



## Cao Wenxuan becomes first Chinese writer to receive Andersen award

中国作家首获国际安徒生奖  
为什么是曹文轩?

Cao Wenxuan, one of China's most popular authors of children's fictions, received the Hans Christian Andersen Award in April, 2016, which is awarded by the International Board on Books for Young People (IBBY) and is considered as the highest international recognition in the field of children's literature. Cao becomes the first Chinese writer for the most distinguished international honor for children's literature.

"Cao Wenxuan's books don't lie about the human condition," Patricia Aldana, president of the Hans Christian Andersen Award jury told the audience, "They acknowledge that life can often be tragic and that children can suffer."

Except for Cao, other shortlisted competing writers are from Denmark, Germany, the Netherlands and the United States. He has won all the hearts of 10 jurors and was voted unanimously the winner of this year's prize. "Cao writes beautifully about the complex life of children facing challenges. He's a deeply committed writer whose own child life has been deeply influential on his writing," Patricia Aldana said.

Martin Salisbury, a professor of Cambridge School of Art, and also an illustrator and author, said Chinese picture books - books whose pictures are very well integrated together to tell the story -

have a great future ahead. "Chinese picture books are graphically very exciting," Salisbury said. It will be interesting to see what happens with the Chinese graphic traditions enriched by new forms of visual authorship, he said. The world of picture books, he added, opens up new collaboration opportunities also on the education side for Britain and China to learn from each other.

Every year China features several thousands of children's books, and many of them exert huge influence, said Li Yan, Vice President of China Publishing Group, whose Chinese Story Seeds & World's Illustration Flowers series has published Cao's works.

"A few years ago we launched the project of the Chinese Story Seeds & World's Illustration Flowers. We hoped that using illustrated books with this approach, we could better connect China's storytellers and illustrations from other countries so to promote the interchange and collaboration between Chinese publishing groups and other major publishing groups abroad," he said.

Daylight Publishing House (DPH), a juvenile and children's books publishing house under the leadership of China Publishing Group Corporation (CPGC), established Cao Wenxuan Literature & Art Centre in 2014, in order to operate the

copyrights of Cao Wenxuan's works. Ljiljana Marinkovic, General Manager of Kreativni Centar, the largest Serbian publisher of children's books and the publisher of the Serbian version of *Straw Hut*, one of Cao's most famous novels, said her publishing house has been trying as much as possible to encourage different programs and introduce Serbian readers to other cultures.

"We are not only publishers, we are really trying to make the public aware of the importance of children's literature for our country's culture," Marinkovic said. She noted that readers in Serbia are already familiar with traditional Chinese literature for children, but they do not know much about contemporary Chinese children's books.

Li Xueqian, the president of China Children's Press & Publication Group (CCPPG), said when introducing Cao's works to the global readers, they invited many famous international illustrators to cooperate with Cao. For example, the *Straw Hut* (picture books version) was illustrated by German illustrator Sonia Darnovsky, and the book *Bronze Sunflower* is illustrated by Spanish artist Alfonso Luano. When Cao's stories integrate with these beautiful illustrations, they attract increasing reader's eyes.

(Xin Hua, Liu Ya)



## CPG provided books for the facility at the University of Oxford

### “中国出版集团汉学资源”阅览间在牛津大学设立

■BY Xinhua (China Daily Africa)

A reading room named after China Publishing Group Corp was established on April 13, 2016 at the Bodleian K.B. Chen China Center Library at the University of Oxford.

A delegation from the company visited the university that day as part of the events commemorating this month's 400th anniversary of the deaths of playwrights William Shakespeare and Tang Xianzu, as well as marking the London Book Fair.

CPG is one of China's largest publishing groups, publishing 15,000 books a year. CPG provided books published by its subsidiaries for the reading room, which includes the *Twenty-four Histories*, *History Retold as a Mirror for Rulers*, *Encyclopedia of China*, *Complete Works on Chinese Fine Art*



Mr. Tan Yue (tight) and Richard Ovenden present at the launch ceremony of CPG Reading Room at the Bodleian K.B. Chen China Center Library.

and *Serial Works by Chinese Contemporary Composers*.

CPG President Tan Yue and Richard Ovenden, the Bodleian's librarian, unveiled a new exhibition named Celebrating Tang Xianzu and Shakespeare on the 400th Anniversary of their Deaths: Book Exhibition on April 13 at Weston Library, one of the 40 Bodleian libraries at the University of Oxford.

Books displayed include *The Peony Pavilion* by Tang Xianzu, *The Handan Dream and Complete Works* by Shakespeare.

Ovenden says Bodleian has been collecting books published in China and books written in the Chinese language for over 400 years. The center has more than 50,000 books on China, including 20,000 rare Chinese books.

He says Bodleian has collaborated

closely with leading publishers from across the globe, and he believed that CPG would be a good partner.

David Helliwell, curator of Chinese collections at the Bodleian Library, showed several hundred-years-old Chinese manuscripts and rare books and the restoration of old rare Chinese books at Weston Library to the Chinese delegation.

Tan says the exhibition was a great opportunity to work with the University of Oxford in promoting cultural exchanges, adding that CPG and the university would find common ground and achieve concrete cultural projects.

CPG and Bodleian Library then signed an agreement on publishing and building a long-term communication mechanism.

## Mobile Internet increasingly transforms publishing & media industry

### 2016 中国创意工业创新奖暨报告发布: 移动互联网加速出版传媒业转型

■BY Liu Zhiwei, Chen Yin, CPMJ

On 25th, August, the third China Creative Industry Innovative Award Ceremony was held at the China International Exhibition Centre, Beijing, co-hosted by the China Publishing and Media Journal, Frankfurt Book Fair, and Frankfurt Academy.

The Awards of this year concentrate on the fields of publishing and media, setting up 6 categories for more than 70 enterprises from publishing, media, distribution and new media industry, besides the categories covering new marketing models, new business models, new tech, new management mode and new talents, new products are also involved for the award.

The report released at this year's ceremony demonstrates that it is an inevitable trend that media industry must develop under the combination of traditional and emerging ways. New technologies drive an explosion in publishing and media industry, with a series of creative products, marketing modes, business and managing models sprung up, which shows 4 trends in China creative industry.

**Firstly, publishing and technologies integrate deeply which promotes the transforming of traditional publishing process.**

New technologies such as Cloud Computing, Big Data, Internet of Things, Artificial Intelligence, Augmented Reality (AR) and Virtual Reality (VR) have been used in each process of press and publications including content creating, producing, distributing and marketing. In the course of changing traditional publishing industry, new technologies not only increase productivity, but stimulate the formation of some new models like digital publishing as well.

In the past two years, many Chinese publishing companies have employed big data technology into their digital products. And Mobile education, depending on its personalized learning context, advantages in mobile touch and speech output, has become the mainstream in online education.

**Secondly, Community economy opens up the innovation in business models, and Wechat become as the key platform for marketing.**

As Wechat and microblog have become the main platforms in internet communication, China's publishing enterprises have established related community market system, to explore new business models for sales.

Because of the powerful position of Wechat in China's mobile internet, more and more companies attach marketing importance to it. In 2015, there are a lot of Wechat shops targeting at specific groups emerging at Wechat platform, among which there are two shops whose sales amounting to over one hundred million RMB, they are Davdian, helping young mothers open shopping, learning, communicating, and starting their individual business, and Luojsiwei, established by Dr. Luo Zhenyu, a Chinese experienced media player. Additionally, publishing houses like People's Publishing House, China Children's Press & Publication Group also make a great success in community marketing through offline activities such as reading club and competitions.

**Thirdly, Intellectual Property changes publishing process, showcasing that cross-media entertainment will become the new drive force of economy.**

Cross-media entertainment industry, composed of literature, animation, film and television, music, and games,



Thomas Minkus, vice president of FBF issues award certificate to a winner at third China Creative Industry Innovative Award Ceremony this August

will become the driving force for economic development. China's TOP3 internet giants BAT (Baidu, Alibaba, Tencent) compete in commercial distribution with each other, extensively invest to and cooperate with different cultural companies. Meanwhile, entertaining and game companies are engaging in making strategic plan of cross-media entertainment, which poses greater challenge for start-ups in this industry.

In earlier 2015, Tencent integrated China's two big literary websites Tencent Literature and Cloudary together, establishing China Reading Limited, which aims at bridging different literature forms across different platforms, facilitating further superiority in investing films, televisions, and games exploitation. The year 2016 witness an upsurging profit model of live broadcasting, attracting different platform operators in press, video and social communication devoted themselves into related business. And the advantages of live broadcasting provide spaces for the combined development of games, films, televisions, games and literatures. Publishing institutions emphasis on managing content copyrights of tradi-

tional authors, for example, China Publishing Group built the Cao Wenxuan Literature & Arts Center, which aims not only at licensing the copyrights of Mr. Cao Wenxuan, the winner of Hans Christian Andersen Award 2016, but also setting up a Bronze Sunflower Children's Fiction Prize, with the highest bonus for the first prize in China's children literature, and the film & TV rights exploitation for some prize-winning works.

**Fourthly, capital propels cross-border business, listed publishing and media companies become the emerging force.**

Since 2015, the reform of China's publishing industry in infrastructure and mechanism has been deepened in an integrated and comprehensive way. The market of publishing and media shows its increasing importance in China's capital market. Over 25 Chinese publishing and distribution companies like CITIC Press Group, Beijing Education Media, and CTTH Group achieved a sound expansion in 2015, with a 39.07% growth in total assets, and 21.22% in revenue.

