imperfect and unprofessional evaluation system; fifth, the lack of network literature talents, especially the particularly prominent editorial team gap. The report believes that China’s online fiction should also improve copyright evaluation in the future, highlighting the content value, combining virtual and real interaction, building a strong strength of professional personnel training, and thus build a more stable foundation. “Online Literature +” attaches importance to the construction of a professional talent system on aspects such as category selection and operation, online publishing, etc.

From the distribution of the literary themes, in addition to the common hit themes like fantasy and Xianxia, urban, military, science fiction and game-based novels have gradually entered the mainstream; real-life works and adventure have also begun to focus on online fiction area. On the domestic literary platforms, realistic works occupy 52.5%. At the same time, online fictions empowered the entertainment industry. As of December 2017, the number of Chinese online literature works reached 6,942, and the total number of adapted films, TV plays, games, and animation was relatively 1,195, 1,232, 605, and 712.

In terms of writers, the creators have grown much and the number of contractors has soared. In 2017, the number of online literary creators reached 14 million, and the number of contracts reached 680,000, 47% of which are full-time writers. It is worth noting that a new generation of creators under the age of 20 has risen, accounting for more than 10%. Looking from the preferences of creators in 2017, the proportion of real-world themes is growing. On the list of new members of the Chinese Writers Association announced in August, there are 51 online literary writers, meaning that the industry has further recognized the status of online literary works and writers. Chinese online literature is reaching the turning point of development with dazzling achievements.

As for readers, as of June 2018, the number of Chinese online literature readers has exceeded 406 million. The scale of users has accounted for 46.9% of the total number of Internet users. Among them, readers under the age of 30 accounted for 73.1%, 18.2% of readers were under 18 years old; in terms of geographical distribution, 20.3% of readers lived in first-tier cities. The report also shows that readers have an average reading age of 4.9 years and their reading time has grown steadily. In terms of payment habits, single order is more popular, with an average monthly sales of 30 yuan.

From the age of readers, readers over the age of 30 prefer real-life works, and readers under the age of 30 prefer fantasy works. Male readers prefer fantasy and Wuxia themes, women prefer romance. Urban readers prefer fantasy, and rural readers prefer urban romance.

Looking for global expansion

Chinese online literature is also looking forward to opening up to the international market. The international platform for the China Literature has been highly sought ever since its launch on May 15, 2017. Among the 38 works published online, platinum writer Fengling Tianxia’s fantasy I Am the Supreme became the first online novel to be serialized both on the Chinese and the international website. Nowadays, the number of overseas online literary users is close to 8 million, and the charm of Chinese online literature is spreading worldwide.

2017 is regarded as the golden era for book-based adaptation into TV plays. According to statistics, there were a total of 1,232 TV plays in the whole year, and the Top 10 TV series were mainly adapted from online novels. In addition to the large numbers, the breakthrough in quality has brought extraordinary influence to the adapted TV plays, continuously presenting hits. For example, Princess Agents, Fighter of the Destiny and the adapted game to stay longer. In discussion for a long time in addition to breaking many broadcast records during on-show. The views of many online fiction adapted TV plays have exceeded 10 billion times, and the playback views of Princess Agents on iqiyi, Sohu, LeTV, Mango TV and Tencent are high as 38.58 billion.

In 2018, there are more and more adaptations of ancient themed and realistic TV plays, which invite well-known actors to star in the series. For example, the actress Yang Mi was casted by the TV series Legend of Fu Yao, which was adapted from the novel written by Tianxia Guiyuan. In addition, another work by the same author The Rise of Phoenixes was also adapted into TV series. Ashes of Love by Dian Xian, Ruyi’s Royal Love in the Palace by Liu Lan Zi and The Story of Minglan all have been well received.

In recent years, the long journey of fictional adaptation has been gradually diverted from historical and Xianxia drama to themes like urban and romance. Continuing the momentum of the past year, realistic TV series like Our Glamorous Time and All Out of Love keep on streaming. Besides, Parallel Universe, curated by Chinese Literature, Azure Media Corporation and Youku, is adapted from the same name novel of Tianjian Tudou’s bit hit IP, following the mobile game, animation, the appearance of TV series will further extend the IP’s vitality and the economic value.

The adaptation of an online fiction into a game has higher requirements than that in sector of the film and television, such as technical problems, the conversion of the content and the plot, and the overall game experience. The game is more expensive to produce and has a longer cycle to be done. Only the finest polishing offers the game its independent charm, which enables the value of the adapted game to stay longer.

As of 2017, China’s online literary works have been adapted into other entertainment content: 6,942 print books, 1,195 modified films, 122 TV plays, 605 games, 72 animations. Online fiction adaptation has become an important source of power for the entertainment industry.

In the past few years, Internet literature has complemented the content development and the extension of the industry chain, as the influence of IP whose core is online fictions is expanding. In the future, all the components that are condensed in the industry chain will achieve more sophisticated effects, meeting the needs of more audiences with high-quality content. The in-depth layout out of the Internet giants will also become a powerhouse for the whole IP industry chain.

(Translated by Chen Huiyi)
Children's publishing in China has had double-digit growth continuously over the past decades. Like many other countries, children's books have already become a major engine that pulls forward growth in Chinese book market. Currently, children's books account for 26% of the Chinese book market, with the biggest category among them being Children's Literature. However, looking at the 2017 children's book statistics, Children's Literature experienced negative growth, Children's English language and Psychological Self-Help books for Teens experienced rapid growth. What are the reasons behind this?

Bai Bing: The Chinese Children's Literature market is composing less of the total, and the ratio of their list price of books to the total is also dropping. The growth in the Children's Literature market is clearly slowing. There are a few reasons for this. First, the new titles that are influential are few in number. Second, there are too many reprints. Third, in the past few years the education departments have recommended relatively few works of Children's Literature, with most recommended works being classical works aimed at children. Fourth, there are too many lists of recommended books, which result in confusion for readers. Organizations promoting reading, libraries are all issuing their own lists, as well as many influential mothers post articles and lists on social media. However, in another aspect, we’ve also seen that the area of Children's Literature has its ups and downs; it’s possible that this year we’ll see a decline and next year an increase, and then another reversal the next year. This is normal.

Currently first grade students in China start English classes. Relevant study-aid Picture Books are definitely seeing an increase in sales; we can also clearly see that bilingual Picture Books are quite popular. Additionally, simple English-language books from abroad in their original versions also sell incredibly well. From these three areas we can see that Children's English Picture Books are experiencing quick growth. This is a very good thing, because it shows that children's English-language proficiency is on the rise. The parents born in the ’80s and ’90s, their children's English-language proficiency is on the rise. The Popular Science Encyclopedia, and Comics?

Bai Bing: Although growth in Children's Literature is slowing down, it is still a large part of the market. Popular Science Encyclopedia will also continue to grow, because in China we’re putting more emphasis on children's core literacy and key competency. For example with STEAM, the Popular Science Picture Book market has a large space to grow.

