

PUBLISHING PERSPECTIVES

2024

FRANKFURT BOOK FAIR MAGAZINE

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From the Editor: Frankfurt's Place in Concerning Times

Writing this as evacuation orders are given for the Gulf Coast of Mexico—where Hurricane Milton is the second major such storm in under two weeks—it's easy to grasp how many pressures seem to loom over the world book publishing during this 76th Frankfurter Buchmesse.

As climate change turbo-charges dangerous weather systems over too-warm seas, the book business' efforts to embrace sustainability come into SDG-sharpened focus.

The challenges of generative artificial intelligence seem to blow up in great copyright-battering gusts, and a previous Frankfurt's focus on production costs and supply-chain issues now seem largely supplanted by rights questions. What is the impact of consumers' interest in reading original English books in English instead of in translation?

And politics. Once experienced at Buchmesse as a background forest, always present but rather quietly standing in place, the political climate at times can seem unsustainable to each of us. As we come together, do its edges feel sharper?

We were glad hear Frankfurt president and CEO Juergen Boos' comment to us in a recent interview on this: "Our mission as the world's largest book fair is to offer a platform for the international publishing industry to do business. Every year, people from more than 100 countries come together in Frankfurt to connect and exchange ideas in peace and security, despite a tense world situation. It goes without saying that many differing viewpoints and opinions are coming together—especially in the light of the ongoing geopolitical conflicts worldwide.

"Throughout its longstanding history," Boos said, "Frankfurter Buchmesse has been exactly this platform and meeting place for a peaceful and democratic discourse. For more than 500 years, the book fair has been committed to freedom of speech and freedom to publish.

"This is also what our cultural-political program 'Frankfurt Calling' is all about: Here, for instance, Italian author Roberto Saviano will talk

about "Writing in Illiberal Times" and authors from all over the world will share their personal takes on "Storytelling as a Human Right" at an event organized together with the United Nations. At last year's fair, Israeli-German publicist Meron Mendel and Palestinian-German journalist Alena Jabarine shared onstage their personal viewpoints on the situation in the Middle East—and this year, they'll pick up this conversation again."

Did we mention censorship? One thing *Publishing Perspectives* will discuss at 3 p.m. on Thursday (October 17) in the "Frankfurt Calling" program with a fine panel of International Publisher Association (IPA) thought leaders is the censorship crisis in so many markets today, threatening the "trinity of freedoms" essential to book publishing: the freedom to publish, the freedom to read, the freedom of expression.

Many of us are rightly excited to be at Frankfurt this year. The energy is high with the anticipation of seeing good friends and colleagues. The warmth of the industry is palpable.

And yet it's a time in which issues and concerns for the industry can seem intimidating, nagging, worrisome.

Getting together will help. The good humor and strength shared by publishing people is always good for business and nourishing for each trade visitor on the Agora.

Welcome back. We need this. And we're glad you're here with us.

Porter Anderson
Editor-in-Chief,
Publishing
Perspectives



PUBLISHING PERSPECTIVES

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

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

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

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

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ON THE COVER: Crowds in Hall 3.0 of the 2023 Frankfurt Book Fair (Credit: Holger Menzel / Frankfurter Buchmesse)

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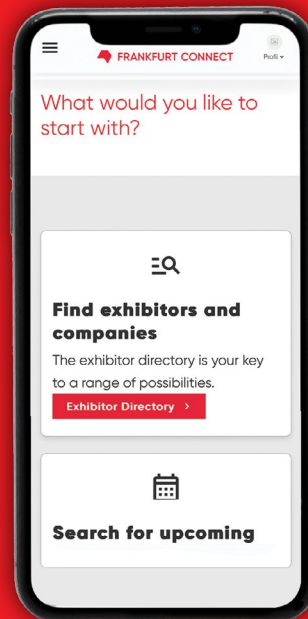
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Kids First: Scholastic's Strategy for the Modern Era

Scholastic CEO Peter Warwick talks about his expanding IP strategy, why kids' well-being is central to the company's decision-making, and some of most anticipated titles coming out soon.

By Hannah Johnson

In an era where storytelling transcends traditional formats, Scholastic, a titan in children's publishing, continues to redefine its role in books, education, and media. Leading this transformation is Peter Warwick, CEO and president of Scholastic, who is steering the company toward a future where content creation is both multifaceted and "kid-focused."

In an interview with *Publishing Perspectives*, Warwick discusses Scholastic's expanding entertainment and intellectual property strategy, as well as some upcoming new releases to watch for. He also elaborates on the company's 360-degree content creation approach—intended to "meet children exactly where they are"—and Scholastic's imperative mission to support children's education and well-being.

Expanding Digital and Film Capabilities

In June of this year, Scholastic finalized its acquisition of 9 Story Media, a producer and distributor of children's content with expertise in animation and live-action films as well as with international licensing and brand-building.

This strategic acquisition, says Warwick, builds on a 20-year partnership. It "propelled us toward being able to meet the demand for high-quality kids and family entertainment" and "provided solid backing to continue protecting and expanding our IP strategy."

The 9 Story Media Group already is having a

positive impact on Scholastic's financial performance. In the first quarter of its fiscal year 2025, Scholastic reported a 4-percent increase in overall revenue. As noted by Warwick in the earnings report released in September, this growth is "reflecting the contribution of 9 Story Media Group."

The newly formed Scholastic Entertainment segment, which includes 9 Story Media, reported revenue of \$16.6 million in the 2025 fiscal first quarter.

This significant expansion into broader entertainment media is also driving forward Scholastic's "360-degree strategy" for content creation, which Warwick tells *Publishing Perspectives* serves as "a guidepost for ensuring that our brand's content mediums include not only traditional print options, but digital and film creations, too."

In a departure from the idea that a publisher starts with a book and expands from there, Scholastic's 360-degree strategy incorporates multi-format storytelling and education. "Whether it's a book, print magazine, virtual games, or videos," Warwick says, "Scholastic aims to create content that captures children's attention and motivation to grow their knowledge."

'Kid-Focused': Well-being, Literacy, Storytelling

Expanding further into films, games, and beyond has been good for business, and it also ties into a core part of Scholastic's mission.

"Everything we do at Scholastic—from the way

our content is generated to the way it's packaged and delivered—is truly kid-focused," Warwick explains. "We are determined to meet children exactly where they are."

And "where kids are" has changed quite a bit over Scholastic's 100-plus-year history. Warwick acknowledges the challenges of engaging young readers in today's increasingly crowded media landscape.

"It's no secret that children are bombarded with outside noise and endless options—all competing for their attention," Warwick says, "whether it's television, social media, or video games." Because of this, he says, "We have to ensure that our content is able to excite and engage children while also providing them with the support they need to be lifelong learners."

The company's approach is informed by a deep understanding of current issues affecting children's education and well-being.

"From the news cycle, we know that children's mental health is more important now than ever," he says, "and we know from data that literacy and storytelling is an accessible avenue, globally, for positively impacting a child's mental health."

Specifically, Warwick points to the *Scholastic Kids & Family Reading Report*—now in its eighth biennial edition—which surveys parents and children across the United States on their reading habits.

"From declining US reading and math scores," Warwick says, "to a spike in chronic absenteeism, to developing and complex international conflicts currently raging, kids and adults alike need mental and emotional support."



Scholastic CEO Peter Warwick, center.
Image: Scholastic

The importance of books in facilitating meaningful conversations is underscored by data from the 2024 *Reading Report*, Warwick says. "An overwhelming majority of parents—90 percent—say they agree that books can create opportunities for conversation," with many seeking specific books to help children navigate issues like bullying and other difficult topics.

"Supporting children emotionally, mentally, and academically," he says, "is a constant through-line at Scholastic, and is something we consider in every new undertaking."

Coming Soon: New Titles From Scholastic

As Scholastic looks to the future of children's entertainment, Warwick says the company is also looking forward to its lineup of forthcoming titles "that we feel will truly excite readers of all ages."

Among these is bestselling author and Caldecott

medalist Brian Selznick's first YA novel, *Run Away With Me*, described by Warwick as "an unforgettable coming-of-age love story for young adults." It's set for publication in April.

Adding to the anticipation is *Sunrise on the Reaping*, the fifth book in Suzanne Collins' mega-bestselling "Hunger Games" series, which Warwick says will "revisit the world of Panem 24 years before the events of *The Hunger Games*." Readers can also look forward to an illustrated edition of *The Hunger Games*, arriving this fall.

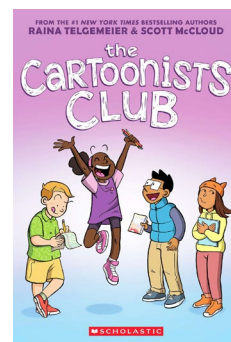
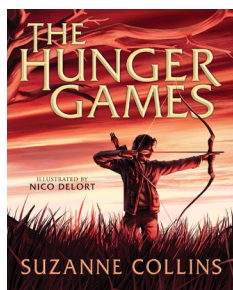
For younger audiences, Dav Pilkey's *Dog Man: Big Jim Begins* will be published in December, shortly before a new animated film adaptation of *Dog Man* from DreamWorks Animation and Universal Pictures is released on January 31.

Looking at more adaptations, Warwick says, "We're also proud to continue publishing 'Five Nights at Freddy's' content," based on a horror video game

which Scholastic has expanded to formats including graphic novels and cookbooks. Scholastic Entertainment is also gearing up for the live-action season two of "Goosebumps," based on R.L. Stine's bestselling series, set to debut on Disney+ and Hulu. Warwick says he's confident that "With an entire new story line and set of characters, this chapter will continue to captivate audiences."

At Scholastic's Graphix imprint for comics and graphic novels, Warwick says, "Our expansion into manga has been well received." The reimagined Japanese classic, *Unico*, was released this summer, and readers can look forward to the first volumes of *Hikaru in the Light!* by Mai Matsuda and *Mecha-Ude: Mechanical Arms* by Yoshino Koyoka in March.

And bestselling comic book creators Raina Telgemeier and Scott McCloud have teamed up to write *The Cartoonists Club*, a graphic novel which will be released in April. ♦



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Brazilian Publishers Set Sights on Global Market at Frankfurt Book Fair

Brazil's publishers this year are proud of their editorial maturity and investment in international activities, with 38 publishers participating at the Brazilian stand in Frankfurt this year.



“The rights catalogues ... offer a comprehensive view of the quality and diversity of our publishing market, making it easier to connect Brazilian and international publishers.”

Sevani Matos



By Talita Faccini

This year, the Brazilian collective stand (Hall 5.0 A146) at Frankfurter Buchmesse will feature the participation of 38 companies, 28 supported by Brazilian Publishers and 10 more by CreativeSP—established by the secretariat of culture, economy and creative industry and by InvestSP, an investment promotion agency of the government of São Paulo.

There's reason for the Brazilian program to feel optimistic, too. In 2023, the 24 participating Brazilian companies at Frankfurt reportedly saw more than US\$1.32 million in new business deals, including closed agreements and expectations for the next 12 months. This year, the expectation is to a result of some US\$1.5 million.

Since 2013, when Brazil was the guest of honor at Frankfurter Buchmesse, the country has faced various crises: in the political and economic spheres and in the publishing market.

Despite these challenges, Brazil has consistently maintained its presence at Frankfurt, with increasing investments in its collective stand and the participation of book professionals, made possible by Brazilian Publishers—a project dedicated to the internationalization of Brazilian editorial content through a partnership between the Brazilian Book Chamber (CBL) and the Brazilian Trade and Investment Promotion Agency, ApexBrasil.

The São Paulo government program offers a maximum reimbursement of up to US\$3,000 in eligible expenses to cover up to 50 percent of the travel

costs for selected companies. In this third edition, the selected companies were: Devir; Aleph; Supersônica Livros; Indivisível Press; Telos; Girassol Brasil Edições; AзуCo Publicações; Aboio; Ercolano; and Editora Senac São Paulo.

“This year, we're bringing 38 companies in total, showcasing the diversity and quality of Brazilian editorial production,” according to Sevani Matos, president of the book chamber.

With a new layout—used throughout 2024 at other international book fairs—the Brazilian stand houses Jabuteca, a space displaying books that have won the Jabuti Prize, the most influential Brazilian book award. Additionally, each of the companies participating on the stand is allowed to bring up to 20 books for the event, with shipping and logistics handled by the companies themselves.

Rights Catalogues in Core Categories

Besides the participation of Brazilian companies, the book chamber is cheering the launch of its rights catalogues, which will be presented this week during Frankfurt. With a record 41 companies participating, the catalogues are being released in core categories including children's books; young adult reads; academic and religious titles; fiction and nonfiction.

“The rights catalogues are an essential tool for promoting Brazilian literature abroad,” Sevani says. “They offer a comprehensive view of the quality and diversity of our publishing market, making it easier to connect Brazilian and international publishers.”

The Brazilian stand's schedule includes network-

ing sessions such as the well-established Caipirinha hour, organized in partnership with MVB and InvestSP. These events are to feature live music as well as a matchmaking breakfast, to encourage the strengthening of relationships and to foster new business opportunities.

“Each year, more companies with diverse profiles want to go to Frankfurt,” according to Rayanna Pereira, coordinator of the Brazilian Publishers, “and I believe that Brazil has gained more visibility compared with other countries. We can also see how much Brazilian companies have matured in terms of export maturity. They're much more prepared, attentive to what they need to showcase, especially because of their participation over the years.”

Another highlight this year is the participation of author Fabrício Corsaletti, winner of the Jabuti Prize's top book-of-the-year award for his work *Engenheiro fantasma* (*Ghost Engineer*, published by Companhia das Letras). The book is a volume of poems in which Corsaletti imagines himself as Bob Dylan during a supposed season in Argentina.

Corsaletti is scheduled to take part in a discussion at the Brazilian stand on Thursday (October 17) at 4 p.m. CEST.