(translated by Liu Ya)

# Chinese political books and literary works get attention globally

## 中国政经读物与文学作品在国际图书市场获关注

BY Liu Ya, CPMJ

In 2015, the book *Xi Jinping: The Governance of China* (《习近平谈治国理政》), published by China International Publishing Group (CIPG), signed licensing agreements with 10 foreign publishing agencies. *The Core Values of Chinese Civilization* (《中华文明的核心价值》) from China Publishing Group Corp, *China's New Economic Norm* (《中国经济新常态》) from People's Publishing House also sold rights in several languages.

In April, 2016, Chinese Author Cao Wenxuan, won the Hans Andersen Award, whose works have been published in English, French, German, Italian, Japanese and Korean, with the copyright sold to more than 50 countries. In 2015, Science fiction writer Liu Cixin's won the Hugo Award for best novel award by *Three Body* (《三体》), which was reported by Washington Post, New Yorker, and Guardian. *Three Body* was se-

lected as Guardian's Best Science Fiction in 2015, and recommended by Barack Obama and Mark Zuckerberg. Its English version has sold over 1100000 copies. Chinese author Mai Jia's works, published by Zhejiang Publishing United Group, has been sold into 34 languages, ranking top in the book lists of Amazon bestsellers.

In the Global Ranking of the Publishing Industry 2016, China South Publishing & Media Group, Phoenix Publishing & Media Group, China Publishing Group, Zhejiang Publishing United Group, and China Education Publishing & Media Group Ltd rank 6,7,17, 18,20 on the TOP 50 global publishing houses respectively. In 2015, China International Communication Center won the Best Multi-language Publishing House Award from OverDrive Company, the largest digital content library publisher and digital library supplier in the world. 21st Century Publishing Group was named as Asia's best publishers in Bologna Book Fair. The



fact that Chinese publishing houses winning international publishing awards or ranking in the forefront of global publishing industry demonstrate that, the strength of the Chinese presses has reached the international level in some aspects, which is benefited for the further image building of Chinese press.

Now, Chinese publishing houses have invested or set up more than 450 branches in more than 50 countries and regions, among which many companies such as Phoenix Publishing & Media Group and China Youth Publishing Group achieve a great success. With the development of One Belt One Road project, localization of the in-depth development of the project, there are more than 10 China's publishing houses receive fundings from Chinese government, to set up branches abroad.

(translated by Kieko)



# Chinese publishers go abroad to explore the international market

## 中国出版人走出国门开拓国际市场

BY Liu Ya, CPMJ

In August, 2016, Guangxi Normal University Press (Group) announced the successful acquisition of the British ACC Publishing Group. Actually, the Press completed a 2 million US dollars acquisition for the Australian Images Company as early as in 2014. In July, 2016, Zhejiang Publishing United Group opened the first Chinese bookstore in Moscow, Russia. And Zhejiang Children's & Young Adult Publishing House, a subsidiary of Zhejiang Publishing United Group also successfully acquired the Australian children's book publishing house New Frontier Press. Recently, Hubei Changjiang Publishing & Media Group registered a media company in Nairobi, the capital of Kenya, which is the first Chinese publishing companies in Africa.

With the continuous growth of capital and confidence in China's publishing industry, the process of Chinese publishing industry's participation in the international market has been upgraded from copyright output to build branches overseas. In the process of building branches overseas, Chinese publishing institutions usually take two ways: one is to invest or acquire existing overseas institutions, the other one is to cooperate with foreign cultural enterprises, achieving successful cultural spreading through local advantages of those enterprises.

For example, in 2014, Phoenix Publishing & Media Group purchased the PIL Company, a children's books producers in United States, which was regarded as a typical cross-border acquisition in China's publishing industry. Meanwhile, the group established a holding company in New York, which provides a platform for developing the business of the group in North American market. And for Zhejiang Children's & Young Adult Publishing House, even the New Frontier Press is only a small inde-

pendent press, and only published 200 titles since 2002, the press shows its strong influence in Australia and New Zealand. Meanwhile, New Frontier Press set up a branch in Britain, which enlarges its business scope from Oceania to Europe. Zhejiang Children's & Young Adult Publishing House find out its values in European market, and its local distribution channel and publishing experiences must make contributions to Zhejiang Children's & Young Adult Publishing House.

But different with investing foreign companies, some Chinese publishing houses choose to build their branches overseas by cooperating with foreign cultural enterprises. This cooperated way, on one hand, give chances for Chinese presses to participate management of their branches, on the other hand, they can expand their image influence through the advantages of those local enterprises, such as the Jieli Publishing Press (Egypt), which is established by Jieli Publishing Press and Wisdomhouse Cultural Publishing Company. The founder of Wisdomhouse is a native of Egypt, but he is familiar with Chinese culture and served as the only China agent of Arab Publishers Association. And, the Middle East is the world's high birth rate areas, with a large demand of children's books, so that the books published by this branch will be distributed to 22 Middle East Countries.

(translated by Kieko)

# International Publishing Forum focus on One Belt One Road

## 国际出版论坛聚焦“一带一路”

BY Gong Mouli, CPMJ

On August 24, the 2016 International Publishing Enterprise Forum and the International Publishing Network on-line Ceremony, hosted by International Publishing Weekly, a subsidiary of China Publishing Group (CPG) were held. This forum, concentrating on One Belt One Road, is the first high level international publishing forum hosted after China's accession to the international Publishers Association (IPA). International publishing celebrities from United Kingdom, Egypt, Lebanon, Morocco, United Arab Emirates and other countries attended the forum, including José Borghino, general secretary of IPA, Jack Thomas, director of London Book Fair, Christopher Paterson, president of Macmillan Education and so on.

In this forum, Mr. Tan Yue, president of CPG, said Chi-

na has proposed the project of One Belt One Road, and Now there are more than 100 countries and international organizations involved, with more than 30 countries along the signing of related cooperation agreement. "CPG actively responded to this project and continuously strengthened the cooperation along the publishing houses from One Belt One Road countries. And it is integrated into the strategic focus of CPG's international development." Other celebrities, in both China and global, believe that under the strategy of One Belt One Road, the international culture and publishing cooperation will emerge as the main trend in future. Christopher Paterson believed, previously, even though Chinese publishing companies only have completed some small-scale mergers and acquisitions in the international market, the Chinese publishing enterprises will have much to offer in the international publishing market, es-



pecially in the field of capital operation. Alder Al Masri, president of the Publishers Association of Egypt, added the friendship and civilization between China and Egypt have a long history and will further strengthen bilateral dialogue and jointly promote the development of both the two sides. And Peter Phillips, the executive director of Cambridge University Press, expressed his optimistic attitude about the future prospects, said "the ancient Silk Road brought great benefits to the world, now the concerns on international cooperation and interoperability under the modern strategy One Belt One Road meets the demand of international publishers."

(translated by Kieko)

# New figures of Chinese Publishing Industry

## 中国出版业数据报告

According to relevant public data, the overall size of publishing industry in China increased over the course of 2015 with the operating revenue of publishing, printing and distribution services up to 2.1 trillion RMB, an increase of 8.46% over 2014, and total profit up to over 166 billion RMB, an increase of 6.29%. In 2015, nearly 230,000 book-selection topics were submitted by over 500 presses in China, a decrease of 0.2% compared with 2014, which marked the initial decline in the otherwise continuous growth of submission of book topics for years, publishing 4758 million titles, with 6.11% growth. The above figures show that the decrease of book-publishing titles may already appear to be the new trend. For years, the number of Chinese books published kept increasing or at least changed at a high level. It cannot be denied that this decrease is affected by the reduction of traditional book publishing under the impact of digital publishing, online reading and mobile reading. However, it is also caused by the enhanced awareness of quality works and the pursuit of fewer but better quality in book publishing. In the future, this trend can be gradually intensified.

By Editorial Team, CPMJ

### Trade publishing: IP assets developed, new Tech employed and children's book market booming

As for trade publishing, the products which combine the functional reading, fragmentation reading, and new media functionality have become the new trends. In addition, the zeal of young people towards TV media extends to online videos, and the resulting emerging best-sellers have pulled along the continued increase of book sales by effective interaction with video programs. This means the fragmented short-story collection has become the new highlight, which can not only richly answer reader demand for quantity, but also receive market affirmation for high-quality works. Apart from the demands of functional reading, personalized reading demands of readers are gradually becoming clear, which can be properly demonstrated by the publication climax of gourmet books. The main concern and focus of trade publishing is traditional literature, while the creation of full-length novels has seen breakthroughs in aspects such as depth of thought, artistic standards, theme and narration. As for self-published network literature, a large number of adapted works suddenly heat up the IP market. Toward the end of 2012 and into the start of 2013, the quantity of adaption soared. *The Journey of Flower* (《花千骨》) and *The Legend of Miyue* (《芈月传》) published in 2015 have become popular on the TV screen, and IP has become the new "trump card" of trade publishing. Hoping to capitalize on the IP assets, Tencent published *The Chuangshi* (Chinese), and Baidu Company and Alibaba Group established Baidu Literature and Ali Literature respectively, which tends to divide network literature into three main parts. In recent years, various novel-style children's books have become gradually popular mainly due to the introduction of new technology and styles. These include the touch and talk pen reading materials, AR books, video-audio embedded children's books, multi-dimensional and stereoscopic audible books, stereoscopic activity books and customized children's books. In comparison with traditional slicing and inserting handiwork, technologies such as AR (Augmented Reality) and MPR (Multimedia Print Reader) have been gradually applied. The publishing enterprises



### The Top10 Publishing Houses

- 1 Peoples Education Press
  - 2 Higher Education Press
  - 3 Foreign Language Teaching And Research Press
  - 4 People's Medical Publishing House Co.,LTD
  - 5 Science Press
  - 6 The Commercial Press
  - 7 Jiangsu Education Publishing House
  8. Chongqing Publishing House
  - 9 Beijing Normal University Publishing House
  - 10 Sichuan Education Press
- (Source: State Administration of Press, Publication, Radio, Film and Television)

such as Zhejiang Children's Publishing House, China Children's Press & Publication Group, and Jieli Publishing House are all trying to apply the AR technology into individual books.