Books that involve pictures in the future will have a large space for growth, especially original Picture Books. Currently, all publishing houses are putting a lot of effort into making their new Picture Books, and most classic Picture Books from abroad have already been imported to China. Thus, the creation of original Picture Books will have big developments in China in the next few years.

Jieli has done a lot of exploratory work into cooperation with foreign publishers on these books. Jieli is currently working with Cao Wenxian and the winner of this year's Hans Christian Andersen Award, Igor Onikov. We’ve invited them to work together to create a Picture Book; we’ve also invited Chinese authors to work with Korean illustrators. Previously China Children’s Press & Publication Group (CCPPG) also published Feathers, written by Cao and illustrated by BraDil’s Roger Mlo, which was extremely well-received.

Aside from Sino-foreign cooperation, we’re also working hard to develop domestic author and illustrator resources. Currently, there are many excellent illustrators in China. We use the strategy of inviting both domestic and foreign authors and illustrators in order to develop more products that are stable of excellent quality. At this year’s BIBF, which just ended in August, we participated in the illustrator's awarding event at the Ananas Illustration Exhibition, and through the activity we discovered many Chinese illustrators; Jieli invited them to co-publish works in the future, and had got good response.

The space for expansion in the comic market in China in the future may be limited, but China hasn’t gone through a true age of comic reading, and hasn’t seen the formation of a core of die-hard fans as in the USA or the UK. Although there are some young people in China who love comic books and anime, the extent to which they rely on these art forms is different from other countries. Additionally, China's cartoons aren't very strong, and developing relevant derivative products will be very hard. The derivative exploration of comics is a very big business and has a large influence on related areas, however China lacks this kind of IP.

What is the future of Jieli, which areas of children's books will Jieli see great development? What are your core advantages, and what kind of strategies do you have?

Bai Bing: Jieli is currently rebuilding its entire publishing framework; last year we established a branch for baby's books, this year we are launching a Children's Publishing branch and a Teen&YA Publishing branch. The three branches are aimed at the age of 0-6 years, 7-17 years, and 18-25 years (and even a bit older; possibly suitable for young parents). We will create products according to the needs of these three different aged readers, adjusting the structure of our own products; as for the youngest age brackets, we focus on knowledge and literature for very young children. As for the second age brackets, we focus on Teen&YA literature, and youth knowledge, which include social science, natural science and psychological self-help information.

Jieli's strengths are in creative planning. Jieli has many editorial teams made up of young talents. They dare to innovate, and work hard on creating high quality bestsellers. They put a lot of effort into incubating a classic brand. Jieli has published 10 series with sales exceeding 80 million yuan for each series. As of October 2017, the Chinese editions of the series Bear Grylls, and Mouser Master, both sold for more than 200 million yuan; the Chinese editions of Goolagons, Twilight, First Discoveries, Barbapapa and Liu Yong’s Encouragement Series, each made more than 100 million yuan. The Chinese editions of the I Spy series, A Short History of Nearly Everything each made over 80 million yuan.

We work to serve three groups of readers well. We use domestic and foreign writers and illustrators to make products for the domestic and foreign markets; for example, we established a subsidiary in Egypt which is operating well. We just jointly established with the Moscow State Comprehensive Library the Bi-anchi International Literary Prize, which selects excellent Russian and Chinese works of natural literature. Next year we will publish the winning works of the prize; we're now closely cooperating on this project and both of us are very excited on this and we will release news soon.

This year Jieli is estimated to post a better result: an increase of 10 percent in total sales of books; profits should increase by 7%-8% compared to last year. Although the moving of our warehouse from Beijing to Tianjin had some negative impacts, we pulled it off.

(Continued on F11)
Authors attend more global events, online literature rights sold more

中国文学的国际化道路：作家加强国际交流 网文输出增多

Qu Jingfan

In 2017, famous authors such as Liu Zhenyun, A Yi, Bi Feiyu, Ge Fei, Yu Hua, Cao Wenxuan and Feng Tang participated in a high number of international literary exchange activities; this has had a great effect on furthering understanding of Chinese literature with the overseas readers, literary world and publishing fields. At the same time, authors of online literature are becoming a new and vigorous force for Chinese publishing. Hua Qiang and The Lost Tomb are among online literary works the copyright-rights of which are continually being exported.

Head of international cooperation at the People’s Literature Publishing House Liu Qiao states: “Exporting the copyrights for books to Western countries, especially rights for literary works is definitely not easy. However, in the past few years China has seen rapid economic and social development, arousing others’ curiosity and desire to understand China, which has given us an opportunity.”

Chinese publishers are working hard to organise authors to go abroad and participate in literary exchange activities, but at the same time, finding suitable foreign publishing houses is also very important. This can greatly increase the chances of authors and their works entering the international market, with excellent works in most spoken languages being translated into smaller language markets. Liu Qiao says that in the USA, Eileen Chang’s works were previously published by The New York Review Books Publishing House (NYRBB), which concerns itself with discovering classical works from all over the world, published an English version of The Invisible Clock in 2016. After the Argentinian publisher Adriana Hidalgo (AH) saw that NYRBB has published the English version, it decided to buy the global Spanish-language rights.

“How is this a brand is transmitted. Partnering with a high-quality English publisher is one of the best ways to spread the brand and have the power to be convincing.”

The China Remmin University Press has succeeded in selling the rights for a number of works of online literature. Head of the publishing house’s International Copyright Centre Liu Yehua agrees with Liu Qiao’s viewpoint: selecting an appropriate partner is very important. CRUP pays great attention to the selection of its partners. Currently there are many foreign publishers looking to work with them, but CRUP conducts a review of each one’s publishing resources and capabilities before agreeing to anything.

The China Intercontinental Press, with the support of government funding, has translated into Spanish the works of 10 winners of the Mao Dun Literary Prize including Mo Yan, Liu Zhenyun, and Mai Jia, as part of the “Belt and Road Initiative”, with this project encompassing 32 literary works. Currently, the publisher has become the second biggest publisher of Contemporary Chinese literature in Spanish-language regions. Head of the CIP’s international department Jiang Shan also believes that it’s key to work with excellent partners—it’s no matter if they’re small, but they must have strict discipline on publication and a sufficient publication capability.

Liu Qiao states that the PLPH has gone through a decade of experiencing, and has had successes in a number of areas as they have encouraged the promotion of Chinese literary works abroad. First, the PLPH has innovated a new model named the “Hawthorne Tree” model, which assist Chinese first-rate authors in taking their works abroad, in this way PLPH plays the role of rights agent for these writers even including non-contracted ones. Second, they work as hard as they can to protect the interests of Chinese authors, and expand their influence overseas. Third, they use all kinds of opportunities to take these authors abroad, working together with foreign publishers to conduct overseas publishing and marketing activities for Chinese writers and their works. Fourth, they use video micro-interviews and other technologies such as AR to make multi-format, three-dimensionalised moves for the “Going Out” plan.