“I'm excited about this trip to Frankfurt,” Corsaletti says. “I've never been to the fair or the city of Frankfurt. The idea is to meet new authors and, with some luck, an editor interested in publishing one of my books abroad in translation. That would be great. But just going to Frankfurt is already worth it.” ♦

KOCCA Stand at Frankfurt: Spotlight on K-Comics

South Korea's KOCCA collective stand (Hall 6.1 A64) showcases seven K-comics publishers with international and multi-format success. (Sponsored)

Publishing Perspectives Staff Report

The Korea Creative Content Agency (KOCCA), is dedicated to “promoting the welfare of the people by turning Korea into a major player in the content industry worldwide.”

At Frankfurter Buchmesse, the KOCCA stand (Hall 6.1, A64) is home seven publishers of Korean Web-toons and will host a signing event from 1 to 3 p.m. on October 19 with the Web-toon artist Yaongi.

Here's a quick introduction to the publishers on the KOCCA collective stand.

C&C Revolution

C&C Revolution is a professional comics and Web-comic production company founded in 2001. The company says it “breaks through the boundaries” of standard comics panels and speech bubbles, which makes its stories more available for development into books, television productions, and games. “Our dream,” the company says, “is to expand the imagination and universe of Web-toons to further intellectual property businesses.”

Titles to look for:

- *Surviving the Game as a Barbarian*
- *I Tamed My Ex-husband's Mad Dog*
- *How to Use a Returner*
- *Father, I Don't Want this Marriage*
- *The Esper's Game*

DCC ENT

Established in 2009, DCC ENT has been successful with publications on platforms including Toptoon and Kakao.

The company sees itself as being “at the forefront of ‘snack culture,’” with one of its hit series of Noble Comics being *I Was Born as the King's Daughter*. Creating multiple media approaches from one intellectual property, DCC ENT nourishes development of properties in publishing, animation, drama, and merchandise. The company's leadership says has established “a strong presence in both domestic and international markets” with more than 2 million subscribers.

Titles to look for:

- *The Broken Ring: This Marriage Will Fail Anyway*
- *Corpse Knight Gunther*
- *How to Survive as a Maid in a Horror Game*
- *I Don't Trust My Twin*
- *When the Villainess is in Love*

Daewon C.I.

Daewon C.I.'s key point of pride may be its introduction in 1991 of the first comics magazine to Korea, *Comic Champ*. That's the basis for its claim to have “created the foundation” for Web-toons, the



internationally recognized *Ragnarok* being one of its best-known original works. That title and *The Ruler of the Land* have reached as many as 40 nations, the company says.

Hollywood film treatments and Taiwanese stage adaptations have helped raise the visibility of Daewon's *Priest and Queen* properties, with the company making the move to Web-toons in the last decade.

Titles to look for:

- *Into the Light, Once Again*
- *Wished You Were Dead*
- *Night of Muheun*
- *Love Interest Zone*
- *The Dragon Slayer Academy's Hotshot*

Riverse

Riverse specializes in “content business based on rich experience and intellectual-property expansion know-how in international business that focuses on digital content.”

The company says it's “diversifying our unique Web-toon international distribution and business operations.”

Titles to look for:

- *I'm the Queen in This Life*
- *The Infinite Mage*
- *S.K.T (Swallow Knights Tales)*
- *Revenge of the Baskerville Bloodhound*
- *Myst, Might, Mayhem*

Seoul Media Comics

Founded in 2018 to take a more digitally based direction than that of its parent company Seoul Cultural Publishers, this publisher says that it's “shaping the new values of Korean comics culture.”

The company takes pride in what it describes as “discovering and setting new trends in the rapidly changing digital market. Seoul Media says its stories “become movies, dramas, musicals, and other forms of media.” Clearly development, especially to performance media, has captured many of these companies as a key goal.

Titles to look for:

- *The Legend of the Northern Blade*
- *What It Means to Be You*

- *ENNEAD*
- *The Big Apple*
- *The Forbidden Marriage*

YeaRimDang Publishing

YeaRimDang Publishing is the oldest of these seven companies. Established in 1973, YeaRimDang has published a variety of children's books.

Its educational comic series—*Why?*—is reported to have sold 86 million copies, with rights deals taking it to more than 50 countries in 13 languages over 20 years. Recently, a new Web-toon style series *Olympus Hero* has been exported to Russia. YeaRimDang has its eye on that “one-source multi-use” strategy and looks forward, it says, to “leaping forward” as an international content group by developing such development in e-books, online content, exhibitions, musicals, and animation.”

Titles to look for:

- *Olympus Heroes*, with 10 titles
- *Science Battles*
- *Cartoon Aesop's Fables*
- *Why?* science series
- *INSSA Family*

ToYou's Dream

Not afraid to wear its ambition on its sleeve, ToYou's Dream says, “We aim to become Asia's No. 1 Web-toon IP Studio.” Founded in 2009, the company works with some 300 artists and writers to produce more than 530 titles in various genres published on 20 platforms in many parts of the world, including Thailand, France, Japan, China, and the United States.

Some of its series are described as “action noir,” and the company says it already has “ventured into the film industry, creating successful movies and dramas like *Tong: Memories and Shark: The Beginning*.”

In 2021, it launched its own filmmaking studio, called Studio Toyou.

Titles to look for:

- *Villain to Kill*
- *From a Knight to a Lady*
- *Zombie Revelation: 82-08*
- *The Male Lead's Little Dion Daughter*
- *Ranker*

From BIEF's Growing Frankfurt Stand, a View of France's Book Market Trends

Despite some challenges in France's book market, there are areas of growth and optimism—in particular, translation rights sales, literature, and genres like science fiction and romance.

By Eric Dupuy

With a dedicated space of 1,200 square meters (12,900 square feet) and some 200 publishing brands represented, French publishers expect to have, once again, the second-largest collective stand at Frankfurter Buchmesse after Guest of Honor Italy's collective stand—both set in Frankfurt's Hall 5.0.

The Bureau International de l'Édition Française, or BIEF, led by general manager Nicolas Roche, supports nearly 300 French publishing houses in their international development. BIEF's membership has grown by more than 30 percent in the last two years as a result of corporate acquisitions impacting the French brands of Hachette, after Vivendi, the former owner of Éditis, took effective control of the world's third-largest publishing group.

That acquisition required the authorization of the European competition authorities and lasted more than two years, resulting in a freeze on many other movements in the French publishing landscape. In recent months, discussions have resumed between various other players on the corporate-ownership map of France, and these changes are taking place during signs of a weakening French book market.

Against that backdrop, "French publishers are keen to continue their exchanges at Frankfurt," says BIEF's director, Nicolas Roche. "They consider Frankfurt to be the most important event of the year."

The number of rights sales rose by 3.4 percent last year, Roche reports, with 14,648 contracts signed, of which 15 percent were co-publications. This represents business worth €148.3 million euros (US\$162.9 million), down 0.12 percent over 2022.

"French remains the second-most translated language in the world, behind English," Roche says.

A Weakening Market

As in most northern markets, volume sales in France fell slightly in 2023. With nearly 430 million copies sold, the year-over-year drop was close to 2 percent. At the same time, inflation boosted publishers' sales by 1.1 percent to €2,944.7 million in 2023, according to the French publishers' association—the Syndicat national de l'édition.

Compared with the pre-pandemic reference year 2019, however, books in France are up 4.9 percent in sales and 1.1 percent in volume.

A structural decline in reading is "undoubtedly the biggest challenge of the coming years," according to Vincent Montagne, chair and CEO of France's third-largest Media-Participations group and the president of the publishers' association.

"We need to focus our efforts on the younger generations as tomorrow's adult readers," Montagne says, "and on the those aged 30 to 39," their parents. That younger demographic is showing signs of contraction in France.

The overall French book market suffered a softening of the comics market in 2023 (-4.4 percent), after an exceptional 2021 and a very good 2022. Comics in France account for just over 15 percent of sales volume.

The largest segment, literature (22.5 percent of book sales), performed well, with sales up 5 percent last year. Among the genres that saw the strongest growth in 2023 were crime and noir novels, in which French, Anglo-Saxon, and Nordic stars remain strong contenders. Not to be outdone are science fiction and fantasy, and above all romance, which accounted for 2 percent of the French book market last year and seems to be continuing a strong rise.

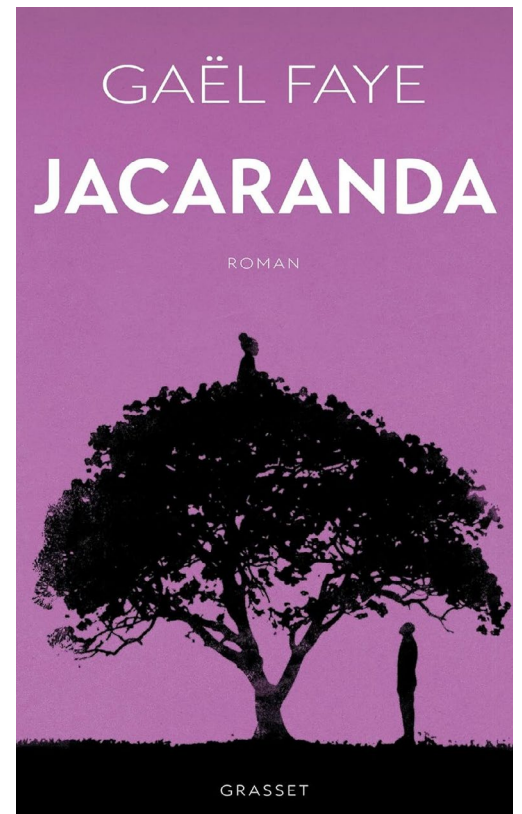
As each year, Frankfurt takes place at the peak of the literary season, that French peculiarity, the *rentrée littéraire*, when the most prestigious prizes are awarded to the year's most talked-about works.

Among contenders for the prestigious Prix Goncourt, one literary title is already standing out, at least in terms of sales. It's *Jacaranda*, Gaël Faye's second novel, published by Grasset. It sold close to 100,000 copies in the first month of its release.

Faye's first novel, *Petit Pays*, also published by Grasset in 2016, sold more than 1.4 million copies in France in all formats, and has been translated into almost 30 languages. Translation rights for *Jacaranda* reportedly have already been purchased by around 10 publishers internationally in the run-up to Frankfurter Buchmesse. ♦



Nicolas Roche, left, with Antoine Gallimard at the BIEF 150th anniversary in 2023.



Frankfurt's 2025 Guest of Honor: The Landscape of the Philippines' Literature

'One of Asia's best performing major emerging economies,' the Philippines is also home to a growing book industry that nourishes Filipino authors and sustains local publishers.

By Porter Anderson

Looking at Frankfurter Buchmesse's 2025 Guest of Honor Philippines, organizers say that the Philippine delegation to Frankfurt this year is expected to feature more than 700 books and 70 authors, publishers, and other creative workers.

At the Philippine national stand this year at Hall 5.1 A76, you can begin to explore this prominent and diverse market—an archipelago nation of more than 109 million people on 7,641 islands, with different ethnolinguistic groups speaking 135 languages, according to the Komisyon sa Wikang Filipino.

There are leading publishers for every genre: Precious Pages for Filipino romance, Aklat Adarna for children's literature, and 19th Avenida and Komiket for graphic novels and comics.

The guest of honor program's organizers also talk of "a huge divide" between imported books—mostly from the United States and United Kingdom—and books that are locally written and published.

The biggest bookstore chains in the country carry 24 imported books to each locally produced book, a consequence of a trade law enforced before the country gained independence that stipulated the Philippine book market as an extension of the US market.

As the Frankfurt community gets to know more about the Philippines' robust market, we have initial comments from two leaders in the country's publishing industry. Andrea Pasion-Flores is publisher of Milflores Publishing, an independent house in Manila. And she's also the current president of the Book Development Association of the Philippines.

And Karina A. Bolasco is the Guest of Honor Philippines literary program chief and its curator of books. Bolasco is the former director of the Ateneo de Manila University Press and a past governor of the National Book Development Board, having helped found and run Anvil Publishing for 26 years.

Pasion-Flores: Near-Term Trends in the Philippine Book Industry's Statistics

In answer to *Publishing Perspectives'* questions, Pasion-Flores points to strength in the Philippine market today, showing second-quarter growth this year of 6.3 percent, which is ahead of first-quarter growth in 2023.

"This growth," she says, "means that the Philippines is one of Asia's best performing major emerging economies, with only Vietnam showing a higher figure (6.9 percent). Malaysia follows with 5.8 percent, Indonesia with 5.0 percent, and China with 4.7 percent."

Pasion-Flores sees "an upward trend for children's books with publishers responding to external indicators, such as low PISA [Program for International Student Assessment] scores of the Philippines to help shore up the country's declining literacy rates.



Andrea Pasion-Flores

"This is seen in the uptick in publication of children's books," she says, "which grew from 743 titles in 2022 to 1,215 in 2023.

"There's also growth in textbooks," she says, "with the department of education beginning to procure textbooks again to respond to a new and simpler curriculum which is hoped to be more responsive to the needs of learners. ...

"These procurements are a welcome development after a moratorium declared during the administration of Nonoy Aquino," Andrea Pasion-Flores says, "followed by several failed biddings during the Duterte administration. The growth in textbooks is reflected in an increase of 10.7 percent in new title production, from 4,273 in 2022 to 4,788 in 2023."

Bolasco: Philippine Literature and International Markets

"As early as the 1990s," Karina Bolasco says, basing her thoughts in the Frankfurter Buchmesse experience, "some of us were already going to Frankfurt Book Fair on its invitational and outreach programs.

"Later, we stopped going, because it was expensive to participate and we never got back a good return on investment. There was hardly any interest in our books. In addition, we thought we weren't yet ready with a sizable and diverse list we could be proud of.

"So the business just went one way, as it's always been the case," Bolasco says. "We looked instead for what we could bring back home to adapt and distribute for schools. But even that was actually covered by United States and United Kingdom publishers who regularly send their sales people over to the Philippines. Eventually, it became clearer that we didn't really need to go anymore to Frankfurt."