### Education publishing: Valued-added platform popular, parenting books dominant.

In recent years, along with the changes in education policies, a shift has also occurred in the education publishing industry. The emergence of "Internet+" and the emerging of online education, education apps, and test websites have exerted a strong and evident impact on print teaching material publications. More and more relevant institutions choose the "multimedia-integrated publication" as the entry point of in-depth publication. For instance, the noteworthy feature of education publishing is the influx of professional technical companies. With digital publishing, the presses construct an online platform which provides value-added services related to book products, and this kind of value-added service has been initially developed and adopted by some China's publishing enterprises. For instance, the People's Medical Publishing House relies on the People's Medical Website to offer the value-added services focusing on the teaching materials, monograph and reference books. For instance, in a textbook on internal medical clinic, there are only some PPTs or a few videos of the author in the book, but in the process of uploading, the commissioning editor will select the proper medical materials from the database and match them to the original book to enhance the content and provide a richer experience for the reader. This kind of content value-addition has been developing over a long period of time, and has proven very effective at attracting readers within this professional field. In recent years, the appearance of post-80s parents brings some novel topics for the family education. The education concepts of this new generation have gradually influenced the publication of family education books for China's publishing market. Particularly in these family education books, the "father effect" has spread along with the popularity of TV program "Daddy, where we go". The publishing industry has also grasped the opportunity, which resulted in the dominant position of "father-son" in the parenting books in 2014.

### Professional publishing adapt to social changes and keen on sales capability enhancement

In recent years, the topic of the development of China's professional publishing has been closely concerned with current societal situations which can be demonstrated by the publication of many books that focus on such things as running and fitness, PM2.5, big data and Internet finance. The influence caused by the changes of two-child policy will possibly bring sharp changes in the children's and education book market, which is also another opportunity for the professional publishing enterprises.

Books on economy and administration have become popular along with the Internet thinking, WeChat and Microblog. However, the dilemma their market presents is still a concern. The CPMJ · Shanghai Oriental Data indicates that the market of economy & management books was strapped in the continuous downturn in 2014. In 2014, the annual titles of economy & management books reached up to 17,749, a slight decrease compared to 2013, and there were 468 presses operating the publication of books on economy & management, which was slightly lower compared to 2013. In the atmosphere of an overall flagging market, the competition of books on economy and management has become much fiercer.

As for the professional publishing, the enhancement of the sales capability for publishing houses can be seen in the influence of various professional and academic institutions. In this regard, the professional database has become the principal product used to promote the sales capability for professional presses. For instance, Science Press learned from the experience of overseas publishers to implement the "Digital Science" project and established the cloud-based knowledge service platform, including the contents of science library, periodical publication, medical data, and digital education. Publishing enters the omnimedia marketing age.

(translated by Guan Lijun)

### China Publishing and Media Journal (formerly named as China Book Business Report)

China Publishing and Media Journal (CPMJ) reports the latest moves about publishing groups and institutions, distributing groups, brick-and-mortar bookstores, online bookstores, and educational and cultural companies in China, analyzing the industry trends and market developments about Chinese books, magazines, prints, and digital publishing products, reporting global publishing events, and exploring stories about Chinese cultural figures by interviews.

For more information about CPMJ, please visit:  
<http://WWW.CPMJ.COM.CN>

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## Top 50 presses with the highest sales in China's book market in 2015

Ranking	Publisher	market share of sales revenue (%)	Ranking	Publisher	market share of sales revenue (%)
1	The Commercial Press	2.61	26	East China Normal University Press	0.94
2	People's Publishing House	2.51	27	Beijing Education Press	0.90
3	China Machine Press	1.89	28	Yilin Press	0.86
4	Posts & Telecom Press	1.65	29	China Youth Publishing House	0.85
5	Hunan Literature and Art Publishing House	1.64	30	Jiangsu Literature and Art Publishing House	0.84
6	Beijing United Publishing Co., Ltd.	1.59	31	People's Medical Publishing House Co., Ltd.	0.83
7	Zhejiang Children's Publishing House	1.59	32	Jilin Publishing Group	0.78
8	CITIC Press	1.58	33	Shanghai Jiao Tong University Press	0.78
9	Chemical Industry Press	1.55	34	Zhonghua Book Co.	0.77
10	Foreign Language Teaching and Research Press	1.54	35	Chongqing Publishing Group	0.75
11	Publishing House of Electronics Industry	1.54	36	Jieli Publishing House	0.75
12	Shaanxi People's Education Press	1.41	37	Guangxi Normal University Press	0.72
13	Changjiang Literature and Art Publishing House	1.40	38	Higher Education Press	0.71
14	Chinese Overseas Publishing House	1.35	39	Beijing University Press	0.65
15	People's Literature Publishing House	1.20	40	SinoMaps Press	0.62
16	Educational Science Publishing House	1.16	41	Changjiang Children's Publishing Group	0.62
17	Foreign Language Press	1.13	42	Beijing October Literature and Art Publishing House	0.61
18	Party Building Books Publishing House	1.07	43	Learning Publishing House	0.61
19	China Children's Press & Publication Group	1.04	44	China Renmin University Press	0.61
20	21st Century Publishing Group	1.03	45	Capital Normal University Press	0.60
21	Nanhai Publishing Co.	0.99	46	Shanghai University Press	0.60
22	Tsinghua University Press	0.99	47	China Legal Publishing House	0.60
23	Longmen Publishing House	0.99	48	Huaxia Publishing House	0.59
24	Children's Fun Publishing Co., Ltd.	0.97	49	Law Press China	0.56
25	Tomorrow Publishing House	0.94	50	Anhui Children's Publishing House	0.54

(Source: CPMJ · Shanghai Oriental Data)

## The top 50 bestsellers in China in 2015

Ranking	Book Title	Publisher
1	Secret Garden: An Inky Treasure Hunt and Coloring Book	Beijing United Publishing Co., Ltd.
2	The Air City of Doomsday/Charlie IX	Zhejiang Children's Publishing House
3	School on the Clouds / Laughing Cat Diary	Tomorrow Publishing House
4	The Village of Scarecrow / Charlie IX	Zhejiang Children's Publishing House
5	Xi Jinping Allusion	People's Daily Publishing House
6	The Kite Runner	Shanghai People's Publishing House, Nanhai Publishing Co.
7	Totto-chan, the Little Girl at the Window	Nanhai Publishing Co.
8	Ordinary World (Three Volumes)	Beijing October Literature and Art Publishing House
9	Grief Grocery Store	Nanhai Publishing Co.
10	Frog Chorus / Laughing Cat Diary	Tomorrow Publishing House
11	Shambhala. the End of the World / Charlie IX & DoDoMo 23	Zhejiang Children's Publishing House
12	Watched (Illustrated New Edition) / Three Books for Life III	Guangxi Normal University Press
13	The Wolf King's Dream / King of Animal Novels Shen Shixi·Books Collection Series	Zhejiang Children's Publishing House
14	Snow White Small Troupe / The Naughty Boy Ma Xiaotiao Series (Collector's Edition)	Zhejiang Children's Publishing House
15	Wolf Totem (Revised Edition)	Changjiang Literature and Art Publishing House
16	Production Safety Law of the People's Republic of China (The Latest Version)	China Legal Publishing House
17	I Belonged to You	Hunan Literature and Art Publishing House
18	One Hundred Years of Solitude	Nanhai Publishing Co.
19	Practical Teaching Materials for Simulated Training on Automobile Driving	Chinese Book Press
20	The Global Energy Internet	China Electrical Power Press
21	Fled with Grandpa / Cao Wenxuan's Novels	21st Century Publishing Group
22	I Am Here, My Dear	Hunan Literature and Art Publishing House
23	The Grass House / Aesthetic Novels Series Written by Cao Wenxuan	Jiangsu Children's Publishing House
24	Three Body / China Science Cornerstone Books	Chongqing Publishing Group
25	Production Safety Law of the People's Republic of China (2014 The latest Version)	Law Press China
26	Rickshaw Boy/Lao She's Publication	Nanhai Publishing Co.
27	Little Monster's Carrot Soup on Birthday/A Magic Tool to Protect the Carrot	China Children's Press & Publication Group
28	The Flying Fruit / Story Series of Protecting the Carrot with Magic Tool and Guard	China Children's Press & Publication Group
29	Basic Knowledge of Large Anti Japanese War	Learning Publishing House
30	Amitabha Memeda	Hunan Literature and Art Publishing House
31	White Night / Works of Higashino Keigo 02	Nanhai Publishing Co.
32	Le voleur d'ombres / General Collection.Foreign Literature Museum	Hunan Literature and Art Publishing House
33	Qing Dynasty Ministers (Collector's Edition)	Hunan Literature and Art Publishing House
34	My Sunshine	Shenyang Publishing House
35	Red Rock (The Third Version)	China Youth Publishing House
36	Enchanted Forest / Secret Garden 2	Beijing United Publishing Co., Ltd.
37	Wanda Philosophy	CITIC Press
38	From the Creator of Charlie IX / Monster Maestro 14	Jieli Publishing House
39	Rush into Fool Forest Courageously / Super Funny Giggles 9 (Painted Pinyin Version)	21st Century Publishing Group
40	A Dream in Red Mansions (the classic collector's edition)/Guangming Island	Guangming Daily Publishing House
41	The Souls in the Black Bay street / Charlie IX 1	Zhejiang Children's Publishing House
42	Dark Jurassic / Charlie IX 20	Zhejiang Children's Publishing House
43	King Solomon's Ring / Charlie IX 22	Zhejiang Children's Publishing House
44	Charlotte's Web (New)	Shanghai Translation Publishing House
45	A Goat Raised by Wolf / Shen Shixi's new works	Tomorrow Publishing House
46	Millet and Beans / Colorful Crow. Original Series in Chinese	21st Century Publishing Group
47	What I Have Seen	Guangxi Normal University Press
48	The Vampire Cemetery / Charlie IX 6	Zhejiang Children's Publishing House
49	Wedding Dress of Ghost Princess Charlie IX 13	Zhejiang Children's Publishing House
50	The Story about Psychic Mask / Charlie IX 2	Zhejiang Children's Publishing House

## Two trends of China's book retailing market

### 中国图书零售市场凸现两大趋势

#### Secret Garden promoted an upsurge in coloring books

The analysis of China's bestsellers in 2015 was mainly based on bookscan data from the China Publishing & Media Journal (CPMJ) and China's main online stores, respectively from the brick-and-mortar stores, Chinese main online bookstores, and the contrast between them.