Currently, more and more Chinese writers trust PLPH’s brand, and hand over without worries their copyright rights to PLPH as their overseas agent. PLPH also continues to select well-known native-language translators to render these books into other languages. For a number of years they have carefully chosen and trained a group of multilingual translators and sinologists that are passionate about Chinese literature, doing important work in taking Chinese literature to the international market.

(translated by Moy Hau)

Chinese writer Mai Jia: a miracle in my life

中国作家麦家：我生命中的传奇

Mai Jia

In my life, I’ve encountered some miracles. I’ve met with some unexpected difficulties, and also some unexpectedly nice scenes. My work Decoded took me 11 years to create, and was rejected 17 times. Decoded also went through a number of unexpected twists and turns on its way to entering the international scene.

I started to write it in 1991, and in 2002 it was finally published by the China Youth Press. After it was published I won eight awards including the National Book Award, and was quickly noticed by the Chinese literary world. After that, it took 12 years for Decoded to go international, and be published in English. 11 years of difficulty in creation, and 12 to go abroad—maybe this was a hint. For a Chinese author, having your book go abroad is even harder than writing it.

Over the period I met five agents from HK and Japan, until in 2011 Taiwanese agent Tan Guanglei came to Hangzhou to visit me. He saw that my novel In the Dark won the seventh Mao Dun Literature Award in 2008, and a film based on my book Sound of the Wind was quite popular throughout China, so he told me that he wanted to become my agent. He spent a huge amount of effort in making a 40-page publishing proposal. In 2012, he took the material to the London Book Fair, and introduced my book to other agents. In 2014, he returned to the LBF again, and sold 26 copyrights to the work all at once.

The success should also attribute to another legendary piece of this miracle in my life—English translator Olivia Milburn (米欧敏). She was born in England, and grew up in a literary family that was a multilingual, international family. She travelled continuously around the Middle East, and by the time she was 18 years old, she had learned six languages. She attended Oxford University, completing her PhD over the course of eight years.

In 2012 she came to visit the World Expo in Shanghai, at the airport she bought a copy of Decoded. She bought the book because firstly, it was noted on the cover that it had won the Mao Dun Prize, second, it was a book about code breakers. She wanted to see if Chinese code breakers were similar to the code breaker she knew (her grandfather had been a code breaker, a colleague of Alan Turing). We know that Turing cracked the Enigma code at Bletchley Park in England, saving twenty millions of lives and shortening the war by two or three years. After Milburn finished reading Decoded, she was quite excited.

She returned to the bookstore and found In The Dark, and took it on the plane with her. After she arrived in Korea, she read my novel over and over. After she read it the third time, she decided to make a sample translation of a chapter from In the Dark, Huang Yiyi’s story to show to her grandfather.

When I went back to England for a break, she had a discussion with her PhD classmate, English sinologist Julia Lovell（蓝诗玲）. Lovell knew that I had great influence in China, and she had good relationship with Penguin Random House. She gave the sample of Huang Yiyi’s story to a publisher at Penguin. The editor liked it very much, and through online searching found Tan Guanglei’s copyright information for my works. I’m so lucky that a chapter of my work was finally translated for free by a stranger, then it was able to embark on the path to the international market.

After the contract was signed, Penguin made an analysis of my books and decided to publish Decoded first. The head editor of Penguin Classics recommended my book to the head of FSG, who loved the book very much and gave it a great review. “This is an extremely exciting novel, one that tells a heart-breaking story.” Finally the book was included in the Penguin Classics.

For this reason, on the eve of the 2014 London Book Fair, Tan Guanglei was able to sell 26 copyrights, Penguin paid me a very large advance—50,000 USD.

Overall, when I look back, I fear for how things could have gone different. If Milburn’s flight hadn’t been delayed at the airport, today everything might still be in the dark. I want to thank her for “saving my life” with the translation of my book. Without a translation, whether your book contains true enlightenment or just rubbish, nobody will understand it. I believe that the best translations are those from the original text. Of the thirty-three languages the book has been translated into, seven or eight were based on the English edition. The end result isn’t as good as if they were directly translated from Chinese. Additionally, the cover of the book and promotion are also quite important. When Decoded was published in Spanish by the Planeta Publishing Group in 2014, I went to Spain and Argentina on a promotional tour, and found the press had done a lot of publicity, such as advertisements for my book on public transportation. A number of bookstores displayed the new books, and 107 different media interviewed me. When I visited in Spain and Argentina, the book went to No. 2 on the bookseller list, and sold 25,000 copies in total in Latin America.
Anna Holmwood: open the door to the international market further
“射雕”译者郝玉青：一点点推开国际市场大门

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wiss translator Anna Holmwood translated A Hero Born, which came out in February of this year. It is the first volume in the English-language translation of the trilogy Legends of the Condor Heroes. The book were reprinted seven times In its first month of launching. Within a week it was in the Top 100 books list on Amazon, and received excellent reviews from English readers. In June of this year Holmwood participated in StoryDrive, a conference sponsored by Frankfurt Book Fair and German Book Information Center(ORBIZ Beijing), and shared her insights why the book resonates with English readers. CPMJ Reporter interviewed her at the conference.

Helmwood says that she was interested in Chinese literature since she was young. In 2006 she entered the University of Oxford’s China Centre. Three years later she went to the language centre at Taiwan Normal University, studying ancient Chinese poetry and classical Chinese. As she'd been deeply interested in writing and foreign-language studies from a young age, she considered combining these two interests, and working as a literary translator. In 2010, she entered the School of Oriental and African Studies at the University of London and completed her second master degree in Chinese Literature. During this time she also participated in the first-session translation summer workshop at the British Centre for Literary Translation. She was lucky to have the opportunity to study under advisor Nicky Harman, who guided her through translating Ai Mi’s Under the Hawthorn Tree, which was quite successful after it was published.

In 2014 under a friend’s recommendation, Holmwood started to read Jin Yong’s novels. In 2012, she recommended Legends of the Condor Heroes to The Ampersand Agency, a literary agency in London, and started to consider the possibility of the translation and publication of Jin Yong’s works from a professional perspective.

Holmwood explains, Jin Yong’s novels have relationships with ancient poems, classical literature, the Yi-Chinese and other complex content. The relevant knowledge she gained during her graduate studies made her task much easier, and at the same time she leveraged a large amount of reference material as background supplementation, in order to reduce the barriers in reading for English-language audiences. For example, in the novel, it talks of a time at which the Mongols were making incursions into the Song Dynasty. At that time the Mongols were invading parts of Europe. When Western readers see the Mongols coming closer and closer to them, they feel the fear. This makes it easier for these readers to feel the sentiments of the characters in the story. Additionally, when the protagonist of the novel, Guo Jing, sees his parents die, he faces persecution and is forced to flee to Mongolia. Guo Jing was born and grew up there, and has feelings for Mongolia. The psychological conflict that he faces makes for an even better story.