For almost a decade, however, a pivot has been underway, Bolasco says.

"We went back in 2015, and I must say that in the last 10 years, we've slowly been able to sell translation



Karina Bolasco

rights to publishers from China, Thailand, Vietnam, Taiwan, Singapore, Turkey, Egypt, Russia, Italy, Germany, and Spain.

"With the opening of our translation subsidy program early this year," she says, "rights to 66 titles in 24 languages were sold in the first two cycles and another 88 titles are anticipated for the third cycle after this October's Frankfurt.

"We look at being guest of honor as certainly not a one-time exhibition that ends after the 2025 book fair but as more of a portal—only the beginning of international rights sales which we'll have to push and sustain for years to come."

What's more, Bolasco is heartened to see that "The total of new titles released in 2023 in the Philippines—10,297—was the highest output level recorded by Manila in the last decade.

"It actually increased by 42 percent," she says, "from 2019 to 2021, after the pandemic.

"When online shops began to carry books, sales went up 100 percent for a number of publishers.

"The fact that the whole world was online boosted book promotions not just in number but more so in creativity. Total sales last year from all distribution outlets totaled 9 billion Philippine pesos (US\$158.3 million).

"Ours may not be close to the number of new releases in our neighbor countries," Karina Bolasco says, "but the range and diversity are high, compared to previous years."

The 2025 Guest of Honor Philippines program is a project of the National Commission for Culture and the Arts; the National Book Development Board; the Department of Foreign Affairs; and the Office of Senator Loren Legarda.



From Tokarczuk to Comics: Positive Numbers and Ongoing Support in Poland's Book Market

The Polish Book Institute revamps its promotional activities under new management, providing funds for translation, international book fairs, and small bookstores.

By Jarosław Adamowksi



Poland's collective stand at the Frankfurt Book Fair
Image: Publishing Perspectives

According to a survey conducted by Poland's national library, 43 percent of Poles tell researchers that they read at least one book in 2023—the highest book reading levels among Polish respondents in 10 years.

Last year, Polish publishers released a reported 33,893 titles—an increase of around 5 percent compared with 2022—according to a report issued by the country's National Library.

With an estimated 43 percent of Poles telling researchers that they each read at least one book in 2023—the largest book readership level among Polish respondents in 10 years—this positive data fuels optimism among local publishing houses. However, that optimism has been qualified by the woes of small bookstores, the ranks of which are dwindling.

The number of books published in the Polish market in 2023 is "slightly above the average for the last decade," according to the National Library report, and definitely higher than the one recorded in the first, most difficult year of the pandemic, 30,391 titles, were published.

The study's authors write, "The three years that have passed since then can be considered a period of a sort of return to normality and some stabilization.

"Although the number of books published in Poland annually doesn't reach the record-breaking years of 2017 and 2019, when the number of titles submitted to the National Library exceeded 36,000, they remain at a level similar to that we observed in most years of the last decade prior to the pandemic."

Translation and Women Authors

The Polish Book Institute is a state-run entity, the tasks of which include promoting book readership in Poland and Polish literature abroad. One way the program operates is in major international book fair participation, which of course has them at Buchmesse this week (Hall 4.1 D24).

Following a change in top management related to the December 2023 arrival of a new centrist government in Poland, the institute is continuing its mission, but also advancing new initiatives.

Agnieszka Rasińska-Bóbr, the institute's vice-director for programs, tells *Publishing Perspectives*, "The institute's promotion of Polish literature, conducted systematically since 1999, is based on programs built and developed gradually over the years.

"One of the most important of them is the Poland in Translation Program, addressed to foreign publishers, under which more than 3,200 Polish books have been published in translation.

"We also run other programs addressed to foreign publishers," she says, including "Polish publishers who sell foreign rights, and translators of Polish literature, for example the Translators' Collegium. Our plans for the coming years foresee the continuation of such long-term activities because they bring measurable results."

The organizational changes at the institution's helm could also spur a more favorable environment

for the promotion of those Polish writers who were critical of the country's previous right-wing government, such as the Nobel Prize in Literature-winning novelist Olga Tokarczuk.

"We're very proud of the Nobel Prize for Olga Tokarczuk," Rasińska-Bóbr says. "She is certainly the most widely recognized Polish writer in the world today.

"Her books have been translated into about 50 languages, including Malayalam and Faroese, languages in which Polish literature hadn't been published at all.

"I think that Tokarczuk simply can't be promoted any better, which doesn't mean that we don't help foreign publishers who publish her books. We'll be very happy if, in the future, our Nobel Prize winner decides to take part in projects promoting Polish literature."

Rasińska-Bóbr says that female authors have a strong representation in the institute's promotional activities, and that the majority of writers featured in its "New Books from Poland" catalogue are women.

"We definitely want to support creators from genres that are less present in international circulation, such as poets," she says. "We also see [the value in] developmental areas, such as comic books, hence our presence at Angoulême."

In fact, Rasińska-Bóbr says, "A special publication we'll present at Frankfurt also allows us to promote comic books."

The Institute Moves to Support Bookstores

With the domestic book market in mind, the institute is advancing a program to support local inde-



Agnieszka Rasińska-Bóbr

pendent bookstores.

"In Poland, the number of small bookstores has been decreasing every year for many years," Rasińska-Bóbr says, "and those stores that manage to stay in the market are in a difficult financial situation, fighting against competition by retail chains, supermarkets, and in particular online retailers.

"This fight is even more unequal," she says, "because there are no fixed book prices in Poland."

In 2021, the Polish Book Institute created the "certificate for small bookstores" program, which allows those companies to secure funding to cover their maintenance costs and buy the necessary equipment, but also to finance promotional activities, consulting and advisory services, and additional projects that foster book readership. Funds are awarded to bookstores for two years, after which bookstores can apply for further two-year certificates.

For the 2024-2025 period, the institute has allocated some 3.4 million Polish zloty (US\$863,379) to 85 applicants, according to data released last July. ♦

“

"In Poland, the number of small bookstores has been decreasing every year for many years, and those stores that manage to stay in the market are in a difficult financial situation."

Agnieszka Rasińska-Bóbr

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Japanese Publishing Promotion Project

organized by



Agency for Cultural Affairs,
Government of Japan

Hosting Talk Events for Japanese Manga Culture!

Exploring Japan's Diverse Manga Universe: Hidden Gems for an International Audience

Explaining the current manga market in Japan and introducing a variety of Japanese manga.

Date & Time Wednesday, 16 Oct. 3:00-4:00 p.m.

Stage International Stage (between Halls 5.1 and 6.1.)

Speakers Verena MASER (Translator, Writer)

SHIINA Yukari (Senior Researcher, The Agency for Cultural Affairs, Government of Japan)

Silvana PETKOVIĆ (Representative in Europe, Visual Industry Promotion Organization)



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MAGAZINE RONDO
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Looking through the translator's window: How Japanese becomes German

Learn about Japanese manga culture and help translate a manga into German live on stage!

Date & Time Saturday, 19 Oct. 1:00-2:00 p.m.

Stage The ARTS+ Stage (Hall 4.1/H57)

Speaker Verena MASER (Translator, Writer)



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Four works are exhibited at the Japan booth! ▶ Hall 5/A146

For more information, please access the QR code!

[Contact] JPPP Office email: jppp_vipo@vipo.or.jp



Navigating International Rights: Interview With Matthes & Seitz Berlin's Maren Mentzel

Matthes & Seitz Berlin (in Frankfurt at Hall 3.1, C73) is celebrating its 20th year in 2024, and is, in fact, the second iteration of this publisher, specializing in literature, classics, and humanities.



Maren Mentzel at the 2024 London Book Fair

By Porter Anderson

Matthes & Seitz Berlin is celebrating its 20th year in 2024, and is, in fact, the “second coming” of this company, if you will. Hall 3.1, C73

It was originally founded as Matthes & Seitz Munich in 1977, created by Axel Matthes and Claus Seitz to explore “the no man’s land between science and art”—also the subtitle of a widely read *Der Pfahl*.

With its re-establishment in 2024 as Matthes & Seitz Berlin, the house is known for publishing contemporary authors working in Germany, France, Russia, China, and other markets. A part of its work is new translations of classics, as is nonfiction in the humanities—politics, cultural studies, philosophy, anthropology. This year, the company is emphasizing that its current program—releasing some 100 books each year—focuses on several series, including one in natural history. And many know the house for its beautiful physical designs and high-grade production.

In an interview with Maren Mentzel, who handles foreign and other rights for the house, we find that her appraisal of the German market is sounding a note of caution.

“Overall,” Mentzel says, “I think every publisher has to be a little bit more cautious when it comes to print runs. For example, we have to calculate and make decisions and often reduce the print runs a little

bit in order to make things work.

“But as a smaller publisher, you have more flexibility in doing these kind of adaptations than bigger corporate houses.”

On the other hand, is it possible that an independent such as Matthes & Seitz Berlin has a harder time developing international channels for its titles?

“Our publishing house has only really started being better known internationally in rights sales in the last five to 10 years,” Mentzel says.

“We’ve been in touch with publishers from all over the place for many years, because half of our program consists of translations. So there has been this ongoing change for quite a while,” but perhaps with fewer authors being placed onto the international markets than desired.

“One of our bestselling authors is Byung-Chul Han, a philosopher whose works we’ve sold into more than 30 languages. That work was among our first to be internationally recognized. We’ve had some other primary successes in Germany, as well, for example the German Book Prize winners, Frank Witzel and Anna Weber, whose works we’ve also sold into multiple languages.

“So these were sort of the starting points for being recognized as the publishing house internationally on a broader scale. Of course, we had all these contacts before, but we’ve increased the number of rights sales quite a lot in the last few years.”

Overseas Tastes: ‘More Commercial’

When it comes to selling rights across the breadth of interests this house typically embraces, Mentzel says there are actually common threads that she can discern, applying to all titles.

“For example, she says, “publishing houses in other countries tend to buy more commercial titles instead of literary novels or more complex nonfiction books. But we do have partners who are quite loyal to our type of book, the books we’re specialized in.

“So it can take a little longer,” she says, for a potential buyer overseas to review a book, “even though they’re very interested in a particular title.

“Another challenge we face as a publisher, Mentzel says, “is that there have been cuts for programs that fund parts of the translations, which was very important for nonfiction books.”

As several influential voices in the German market have begun to warn recently, the Berlin city government’s austerity drive is anticipated to cut support for books and reading by as much as 10 percent.

“And then, of course,” Mentzel says, “we have some authors who are very keen on having an English translation of their book, and that can be the hardest language to find publishers for.”

With English having come up, we ask Mentzel if she is seeing, as other publishers do, a trend toward German readers wanting to read English books in their original English. “I think this is more a phenomenon in romance and young-adult titles, at least in Germany,” she says.

“For literature and nonfiction or nature titles, it’s not that much of an issue at the moment, but that might change over time.

“We also see this in academic writing,” she says, in which “English remains the most important language, and some authors would rather opt for having an English publisher, preferring even just a magazine for a smaller piece where they place their text [in English] instead of having the German edition published, even though they’re writing in German and then have to translate it.

“Overall, however, for most of our core titles, I think this is not that much of a challenge at this point.”

And speaking of core titles, we’ve asked Mentzel to give us a few highlights from her Frankfurt catalogue this year.

Fiction Highlights from Matthes & Seitz

Luise Meier, *Hyphen*: “In this multiple-perspective novel—the title of which refers to the recurring mushroom metaphor—Luise Meier creates a utopian vision of more a community-oriented society after a worldwide power blackout. Other than what’s expected, there’s no panic, but the people begin a search, born out of necessity, for other, even non-human, ways of relating to each other that enable them to

survive and care for each other.”

Philipp Schönthaler, *Pages of the Sky*: “A boundary-breaking novel about the subliminal connections between life and literature, poetry and plutonium, biographies and bombs on the threshold of the 21st century. What prompted rocket engineer Wernher von Braun to become a science fiction author? Why did Buzz Aldrin write a novel about extraterrestrials after his return as the second man on the moon? And what’s the story behind the poems of nuclear physicist Robert Oppenheimer?”

Millay Hyatt, *Days on the Night Train*: “A literary travel book in which the magic of traveling by train over long distances becomes palpable. Millay Hyatt is a passionate train traveler. It’s the charm of the ‘un-padded encounter with the world’ that still makes her

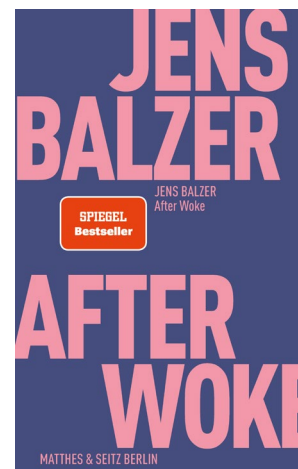
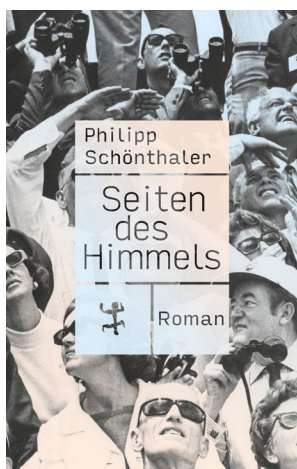
swap every airplane for a trip by rail. In *Days on the Night Train*, she recounts her own experiences on countless long train journeys, mostly within Europe, which haven taken her, amongst others, to England and Scotland, Turkey and Georgia, France, Spain, Italy and even as far as Tunisia.

Nonfiction Highlights from Matthes & Seitz

Irina Rastorgueva, *Pop-up Propaganda. Epicrisis of the Russian Self-Poisoning*: “An eye-opening analysis of the propaganda machine in contemporary Russia—its disturbing background and brutal mechanisms that permeate all social relations—by an author who was born in Russia and now lives in Berlin. Citing numerous examples, Irina Rastorgueva shows that

Russian propaganda is becoming increasingly one-dimensional and aggressive, flooding the narrative with pseudo-science and hate speeches in order to destabilize. Censorship, the ban of critical media and punishment of scientists and journalists who challenge the propagated views are becoming the norm.”