Analysis of bestsellers in brick-and-mortar stores shows that Children's books account for 40%, with original books being the most popular.

According to the CPMJ · Shanghai Oriental Data, in 2015, *Secret Garden: An Inky Treasure Hunt and Coloring Book* (《秘密花园》) ranked number one in the bestsellers of brick-and-mortar bookstores. *The Air City of Doomsday/ Charlie IX & DoDoMo 24* and *School on the Clouds/ Laughing Cat Diary* ranked the second and the third. The former, the master works of Lei'ou Huanxiang, was a new book in the *Charlie IX* collection in 2015, which has been very popular since its publication, and has sold well; The latter, was a book in the *Laughing Cat Diary* series published in 2014, which was the master works of one of the most popular Chinese children's literature writers - Yang Hongying.

#### Bestsellers in main online stores nearly dominate literature list, pushed copyright deals of translated books.

A new ranking list was compiled by realigning titles according to a percentage of sales revenue. Out of this came the top 50 bestsellers published by various publishers including DangDang, Amazon, JD, Winxuan, Bookuu and others. In 2015, the top 3 bestsellers of online stores were the *Secret Garden Series*, *Three-Body Problem series* and *Grief Grocery Store*; the latter two were literary books and have been published before 2015. The former was published in 2015, and classified as fine art. The sci-fi blockbuster, *Three-Body Problem series*, was written by Liu Cixin, who is a local Chinese writer, won the 73<sup>rd</sup> Hugo Award, and was regarded the most outstanding scientific fiction in modern China. It was the milestone of China's sci-fi literature and it led China's science fiction to the world-class standard.

Seen from the copyright perspective, translated books were the bestsellers in online stores in 2015, including 15 kinds of books from Europe, America, Japan, etc. Especially the top 5, which were translated from Britain, America, Japan. It is obvious that excellent original books from Europe, America, Japan and other countries have played a more active role in Chinese and western cultural exchange. Therefore, its influence can not be ignored.

(translated by Guan Lijun)

## Five Trends in China's digital Publishing 数字出版五个趋势

■ BY Lu Jun (deputy editor-in-chief, China CITIC Press Group)



**F**irstly, digital publishing is very likely to die if it continues to sell for free. In many people's view, free of charge and sharing is the basic theory of internet. But I believe that it is difficult to set up a completely selfless sharing system, and the basic theory of internet is to establish an ecology that provides products and services for free. Actually, whether digital or physical business, the real logic of transaction lies on asymmetry. So that, in the process of digital publishing, free in charge is neither a general trend nor the essence of internet business.

**Secondly, traditional publishing is irreversibly developed into luxury.** Physical media, as an important access to knowledge, even show its weakness in broadcasting, the functions in other aspects are upgraded. Nowadays, we find out that hardcover books are increasing in title and volumes in China's book market which expresses a book designing trend of luxury and refinement, including many collectible books. In the 4.0 industry era, individuation becomes the mainstream demand, and publics tend to purchase something specific and exquisite. So that it must be popular that customized commodity with large genres but small amount should domain the cultural market in the future.

**Thirdly, publisher should focus more on rights deal and profitability.** Exploring the resources of writing and copyrights determines the future of publishing industry. IP-based fictional works and live publishing products or videos of forums, speeches, consumer trust based on non-fictional works, and MOOC products are the directions for future exploration. In this business model, for readers, whether it is ticket fees or sponsorship tickets free of charge, are establishing a certain profitable mechanism between authors and readers. Writers must have business return encouraging them to continue writing.

**Fourthly, mobile Internet promotes the personalization in publishing**

industry, which generates more independent publishers in this field. The model of "Person + platform" must be one of the most important ways for future publishing. And the business of independent publishers is similar with nowadays entertainments industry, where everyone is trying to master the fate of their career, and they work for themselves not for their publishing houses. In the field of digital publishing, the social publishing method of "Person + platform" will become mainstream.

**Fifthly, the ability to explore reading products determines the viability of publishers.** The publisher will be eliminated from the market without any copyright resources or product development capability, and the channel to develop into a platform is to provide UGC services. But every platform is playing an important role in the value of designing profitable system, otherwise, it will eventually be eliminated by users.

In the digital age, there is no change for the decentralization of reading contents. Publishing industry is a field where contents and labors are highly dispersed, so it is difficult to destroy its existing models. The dispersion of contents and investment is the feature of this industry, which means if the returning rate is high at the beginning, it will fall down when comes into certain scale.

About the big data, there are very few companies making full use of it, which does not mean the big data is not valuable, but many people make a mistake about the relationship between big data and business theory. Observers and analysts of data will be the deciders for the future of publishing industry because the closer they access to users, the higher value they got from users. The beneficial business opportunities must be caught through analyzing the behaviors and psychology of users from big data, which does mean read the data, but observe users mental changes behind the data.

(translated by Kieko)

According to the latest data published on February 29th, 2016, by Analysys, a famous business services information platform of China, the market value of mobile reading has reached RMB 10.1 billion with a year-on-year growth rate of 14.3% in 2015 in China, relatively slower than the previous two years. The three Chinese major telecom operators, China Mobile, China Unicom and China Telecom, have seen gradual growth in the mobile reading market, while almost half of the whole market is occupied by Internet enterprises. The impact of mobile reading apps developed by the Internet industry is growing rapidly. Apps like iReader, QQ Reader and Panda Reader, ReadingJoy have attracted users with their premium and abundant reading resources. Satisfactory user experience leads to a great amount of paying users, which forced telecom operators to develop new business models and improve user experience to encourage and maintain customer loyalty and pay rates.

■ BY Xiaoxue, etc, CPMJ

### Focus on innovation and user experience enhancement

**I**n accordance with the data from Quarterly Research Report on mobile reading Market of China in the Third Quarter of 2015 published by Analysys in December 2015, iReader ranks the first by making up 26.4% of the mobile reading market in China, QQ reader comes in second with 17.3%, while Tadu shares only 10.1% of the market. Others like ReadingJoy, Qidian Reader as well as EasyReader have seen slight increases in this quarter.

With respect to content diversity, the number of original books owned by domestic key mobile reading platforms gradually increased up until the third quarter of 2015, among

which Qidian ranked first with 1.49 million titles of reading content. Since QQ Reader integrated its original novel resources with China Reading Limited, its number of books reached 800,000 in the third quarter, and now ranks second; followed by EasyReader, with 600,000 books. Dangdang's reading platform possessed 453,000 titles of reading content, of which almost 90% were traditional e-books. He Reading and iReader saw slight increases. ReadingJoy, Tadu, and Panda Reader enriched their platforms by adding tens of thousands of books quarterly.

### Three trends will drive the market

**F**irstly, network Literature Platforms. With the establishment of network literature platforms of Baidu, China Reading Limited, Ali, and iReader, Internet enterprises are speeding up their integrated resources through acquisition or by building their own literature websites. Various platforms are connected with each other, including literature, movie and television, games and animated movies. Thus, the potential value of high quality IP is being fully tapped. Motivated by the fiercely growing competition for premium IP, mobile reading enterprises are exploring a more diversified business model based upon network literature to form business ecosystems within the fan economy.

**S**econdly, increased User Attraction with Introduction of New Titles. With the boom of IP, the cost of introducing the literature

works into the mobile reading market will rise; meanwhile, the premium content's attraction to readers will double due to the influence of IP. Thus, IP will become the decisive element for the success in market competition. The competition for "premium content" has equipped mobile reading platforms with content of all kinds for people of all ages. Multi-dimensional transition of IP derivatives will be the focus of many platforms.

**T**hirdly, changing User Trends. Millennials (People born in the 1990s and early 2000s) are becoming the driving force of mobile reading's development. Some vertical recreational apps catering to young people in two-dimensional or indoorsy culture will increase users' loyalty, which is likely to become another growth point of mobile reading market.

(translated by Guan Lijun)

Mobile reading in China is on the rise  
移动阅读在中国



## Will "Literature Plus" detonate copyright value-added?

### “文学+”将率先引爆版权增值?

■ BY Tu Ning, CPMJ

In March, 2016, Chinese best-selling juvenile literature author Guo Jingming formally signed with CS Booky, a subsidiary of China South Publishing & Media Group (China South Media). Guo said CS Booky will be in charge of all the copyrights business of his works, exploiting his works in the film and television, animation, new media and other markets. Gong shuguang, the president of China South Media pointed out that the cooperation with Guo's ZUI Book.com should be a professional transformation of China South media to extensive copyright operations. This act, once again, draw people's eyes on "Literature Plus" industry. 2015 sees the explosive growth of literature plus, no matter games, films and televisions, and related products are developed from the basis of literary works, especially reflected in the fields beyond book industry. In 2015, there are up to 114 literary works signed to be adapted into films and televisions. Under the situation, the values of literary works are rising, and it is not a common thing that there are a large amount of works get royalties up to millions or even tens of millions RMB.