Currently, Holmwood is translating the third volume of the first book in the trilogy, and hopes to finish within the year, to have the book published next January. The second volume’s translation has already been finished by Gigi Chang. The MacLehose Press in UK has already bought all the rights to the trilogy Legends of the Condor Heroes. The trilogy comprises three works of Jin Yong, namely Legends of the Condor Heroes, Divine Condor, Er- rant Knight, and Heaven Sword and Dragon Sabre. Each work in the series will be published in four volumes, with one published every year, it is estimated a total of 12 years for the entire series to be published.

The founder of MacLehose Books, Christopher MacLehose bought Sweden’s Millennium Trilogy to the United Kingdom a number of years ago; it was massively popular there and the world over. Afterwards, a number of northern European literary works were translated and published in the United Kingdom and the USA, which was a big step forward for the translated literature market in the UK and US markets. St. Martin's Press in the USA also bought the US rights for the novels for a high price, and prepares to publish an American edition in 2019. Additionally, publishers from Spain, Germany and 7 other countries have bought the foreign rights.

She believes that in addition to translating, a translator also has many jobs to do, including selecting works, leveraging connections, and understanding the market—only in this way can one have a say. Editors also need translators to provide a different angle. Holmwood joined the UK’s DKW agency; she formerly worked at the Grayhawk Agency in Taipei. At DKW, she will give publishers advice on publications, including commissioning, text editing, the use of footnotes, and cover styles.

Holmwood and two English friends studying German and Spanish built the website Emerging Translators Network (ETN) in 2011; it has already almost 1,000 members. The platform has brought together translators of any language. She said, everyone helps each other out, and works together to solve the problems that they encounter. This is a huge help to translators.

When we talk about what are models that we can follow for bringing Chinese-language works to the English-language market, she says, we can look at Liu Cixin’s Three-Body Problem trilogy, which was recommend by both Barack Obama and Mark Zuckerberg, and received the Hugo Award, the most prestigious award in science fiction in the USA. This is a very good way to get noticed. Every work's success open the door to the international market a little further. “We should trust that once that door is opened, it won't be closed. This is just a question of speed, and I hope this whole process can speed up more quickly.”

(translated by Moy Hau)

(Continued from F9)

What unique methods do you have for publishing original works of Children's Literature?

Bai Bing: We definitely have some unique methods for creating original works of Children's Literature at Jieli. Firstly, we established literary awards. This year, we have continued in holding the “Jieli Cup Jin Bo Literary Award for Toddlers” and “Jieli Cup Cao Wexuan Children's Literature Award” events (Jin Bo and Cao Wexuan are both famous Children's literature writers in China). This is a measure we've taken that has a great power to encourage the creation of new children's books and allows us to find new works. Through involving in the awarding events, we can publish newly discovered baby books and children's books. This year we will publish 30-40 new titles that are either the winners of the awards, or books we believe are especially excellent although they didn't pitifully got awarded. Secondly, we have improved our service for authors; we compiled our writer's work into a series and build their brands, such as Hei He, Mu Ling, Yuan Bo and Zheng Chunhua's works. We are also launching series out of the works of Xue Tao, Zuo Hong, Bai Lu and other new and sharp children's book's authors. We believe if we can attract good authors, we can produce good new original works. Thirdly, we have been actively carried out policies to lean towards original literature publishing, e.g., in the aspects of assessment of cost accounting, marketing input and editorial rewards. Because we hope to support editors to publish original works, which is more difficult than working on the translation of classics from abroad, and requires more time to wait. Our editors can thus have the patience to build brands out of these authors' works. Fourthly, we are putting our strength into promoting the works of good authors. For example, we've been putting great effort into promoting the works of Hei He abroad. We have also promoted the I Didn't Expect That series and other Picture Book series abroad with great results.

There are many projects in the realm of Chinese Children’s books that have gained the attention of the international publishing world, including the original books as well as copyright trade and co-publishing projects. Please talk about your cooperation in 2017 with Usborne Books. How did it go, and how do you feel about it?

Bai Bing: I believe that aside from copyright cooperation, companies should also expand into other kinds of cooperation. In this way we can expand the international market, and generate relationships that allow mutual learning and trust. Last year we signed an agreement with Usborne to act as their strategic partner in China, and for us to have preferential treatment in the acquisition of the rights for their books. We gained the rights for all their Picture Books, and we took on the responsibility of helping them understand the retail situation of the entire market here, such as pricing, discounting, marketing activities, and so on. Additionally, we also have deep cooperation with other foreign publishers. If we just step at copyright buying and selling, this isn’t nearly enough. We need to expand in varied cooperation forms.

What impact do you think it will have on Chinese children's book publishing that Zhang Mingzhou was selected as the chair of the IBBY?

Bai Bing: The IBBY (The International Board on Books for Young People) is a worldwide non-profit organization. It promotes interests for child reading, especially helping children in economically depressed countries and regions to read. Now, there are more and more awards for the Chinese publishing industry and literary world on the international scene, and more and more types of cooperation. The global landscape of children's literary works is changing. This has special meaning for China entering internationalized cooperation and competition. Its meaning is immeasurable; we Chinese publishers need to actively cooperate with Mr. Zhang and IBBY, do well at relevant work, and accordingly introduce excellent Children’s works from China to the world.
Joint Editorial Offices are heating up for sino-foreign cooperation

国际编辑部成中外合作热门模式

■Xiao Shang

A few years ago, if Chinese publishing organisations wanted to establish tight cooperation with a foreign entity, they'd buy an overseas publishing organisation or set up a foreign subsidiary. However, in recent years, the use of this method of cooperation has gradually decreased, and Chinese publishers are more willing to establish joint editorial offices between them and a foreign publisher with which they cooperate.

Tan Yue, President of the China Publishing Group Corporation (CPGC) highly praised the way of building joint editorial offices with foreign publishing houses, especially those from the countries covered by the "Belt and Road Initiative". He believes that establishing these offices is a way to explore a new business model. This has three benefits: first, it's more suitable for local office to obey the market rules in a foreign market. Both sides can learn about the requirements of readers through market research, and develop localized topics. Second, risk is more controllable, this model is more effective than directly establishing a subsidiary abroad, and risk and capital outlays are much lower. Third, publishing becomes more practical, a joint editorial office works on a project basis, which makes for more pertinent development of a cooperative relationship.

From 2016 until now, CPG has seen its subsidiaries establish these offices in more than twenty countries. Among them, the China Translation Publishing House has established joint editorial offices in 16 countries.