Jens Balzer, *After Woke*: “In this essay, Jens Balzer argues that the ‘woke’ postcolonial, queer feminist is morally bankrupt after the Hamas terrorist attack on October 7, 2023 because many people who define themselves as ‘woke’ and call for more ‘awareness’ have no empathy for the Jewish—or female—victims. Balzer looks back at the history of the term ‘woke’, a concept which is commonly associated with awareness of discrimination, and explains the reasons of the recent loss of moral credibility of ‘wokeness.’” ♦



2025

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Taipei Book Fair Foundation



Mauro Mazza

By Porter Anderson

In an interview with *Publishing Perspectives*, Mauro Mazza stresses that in a world seemingly teeming with disagreements, “Culture can unite where everything else divides, distances, or opposes.”

In June 2023, Mazza was appointed as the Italian government’s “extraordinary commissioner” to the Guest of Honor Italy project at Frankfurter Buchmesse, and since receiving this special portfolio, he has frequently spoken of this dynamic—unity finding a path forward in warmth of culture.

This energy, he says, was at play in the presentations 36 years ago when Italy was Frankfurt’s guest of honor for the first time. And this week, with Guest of Honor Italy returning to embrace that designation, the programming that’s been created under his oversight is made up of presentations, panel discussions, and debates—as well as readings, exhibitions, music in a year recognized as the 100th anniversary of Giacomo Puccini’s death.

Through the work of a delegation of some 100 authors, trade visitors to the 76th iteration of Frank-

Past and Future: Italy in Frankfurt

The Italian government’s extraordinary commissioner to Guest of Honor Italy at Frankfurt, Mauro Mazza, talks about goals and challenges of the programming to come.

furt Book Fair will find Italy a book market that Mazza says is standing comfortably on both its ancient and modern aesthetics.

“Our past” and its glories, he says, “doesn’t scare us. Instead, it makes us so proud that we use it as a strength to enhance the contemporary literature we bring to Frankfurt.” And that, of course, is what has led the Italian program to its “Roots in the Future” theme—a culture of literary and associated arts that grows forward, blooming ahead, like sunflowers in the fields below Cortona turning to find the next day’s sunlight.

A native of Rome, Mazza is an author himself of three novels as well as essays on literature, television, and political culture. He’s known by many for his work in Italian national television, having joined RAI in 1990, becoming deputy director of Tg1, then director of Tg2, RaiUno, and RAI Sport. A spry conversationalist with an impish smile, you’ll see Mazza everywhere at Frankfurt. He likes to look in on events at a book fair, as he was seen doing at Bologna Children’s Book Fair and its rights-trading floors in April.

With the architect Stefano Boeri bringing to Frankfurt his unifying metaphor of a piazza in his design of the guest of honor pavilion, Mazza will feel right at home, able mingle, mix, and meet the global village that Frankfurt becomes each year at book fair time.

If anything in Rome’s assignment for him might seem daunting, he says it’s that “It’s not easy to represent Italy at the world’s leading book fair. Our literary

history and the cultural heritage on which we pride ourselves inevitably make our expectations very high.

“If I were to summarize the publishing program of our second participation as guest of honor at the book fair, I’d say that culture’s power to unite us is reflected in the space for discussion, the abundance of genres, and the variety of our speakers’ profiles. I’d therefore like to say that Italy’s presence as guest of honor conveys this message: ‘Culture unites, it does not conform.’”

Indeed, one aim, he says, is to defeat stereotypes of Italy and its relationship with Germany. To explain that in a springtime news conference, Mazza talked of “a recurring cliché that says ‘Germans love Italians but do not appreciate them, while Italians value Germans but don’t love them.’”

“We are ready to debunk that through literature,” he says, “as well as art, photography, theater, and music. In Frankfurt, I’m sure culture will help both countries to be loved and appreciated, clearing the field of prejudice.”

And when asked about the heft of his own broad background both in cultural development as a writer and in modern entertainment and news media—he has been a journalist since 1979—Mazza has a typically clever and self-effacing line ready, one that actually reflects the “roots of the future” theme of Guest of Honor Italy.

His own career, Mauro Mazza says with a wink, “means that I have a great future behind me.” ♦

Highlights: Italy’s Guest of Honor Programming in Frankfurt

Wednesday, 16 Oct	Wednesday, 16 Oct	Thursday, 17 Oct	Friday, 18 Oct	Sunday, 20 Oct
9:00 - 11:30 a.m. Zentrum Wort, Hall 4.1	4:00 - 4:40 p.m. Italian Pavilion (Forum 1), Arena	3:00 - 3:50 p.m. Italian Pavilion (Forum 1), Arena	3:00 - 3:50 p.m. Italian Pavilion (Forum 1), Arena	12:00 - 12:50 p.m. Italian Pavilion (Forum 1), Arena
FROM ITALIAN TO THE REST OF THE WORLD	ON THE EDGE OF THE ABYSS: ARTISTS, WRITERS AND INTELLECTUALS BEFORE THE SECOND WORLD WAR	YESTERDAY, TODAY AND TOMORROW. ERA OF WORDS AND THE WORDS OF OUR ERA	LITERATURE AND CIVIC ENGAGEMENT	CULTURE THAT UNITES: RELIGION AND ROOTS
Salone Internazionale del Libro di Torino presents an exceptional in-person edition of our annual conference designed for translators from Italian into all the languages of the world.	Speakers: Marina Valensise, Uwe Wittstock, Christiane Liermann Traniello (Villa Vigoni)	Speaker: Claudio Magris	Speaker: Alessandro Baricco	Speakers: Rabbi Scialom Bahbout, Monsignor Francesco Moraglia, Nico Spuntoni
Produced in cooperation with Frankfurter Buchmesse and AIE (Italian Publishers Association), with the support of Italia Ospite d’Onore 2024 at the Frankfurt Book Fair, ITA (Italian Trade Agency), and the Conseil Européen des Associations de Traducteurs Littéraires (CEATL).	Marina Valensise’s <i>Sul baratro: Cities, Artists, and Writers of Europe on the Eve of the Second World War</i> , is a passionate reconnaissance of the anxieties, torments, and indifference found at that time. She, with German essayist Uwe Wittstock and Christiane Liermann Traniello, discuss the position, role, and destiny of intellectuals amid reversals of history.	What are the most significant words of our time? And how do they differ from those of other times? A free exploration of literature, reality, life, and the words that help us to comprehend, connect and narrate them. At the forefront of this exploration today is Claudio Magris, the acclaimed novelist, essayist and Germanist, renowned for his seminal works in contemporary European literature and thought, including <i>Danube</i> and <i>Microcosms</i> .	A free exploration of literature and civic engagement led by Alessandro Baricco, grand master of stories and narratives, who in 2024 celebrates the 30th anniversary of two of his most famous creations: the theatrical monologue <i>Novecento</i> and the Holden School for creative writing in Turin. His latest work translated to German is <i>The Game</i> (Hoffmann und Campe, 2019).	What should be the right balance between tradition and modernity? Can Europe in the 21st century look to the future without renouncing its roots? With Rabbi Scialom Bahbout—former chief rabbi in Naples, Bologna, and Venice; author of <i>Judaism. History, Prophets, Culture</i> —and Monsignor Francesco Moraglia—patriarch of Venice, president of the Episcopal Conference of Triveneto, and author of numerous publications.



Paola Passarelli.
Image: Gabriel Stabinger



Familiar and Fresh: Italian Literature in Translation

At the Italian ministry of culture, Paola Passarelli talks about Italian literature's success overseas, and how stereotypes can be both reflected and reversed in compelling literature.

By Porter Anderson

In an exchange with Paola Passarelli, the director-general of libraries and copyright at the Italian ministry of culture, *Publishing Perspectives* has learned that she's a firm champion of translators and their work—the very foundation of the international publication rights trade, after all, which will be humming in this year's sold-out Literary Agents and Scouts Center at Frankfurter Buchmesse.

To get a quick sense for the fast growth Italy is seeing in rights, in 2001—the first year these figures were compiled—the Italian market reported 1,800 translation rights sales overseas. By 2022, that number had ballooned to 7,889 sales.

When it comes to some of the most successful translations from Italian into other languages, Passarelli demonstrates a fine level of critical thinking that goes into her work with the ministry of culture.

"If you look for books by Italian authors that are the most read abroad," she says, "it's easy to come across rankings that place alongside—and often ahead of—classics like *The Divine Comedy* and *The Prince*, or more recent classics like *The Adventures of Pinocchio*; different and extraordinary works like *The Name of the Rose* by Umberto Eco; *Go Where Your Heart Takes You* by Susanna Tamaro; the Camilleri novels; the fables by Gianni Rodari; the comic-strip stories of Geronimo Stilton by Elisabetta Dami; and Elena Ferrante's stroke of genius in *My Brilliant Friend*.

"The latter writer in particular," Ferrante, Passarelli says, "author of four novels published within a year of each other between 2011 and 2014, is a true publishing phenomenon in the United States, where so-called 'Ferrante Fever' broke out in 2014 and about whom much has been written." Ferrante's work "has

inspired many illustrious personalities, from writers to actors to politicians.

"The global success of Ferrante," she says, "an author whose true identity is still unknown, has also been definitively recognized by the main international newspapers. In 2013, *The Economist* defined her as 'the best contemporary novelist you've never heard of'; *Foreign Policy* included her among the global thinkers of 2014; and in 2016 *The Times* placed her among the 100 most influential personalities in the world.

"The real mystery of Ferrante is not her identity," Passarelli says, "but the strength of her story, the way in which a tale set in the poor suburbs of Naples in the second half of the 20th century has managed to circulate with such vivacity in one of the most iconic sites of innovation and modernity, the United States.

"My opinion is that the reason for all this must be sought both in the novelty of the subject of the series itself—the evolution over the years of an intense and complicated friendship between two young women—and in an inevitable comparison with contemporary American literature that may not have all the characteristics appreciated in Ferrante's work. Her *My Brilliant Friend* won first place in a *New York Times* ranking of the 100 best books of the 21st century.

And what of stereotypes that at times seem to attach themselves to the popularity of Italian culture, from Fellini to Ferrante?

"I can tell you that even stereotypes are welcome," Passarelli says, "in the sense that they make you familiar with a culture different from your own. Even by simplifying that culture, and making you mistakenly believe you know it, they reduce the sense of distance and arouse interest.

"Think for example of Italian cuisine, popular throughout the world. Think of Fellini's films but

"If a novel contains refutations and reversals of stereotypes, don't you think it will be much more interesting?"

Paola Passarelli,
Italian ministry of culture

also of those of Francis Ford Coppola and others who have been strongly inspired by Italian cinema and Italian culture.

"Why should we refuse the stereotypes of the Roman Empire as a dominating warrior state? Those stereotypes and movies like *Gladiator* cast a spell on the general public, nurturing the traveler's interest in visiting the spots in which the ancient Romans built their palaces and tombs, and with it a curiosity about the contemporary stories written today by those who live in those places?

"What's more," says Paola Passarelli, "if a novel contains refutations and reversals of stereotypes, don't you think it will be much more interesting, compelling, and stimulating? Breaching a stereotype seems to me a winning, stimulating factor of attraction toward a specific literary creation." ♦

Italian Publishing by the Numbers: 1988 to 2023

With help from the Association of Italian Publishers, we look at the growth of Italy's book market since 1988—when Italy was guest of honor in Frankfurt for the first time.

By Bruno Giancarli, Association of Italian Publishers (AIE);
with Porter Anderson, Editor-in-Chief

As Europe's Treaty Establishing a Constitution approaches its 20th anniversary on October 29, Italy is the EU's fourth largest book market.

With an annual sales value of €3.338 billion (US\$3.7 billion), its workforce numbers more than 70,000 people. It's seen as the country's "first cultural industry" in consumer purchases, meaning that it's ranked ahead of television (both paid for and broadcast); film; music; magazines; and daily newspapers.

As many stress today in publishing's world markets, Italy's books are frequently at the heart of narratives that may go on to be developed for screens and stages, games and music.

In our look at key statistics from the Italian book marketplace, we focus on several major facts, and then make some comparisons between Guest of Honor Italy *uno e due*, first and second: Italy was Frankfurter Buchmesse's guest of honor market in 1988, as it is again now in 2024.

Quickly, several overarching notes:

Since Italy's first appearance a Frankfurt's guest of honor in 1988, the domestic market has doubled in value, net of inflation.

In 1988, around 50 million books were sold in bookstores and supermarkets every year.

In 2023—with online digital bookselling added—112 million copies were sold, including textbooks, academic and professional publishing, and digital books.

The leap from the pre-pandemic period to today has also been significant, with

12.5 million more copies sold in 2023 than in 2019, a jump of nearly 13 percent, and fueled in part by young, media-savvy readers driving the growth of such genres as comics and romance.

In terms of international rights sales, the 7,889 transactions completed in 2022 came to more than four times the 1,800 transactions of 2001, when the industry began to survey its activities.

As is evidenced here at Frankfurt—both in its piazza-centered guest of honor pavilion in the Forum and in its major collective stand in Hall 5.0—the Italian book market has become a frequent guest of honor at other, smaller book fairs and trade shows of the world, in cities including Paris, Bucharest, Tunis, and Warsaw, even as newly added tools such as NewItalianBooks.it.