In 2016, this heat in publishing will last sustainably.

Literature Plus is an emerging business ecosystem encompassing books, films and televisions, games, Internet platform and audile books. In this ecosystem, literature is not just a book, but including e-books, audio books and other forms. And the value of literary not only is limited in print publications, but also emphasizes on the value from related literary, such as the adapted films and televisions.

Mr. Tong Zhilei, the president of social media literature platform ChineseAll, believes that with the improvement of the overall knowledge of Chinese people, and opportunities Internet

provided by platform for all, there are more than 20 million people writing literary works on a variety of platforms in China. Thereof Literature Plus is coming. The concept of Literature plus undoubtedly opened up a new opportunity for publishing industry, which crossed the boundaries of publishing industry and other industries. More importantly, Literature plus reveals that content resources is the biggest advantage of publishing industry in cross-media development, especially in the development in film and television industry. In recent years, China's film and television industry is surging to the forefront of the cultural industry, with the box office records of films constantly broken, the ratings of TV series constantly updated in audience and network click rate. And literary works play an irreplaceable role in this industry.

Some experts pointed out that basing on contents, while designing and developing books, films and other forms of products simultaneously, developers will achieve profits from each aspects of the process. So it is a good way to add value to book publishing through film and television expansion. Choosing a long term industrial chain and value chain under the view of content, trying to invest in film and television, a sound value chain will be achieved. And the development of related products includes marketing publications through TV Shows, serving as copyrights agents of film and television, investing in producing film and television works, and establishing film and television production agencies to engage in all related business.

The concept of Literature plus integrates publishing industry with film and television industry, driving the combination of traditional and digital publishing. The explosion of Literature plus demonstrates the prominent significance of literature, which open up a new developing way for future publishing industry.

(Translated by Liu Ya)



Tencent signed a MOU agreement to tackle copyright infringement issue with CBBC and IPCC on August 23, 2016

## Tencent, Baidu signed MOU on IP protection with Int'l organizations

■ BY Le Yi, CPMJ

Tencent Holdings Limited (Tencent), the parent company of Chinese instant messaging service WeChat (or Weixin), has signed agreement to better tackle copyright infringement with the China-Britain Business Council on August 23, 2016. A memorandum of understanding (MOU) has been signed between Tencent, the China-Britain Business Council (CBBC) and the International Publishers Copyright Protection Coalition in China (IPCC) to further the protection of intellectual property (IP) on WeChat, used by more than 806 million people worldwide.

The MOU demonstrates further progress towards cracking down on copyright infringement in China, which often poses a problem for UK publishers.

Key features the agreement include, all parties will emphasize the importance of IP protection and creating the WeChat Brand Protection Platform, work together to explore offline cooperation with law enforcement agencies, hold regular meetings to discuss systemic improvements on IP protection and set up an "express channel" to prioritise needs of CBBC and IPCC members within Mainland China.

The IPCC is a group of 20 multi-national publishers in China, and is supported by the UK's Publishers Association and the Association of American Publishers.

In April, Baidu Inc., which offers the largest search engine in China, signed a similar agreement with CBBC and IPCC. The State Administration of Press, Publication, Radio, Film and Television of China (SAPPRFT) has played a key role in promoting all related parties to reach the agreement with an aim to tackle this global tricky problem.

## China aims to reinvigorate physical bookstores

### 中国致力打造升级版实体书店

■ BY Le Yi, CPMJ

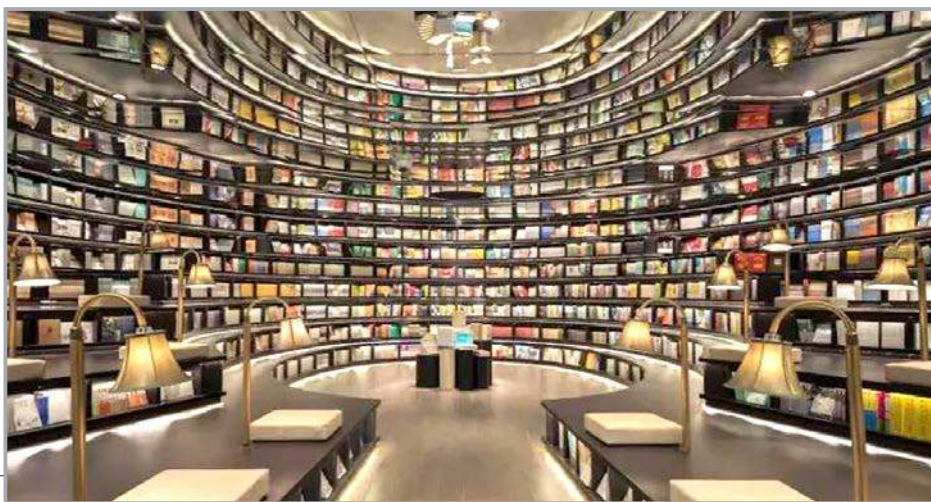
Zhongshuge Bookstore, dubbed as the most beautiful bookstore in China, launched its third branch in Hangzhou on April 23, 2016. This is the first branch Zhongshuge book chain launched outside Shanghai.

Jin Hao, founder of Zhongshuge, stressed his desire "to build a heaven-like bookstore for book lovers, helping readers find good books and vice versa".

There are many more independent bookstores and book chains striving to offer wide range of books and better shopping experience across China, for example, some small-or-medium-sized specialty bookstores under the umbrella of Xinhua Bookstore Group, with the aim of innovating, expanding non-book products and online distribution channels.

Besides, the overall book retail market is getting better in China. Recently there are some policies issued by Chinese government and funds granted by local governments aiming at supporting physical bookstores' development.

Zhongshuge, a famous physical bookstore in China, launched its third branch in Hangzhou.



In June 2016, 11 related ministries and commissions under central government issued a guiding policy to uphold physical bookstores.

Two months later, in August, Beijing government went further and announced a regulation on supporting brick-and-mortar bookstores, which states that, in 5

years, 1 billion RMB will be granted to 400 to 500 influential physical stores, till now 18 million RMB has been allocated. In 2016, Beijing government plans to invest up to 1 million RMB to each of 70 physical bookstores in Beijing.

(Translated by Lu Xiao)

## Taking data-driven strategy to advance scientific publishing

### 爱思唯尔的数据驱动战略

BY Bryan Davies, Vice President, Product Solutions of Research Reference Books, Elsevier

Elsevier is increasingly using data to understand the markets we serve and our users' needs. We use the insights to develop and implement publishing and product strategies accordingly.

As we move from print to electronic, user behavior is changing. Our users are using different types of content together, specifically journal and book content. These different content types complement each other to solve different types of problems. Journal content focuses on the latest research and specialized knowledge, while book content tends to cover much broader and established knowledge, providing a cohesive overview of a subject. So when we talk to researchers, many recognize books and journals are solving different types of problems, and users need the most relevant content to help get the right answers at the right point in their workflows.

Research is becoming more interdisciplinary. Elsevier's data shows that users use books and journals together and move between different disciplines. Researchers need both to build their knowledge around a topic, and move their research and studies forward. Another interesting trend is that demand for books has grown faster than demand for journals. This could be due to the fact that we are becoming more targeted in terms of solving problems with books, and we are making books more discoverable as well.

Elsevier is using data to inform our publishing strategy. There are three stages in Elsevier's academic publishing process where data analysis now plays an important role. The first stage is using data to identify gaps or opportunities—key areas where we should be



Bryan Davies

“*it's not a decision any more about using books or journals, it's about what problems you are trying to solve and offering the most relevant content.*”

publishing and where user demand is rising. The second stage is using data to identify where we could acquire the content, identifying and attracting the best authors and developing great partnerships to acquire content to fill the gaps. The third stage is aggregating content to make more sense to end users, whether it's a single book or packaged content on the ScienceDirect platform.

There are a number of ways in which Elsevier uses data to identify gaps. The first is where research and funding is growing. We measure our success by our content's ability to impact research and learning outcomes. We want to make sure that we have a book strategy and book program that complements our journal strategy and journal program, so that Elsevier can offer the best comprehensive solutions to our end users.

Elsevier uses data to develop different content types to meet different user needs. For example, Reference Modules are regularly updated collections of research

articles on ScienceDirect. This platform and delivery method allows us to update content frequently for our users. So with our editorial we can review and commission new content, and reduce the delivery time for a new edition of a reference work.

Adopting the data-driven approach has proved to be successful so far, improving user satisfaction and outcomes, and citation of Elsevier

publications.

Elsevier is using data to help librarians use their resources wisely. While creating more content, librarians' resources are limited, so we need to provide tools to help them better understand how our content is being used, and allow them to allocate their resources more effectively.

By partnering with different discovery providers, we are also using data to improve discoverability and drive usage of our content on all platforms, which is great for our customers.

Finally, we are using data to deliver new solutions. As part of Elsevier's product innovation strategy, we are designing ways to describe our content using user-centric terms to make it easier to navigate, and access content in a way that is much more relevant to the users' workflow, so it's not a decision any more about using books or journals, it's about what problems you are trying to solve and offering the most relevant content.

## How education publishers embrace the integrated development

### 教育出版的融合发展之路

BY Alexander Broich, President of International for Cengage Learning

In the education publishing, some publishers often ignore the specifics of the educational and learning context in which the 'published' material is being used. In fact, the context of educational or learning content has far reaching consequence for the development process.

When asking the students (learners) and instructors (teachers) about how they envision the future of the textbooks, most people are actually pretty happy with the printed textbooks. Maybe it is a bit heavy to be carried around, but otherwise it fulfilled the need pretty well.