When being interviewed, head of CTPH Zhang Gaoli said that the efficient operation of joint editorial offices relies on normalisation of mechanisms. CTPH delegates rights agents who are proficient at local languages to coordinate with joint editorial offices abroad, employing unimpeded working mechanisms. Furthermore, they attend all the big book fairs, and make use of opportunities to go abroad to do market research. Upon this foundation, they make yearly plans for selection of topics, and mid-to-long-term publication and sales plans, especially for key books, which need focused marketing strategies. In the early stages of cooperation, the office can pour income back into operations, in order to help the office apply for relevant translation funds, making for sustainable development of actual work. These offices can work through strengthening cooperation with local cultural organisations to conduct all kinds of cultural activities, carrying out promotion events in a planned manner, and increasing the influence of famous Chinese authors and scholars. At the same time, they can conduct regular self-evaluation of the effectiveness of these cultural activities. Additionally, they can organise all kinds of Chinese book forums, discussions, movie week events and the like, gradually turning the joint editorial offices into more comprehensible entities capable of introducing China to the world. Overseas readers are mostly interested in China's governance, economy, culture and other areas. Thus these Chinese-themed joint editorial offices have two kind of function like importing and exporting.

This year at the BIBF, the Commercial Press established a joint editorial office with the Oxford University Press. According to sources, the editorial office will work first on publishing an international Chinese learners' dictionary aimed at non-native Chinese speakers, making for a graded and multifaceted series of dictionaries. In addition to this, the department will also plan a children's popular science encyclopedia, English-language learning, reading and teaching materials, Chinese-language learning reading and teaching materials and topics and projects in other areas, such as development of cooperation on Oxford AQA test materials, books, training and so on. In the future the office will work through information exchange and topic selection and recommendation to organise promotional and exchange activities, and provide translation in both directions for Oxford and CP so that the information in academic books can be interchanged. At the same time, regular communication between individuals at CP and Oxford will be conducted, as well as training, research and discussion, driving forward the continual deepening of the relationship. CP and Oxford will work with each other through the office on a project basis. The costs of the operation of the office and the economic profits will be shared by both parties. The implementation of each project will be discussed by both parties, with a per-project agreement between CP and Oxford defining the content and format, the rights and responsibilities as well as profit sharing of each party.

Whether the cooperation can continue, in one aspect requires bilateral exchange and sharing of experience. In another aspect, it requires the publishers to employ market-tactical promotion for the promotion and distribution of books. For this reason, CPG has proposed that every year at BIBF, the publisher and the foreign partner come together, conducting an exchange on their operating experiences within the joint editorial office, promoting further implementation of the project. Publishing houses from countries covered in the "Belt and Road Initiative" can also bring into play their own book promotion, distribution and sales advantages, letting Chinese books that meet their market needs enter their locales more quickly and find their way to the readers there.

It can be seen that building joint editorial offices allows Sino-foreign publishing cooperation transform from a simple format to one that is more regular, systematic. We believe this kind of cooperation will be used by more and more publishers.

(Translated by Moy Hau)

Joint Editorial Offices open the door for Encyclopedia China

创新百科全书的“走出去”模式

■Liu Guohui (President of Encyclopedia of China Publishing House)

In 2017, the Encyclopedia of China Publishing House used its own excellent resources to establish Joint Editorial Offices (JEO) with two partners, namely the USA’s Berkshire Publishing Group and the Springer Nature Group. In cooperation with Springer Nature on building a JEO for English version of Encyclopedia of China, ECPH is moving to put the Encyclopedia of China online, with the help of Springer Nature and their technical support.

We know that the Encyclopedia of China is an excellent vehicle for the "Going Out" program. These books provide readers with a real and modern view of China that is most full of special characteristics. This presents a view of China which is real, three-dimensional and comprehensive. Based upon this kind of thinking we actively work with overseas publishing houses to make encyclopedic content more suited to overseas readers.

Promoting online encyclopaedia is also a big trend in encyclopedia publishing. At the start of 2017, the Springer Nature Group contacted ECPH, and both of us came together over the project of putting an encyclopedia online. Springer Nature has already published more than 200 online encyclopaedia, making it a major publisher of publishing encyclopedia online, and has objectives that are relatively more in line with those of ECPH. Springer Nature is also aware of the academic value of the Encyclopedia of China. After coming to understand the entire scale, editorial direction, and the inherent academic and professional team, Springer confirmed their wishes to establish a joint editorial office with us. We both have a consensus on the selection and editing of topics for the encyclopedia.

Within the operation of the JEO, professional foreign editors familiar with Chinese culture contribute localised work to the encyclopedia, including translation, editing and review. These contents are expressed in more authentic English, in a format that is more suited to overseas readers. This makes for a window that allows overseas readers to notice, understand and read about China. In this way the encyclopedia can walk out of the Chinese sphere and onto the international stage; at the same time this is proof of Chinese knowledge advances after 40 years of opening up and reform.

ECPH has successively established English-language joint editorial offices with Berkshire and Springer Nature for Chinese-themed encyclopedia and the Encyclopedia of China. Starting with encyclopedia resources and cooperation on developing, planning and selecting topics for content that is suited to overseas readers, we will rely on our partners’ overseas professional editorial teams and sales teams to promote Chinese encyclopedia content to international audiences, and broadcasting their content in depth. The way of building a joint editorial office is a step forward compared with simple copyright transactions, and enhances the cooperation and interaction between Chinese and foreign publishing houses. Of course, our cooperation is still at an early stage. Establishing a joint editorial office has several prerequisites: a high level of reciprocal trust, a strong desire to promote Chinese culture, implementable project support, and a plan for long-term deep cooperation. All four of these elements are essential.

(Translated by Chen Huiyi)
People's Literature Publishing House

The Commercial Press Ltd.

Zhonghua Book Company

Encyclopedia of China Publishing House

Sina Joint Publishing House

China Democracy and Legal System Publishing House

Modern Education Press

Modern Culture Press Ltd.

Daylight Publishing House

China Translation & Publishing House Ltd.
Literary novelists in China who deserve attention

2018法兰克福书展值得关注的中国当代作家

(renowned writers over 40)

Feng Tang

Feng Tang, 45, is an author, essayist, poet and columnist. The Beijing-born writer—who also has degrees in medicine and business—works as a senior director for a leading investment company. With his novel *Everything Grows* (《万物生长》) hailed as the Chinese equivalent of *The Catcher In The Rye* (《麦田里的守望者》), Feng writes about the agony, alienation and ache of youth. His main trilogy of semi-autobiographical novels (*Everything Grows*, *Give Me a Girl at Age Eighteen*, *The Catcher In The Rye*) evoke the experience of youth and growth with lyric accuracy, and are immensely popular with readers who were a certain age at a certain time. Feng Tang is known for telling the truth, the kind of truth that you would not say lightly to your mother or to the physician. That kind of truth has made him a literary star in China.