Powering Italy's market, more than 750 publishers are operating at various financial scales. Annually, there are:

- 36 publishers doing more than €5 million
- 83 publishers doing between €1 million and €5 million
- 102 publishers working at between €500,000 and €1 million
- 100 publishers reporting business between €300,000 and €500,000
- 313 publishers at between €100,000 and €300,000

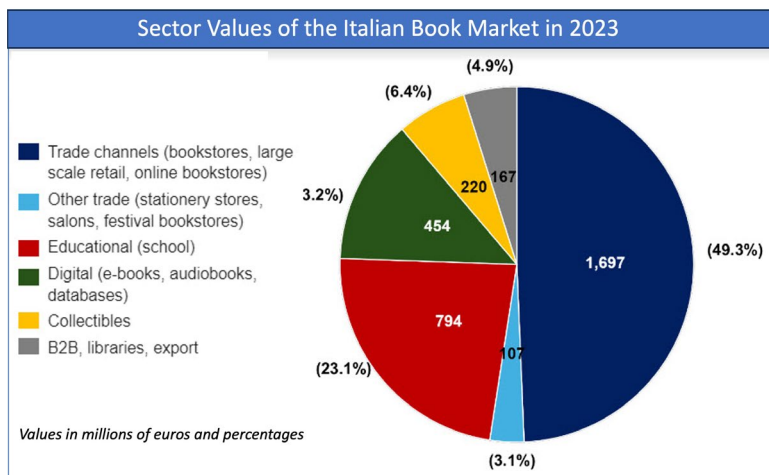
There are 112 imprints in Italy, controlled by publishing groups. The four largest of those groups account for half of the trade's sales in Italy, from the largest:

- Gruppo Mondadori
- Gruppo Editoriale Mauri Spagnol (GeMS)
- Gruppo Feltrinelli
- Gruppo Giunti

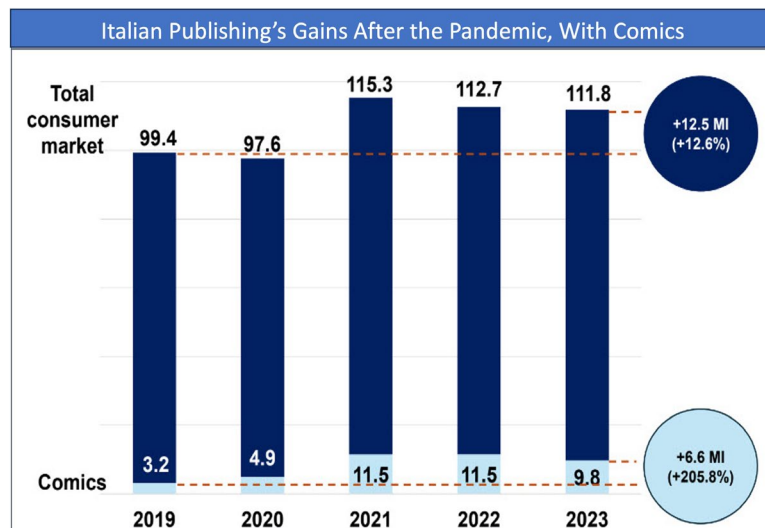


Left: At the end of the 2023 Frankfurter Buchmesse, the guest of honor scroll was handed over from Slovenia to Italy. Image: Anett Weirauch / Frankfurter Buchmesse

Right: Poster of the 1988 Frankfurter Buchmesse, when Italy was guest of honor for the first time. Image: Frankfurter Buchmesse



Trade channels contributing 49.3 percent of the market (in 2023) include bookstores, digital retailers, and large-scale retail points of sale. Some 41 percent of sales are made online; around 4 percent are made in supermarkets, and roughly 55 percent of sales are made in the country's bookstores.

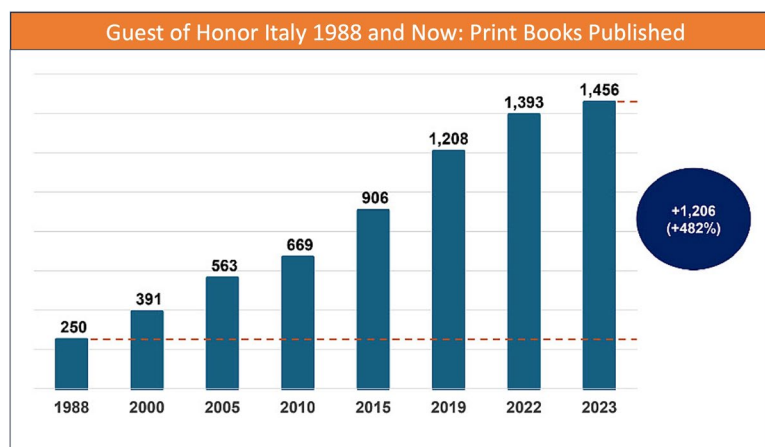


Regarding the chart above: As in many world markets, the coronavirus COVID-19 pandemic created a rare time of concentrated reading in Italy for many consumers. Comics (including manga and graphic novels) found an unprecedented footing during the pandemic and would go on to jump into a roughly 10- to 11-percent position (relative to 2019) in a scant five years.

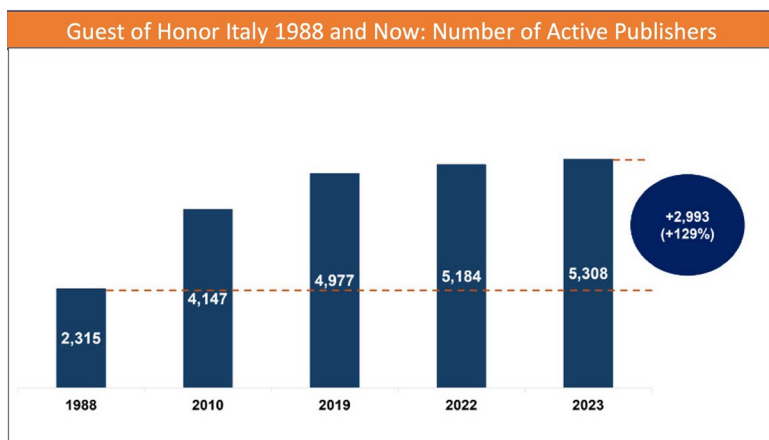


Looking at Italian literature in the international rights market, note that in 2021, where you see a vertical gray box, a survey of rights transactions was not conducted. The 2022 data were collected by updating the survey matrix.

One of the tools now used by the Italian market to promote titles to foreign publishers is the platform NewItalianBooks.it, inaugurated on June 11, 2020.

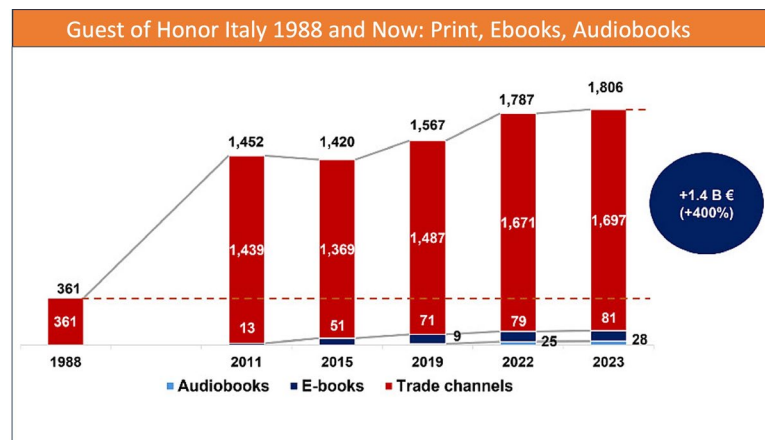


In the chart above, we see only print titles produced by the Italian market between 1988—the year of the first Frankfurt guest of honor appearance by Italy.



The increase of almost 130 percent in terms of publishers operating in Italy now compared to 1988, is partly supported by the industry's work on developing "the habit of reading" among Italians.

Today, counting publishers whose annual sales are less than €100,000, there are as many as 5,000 publishers working in Italy, with some 84,000 new print titles published each year to support a longtime catalogue of at least 1.4 million items. The Italian market as more than 3,000 physical bookstores in operation.



Of interest in the above chart is the gradual addition to the Italian market of audiobooks in 2011 and then ebooks, represented in 2015. ♦

Data in the charts above are compiled by the AIE Research Department using data from multiple sources including the AIE, IE-Informazione.

Boeri's Piazza: A Bridge Between Ancient and Modern Italy at Frankfurter Buchmesse

Architect Stefano Boeri's design for Italy's pavilion at Frankfurter Buchmesse offers an immersive, contemporary experience of Italian life and culture and the dynamic energy of the piazza.

By Porter Anderson

It takes Stefano Boeri only a moment to decide where to start in discussing his Guest of Honor Italy pavilion at Frankfurter Buchmesse.

"Unpredictability" is the word he chooses. "We could start by saying that the most important characteristic of the European square, the Italian square, is unpredictability."

And that, in fact, he says with a wry smile, is why when you visit the Forum here at Frankfurt to see the pavilion, you'll find yourself in a piazza. It's Boeri's way of capturing the unpredictability of life.

"Within the four sides, the four facades, of a piazza, anything can happen. A political demonstration. A religious procession. A popular fiesta, a concert, a crime, a love scene—all the ordinary flow of life." With a wry smile, he adds, "I think we're quite obsessed by the idea of *piazza*—by the concept of a *square* in all our works."

Were you to ask a man or woman in Milan what they know about their native son Boeri—architect, urban planning professor, and a determined steward of the environment—that person would most likely point upward and say Bosco Verticale, the Boeri Studio's 2014 "Vertical Forest," now a decade-old icon of Boeri's metropolitan ingenuity. Architectural book specialists know this project as well as those Milanese do, in part thanks to its image on the cover of Ben Wilson's *Urban Jungle: The History and Future of Nature in the City* (Penguin Random House, March 2023).

And while there are related variations of these intriguing "living building" projects from Stefano Boeri Architetti—from Dubai to Guizhou and from Shanghai to Florence—the heart of this man rest most easily under a Campari umbrella in a piazza. And thinking of that space, the public square, he flashes a smile when a reporter mentions to him "the Vespa view" of Italy—the fact that visitors from other nations are always captivated by contemporary Italian mix of ancient and modern worlds, from Fabius to Fellini.

"I believe that," Boeri says. "There are elements of continuity in the history of European cities, and in particular in the history of Italian cities. And so if we just go back to the Roman Forum or imagine also how, in the Medieval period, squares were subdivided into civil, religious, and commercial, we see those three main functions redefined in the Renaissance period in relation to the idea of perspective," which many credit to a predecessor of Boeri, the architect Filippo Brunelleschi.

By the 19th century, the public square had something to say about the growing value placed on mobility, which makes sense if you know the pleasure of getting around that piazza when the city's promenade begins each evening in Taormina over the Ionian sea and the square is a place in which it's important to touch each other, to feel the press of the crowd in "a place completely open and left to eh unpredictable desire of each individual visitor.

"So certainly," Boeri says, "the square represents a really extraordinary common thread that links the ancient history of our cities to the present and the fu-

ture of our urban communities."

Be sure to note the columns standing around you in Boeri's piazza at Frankfurt. "We have worked a lot on columns" for the pavilion, Boeri tells *Publishing Perspectives*. "We have 33 columns, four meters high, and they're divided into five families: Doric columns; Ionic columns; Corinthian columns; Venetian columns; and twisted columns."

Around the Italian pavilion's piazza and those columns, doors open into the many exhibitions that ring this small "city's" piazza—including, *Machiavelli500*; another called *Under an Ancient Sky: Pompeii Between Past and Present*; another titled *Venice International University: Manuzio and the Book Revolution*. There also are two auditorium spaces and more, created by Boeri and his studio team, all of them aware of how much weary Frankfurt visitors may find a piazza awaiting them with seats for rest.

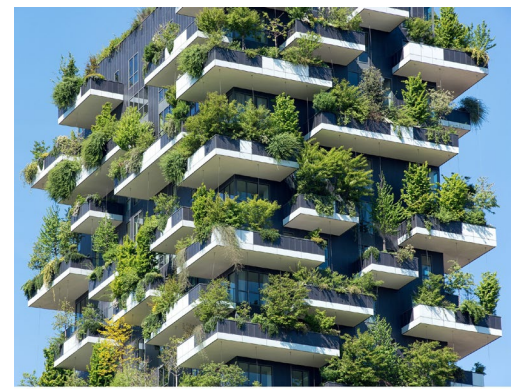
Frankfurt, Amatrice, Nepal: The Piazza

In addition to Frankfurter Buchmesse's Italian pavilion piazza, Boeri says two others currently have special meaning for him.

One is in Amatrice, a beautiful town in the Lati-um Apennines that was hit by 6.2-magnitude earthquake and at least seven aftershocks in 2016, reportedly leaving some 300 people dead and centuries of buildings in rubble. Boeri was one of the architects who worked to assist the town in rebuilding. He gave them the *Amatrice Piazza del Gusto, Tradizione e Solidarietà*, in the form of an major piazza, a communal



Stefano Boeri.
Image: Laila Pozzo / Michelangelo Foundation



Urban Jungle

The History and Future of Nature in the City

BEN WILSON
Author of METROPOLIS



“We could start by saying that the most important characteristic of the European square, the Italian square, is unpredictability.”

Stefano Boeri



Rendering of Italy's Guest of Honor pavilion at Frankfurter Buchmesse

space, a refectory enclosed and safe, its warm woods and slanted roofs sheltering eight of the restaurants and the school canteen that had been destroyed in the quake when it leveled three-quarters of the town.

In describing it, Boeri wrote, “A square. A place in which to eat local food specialties, by all means. But also a place to meet up, to play, and to stay together, in a multifunctional covered space, with an enormous glass wall with a view of the mountains,” the Monti della Laga. On August 24 of this year, Amatrice reached the eighth anniversary of that catastrophe. “And for me,” Boeri says, “that was one of the most amazing experiences I’ve had in my career,” one that has proven to him the essential importance of creating a community space where people could feel themselves still surrounded by life.”

And the other special piazza he tells us about “is in Nepal, a huge square” with “a meadow 600 meters in diameter.”

This is the jaw-dropping Ramagrama Stupa Lumbini project, a Buddhist landmark of international prominence in western Nepal’s Parasi district on the Jharahi River, 50 kilometers east of the tradition’s birthplace of Siddhartha Gautama, the Buddha. The Stupa itself is, in essence, a green mound topped by a Bodhi Tree—the last site conceived as holding Buddha’s relics intact.