Education publishers followed the developments of other content areas, digitalizing our content, creating eBooks, building digital archives, unbundling the textbooks by allowing chapter by chapter purchase, embracing eCommerce, and government pushed initiatives focused on devices (like "An iPod in each school kid's hand"). However, eBooks have not replaced print textbooks like the online music has replaced CDs. Why is that and what are the consequences for the development process of modern publishing?

This is an integration process in various levels or layers.

The first and probably most important level of integration is the integration with the actual users and their user situation. One aspect is to accept that the users and the customers are not necessarily the same. Decisions to adopt and use a book or digital courseware/software in a school or university is typically driven by the institution, the faculty and/or the individual instructor/teacher. And the actual learner, the student is often forgotten or neglected.

Understanding the learn flow of the student and the workflow of the teacher is the most important level of integration. Only then a publisher can develop learn-

“*Understanding the learn flow of the student and the workflow of the teacher is the most important level of integration.*”



Alexander Broich

ing material and applications which truly create value. The start here should not be technology. Publishers should focus on the specific need of a learner. A lot of publishers rushed to digitalize their content and made it "mobile ready", but only certain learn situation and can really benefit from a mobile solution.

Digital Homework solution plays a larger role in quantitative sciences such as math and physics as they allow for standardized testing and auto grading in typically large classes. In contrast, an instructor of a small Philosophy class doesn't benefit to the same extent from digital homework solution.

They all result from understanding the "learn flow" of students and instructors. Publishers like Cengage today spend huge amount of resources on researching and understanding these processes. What complicates the situation is not only the technological progress of, for example, new devices. But also the whole learning situation changes rapidly. In many countries we see today less and less students following the formal, traditional full-time study model. Studying today happens more and more informal, as a part time activity, on the go.

All this has substantial consequences on the development of educational content and applications.

First of all, the clear distinction between content and technology disappears. The content is not a textbook any more, which will be applied or integrated into a technical application, for example, adaptive learning applications need a very different array of content sets than linear, static texts. The resulting application is created and developed as a solution which integrates content and technology from the beginning - with the only goal to improve learning outcomes and en-

gagement.

The "content" in such a scenario needs to be produced in a much more flexible format, content today needs to be developed, stored, tagged, retrieved and organized in a way that it can be used in a vast variety of applications.

All this has fundamental consequences on how companies 'formally known as publishers' develop these applications and solutions. You see less and less a clear division of content departments on the one and technology departments on the other side. We at Cengage use for example the "2 in box" organizational principle, which integrates people with content and pedagogical expertise with digital application specialist in one organizational entity. This integration avoids the typical serial - and often separate - development of learning applications.

So 'integrated development' for an education publisher means: deep understanding of customer needs; the integration of content and technical application; and the organizational integration of functional expertise.

The result will be a fundamental different landscape, it will transform a industry, its products and the learning. (Both articles are compiled based on their presentations at Tech publishing Sub-Forum, BIBF 2016.)



# Sino & foreign publishers talk on publishing and rights cooperation

## 中外出版人谈出版与版权合作

### Caroline Michel

CEO, Peters Fraser + Dunlop, UK

Over the last few years Jieli Publishing House has been publishing one of our children's authors, Bear Grylls. We were thrilled when Jieli took Bear on as their reputation in China is well known, but nothing prepared us for their energy, drive and overwhelming enthusiasm that became apparent from the moment the first *Mission Survival* book ("荒野求生"系列) was delivered.

Jieli has used its longstanding reputation with schools in the region to get the books into the hands of children there, recognising that the survival skills and values which Bear holds are very well respected by the population. Bear has been asked to make short videos introducing the books to Chinese children which has made a huge impact on the visibility of the series.

Book 9 of the *Mission Survival*, *Teeth of the Typhoon*, is set in China and was published in Chinese in April 2016. Sales of the *Mission Survival* series are now over 3 million and growing. The decision to set this adventure in the region is partly a thank-you to the huge number of Bear's young fans.



### Olivia Wang

Rights Manager, Foreign Rights Dept, Jieli Publishing House, China

The past year was my first year in Jieli and Bear Grylls' Project was the very first super-big case I have ever handled. When I first got this project, 6 titles of *Mission Survival* series have been published. After being published in June 2014, more than 1 million copies were printed in the first 6 months. This series has become surprisingly popular in an amazingly short time and more sequels are going to be published in 2016.

In 2015, we planned to publish Bear's three non fictions. But the problem at that time was who the most potential readers were, adults or teenagers? Our partner Flying Tiger Camp, which is a professional surviving skills training camp for kids, did some market research with us and we found out that teenagers might be the larger potential readers. Besides, the sales number of *Mission Survival* series has been steadily increasing. So we decided to publish those 3 titles as a middle-grade outdoor surviving encyclopedia series.

Things were getting more and more exciting in September, 2015, right before the publication of those titles. Both Bear and his international book agent, Mrs. Caroline Michel came to China. Bear was in Shanghai for filming the Summer Games and Caroline paid us a visit.



### Guan Dan

Copyright Manager, China Fine Arts Publishing Group, China

The most impressive project among the hundreds of titles licensed these years is the *Comic-strip of World War II* (《第二次世界大战史连环画库》). As the poster made for this project says "Learn from Histories Mistakes, Make Love Not War and Wars go away."

These books reprinted last year were designed by Lv Jingren, a renowned master of book and illustration design. It is amazing that it only took several years to finish this large-scale comic stripe series, with continuous efforts of over 40 painters and over 10 writers. The 3000 illustrations in this series describe the whole process of World War II, which got Asia, Europe, Atlantic and Africa all involved. The books depict the most important battles during this period. They can be published only by our national publishers specializing in visual arts like us, because we have accumulated the most abundant copyrights of art books and the largest authorship and readership of fine arts, and have been engaged in most comprehensive cooperation with foreign partners, especially in copyright trading.

This series won the Bronze Prize of the 1st Chinese Fine Arts Book Award. And the illustrations in this book won the Third Prize of 4th Chinese Comic-strip Award. It is not difficult to publish the books in a foreign language by Less script texts and white-black pictures, and readers can experience WW II as if in person and therefore be longing for a peaceful life. (contact: guandan@renmei.com.cn)



### Wang Meixia

Foreign Rights Manager, Quarto Group, Australia

We have hundreds of new titles which found home in China with partners old and new each year. There are children's books which I adore for their stunning illustrations and ingenious creativity; there are adult reference titles which appeal to the practical side of me for their user-friendly functionality. Eventually I think the most impressive one is *One Zentangle a Day* (《每天一幅禅绕画》), our first zentangle book published in late 2012.

Zentangle is an art form created by Rick Roberts and Maria Thomas. Rick is a monk who had worked as a taxi driver, did sales and wrote books among his many other professions; Maria



is a well-established artist and entrepreneur. When Rick saw Maria practice drawing, he was drawn by the concentration and calm of Maria. Together they created a new art form, Zentangle, as a way to practice focus and meditation through drawing, by using repetitive lines, marks, circles, and shapes.

The agreements were signed in 2013 and the Chinese edition was released in January 2014. It has reprinted a few times since its publication.

Even today, Zentangle may be still new to many people, but I believe that our book has helped to introduce this new art form to the art enthusiasts and to shape the community of Zentangle followers in China. I felt gratified by my own little contribution towards popularizing Zentangle and am motivated to introduce more new trends that previously were little known to Chinese readers. (contact: mwang@quarto.com.au)

### Liang Yu

Managing Director, Foreign Language & Teaching Chinese as a Foreign Language Publishing Department, Higher Education Press.

A few years ago, we went to the UK to visit some local primary schools. The school libraries were full of all kinds of different books, but there were hardly any Chinese reading materials suitable for children. I'm an editor at one of China's largest educational publishing company, publishing about 3000 new titles a year, so the fact that we didn't have any reading materials available to help children in the West learn more about the Chinese language and culture was



rather disappointing to say the least.

As a result of this experience, our first Chinese language story book was born. It was a story about brave and inquisitive animals exploring the world around them, at the same time using songs, fascinating activities to help children learn and master basic vocabulary and the language. Thinking along the same lines, we went on to develop a number of similar books, which came to form a "family" of products, to which we gave the name "Cool Panda".

As an editor working on the development of Chinese learning resources, my job involves a lot of cross-cultural work, but the longer

I've been in this job, the more I've realized that culture doesn't need to be "crossed", and that actually, regardless of race or language, we are driven by the same things, that is our curiosity about the world around us and our desire for happiness. This is exactly what *Cool Panda* hopes to find and share with all its users.

### Ken Jin

Executive Director, Confucius Institute at Kennesaw State University Confucius Institute

With the successful development of Confucius Institutes overseas, learning Chinese becomes more and more popular around the world. The growth of Confucius Institute at Kennesaw State University (CIKSU) is a perfect example. CIKSU was established in September 2008. Within four years, the student enrollment grew from 140 to over 10,000.

As the number of Chinese learners grows rapidly, the shortage of localized teaching materials for Chinese becomes an important issue and challenge for Confucius Institutes and their teachers. Hanban (Confucius Institute Headquarters) has made development of localized Chinese teaching materials a top priority. To sustain the successful Chinese programs at CIKSU, CIKSU collaborates with Georgia Department of Education to develop curriculum for



K-12 Chinese language education under Georgia Performance Standards, the foreign language education standards in the US. Then based on the official curriculum, development of highly localized teaching materials is initiated.

Based on this strategic plan, CIKSU created a team to conduct research on Chinese language education; curriculum development; and localized teaching material development. While the curriculum development is under the way, and CIKSU Higher Education Press, a highly reputable publishing company in China are jointly developing a series of Chinese textbook "Cool Panda".