*Give Me a Girl at Age Eighteen* is a coming-of-age story set in Beijing. In the late eighties and early nineties. The narrator, Qiushui, is a silver-tongued teenage boy whose one constant goal throughout the tumult of puberty is to win the heart of Zhu Shang, a guitar-strumming classmate who is the most beautiful girl of her generation. Fortunately, Qiushui has sidekicks to aid him in his perilous quest: a mentor, The Old Lecher Kong Jianguo (“The OLK”), who will school him in the ancient art of lechery; the obliging Cui, another beautiful girl who has no qualms about parting Qiushui from his virginity; and two best friends, the would-be alchemist Zhang Guodong and kung-fu acolyte Liu Jingwei.

Jia Pingwa

Jia Pingwa is one of China’s most successful writers. His influence and reputation within China is on par with that of Mo Yan, Yu Hua and Su Tong: he is a regular recipient of most of the country’s top prizes for literature, and each of his books is eagerly anticipated by readers, critics and journalists. His use of experimental “avant-garde” fiction during that decade. *The Catcher In The Rye*, *Everything Grows*, *Give Me a Girl at Age Eighteen*, *The Caterpillar Flower*, *The Invisibility Cloak* (《隐身衣》), *The Book of Mountains and Seas* (《山海经》)... all have been translated into English, French, Spanish, and Turkish. Mr. Cui is a forty-year-old audio technician and a passionate audiophile. He is also divorced and living in his mother’s old apartment, which his sister and her good-for-nothing husband have assumed as their own. Yet Mr. Cui’s luck appears to change radically when he was introduced to a wealthy but mysterious client. Loss of control drives Mr. Cui to the client, Ding Caichen, who turns out to be an undersized, asthmatic little man. When Mr. Cui Bravo a trip to Ding Caichen’s villa to collect the final payment, the door is answered by a woman, her face covered entirely by a cloth wrapping. Ding Caichen is dead; he fell (or was pushed) from the top of a skyscraper, a coffee cup still in his hand.

Ge Fei

Ge Fei is the pen name of Liu Yong, author and professor of contemporary Chinese literature at Tsinghua University. In 2000, he received his PhD in Chinese literature and joined the faculty of Qinghua University in Beijing. He published his first story “Remembering Mr. Wu You” in 1986, followed by “Mizhou” in 1987, a story which brought him instant fame. The subsequent novel *A Flock of Brown Birds*, published in 1987, established him as one of the standout writers of experimental “avant-garde” fiction during that decade.

*The Invisibility Cloak* (《隐身衣》), Ge Fei’s latest book, won both Lu Xun Literary Prize and Lao She Literary Prize in 2014, and has been translated into

Mai Jia

Mai Jia is the pen name of Jiang Benhu, who was born in 1964. Jiang Benhu is a hugely popular thriller writer in China. For 17 years he worked in an intelligence unit of the People’s Liberation Army, and this experience deeply informs his books, which frequently deal with spycraft and the interactions between China and the West.

His novels include *Decoded* and *In the Dark* (《暗影》), which have both been translated into English, as well as *Plot*, which won the Mao Dun Prize in 2008. Many of his books have been adapted for television and film.

*Decoded*, Mai Jia creates Unit 701, a top-secret intelligence agency in China whose sole purpose is counter-espionage, radio surveillance, and code-breaking. The protagonist of *Decoded* is an autistic genius called Rong Jinzhen. He comes from the illustrious and highly educated Rong family, but was born deformed (with a big head). His greatest challenge is a set of highly classified codes called "The Purple Code" which is developed by China’s chief enemy (unnamed throughout the book) and the mastermind behind the code is Professor Heath, a Jewish genius who is both Rong’s teacher in university and her best friend. Rong successfully breaks the Purple Code, but a new and more difficult variation awaits him. It’s called the Black Code, and Rong becomes obsessed with breaking it. In the process, his notebook, which contains everything he’s written about code-breaking, is stolen, and this accident eventually drives him insane...
Literary novelists in China who deserve attention

2018 法兰克福书展值得关注的中国当代作家

Ge Liang

Ge Liang was born in 1978. Originally hailing from Nanjing, he now lives in Hong Kong. Received his PhD in Chinese from Hong Kong University. He currently holds a position at Hong Kong Baptist University. Author of the short story collections Year of Drama, Enigma, Going Our Separate Ways, the novel Rosefinch, and the essay collection Sketches. He is the winner of the 2008 Hong Kong Arts Development Award, the 1st Hong Kong Book Award, the Unitas Literary Award for Best Short Work by a New Author, and The Liang Shiqiu Literary Award, among other prizes. His works were chosen by Wheatfield Publishing for their anthologies "Contemporary Chinese Novelists", "21st Century Chinese Literature", "2008-2009 Best Chinese Fiction", as well as their "Quality Selections".

Ge Liang’s novel Paper Hawk begins the biography of the fictional character Lu Wensheng. Born into a well-to-do merchant family, Lu Wensheng witnesses the ups and downs of the first half of the twentieth century in Chinese history. Through the changing fortunes of the Lu family, this rich, epic work sets worldly events in a cultural context. Understanding that life is like a paper kite on a string. Some believe that this is a 200th century version of the famous The Dream of the Red Chamber written by a young writer born in the 1970s, as a result this novel has won applause from readers of all background.

Ma Boyong

Ma Boyong was born in the 80s in Chifeng in Inner Mongolia and was raised in Guilin. He studied in Shanghai and overseas. His work is known for its humorous, often hilarious, nature. He writes a range of genres including historical fiction, fantasy and mystery, and his representative books include The Game of Antiques, The Doomsday Book and Goddess of Wind and Rain. He has won the People's Literature Prize, the Zhu Ziqing's Essay Award and China's annual Top Ten List.

The Game of Antiques is an encyclopedic novel about antique appraisal, collection, counterfeit and setting traps and it has sold one million copies. With brand new cover, the book has the great collection value. Calligraphy and painting, bronze wares, ancient bronze and stone tablet inscriptions, and porcelains... Behind every piece of antique is the profound history and cultural heritage while behind each piece of counterfeit are the tricks and unimaginable traps. Opening the book, you will learn the cultural heritage and traps in antique circle.

Shi Yifeng

Shi Yifeng was born in Beijing in 1979 and studied in the Chinese Department of Peking University, where he earned a master's degree in literature. In addition to being a prolific writer, he works as an editor at Dangdai magazine, published by People's Literature Publishing House. Born on the cusp of the popular demarcation, he is often grouped together with the "Post-1980 generation. He has been referred to as the "heir of Wang Shuo".

The novel I Love You Most When I'm on the Road tells the story of how fate brought protagonist Chen Jun together with Mo Xiaoying and Lin Miao. The narrative begins in the university district of Beijing, where self-described slacker Chen Jun finds the one thing he can be diligent about: a long-legged, witty beauty named Mo Xiaoying. However, a chance introduction to tutor the alluring and mysterious Lin Miao threatens to derail Chen's relationship. As fate part and cross the paths of these three characters, it reveals how their lives are more interwoven than they ever thought. With I Love You Most When I'm on the Road, Shi Yifeng crafts a self-derivative, but tenderhearted fable of young love—first love—and the consequences it may wreak thereafter.