That “Peace Meadow” holding the sacred fig tree is surrounded by concentric gardens, “Biodiversity Rings” featuring 80,000 plants of 70 species. A center for prayer, meditation, and peace is designed to use local materials, Indigenous brick production, and low environmental impact. Responsive to UNESCO World Heritage Sites’ requirements, the Ramagrama Stupa Lumbini is a massive living mandala and destination for millions of monks and others annually.

In interview, the anticipation of opening the Guest of Honor Italy pavilion’s piazza returns now,

but it’s easy to see that Boeri has been touched by the spirituality and grace of the place of his new project in Nepal, still underway, dated for last year and this year. And maybe Taormina has lingered in the mind, too. We muse on the idea of Frankfurt’s trade visitors coming together in a sunset piazza, strolling, talking.

“It works so well,” he says, “because it’s something that is communicated by the people. Immediately you enter in a piazza, and you are in a piazza. No matter where you are, you feel yourself in a place where you can do what you want with other people. In a way, it’s so democratic. The Agora at Messe Frankfurt of course recalls the Greek original, which Boeri muses, “was the beginning of everything. The beginning of democracy.”

“And that’s it,” Stefano Boeri says.

“We are still there.” ♦



Rendering of Italy's Guest of Honor pavilion at Frankfurter Buchmesse

“The square represents a really extraordinary common thread that links the ancient history of our cities to the present and the future.”

Stefano Boeri

Interview With Karine Pansa: The Outgoing IPA President's High-Level View of Publishing

The outgoing president of the International Publishers Association reflects on the organization's success, her term of office, and important issues for the industry.



Karine Pansa

By Porter Anderson

Among the most familiar and welcoming faces to trade visitors arriving at the Frankfurt Book Fair this week, São Paulo's Karine Pansa of Girassol Brasil Edições is hearing congratulations from many friends and colleagues as she winds up her two-year term of office as president of the International Publishers Association (IPA).

Gvantsa Jobava of Tbilisi's Intelekti Publishing, who has been IPA's vice-president for two years, will start 2025 as president, and Milan's Giovanni Hoepli of Hoepli Publishing House steps into the vice-presidential role, as we reported on September 26, following the IPA's annual general assembly.

Always quick with a laugh but also clearly invested, personally and seriously, in the issues and goals her presidency has embraced, Pansa is quick to remind well-wishers that she's not quite at the point of that well-deserved rest yet.

Not only is Pansa engaged in multiple events this week in Frankfurt, but the biennial IPA International Publishers Congress in Guadalajara is coming up on December 3 to 6, led by Hugo Setzer of Editorial El Manual Moderno, himself a former IPA president, of course, and now the president of the Mexican Pub-

lishers Association, CANIEM.

In fact, it was Setzer's two-year term that saw the coronavirus COVID-19 pandemic arrive, and it was the term held by Bodour Al Qasimi, that would witness publishing's encounter with the pandemic's impact. Pansa's term has been about moving the recovery forward and defining the evolved landscape on which the international book business now operates. And as she concludes her service with the new year, the 128-year-old association will see its roster rise to a new level of 105 members based in 84 nations.

We open our exchange with Pansa by asking what—after such a complex and successful two years for the organization—she sees as the issues or tasks or challenges she feels the best about?

Karine Pansa: "That's such a big question. I guess I'll leave the presidency feeling even more impressed by the role of publishers around the world in their local cultural and economic environments. Everywhere I've been, you can see the engagement on key issues, and when you look at IPA's work, you see the committees in action, you can see the sector sharing best practices, working together.

That bodes well for the future, especially when it comes to copyright and generative AI or the freedom to publish.

As president of IPA, I feel immense pride and

“I truly believe that our collective influence and commitment make IPA an indispensable force in shaping the future of publishing on a global scale.”

Karine Pansa

confidence in the strength and global impact of our organization. IPA has consistently stood as a cornerstone for publishers worldwide, advocating for freedom to publish and to protect copyright. I truly believe that our collective influence and commitment make IPA an indispensable force in shaping the future of publishing on a global scale.

Publishing Perspectives: Is there a task or challenge or goal that you've felt didn't come along as well as you'd hoped? This may not be anybody's fault, of course.

Karine Pansa: I think we did a great job on data, working with both WIPO [the World Intellectual Property Organization] and Nielsen to bring together a broad range of indicators. But what that exercise showed us was that the markets that are the data black holes will require a longer-term approach.

That work has started but will go beyond my presidency.

Publishing Perspectives: Were there any issues or challenges that completely surprised you?

Karine Pansa: I really feel that these last two years have been dominated by discussions over generative artificial intelligence. We had been discussing text and data mining for years—the scanning of books by Google is old news—but then this new confluence of pirated scanned books being used to train these

impressive statistical writing tools really drove the conversation everywhere we went.

You can see the opportunities for improving parts of our business, but you can also see one of the foundations of business—copyright—being flouted. When I spoke at the opening of Guadalajara International Book Fair last year, I shared IPA's position that transparency is essential and that use of our works should be paid for. The reaction from the audience was immediate. That is what they wanted to hear and they wanted to hear their international federation defending their interests strongly.

Publishing Perspectives: Having seen this organization from the vantage point of its highest elected office, is it possible to say what strikes you now as IPA's greatest strength or biggest advantage?

Karine Pansa: IPA's greatest strength by far is its network of members around the world and our ability to convene the broader sector.

Our joint statement this year, alongside international organizations for authors, booksellers, and libraries around the 'trinity of freedoms'—the freedom of expression, the freedom to read, the freedom to publish—was a testament to the work of all of the organizations to come together around the big issues that affect us all.

The same applies to our work around the Sustainable Development Goals [the United Nations' SDGs]. Our biggest challenges require us to work together, and we see that in the interest for IPA membership, next year we will grow to 105 members from 84 countries.

Publishing Perspectives: And in terms of that capacity for "convening the broader sector," is there an area in which you'd like to see the organization make progress? Some area in which it might help for that membership to come together, as you're describing? In the past, we've spoken, of course, about your keen understanding of the problems of coherent data for creating really valuable assessments and inventories of publishing's activities and needs.

Karine Pansa: Yes, and having spoken about the issues around industry data, one other area in which we could make more progress is in our work around literacy and reading, which links to so many other areas of what we do.

The freedom to read. The higher-level reading promoted by the Ljubljana Manifesto. I was so honored to sign a memorandum of understanding with the Development Bank for Latin America and the Caribbean to launch an Ibero-American movement in favor of the promotion of books and reading. The development of that showed how much governments recognize not only the importance of reading to their citizens but also to their future societies—in cultural and economic terms. I'm sure we can build on that for other regions.

Publishing Perspectives: And while it's too early for you to make a full review of your term of office, are there a couple moments or events or projects that you'll recall with special fondness?

Karine Pansa: Well, although it was as vice-president, when I chaired the programming committee for the 33rd International Publishers

Congress in Jakarta, it was a great thing to see it all come together in Jakarta after so many hours of work, through COVID, over Zoom and the committee's 12-hour time differences.

I can't wait to see the 34th International Publishers Congress in Guadalajara later this year.

As president, I've been fortunate to share so many special moments with members in different countries, but I think it's the times when we see our collective efforts rewarded—the case by publishers and the Association of American Publishers (AAP) in the USA against the Internet Archive, the copyright bills in South Africa—these are the moments when the long-term work of engaging with members pays off and is the most rewarding. ♦

"I'll leave the presidency feeling even more impressed by the role of publishers around the world."

Karine Pansa



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Czech Republic: Richard Klíčník, Editor at Argo Publishing, on Rights and Book Market Trends

Publishers in the Czech Republic, Frankfurt's upcoming guest of honor in 2026, sees the war on Ukraine as one of the challenges for its book publishers.

By Porter Anderson

Held in digital sessions in September, the hybrid Frankfurt Rights Meeting program culminated again this year in an in-person reception on the eve of Frankfurter Buchmesse's opening, and featured a series of rights-related presentations across four weekly online sessions.

One of those events focused on the Czech Republic, which is scheduled to be Frankfurt's guest of honor market in 2026.

Richard Klíčník, the editor of Argo Publishing, spoke to the international participants in the program on September 10, and he agreed with Sonia Draga of Poland and Iulia-Cristiana Stan of Romania that the trend toward Europeans being interested in reading in English when a book originates in English appears to be growing, especially among younger readers.

"For example," Klíčník said, "We're the publisher of Dan Brown and if there's a new book from him, we want the Czech translation ready for the international release" to make it as fast and easy for a Czech reader to buy it before reaching for an English edition.

"We lose out on about 10,000 copies if we don't publish it quickly."

As Draga put it, this is also an issue in Poland—where Sonia Draga Publishing House is also a publisher of Dan Brown.

"If we're too late with our translation, readers might go for the English version. Timing is crucial," she said.

Klíčník spoke about the overall stance of a publisher in Prague, noting that, "Right now, manga is very popular, so we've started translating classic manga. Another house dominates the manga market, so we focus on niche classics. We also do limited editions.

"For example, we released a limited adaptation of a French novel with only 100 special, numbered copies in a custom box. It sold out quickly and helped with the financials. Without these 100 copies, we wouldn't have been able to publish the book."

He also talked about working in a volatile environment being impacted by several external circumstances at once.

"In the Czech Republic," Klíčník said, "the pandemic, energy crisis, and the war [perpetrated on Ukraine by Russia] have been devastating.

"We're seeing lower print runs after each crisis. As Sonia said about her experience in the book market in Poland, we're publishing books about the war, but interest is limited. People seem to want to avoid the topic.

"We continue publishing to inform our audience, however, since the war is so close to us."

The titles that Argo is releasing relative to the war on Ukraine fit into a serious part of the company's work. Klíčník said, "Nonfiction makes up about 10 percent of our market, with fiction still dominating at



Richard Klíčník

90 percent. However, we've seen success with memoirs and interviews with notable figures. And some historical and esoteric nonfiction also does well."

Several more of the statistical points Klíčník brought to the Frankfurt Rights Meeting program were enlightening.

- With some 10 million inhabitants—"just one million more than London," as he puts it—the average Czech salary is €1,600 per month (US\$1,754).
- Around 73 percent of the population reports reading at least one book per year, while 62 percent reports buying at least one title annually.
- Women in the Czech Republic read twice as many books as men, surveys show, with an average household owning around 253 books.
- With laws that require municipalities to establish libraries, the country has a very dense ratio of library-to-consumer. There are some 6,133 libraries in the market.

In a trend that trade visitors and rights professionals from other markets could relate to, however, Klíčník said that despite the very high library count, the Czech book business sees "the number of readers decreasing every year.

"According to surveys, the average Czech can concentrate for 15 minutes."

And the holidays are important. "Seventy percent of books in the Czech Republic are sold around Christmas, Richard Klíčník said. "A book is a traditional Czech Christmas present. ♦

“Nonfiction makes up about 10 percent of our market, with fiction still dominating at 90 percent. However, we've seen success with memoirs and interviews with notable figures.”

Richard Klíčník



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MEET THE SHEIKH ZAYED BOOK AWARD IN FRANKFURT

Thursday, 17 October
2:00 - 2:45 p.m.
Frankfurt Studio Pop Up

Arabic Publishing and Literature Networking Reception

The Sheikh Zayed Book Award and Publishing Perspectives invite you to join us for refreshments and networking. Meet our growing community of publishers, translators, agents and other book industry experts who are interested in Arabic literature.

Friday, 18 October
3:00 - 4:00 p.m.
Frankfurt Studio

Philosophy in Islam: A Living History

Co-organized by Litprom and the Sheikh Zayed Book Award: Frank Griffel—Professor of Religious Studies at Yale and Oxford and this year's Sheikh Zayed Book Award winner in the category "Arab Culture in Other Languages"—in conversation with translator Stefan Weidner and religious philosopher Ahmad Milad Karimi.

Sunday, 20 October
2:00 - 3:00 p.m.
Frankfurt International Stage

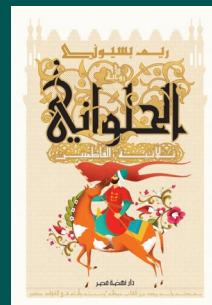
From Historical Foundations to Modern Narratives: The Evolution of Egyptian Literature

Co-organized by Litprom and the Sheikh Zayed Book Award: Egyptian author Reem Bassiouney—this year's Sheikh Zayed Book Award literature winner for her historical novel "The Halva Maker"—will present her literary work in conversation with Arabist Barbara Winckler and translator Stefan Weidner.

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LITERATURE SHORTLIST:

"The Duduk's Whimper" by Jalal Barjas



LITERATURE SHORTLIST:

"A Chance for One Last Love" by Hassan Dawood



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Audio in Italy: 'Significant' Production Increase Is Reaching More Consumers

The director of digital publishing for Mondadori Libri, Miriam Spinnato, talks about audiobooks' 'inherently accessible' format.



Miriam Spinnato

By Porter Anderson

Over several years, Frankfurt Audio has become a key component of the Frankfurter Buchmesse, and the interest and energy in the audio sector will be felt from the first day of this year's trade show.

We're glad to have spoken with Miriam Spinnato, who directs digital sales trade at Mondadori Libri, encompassing not only ebooks but also audiobooks.

Mondadori being the largest of Italy's great publishing groups, Spinnato is in an especially good position to see into the dynamics driving audio in Italy—the fourth largest of the European Union's book markets but not the fastest to embrace digital publishing's formats.

Gruppo Mondadori's 2023 figures show it making €904.7 million (US\$992.5 million), with 3,165 new titles published across 25 brands, including magazines and the digital publishing that's Spinnato's purview. The company's workforce last year numbered 1,945 employees, 62 percent of them women and 38 percent men. Reporting an EBITDA of €152.1 million (US\$166.9 million), the company reported net results for 2023 of €62.4 million (US\$68.5 million).