## Global Publishing Report shows insights and expertise by players in face of changing market

### 2015年度国际出版趋势报告： 出版业者用才智和专业技能应对市场变化

BY Qu Jingfan, CPMJ

After last year's success, CPMJ, in cooperation with The Booksellers(UK), Books+Publishing(Australia) and BIZ Beijing, releases a report based on the statistics of book and journal markets in 9 countries including Germany, France, UK, US, Australia, Japan, Korea, Poland and China in August 2016, with an aim to give insights into the international publishing trends.

Seen from the global market of books and journals, it can be found that the top 6 countries is US, Japan, China, Germany, UK and France, among which China ranks the third place. And the international market shows the evident trends that a clear strengthening of the top publishers in market share and mid-sized players outpaced big players in terms of growth rate in some countries.

The US and UK, holding leading position in digital publishing around the world, experienced the shock brought by e-book agency pricing dispute. Big publishers lost market share to Amazon, it also increase a shift in revenue towards Amazon and subsequently to indie authors who take advantage of Amazon's sales and marketing muscle.

In 2015, the growth of the global book market is attributed to the drive from mid-and-small-sized publishers and self-publishers, especially in US and UK. At the same time, physical books get through from the challenges caused by digital products, showing rises in sales.

The different trends in each country depend on the specifics of their market environment. In US, the publishing industry, dragged by the stagnancy of education market, with its market share accounts for one third of the total market, reduced by 0.6%. Japan had a drop of 5.2% due to sharp decrease of magazines' revenue. But Chinese publishing market achieved a growth of 2% thanks for the integration of traditional publishing with new media and emerging publishing modes, and also the strong development in digital publishing. While under the impact of reform in media industry, German publishing witnessed a decline of 1.4%, back to the level of the year 2005. Although UK market grew slightly in domestic, the exporting market met with a great success, amounting to 42% of the total market, among which the revenue from textbooks, academic books, and ELT books accounts for two thirds. These led to the 1.3% growth of UK's publishing revenue after consecutive decline for 7 years. And Australian print book market grew by 2.4% because of the recovery of brick and mortar bookshops.

Big publishing houses show increasing market share in the changing situation. For example, the market share of the top 10 French publishers amounts to 87.5%, top 5 US players amounting to 37%, top 5 UK amounting to 50.8% while top 10 amounting to 59.8%. In UK, middle-sized publishing houses become as the new force in book market, especially in 2015, the growth rate of mid-sized players outpaced top 3 big players in terms of growth rate in UK. In

China, big publishing groups continue to expand their scales. In 2015, the revenue of the top 33 Chinese publishing groups amounts to 55% of the total market, and the market share of some specific cities had increased, with the revenue of the top 10 cities accounting for 74.7% of the total.

In order to adapt to the changing market, all players in the 9 countries showed their razor-sharp wit and skilled expertise. Firstly, German publishers seek cross-media and cross-platform cooperation through their high-quality contents and diversified operations. Meanwhile, German bookshops keep steady development by making full use of all possible channels in marketing and cooperating with publishers in creative ways. E-books have found their position in German book market, which established a sustainable system for publishing industry.

In 2015, French literature and comic books made a great success, and large cultural supermarkets set up more new branches in domestic, expanding online e-commerce, which contributed to a 0.6% growth in French book market. Meanwhile, under the extensive reform to textbooks, the French market will undoubtedly continue to develop in the long term.

Because traditional big publishers increased the retail price of e-books after winning the agency pricing case in UK, this encouraged more readers tend to purchase print books. Thriller novels, cookbooks, and academic autobiographies emerge as the strong engine for growth. The US market also showed a slightly growth in print book market, among which sharp increase came from art books, home furnishing books and coloring books.

Chinese steady economic growth and nationwide reading events initiated in 2006 encourage the growth of Chinese publishing market. Now, there are more than 30 publishing groups, which have obtained more support in finance and gaining vitality through going public.

In Japan, some social issues like stagnant growth of population and reading, posed great threat to the publishing industry. Thus, Japanese publishers improved book sales through enlarging magazine subscribers, producing books related to weight loss, English study and money management, or providing personalized services to libraries and education & research organizations.

Korean publishers enhanced the management of publishing process by commissioning topics with authors, increasing the online interaction with readers and spreading their publications, as a result increased the readership and the discoverability of their publications.

position	country	revenue (RMB)	growth rate
1	USA	¥ 185.3B(\$27.78 B)	-0.6%
2	Japan	¥ 107.2B(1600 B JPY)	-5.2%
3	China	¥ 102.3B	+2%
4	Germany	¥ 69.6B(€9.2 B)	-1.4%
5	UK	¥ 38.5B(£4.4 B)	+1.3%
6	France	¥ 20.16B(€2.667 B)	+0.6%

Data compiled based on respective publishers' associations or related organizations.

## Voices



"Chinese publishing has come a long way thanks to sustained growth of the national economy and a decade of burgeoning public reading development in the country, plus the momentum the nation's publishing and media enterprises gained from corporate restructuring. As a result, more than thirty such enterprises

have been listed on the stock market and gained solid financial backing. For all these reasons I am optimistic about the future of the publishing and media industry in China."

— Li Pengyi, Vice President, Publishers' Association of China

"The German book industry is counted among the largest in the world and is exemplary in its structure. Publishers and bookshops have proven their ability to turn industry-wide upheavals into opportunities and also to find new paths and invest wisely. Bookshops are also well on their way to successfully implementing their multi-channel strategy, and publishing houses continue to foster an active culture of innovation."

— Alexander Skipis, Managing Director, Börsenverein



"After struggling for five years against a decline, the French book market has seen a reversal in 2015, and sodespite the shock waves caused by Islamic terrorist attacks in January and in November of that same year."

— Vincent Montagne, President, French publishers' Association, SNE

"StatShot Annual 2015 has confirmed print's marked return. The paper book, just like the eBook, is here to stay. While young adult titles were very popular last year, in 2015 adult books led the charge with successes like *The Girl on the Train* and *Go Set a Watchman*. Those, and adult coloring books like *The Secret Garden*, helped the Adult Books category grow by nearly \$90 million in revenue."

— Tina Jordan, Vice President, Association of American Publishers



"Digital continues to be an incredibly important part of the industry, but it would appear there remains a special place in the consumer's heart for aesthetic pleasure that printed books can bring. Strong sectors include adult colouring books, such as *Lost Ocean* by *The Secret Garden* illustrator Johanna Basford, as well as *The Complete Alice*, the 150th anniversary edition of Lewis Carroll's famous fairytale."

— Stephen Lotinga, Chief Executive, Publishers Association

# Global e-book market transit into more challenging phase

## 全球电子书市场进入更具挑战性的新阶段

BY Rüdiger Wischenbart, publishing consultant

In the English language market, the increase of digital market share has stalled, while print seemed to rebound. In different markets and territories, we see significant patterns and variations due to a complex mix of economic, cultural, and structural factors. 2015 has seen a process of stabilization in many markets, with independent publishers and retailers gaining ground again. Ebooks, while often stagnant overall, have been able to occupy significant niches.

In most of the emerging economies, such as China, Brazil, India or Russia, the broadly admired surge of book markets has slowed down, or become flat.

We began to transit into the next more challenging phase, where publishing and reading morph into fluid settings, where any content, in any format, is available for almost any user.

### Digital reading tends to mobile

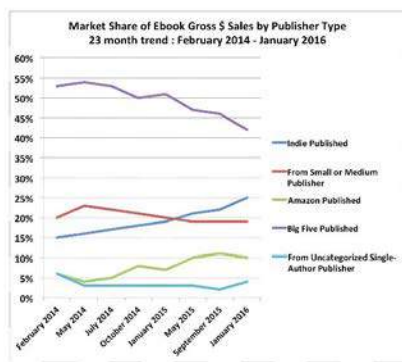
Overall and worldwide, one third of all web traffic was mobile in 2015 (up from 17% in 2013).

Digital reading has moved largely to mobile devices, especially smart phones, in all of Asia, and increasingly in most countries outside the Americas and Europe. Even in Germany, where dedicated e-reading devices have a remarkable following among digital readers, smart phones have found their place as reading devices, too.

The scope of the digital transformation, and its impact on the very fundamentals of books, become perceptible only now. Particularly the shift to mobile, with the smart phone serving as today's iconic device, might have the power to create new realms for content, and media.

Self-publishing has become a valid alternative to the full-service offered by traditional publishers.

Nielsen BookScan states that self-published titles account for 22% of the ebook market, in volume. While in Germany, self-publishing accounts for 15% of value of all German ebook revenues. Subscription or flat rate offerings have started to emerge as an alternative-business model.

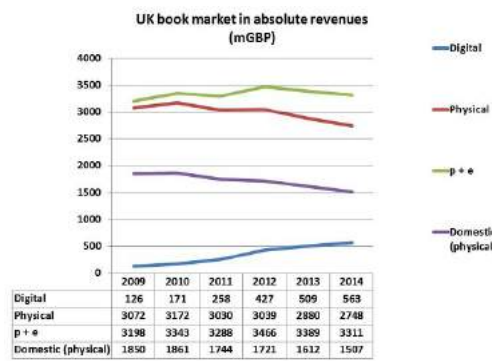


United States: Market share of ebook gross \$ sales by publishers type. Courtesy by Author Earnings, February 2016 (www.authorearnings.com)

### Ebooks in European market

In some countries like Germany, ebooks have become a standard feature, at first appreciated by strong readers and by consumers of genre fiction, and with Amazon shaping that process as the market leader. In France, both publishers and consumers seem not just to largely resist the emergence of ebooks as a new market segment, but to see a French cultural specific trait in their skeptical approach.