Shuang Xuetao

Shuang Xuetao is an emerging young writer. He was born in 1983. Shuang quit his bank office job and pursued writing. His first novel, A Ghost with Wings, won the First Chinese World Literature Award for Film in Taiwan. He has also won Taipei Literature Award and New Voices Award.

In the ambitious work of Moses on the Plains, Shuang Xuetao broadens the novella form to a multi-layered narrative rich in suspense. This novel tells of chengguan (urban law enforcement officers), it came to the police officer Zhuang Shu that all the evidence pointed to the Jiang Bufan case. It turns out the suspects on that Christmas Eve were the childhood neighbors, who lost jobs during the mid-nineties reform of state-owned enterprises.

As the case was about to be unraveled, the ending surprised everybody. Filled with subtle details and overtones, this novel offers an oblique view of recent changes in Chinese society of the past half century.

Shuang Xuetao won the Blossoms Literary Prize (Best Novella) for this book, which till now has sold 35,000 copies, its foreign rights have been sold to Korea and Taiwan, and film rights has also been sold.
Pi Jun, president of China Youth Publishing Group, pointed out three kinds of anxieties many editors are facing now, those of ability, industry and career. He believes that in order for editors to overcome the above anxieties, they need to improve their knowledge on the industry as a whole.

Yan Xiaoli, the editor-in-chief of Dandelion Children's Book House, proposed that the secret to creating best-selling titles with long shelf lives is to be careful and attentive. Lu Jun, the former executive vice president and COO of the CITIC Publishing Group subsequently shared the "new species", CITIC Academy, as the evolution and rebirth of CITIC Publishing Group, and a model for the transformation of knowledge services in 2017. Wei Ling, vice president and editor-in-chief of Xiron Books, shared her "anxiety" in 2017: the brain drain, the author's failure to write books, and the change of the readers. At the same time, she also shared her countermeasures. She believes that publishers must change itself to "new publishing".

The founder and CEO of the new cultural brand "Unread", senior publisher Han Zhi disclosed for the first time how he has shaped the brand of "Unread" from three dimensions. These include the rapid entry into the market with a "non-mainstream" attitude, the rapid establishment of content standard with global topics, and the use of open platforms and independent operating systems to build artistic and trendy characteristics. Last but not least, Han Zhi pointed out the importance of creating publicity with all possible means—that is to say, never be afraid of losing face and to actively cooperate with other brands with cultural assets—until a unique brand of high standards is created.

The founder and editor-in-chief of the instantly popular children's book publishing company, EverAfter Books, Huang Xiaoyan shared her understanding of the different cultural roles editors take inside and outside China. She emphasised that publishers should learn to appreciate the ethos "less is more" in concentrating on limited resources in order to build a clear and distinct brand. She believes that concentration, sustainability and profitability are the three most important elements for a successful publisher.

The vice president of well-known trade publisher Thinkingdom Media Group, Li Yao, frankly stated that the success of the Chinese edition of A Hundred Years of Solitude published by Thinkingdom in 2011, sold millions copies since then is nearly impossible to reproduce. The old tricks may not work right now because compared to 2011, the product, pricing, marketing and distribution models have changed massively in the industry. He believes that publishers of print books should consider the infrastructure and supporting facilities of the industry seriously. Liao Shijian, operating director of Shi Dian Books expressed the idea that the best topics are those readers find paying for them the easiest, while providing good consumer experience is the best strategy in a changing environment. He promised to transform the company from getting users informed to getting users moving in 2018.

According to Chen Yi, the vice president responsible for the education sector of Zhanlu Culture Publishing Company, an editor's career can be divided into three parts: to discover the passion, to thrive in the area of expertise, and to reserve energy for any future development. Editors of the publishing industry should reinforce their ability to polish contents, coordinate in projects, and communicate effectively. Besides, she also discusses with the audience the future of the publishing industry, using Zhanlu Reader's app as an example.

Huang Yikun, president of Jiashu agency, believes that the delay in the development of the publishing industry is due to the failure to create influence and the fact that books have become standardized products rather than merit goods. In fact, he stressed, books are not like any other products. What is happening in the publishing industry is that content providers do most of the work while service providers grasp most of the profits. The cure to this problem is to turn books back to being merit goods. He pointed out that the publishing industry needs more talented people, who know how to generate buzzwords and how to make people interested. Publishers should see the internet as a tool rather than an enemy, and utilise it for the discovery of original intellectual property.

Former editor of the "Programmer" magazine and co-founder of Tu Ling, computer book publishing company, Liu Jiang, is now the head of the Institute of Meituan Dianping, Chinese online and on-demand delivery platform, said that it is a great time now for publishers to go back to the content, which is where the core value of the industry comes from.

(Translated by Xiao Jianpeng)
China’s knowledge service market has a bright future

Zhao Yuchan (Visiting Scholar at the Normal University Institute of Publishing Science)

In 2017, a big phrase that gained a lot of notice in publishing was “publishing convergence”. Publishing convergence has carried along the deep development of content. In one aspect, the disassembly and reconstruction of knowledge is a trend for knowledge service. One-time publishing and multiple rounds of development combined with precision services is a trend in the content industry. In another aspect, turning written words into other interactive media will continue to be a very active area. In recent years, literature, especially IP for online literature, has seen its value continuously mined. A number of popular online novels have been transformed into films, anime, and mobile games. The prices for these IPs have risen repeatedly, showing that the era of publishing convergence brought by “publishing + X” is coming. Self-published author Zhou Meisen’s novel In the Name of the People was adapted into a TV show that went on to be incredibly popular, almost becoming a constant hot topic among young people. The transmedia cases from publishing to film, TV plays and games became more and more. More technologies, like big data, cloud computing, QR codes, VR and others have been used widely in the publishing sphere. These can be leveraged to encourage the creation of new publishing products by mobile applications, Weibo, and WeChat. One can see that the publishing ecosystem is effecting a re-construction in terms of publishing content, vehicles, services, and sales, all of which are being continually up-graded. A revolution is happening in publishing concepts, redefining the realm.

Publishing is providing a rich space for development to internet giants, high tech companies and large holding companies in other industries. WeChat Read, Alibaba Literature, Baidu Wenku and other companies have already taken a large amount of market share. They are supported by Tencent, Ali, Baidu and other large enterprises. China Reading, iReader and others have entered a profitable phase, and behind them there are traditional tech companies with many years of that work on strategic maps, as well as large amounts of capital that help with the achievement of victory.

E-retailers such as Amazon, Dangdang, and JD see a very bright future for profit models in the sale of traditional books and e-books. These new players on the scene have set up their own publishing organisations, leveraging data inspection to realise precise topic selection and marketing as well as sales targets. Some of these players leverage their capital power, and conduct product and business merging. With the entry of Internet technology and capital, the commodity property of content is being activated in a way totally different from that of traditional publishing.