As we open our conversation with Spinnato, we

ask how much of a role audiobooks play for Mondadori, and—considering the debate in many English-language publishing markets—what seems to be the right formula for the frequency of an audiobook edition with a new release.

"At Mondadori," Spinnato says, "audiobooks are considered an additional format to traditional print and ebooks, ensuring that our authors can reach a larger audience. What's more, the audiobook is inherently an accessible format, allowing readers who may have difficulty with traditional reading—such as those with visual impairments—to access the content.

"But, no, not all new titles that are published in print and ebook formats are automatically released as audiobooks," she says. "Unfortunately, only a small percentage—approximately 10 percent of the total new releases—are made available in audio within a short time frame, about a month, from the publication date of the other formats."

Behind that small percentage, however, Spinnato points out, is a plan. "While the percentage might seem small," she says, "this represents a strategic effort by Mondadori to gradually expand their audiobook offerings and cater to diverse reader preferences."

Needless to say, the production of audiobooks is handled many ways by various publishers, some of

“The audio format presents a significant opportunity for the publishing market, because it caters to a different type of reader compared to traditional formats.”

Miriam Spinnato

them outsourcing the work and others, like Mondadori, building its own department for the format.

"We have a dedicated team for the production and sale of audiobooks," Spinnato says. That team "continuously collaborates with internal structures—such as editorial departments—and digital stores. During the recording phase, Mondadori utilizes professional studios in various cities across Italy."

That team, she says, has gotten busy. "Mondadori's audiobook production has increased significantly over the past two years," she says. "This not only includes the releases of new titles in all formats but also includes catalogue titles that were published years ago, particularly long-sellers."

Many publishing houses hope for a new life for their backlist through audio and other digital formats.

And in Italy, Spinnato says, "The audio format presents a significant opportunity for the publishing market, because it caters to a different type of reader compared to traditional formats. For instance, audio appeals to those who experience listening while engaging in other activities. This distinct advantage allows the audio format to reach an audience that might otherwise not engage with printed or digital text because of their lifestyle or preferences.

"Compared to more mature audio markets, Italy

shows a greater potential for growth. The Italian audiobook market is relatively young, and the current catalogue of available audiobooks is still limited. This nascent stage provides ample opportunity for expansion and development, making it a promising area for publishers to invest in.”

Audio in the AI Discussion

Among many trade visitors at Frankfurt, one of the key conversations around audiobooks will be how to handle the rising effectiveness and comparative affordability of text-to-speech technology. While many tie this discussion into the artificial intelligence, synthesized narration—with its speed, multilingual potentials, and less-than-studio costs—was growing long before “AI” was a hot-button phrase. If anything, the place of AI in contemporary business and chatter has re-energized the idea of producing whole backlists in audio for the first time, and more.

“This is currently one of the most debated points of attention,” Spinnato says, “especially within the broader context of generative artificial intelligence.

“As of now, Mondadori has not employed AI for audiobook narration, but it is indeed exploring this functionality.”

As fast as the automated systems have begun speaking myriad languages, however, there’s a drawback in her market, Spinnato says: “The results in Italian do not yet match the quality achieved in other languages such as English and Spanish.

“In my opinion, while AI can present a significant opportunity in terms of production timelines, the human voice remains irreplaceable. Unlike other formats, the audiobook experience involves another key player—the narrator—who, through her or his

emotional delivery, makes the listening experience unique and personal for the reader.”

Audio Adoption in Italy

As we conclude our exchange, we ask Spinnato about demographics in terms of audiobook adoption so far in Italy. Surveys in some international markets have shown audio to be a format that male consumers may be willing to try, not least because they can listen to a good book while handling errands, workouts, household duties, and so on.

This isn’t to say that women don’t respond with a clear appreciation of that multi-tasking opportunity to combine book-listening with other activities. But some wonder if the pleasure many men find in listening rather than sitting and reading visually may not help draw some of the male audience back to reading—or at least encourage them to add audiobooks as one of their regular entertainment go-to interests.

“Some market research here in Italy,” she says, “has shown the same trend, indicating that audiobook listeners are slightly more likely to be male. And it’s a similar trend observed among podcast listeners.

“Although these findings come from market research and are not definitively confirmed, they represent good news,” Miriam Spinnato says, echoing publishers who have seen similar survey data among their consumers.

“It’s well known that readers of other book formats tend to be predominantly female. If this trend holds true, it would mean an expansion of the market, as we’ve discussed, by attracting a demographic that might not typically engage with traditional or digital texts.” ♦

“Mondadori’s audiobook production has increased significantly over the past two years ... This not only includes the releases of new titles in all formats but also includes catalogue titles that were published years ago.”

Miriam Spinnato

Frankfurt Audio: Event Highlights and Networking

Frankfurt Audio Area in Hall 3.1

In addition to attending the events listed here, visit the Frankfurt Audio Area in Hall 3.1, which has almost doubled in size since 2023. Here you’ll find 640 square meters for everything that revolves around audiobooks, podcasts, audio services and software.

Collective Exhibition Audio Books

Stop by the Collective Exhibition Audio Books (Hall 3.1, K24/25) Wednesday to Friday to speak with Frankfurter Buchmesse’s Audio Ambassador, publishing consultant Carlo Carrenho.

Frankfurt Audio Happy Hour

Join the German-speaking audio community at the Collective Exhibition Audio Books on Thursday at 5:00 pm for Happy Hour in the Frankfurt Audio Area.

Learn more at buchmesse.de/audio.

EVENT TITLE	DAY AND TIME
Audible Landscape: What’s Next for Audio, Building Audience and Creating Breakout Authors	Wednesday, 16 October 2:00-2:30 p.m.
The European Audiobook Listener 2024: A Data Deep Dive into the Key Markets	Wednesday, 16 October 3:00-4:00 p.m.
Meeting the Demand: Audio Strategies with Amanda D’Acierno, Jon Watt, and Lee Jarit	Wednesday, 16 October 4:00-4:45 p.m.
The Power of Data: How to Amplify Your Audio Marketing Strategy, followed by a networking reception organized by ZebraLution	Wednesday, 16 October 5:00-6:00 p.m.

► **LOCATION:** These events take place in the Frankfurt Studio, located in the foyer of Hall 4.0.



Image: Frankfurter Buchmesse / Marc Jacquemin

Frankfurt Fellowship: International Networking

Get to know some of this year's participants, who are working across publishing departments and eager to expand their networks and knowledge at Frankfurt. Interviews by Porter Anderson



Nesteros Poulakos

Nesteros Poulakos
Vakxikon Publications
Greece

About his work: At Vakxikon Publications, my work is multifaceted and deeply rooted in the world of independent publishing. Most of my time and energy goes into curating and acquiring new titles, focusing on works that push boundaries, offer fresh perspectives, and resonate with the local audience. One of the key aspects of my job is managing the relationships with authors, translators, and agents, ensuring that each project is handled with care and aligns with our editorial vision. I also spend a significant amount of time overseeing the production process.

I sometimes feel constrained by the demands of daily operations and administrative work. I would love to dedicate more time to exploring new trends in the publishing industry, deepening our international collaborations, and focusing on expanding our digital and audio offerings.

About the Greek book market: The Greek book market faces several significant challenges today, many of which are common in smaller publishing markets but uniquely pronounced due to Greece's economic and cultural context. One of the primary challenges is the limited size of the readership. Greece has a relatively small population, and reading as a leisure activity, while growing, has historically been less widespread compared to other European countries.

Another major challenge is the dominance of a few large publishing houses, which can make it difficult for independent publishers like Vakxikon to compete, particularly in terms of visibility, distribution, and access to major retail channels.

Financial constraints are another pressing issue. And the digital transformation presents both opportunities and challenges. While there is an increasing interest in e-books and audiobooks, the infrastructure and demand in Greece for these formats are still developing. Publishers must invest in new technologies and platforms without guaranteed returns, adding another layer of financial strain.



Mercy Kirui Michira

Mercy Kirui Michira
eKitabu
Kenya

About her work: At eKitabu our strategy has two main parts, and I work across both to build our new imprint Mvua Press that publishes literary works from African authors.

My first priority is to publish high-quality books from primarily women authors: editing or re-editing the text, applying fresh, consistent, and attractive designs in print and digital, recording audiobooks in our award-winning, in-house studio, developing ebooks, and adapting for accessibility into braille and sign languages. The second part of our strategy focuses on marketing. This includes targeted investment in campaigns and collaborative promotions in African countries with authors around their titles. It also includes rights deals with publishers outside of Africa, such as we are pursuing with our presence in the Publishing Rights Center at Frankfurt.

We've built relationships, processes, and tools for successful campaigns, focusing on media, booksellers, and in-person events. Gen Z African readers, especially women, are our most enthusiastic and engaged audience. To reach these readers, we leverage the relationships and platforms we've built over the past twelve years in Kenya and across 14 African countries.

About the Kenyan market: The most basic challenge of all and the most common is cost. The notion that Africans don't read or don't read much is, we believe, simply false.

The challenge is connecting the great writers we know with audiences eager for fresh voices, ideas, and stories at prices they can afford.

These are the reasons we titled the session we are holding on the International Stage this year at FBF: *The Next Global Bestseller by an African Author Will Be a Hit in Africa First*. (Frankfurt Thursday, October 16, 5 to 5:30 p.m.)



Salomé Cohen Monroy
 Image: Daniel Vaésquez

Salomé Cohen Monroy
Random House and Penguin Clásicos
Colombia

About her work: I work in Bogotá in a hybrid model, in which we go to the office half of the month and work from home the other half, alternating between days.

It's a demanding job, with many facets, but always captivating, and I never stop learning. I have times for reading and editing in silence, times for curating the books, and times to build bonds with the authors I work with. Although there's a good part of my work that happens in Excel and another part in managing the different teams to achieve the greatest distribution and success of our work, I dedicate most of my energy to editing and caring for the texts and working very closely with the authors to bring out the full potential of their works.

About Colombia's book market: One of the biggest challenges I see for the Colombian market is the fact that it's so concentrated in two large publishing houses. Although I'm the editor of one of them, I believe that the growth of the other publishing houses would be a win-win in terms of diversity as well as a marker of audience growth.

On the other hand, according to the latest studies, Colombians are reading more (an increase in the number of readers of almost 30 percent in 10 years), which, in addition to being a favorable circumstance, is a great challenge for publishers who want to install new voices that "dynamize" and diversify the literary establishment.

So we must find novel ways that do not saturate the market to bring about this generational change and to get readers interested in a diversity of readings and sensibilities.

In my case, as I edit literary fiction, the challenge is twofold, because in a market that leans toward nonfiction (only two titles in this year's Top 10 are fiction), the positioning of new fiction authors is challenging and even sometimes the launches of new works by authors with a significant track record can be difficult. ♦

Jennifer Clement: Publishing's 'Trinity of Freedoms'

The immediate past president of PEN International discusses the various forms of censorship she's encountered and the 'trinity of freedoms' publishing needs to survive and thrive.

“When a book is banned and a writer is silenced, one has to ask, who is the police? Who decides?”

Jennifer Clement



Jennifer Clement
Image: Raymond Hamlin

By Porter Anderson

Not only in the United States—where far-right efforts to ban books are affecting thousands of titles annually—but also in nations from Mexico to France, various efforts at censorship are threatening "the trinity of freedoms" on which publishing is reliant: the freedom to publish, the freedom to read, and the freedom of expression.

Jennifer Clement, the immediate past president of PEN International (2015 to 2021)—the only woman to have held that position since the organization was founded in 1921—oversaw the creation of PEN International's Women's Manifesto and the Democracy of the Imagination Manifesto. While leading PEN Mexico, she was instrumental in the effort to get a law on the books making the killing of a journalist a federal crime.

In our exchange with Clement for our Frankfurt Show Magazine, we've asked for her experienced analysis of what actually prompts parents in particular to see book-banning efforts and other attempts at censorship appropriate.

"First and foremost," Clement says, "I'd like to underscore my appreciation for the publishers who are courageously fighting book banning along with libraries, schools, parents, and freedom-of-expression organizations around the world. It's a badge of honor to publish a banned book and, by doing so, stand for the strong belief that literature and art in general touch on our common humanity."

To the point that questions of race and sexual orientation seem to drive the bulk of book-banning

action, Clement says, "The attacks against freedom of expression around identity are almost always politically motivated.

"Whether linked to religious sensitivities or family values, autocratic governments or right-wing movements wanting to retain or garner power, know well that minorities are an easy mark to promote othering and breed enmity.

"This also serves to distract from the real issues of economic hardship, inequality and the threat to an ideal of human rights for all. Book banning is a global problem, which is growing. At PEN International, we site Belarus, Brazil, China, Hungary, the Russian Federation, the United States (where books seem to be more dangerous than bullets) and Turkey as places where the practice is becoming a scourge."

'Banned Books Can Equal Banned Lives'

As focused as many in the publishing industry understandably may be on book bans, "Book banning is only one of the many branches of censorship," Clement points out.

"Within a recent historical context," she says, "it relates back to the burnings of "impure" books in Germany during the Second World War and the salvaging of Catalan literature sent out in buses to France under the Franco regime.

"More recently, one cannot but recall the Fatwa on Salman Rushdie, the recent assassination attempt on his life, and the publishers and translators who were attacked or killed for having anything to do with *The Satanic Verses*. One can imagine this slogan: banned books can equal banned lives."

The question, of course, is always how best to counter censorship. The resistance to suppression of these freedoms, as Clement points out, takes many forms and can require many types of resistance.

"Freedom of expression has to be fiercely defended," she says. "When a book is banned and a writer is silenced, one has to ask who is the police? Who decides?"

"I think we're seeing more than a slow process such as 'better education.' Resistance is mounting, with students staging walkouts, parents mobilizing support, publishers protesting, publishing in defiance of bans, and legislators introducing bills against the practice. Both PEN International and PEN America have championed this with important campaigns."