A new publishing ecosystem is continually creating and attracting huge responses. Mobile applications, services such as Himalaya FM and the like have led to very active development for knowledge service in the new service ecosystem. These new companies innovate with a market-oriented product chain. Operation of full media covered operation and dis-semination of book products has brought about huge social effects and economic profits. The China Press and Publication Research Institute’s Fifteenth National Reading Survey Report shows that more than twenty percent of people in China listen to audiobooks. Among which, 22.8% of Chinese adults listen to audiobooks, up from 17.0% in 2016, an increase of 5.8 percentage points. In terms of younger people, the rate was even higher, with 14-17 year olds having a 28.4% rate of consuming audiobooks. The size of the market in 2017 was 3.24 billion Yuan, with a growth rate of 36.7%, a rough estimate shows that the size of this market in 2018 should be about 4.5 billion yuan. These changes in publishing ecosystem can be attributed to the internet and the ubiquity of smart phone clients.

China’s online players and publishers cash in on content windfall

知识服务市场前景无限

新版媒团队

The anxiety of the fast-growing middle class in China spurs upgrading of the demand for paid knowledge. Driven by the upgraded demand, China’s knowledge service industry ushered in a full-blown growth period in 2017, which provided endless possibilities for the traditional publishers to transform into knowledge providers and pursue quality development.

By statistics, the number of people who paid for knowledge products exceeded 50 million in August 2017; the insiders predict by 2020 the economy of paid knowledge will reach 100 billion yuan in revenue.

The players, which aggregate information services, fall into four categories respectively represented by Ximalaya, Zhihu, iget and Fenda. They adopt three business models. Himalayan and iget uses the mode of paid subscription to columns, Zhihu paid browse of online salient contents, and Fenda paid access to Q&A.

Himalaya has emerged as a leading knowledge provider. It accounts for 73% in the market. It offers a wide range of audio contents, on information, culture, thinking and the like. The iget app offering paid access to contents launched by former TV producer Luo Zhenyu is a dark horse of the industry. After exploding growth, the app has more than 13 million registered users and subscribed columns have been sold 2.27 million times, with the annual profits topping 100 million yuan. By delivering excellent contents, iget has initiated the mode of subscribing to its informative columns at 199 yuan per year, which has become a norm in the industry.

Since the second half of 2017, Today’s Headlines and JD among other Internet giants have launched online knowledge sharing functions. To grow its Q&A section, Today’s Headlines has poached 300 Internet celebrities from Zhihu and announced at its content creator conference that it would put in a subsidy of 1 billion yuan for those answering questions on Wu Kong Q&A. On January 2, 2018, Baidu launched online Mini-class, its first audio course allowing paid access, with the contents ranging from personal improvement, parent-child education and financial management to career development. In the future the product will be embedded in the Baidu app, to be recommended according to the intelligent analysis upon information flow and distributed via social network subscription.

Traditional publishers are also stepping up efforts to secure a foothold in knowledge service market. CITIC Publishing Group launched the knowledge-based punt, CITIC Academy in July 2017, which currently offers 170 audio books online, with two or more new books added in the audio archive every week. Moreover, the Academy offers 1,500 electronic books, and niche columns like Can’t Wait to Listen, Reading Time Lag, Very Simple Global Reading, and selected curricula on liberal arts and economic management. So far CITIC Academy has over three million registered users, with the yearly income of paid knowledge content amounting to 70 million yuan. It’s said CITIC Academy provides readers with a knowledge map featuring systemat-ic classification of new knowledge from around the world by selecting good books and producing audio-visual curricula.

CITIC Academy also spreads via content operation and marketing a lot of contents through social-media channels which record a high rate of monetisation. It is said that in 2018 CITIC will launch even more valuable knowledge-based products to follow the user-centered logic and develop a brand new knowledge-based model that sees products are continually adjusted to meet the customers’ needs. (translated by Liu Wanyun)
How publishing houses reverse the situation?

The new emerging power among listed companies are CPGC, China Science Publishing, Astro-Century Education, whose profit growth rate respectively reached 123.75%, 26.02% and 46.53%. After excluding the listing factors, it's the first time that three indicators as net assets, operating income and net profit increased less than the GDP growth rate of 6.8% in the first half of the year. Revenue and profit growth were weak mainly because of the drag of China South Publishing and Jiangsu Phoenix Publishing & Media in the first echelon.

China South Publishing&Media Group’s half year revenue and profits have fallen for the first time in the past 10 years. The revenue decreased by 15.70% year-on-year and the profit decreased by 28.00% year-on-year. As for Jiangsu Phoenix Publishing & Media Corporation, the half-year revenue increased by only 0.86% year-on-year, the growth rate of which was the lowest in history, and the profit experienced the first negative growth in history (decreased by 0.58%). In the first half of 2018, the overall return on net assets of listed publishing companies was 5.48%, decreasing 0.43% year-on-year.

The business data of digital publishing and multi-media publishing companies is more eye-catch- ing. Companies that have transformed into game industry, like Chinese Universe Publishing &Media and Tangel Culture Company, profit forecast of these companies is still optimistic. The three indicators of Chinese All Digital, which is mainly based on digital publishing, have a year-on-year growth rate of more than 40%.

Gross margin is an important indicator for observing product differentiation and market competitiveness of various enterprises. The gross margin of traditional publishing enterprises is around 30% to 40%, yet which of many has shown a downward trend, with a decline of 1-3 percentage. Those media enterprises that lack the publishing support of textbooks and diversified businesses were the most affected, the gross margin of which fell by 3.74 percent. The industry generally believes that the overall decline in gross margin is related to the continuous increase in paper prices since last year and increased production costs. However, Time Publishing & Media, Northern United and CPGC have achieved growth of more than 1.5 percentage points.

The performance of Thinkingdom Media is the most eye-catching. In the absence of high-margin sectors such as games, its gross margin is only lower than that of ChineseAll Digital, which is dominated by digital publishing, and it has risen by 5.44 percent against the trend, partly because of the dissection of low-margin third-party book wholesale business. On the other hand, the gross margin of its core business—rights-owned book planning and distribution business was 53.89%, increasing by 1.26 percent year-on-year. As a traditional book publishing company, Thinkingdom Media can reach the gross profit rate of 40% and diversified businesses were the most affected, the gross margin of which fell by 3.74 percent. The industry generally believes that the overall decline in gross margin is related to the continuous increase in paper prices since last year and increased production costs. However, Time Publishing & Media, Northern United and CPGC have achieved growth of more than 1.5 percentage points.

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Another part is the film and television business. Under the circumstances that the National Press and Publication Administration implements the regulation of online games and the tax policy of the film and television industry is becoming stricter, these publishing companies may be affected.