In her own country of Mexico, Clement says, "In the past six years, 47 journalists were assassinated and there is no outrage from the government and the crimes have been met with impunity. In addition, in recent years, writers, who are also often journalists or political analysts, who have written against the government have been fired from their jobs or silenced. This is a threat to democracy.

And at the highest level, Clement says, we have to look at the context of book banning for "it intersects with cancel culture and fear.

"Self-censorship is the most insidious and dangerous form of censorship. Can writers write and can publishers publish if they are afraid of attack, book banning, or even death?"

"The freedom of the imagination is at risk and must be upheld and honored," says Jennifer Clement. "Attempts to control the imagination almost always lead to xenophobia, hatred, and division." ♦

Get to Know the 2024 Frankfurt Invitation Program

This long-running program enables publishers from Africa, Asia, the Arab world, Latin America, and the Caribbean to participate in the Frankfurt Book Fair and build more international relationships.

Interviews by Porter Anderson

The Frankfurt Invitation Program, founded in the 1970s, includes visits to publishers, agencies and bookstores, market presentations, matchmaking events, and numerous networking opportunities in Frankfurt and Berlin as well as at Frankfurter Buchmesse. The aim of the project is to enable publishers from developing book nations to participate in the biggest industry meeting, so that they can form business relationships in the book market worldwide.

Globalization continues to be an ambivalent undertaking for many publishers from these regions, because although access to the world market is easier than ever through borderless communication, it is a great challenge for smaller, mostly independent companies to operate on international terrain.

Omar Kabbaj DIO AZ Morocco

Publishing Perspectives: Tell us about your publishing house and your work.

Omar Kabbaj: In the framework of our publishing house, I'm forced to juggle several responsibilities, including the supervision of editorial projects, the development of partnerships, and the assurance of the quality of the works. At DIO AZ, I invest a lot of time in improving the quality of our work and enriching their content. Our publishing house is a market leader in certain school and extracurricular books, and maintaining this position implies constant improvement and innovation of our books and resources, ensuring the quality of each work, managing the marketing aspects, and building an engaged community on social networks around these publications.



Omar Kabbaj

We also spend a lot of time identifying children's books and ideas that we believe will find their audience. We create content "from scratch," finding illustrators and authors, managing projects, and producing unique works that convey emotions and values, based on our original ideas. Our books series *Visa Pour: Ismael et Radia* is the result of an idea developed internally by our team. Finding talent, authors and illustrators with projects at an advanced stage remains a challenge for us.

As a publisher, we face a lack of time to develop more children's books as well as literature books in English, French, and Arabic. Unfortunately, this lack of time pushes us to prioritize our well-established areas, namely school and extracurricular books, while recently giving a particular focus to children's books, despite a demand that is increasing considerably and our desire to further diversify our catalog.

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

Omar Kabbaj: Two minutes. This is the shocking average amount of time that a Moroccan spends on reading daily, according to data from the high commission for planning, compared to two hours and 17 minutes spent daily with the television, per an HCP survey. By comparison, the French are reported to read on average 47 minutes per day, per figures from CNL. In this context, our publishing house operates in a very restricted literary and youth market, which pushes us to redouble our efforts to promote our works, educate readers, and give them a taste for reading.

For a long time, publishing has not been at the heart of the priorities of the public authorities. However, timid but concrete actions have recently been carried out to improve the level of primary schools in Morocco. One part of these initiatives consists of

equipping the libraries of the country's pioneering schools with quality works, and DIO AZ had the pleasure of seeing several of its works selected. These actions by the public authorities are encouraging and go in the direction of improving the indicators cited above. However, this remains largely insufficient; without the multiplication of these initiatives, their deployment on a larger scale, their regularity, as well as a clear and transparent policy for better anticipation by publishing houses, these improvements will not be sustainable.

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

Omar Kabbaj: This is my first time, and I'm very happy with the prospects it opens up for us. I consider it a real game changer.

Our presence at this fair is above all with great humility: we come to seek inspiration and discover nuggets that we hope to be able to introduce to the Moroccan market, works that correspond to our aspirations, that make quality culture accessible in Morocco, and that meet the growing demand. In the same way, we wish to meet the largest community of publishers in the world, obtain feedback on the works that we present on our stand, consider future distribution partnerships or sale of rights on our catalog, and why not, one day, make Moroccan culture accessible to the world. What's certain is that we will come out enriched by this first participation, which will undoubtedly mark the beginning of a long series for our publishing house.

Bibi Ukou Griots Lounge Publishing Nigeria / Canada

Publishing Perspectives: Tell us about your publishing house and your work.



Bibi Ukou

Bibi Ukonu: Griots Lounge Publishing Nigeria focuses on searching and finding small or rising writers from disadvantaged areas, such as the southeastern and Niger Delta parts of Nigeria, as much as our Canadian company focuses on amplifying minority black voices in Canada.

I'm always busy with tasks from both regions, searching for these authors in such hidden places. Although we sometimes solicit for manuscripts, I find that I still need to do the search by myself and solicit directly. Other areas that keep me busy are negotiating acquisition contracts with the authors or their agents and overseeing all the different departments, from the editor to designer of each book that we have ever released. Working in the Nigerian space can be taxing, as the publisher has to directly take charge of distribution, marketing and inventory in general. I can get really busy.

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

Bibi Ukonu: Distribution and inventory management is a big problem in Nigeria. Being quite privileged, I've also worked in the publishing industry in other developed countries. I have witnessed how inventory is managed, and books are easily accessible through a working distribution model.

The Nigerian publishing industry does not have such a thing in existence. Our digitalization of the book ends with acquiring the International Standard Book Number (ISBN). The metadata model does not exist. There is also not customized model in existence. Most times, bookstores are unable to account for copies sold, which means they are unable to remit properly to the publisher. Most times also, the publisher isn't able to manage an accurate inventory. This means that the author's royalties may suffer shortages in remittances. Customers are not able to find books that they want, except when they visit the bookstore to search for them.

Some persons may say that the lack of access to funding is a problem that exists in Nigerian publishing. While I agree with that, I believe that distribution and inventory should be able to give the publisher some sort of returns. With these returns, the publisher can reinvest and publish new books.

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

Bibi Ukonu: Yes, this is my first ever Frankfurt Book Fair, and also my first time in the city. I have however, previously, stopped at the airport while in transit to other countries, and I could feel the vibrancy of Frankfurt. I intend to score some sales of translation rights to publishers of different languages. I also intend to see books or talented authors that I can acquire the publishing rights of their books. I look forward to widening my business network, which in turn makes it easier for Griots Lounge Publishing to operate.

Monica Bombal **Ediciones Liebre** **Chile**

Publishing Perspectives: Tell us about your publishing house and your work.

Monica Bombal: In Spanish there is no word to distinguish the intellectual functions of editing from the commercial functions of publishing. Likewise, in Liebre I do both.

I would like to dedicate much more time and en-



Monica Bombal

ergy to looking for new authors and texts than having to raise funds, apply for grants, or be in charge of distribution logistics issues. But, considering we are still a small company, these responsibilities allow me to be well on top of each stage from the creation to the circulation of a book.

However, the internationalization of our catalog is one of the tasks that interests and motivates me the most and it gives me the opportunity to travel to places as great as this one.

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

Monica Bombal: In Chile there has been a boom in the creation of children's publishing houses with public financial support in the last 10 years. The challenge we have is to build interesting catalogues that can compete with foreign publishers, considering that there are not many public policies to defend local versus international books. Avoiding dependence on state support is one of the biggest challenges. Even more so, because public purchases of books have stagnated in recent years.

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

Monica Bombal: Yes, it will be my first time at FBF and I have always been afraid of going, because of its size and it has such a serious and commercial focus and vibe, very different from Bologna or Guadalajara Book Fair.

I look forward to engaging in interesting dialogues with publishers who have different experiences in the Invitation Program. Also I hope to meet German editors in order to obtain more translations of our catalogue, especially as Chile will be the guest of honor at Frankfurt in 2027. And above all I hope to enjoy the journey without getting dizzy.

Flornida Ramirez **19th Avenida Publishing House** **Philippines**

Publishing Perspectives: Tell us about your publishing house and your work

Flornida Ramirez: My work at 19th Avenida is a blend of passion and challenge. Leading a tiny team of four, I oversee the entire publishing process, from manuscript selection to production and marketing.



Flornida Ramirez

Seeing our books resonate with readers is incredibly fulfilling, especially when they address relatable themes or societal issues.

Most of my time and energy goes into nurturing relationships with authors and ensuring we maintain high editorial standards. Additionally, I focus on marketing strategies that broaden our reach, ensuring our books are more accessible to a wider audience across the Philippines. Over the past two years, I have also been cultivating partnerships with foreign publishers interested in translating our works into their languages.

The key aspects of my role include acquiring manuscripts, overseeing editorial processes, and managing our authors' rights. However, I would like to invest more time in building partnerships with schools and libraries and exploring collaborative projects with other authors and artists. I aim to promote not only our publications but also to support the entire books and comics industry in the Philippines.

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

Flornida Ramirez: The main challenges facing the Philippine book market today are similar to those in many countries.

These include the continuous rise in production costs, which makes it difficult to price books affordably, especially for students. There is also competition from digital media that diverts readers' attention away from print. Additionally, limited distribution channels and a lack of robust marketing strategies can hinder our reach. Lastly, while our government's book agency is making efforts to improve the availability of locally published books in public schools and libraries, it remains a challenge to secure consistent government support for these projects.

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

Flornida Ramirez: As a third-time visitor to Frankfurt Book Fair (2014, 2022, 2024), I aim to deepen industry connections, discover new trends in publishing, and explore potential collaborations with international publishers. Additionally, I hope to gather inspiration from innovative ideas while showcasing Filipino literature to a global audience and promoting our participation as the Frankfurt's guest of honor in 2025. ♦

Publishing Perspectives Forum: Our Frankfurt Events

PUBLISHING PERSPECTIVES FORUM

WEDNESDAY, October 16

11:00 - 11:45 (Frankfurt Studio)

Executive Talk: David Shelley, CEO, Hachette Book Group US and Hachette UK

- In conversation with: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives

16:00 - 16:45 (Frankfurt Studio)

Meeting the Demand: Audiobook Strategies

- **Amanda D'Acierno**, President and Publisher, Penguin Random House Audio Group
- **Jon Watt**, Trade Audio & Business Development Director, Bonnier Books UK
- **Lee Jarit**, Global Head of Publisher and Partner Relations, Audible
- Moderator: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives

THURSDAY, October 17

10:00 - 10:45 (Frankfurt Studio)

'Created by Humans': A New AI Rights Platform

- **Trip Adler**, co-founder and CEO, Created by Humans
- Moderator: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives

11:00 - 11:45 (Frankfurt Studio)

Executive Talk: Arnaud Nourry, Chairman and CEO, Les Nouveaux Éditeurs

- In conversation with: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives

14:00 - 14:45 (Frankfurt Studio Pop-Up)

Arabic Literature Networking: Publishing Perspectives & Sheikh Zayed Book Award

- Meet our growing community of publishers, agents, and translators working with and interested in Arabic literature.

FRIDAY, October 18

11:00 - 11:45 (Frankfurt Studio)

State of Independent Publishing

- **Tom Kraushaar**, publisher, Klett-Cotta
- **Nina von Moltke**, co-founder and president of Authors Equity
- **Nelleke Geel**, Co-Founding Publisher and Owner, Meridiaan Uitgevers
- Moderator: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives



The Charleston Conference at Frankfurt takes place this year in Hall 4.0.
Image: Johannes Minkus / Publishing Perspectives

FRIDAY, October 18 — Charleston Conference at Frankfurt

9:30 - 10:00 (Hall 4.0 Stage)

Networking Breakfast

The day will begin with a networking breakfast. This is an excellent opportunity to foster new relationships and exchange ideas before the start of the formal sessions.

Charleston Conference™
ISSUES IN BOOK AND SERIAL ACQUISITION



10:00 - 11:00 (Hall 4.0 Stage)

Putting Theory to Practice: The Case of Artificial Intelligence in Scholarly Publishing

AI has been a key topic at every publishing conference since the beginning of 2023 at the latest. Numerous publishers and service providers are experimenting with its application in various areas, whether to reduce costs or increasingly to increase sales. The panel will use examples from differently structured publishing houses to show which solutions industry participants are working on and how they are applying the different, rapidly developing forms of artificial intelligence in practice.

- Moderator: **Sven Fund**, Managing Director, Reviewer Credits

11:00 - 12:00 (Hall 4.0 Stage)

When More Means Less? The Unanticipated Consequences of Scholcomm Trends on Library Resourcing

Ever feel like you are the proverbial camel—just waiting for the straw that's going to break your back? As complexity around scholarly communications increases, trends around content access from open research to artificial intelligence clash with practical realities around library staffing, budgets, and time. Can technology somehow step in to empower fewer people to do more with flat or dwindling resources? How can publishers and service providers help save the breaking backs of their library partners?

- Moderator: **Jude Perera**, Associate Director, Communication/Engagement, Global Strategic Partnerships, Wiley
- **Heather Staines**, Senior Consultant, Delta Think
- **Lisa Janicke Hinchliffe**, Professor and Coordinator for Research Professional Development, University of Illinois at Urbana-Champaign
- **Ádám Dér**, Head, Scientific Information Provision, Max Planck Digital Library



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Learn more about Frankfurt Connect

Visit the Frankfurt Connect info booth (Hall 4.0, J77) or join our networking reception on Wednesday:



'The Hof Live meets Frankfurt Connect: Get Together'
16 October 2024, starting at 5 pm
Stage 4.0 (Hall 4.0, H104)

“Night favors belief and the imagination
peoples the air with specters.”

Jose Rizal
Noli Me Tangere, 1887

PHILIPPINES

GUEST OF HONOUR

FRANKFURT BOOK FAIR 2025



The imagination peoples the air



PHILIPPINES GUEST OF HONOUR
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