In Scandinavia, ebooks had started initially through libraries, not online retail, while most recently, streaming platforms offering subscriptions at a flat fee seem to define largely how ebooks build a dedicated audi-



United Kingdom, book market in absolute revenues, 2009 to 2014. Source: Publishers' Association

ence.

In the smaller markets of Central and Eastern Europe, digital editions of domestic trade titles are confronting another set of specific barriers of entry. This includes the comparably high cost of investment required upfront, which makes it even harder to break even in a small market. Moreover, notably the well educated and more affluent readers throughout the region seem to embrace ebooks in a foreign language, notably in English, before or instead of picking up the local offer. Some European countries, with relatively robust overall economies, like Germany or France, saw a modest, yet nevertheless steady decline. In others, like Spain, or Italy, the crisis impacted on the book trade with full force, or, for the example of Sweden, a mix of highly specific local factors brought about the sharpest decline in decades.

In all these markets, digital change in trade (significantly in adult fiction) has only begun its transformation, so that the loss in print has not been compensated by digital gains.

In the non-English speaking countries, the market share of ebooks is below 10%, ranging from as little as 1% in Sweden to around 4.9% in Germany, with growth showing signs of flattening out across the board.

Ebooks do absolutely not develop evenly across categories and market segments, but are primarily reaching consumers with titles of fiction (notably for the biggest bestsellers), genre fiction (like fantasy, or romance), and low priced self-published works.

For some countries at least, the penetration of ebooks portrays market share among those publishers who are actively engaging with digital for consumers, which can reach levels of around 10%, as is the case for Germany.

In the ebook top segments, like blockbuster fiction or romance, ebooks can account for 30% to 40% of sales, or even more - and so in some specific cases even in countries with a particularly low presence of ebooks, such as France.

In Germany, from 2014 on the three active leading branches of international publishing groups, Random House, Holtzbrinck and Bonnier, as well as several independents, such as Bastei Luebbe or Aufbau, claimed ebook sales to account for around 15% of all their trade revenues.

Amazon has found a challenger with Tolino in e-book market, an expanding consortium of retailers, including Thalia and Weltbild among others, who join forces and logistics with Deutsche Telekom as their technology partner, for bringing digital reading to readers in German language territories, and a growing number of other European markets.

French average growth of traditional publishing in digital revenue has certainly slowed down from over 100% in 2013 to around 20% in 2015, and led by selected sub-genres in fiction, like romance, or crime,

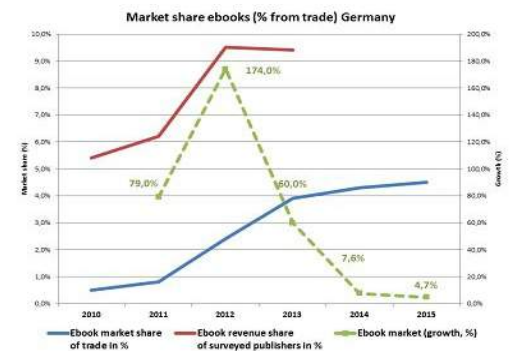
where ebooks can account for up to 15% to 20%, depending on series and titles, and up to 8% to 15% of revenues respectively, and with a global fiction segment between 8% and 10%.

Device preferences have been remarkably steady, with dedicated readers being the gadget of choice for around almost 90%, and those accessing their books with a tablet declining to 58% in 2016 (from over 80% three years earlier), and a solid 27 to 30% using their smartphones for reading.

In terms of sales channels, the "big online platforms", led notably by amazon.fr, control almost half of the digital distribution, at 47% (up from 38% in early 2012). The largest (domestic) chains, including notably Fnac, have hardly been able to expand their share of under one third, and independent bookshops' websites accounting for a declining market share of 14% in early 2016 (against 19% in early 2012).

Fiction is by far the most popular genre among digital readers, followed by comics and young adult.

In a way, ebooks have moved mainstream in France, if only the legal and the illegal offer were added up as one mixed market.



Germany, ebook market evolution 2010 to 2015. Source: Börsenverein.

### Ebooks in CEE markets

The countries in Central and Eastern Europe (CEE) share vertical structure of the book market: with the exception of Estonia, in all CEE publishing houses own bookstores or major retail chains and/or vice versa. In most cases, these chains are the biggest in their respective countries. These countries differ significantly in their reading habits, so differ the sizes of their book markets in comparison to the number of inhabitants.

In all CEE, ebooks are predominantly published by the largest publishers. In revenues, ebooks do not play any significant role in newly released titles, not even in fiction which is the dominant ebook genre throughout the region. By comparison to 2014, most of the ebook markets have grown, e.g. with a 16.5% growth in Poland (e-book market accounts for less than 3% of the total book market), and the ebook market accounts for only 2% of their total revenue in these countries.

It should be stressed that in Slovenia, Estonia, Lithuania, Czech Republic and Poland, the majority of ebook sales were generated by crime fiction and thrillers. With a small exception of Slovak ebook-stores and Slovene ebook library lending platform, romance fiction as a sub-genre was almost entirely absent from CEE bestselling ebook charts. Its absence from CEE ebook-stores either indicates an awaiting business opportunity for CEE ebook publishers, or this transition already took place, but outside the traditional publishing channels, and consequently below our radars. Subscription models and ebook library lending are very much in the nascent phase in entire region.

(Continued on page 15)

## Producing books by Wechat public platform booming

### 微信公号出书蓬勃发展

BY Chen Yina, CPMJ

Wechat public platform is designed by Wechat company, operated by individuals or enterprises with characters, pictures, voices for targeted groups in order to spread information, share resources and social interaction. Nowadays, the Platform is developing as an important channel to discovering new publishing resources.

In 2013, a user-generated talk show video program Luojsiwei produced a book with the same name under the contents of its video. The book was reprinted 5 times in 30 days of its launch. Under this situation, the platform Luojsiwei made full use of its influences among ten millions subscribers, creating magnificent sales for both bestsellers and sleepers, with over one hundred millions sales in revenue by 60 titles. In 2016, there are dozens of successful cases about producing books by user-generated media, for example, the book platform duhaoshu, cooperating with book company ZITO, produces *May all Good Come in Time* (《愿所有美好如期而至》). Femalehealth app Aunties brought out the book *4 Hundreds Times* (《400次》). And user-generated media player Mi Meng pre-sold her new book *I Like This Utilitarian World* on her Wechat platform, achieved 50,000 copies within only 4 hours.

A staff at duhaoshu said, in order to ensure the quality and quantity of original works, the platform organized a large amount of contracted writers and contributing authors. Meanwhile, they set strict standards for content selection, to balance the quality and readers' favor. Now, there are almost 500 authors who have signed contracts with duhaoshu, and the platform receives dozens of manuscripts each day. The company plans to produce 3 titles every year.

The editor in charge of the book of Mi Meng said, considering about the marketing demands, editors tend to choose stories or motivational articles when selecting topics. Actually, publishing houses show more eagerness to excellent contents, they also pay close attention to user-generated-media players, aiming to find out what is worthy to publishing.

Take duhaoshu as an example, on the one side, they pose instructions for articles on their platform, then, after publishing a book, the platform is able to transform CTR(click through rate) into purchasing rate through positive marketing methods. On the other side, publishing print books, which, in some extent, contributes to the increasing netizens' trust for the platform, is brand building of the user-generated media. When combining the CTR, data analysis results, and author resources of user-generated media, with professional judgement, operation, distribution and marketing from publishing houses, the co-publication causes double effects for both sides. So for user-generated media, producing books is proved to be a profitable business model.

(translated by Liu Ya)



Bestselling books published by Wechat public platforms

## JD Books to make international debut at FBF

### 京东图书首次亮相法兰克福书展

JD.com (Nasdaq:JD), China's largest e-commerce company by revenue, announced today that its business department, JD Books (book.jd.com), will attend the Frankfurt Book Fair on October 19, where it will host a booth. Since launching in November of 2010, JD Books has been the fastest growing player in the sector in China, and leads the industry in sales of books and audio-visual products.

JD Books is dedicated to offering readers the best online literary shopping experience. More than two million books are available for purchase online through JD.com, with subjects covering literature, social sciences, culture, education, business administration, children's subjects and a wide range of other categories. Books can be purchased through JD.com, the company's mobile apps, and through JD's entry points to WeChat and Mobile QQ, China's two most popular mobile social networking platforms. More than 40 million customers have bought books through JD.com to date. Last year the site sold more than 200 million books with high repeat buying rates. In addition to physical books, JD Books has more than 28 million e-book customers, including 17 million active users in 2015. Customers downloaded more than 55 million e-books from JD last year.

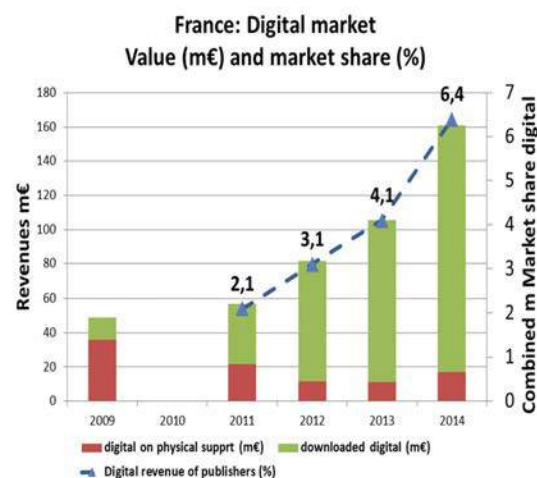
JD customers also have the option of joining JD.com Books Recommendation Club which works with social media giant WeChat to improve their reading and shopping experiences. The cooperation offers consumers an integrated platform to read books online and discover new titles based on recommendations from other users.

This August, in recognition of its book recommendation cooperation program, JD Books won the silver prize for creative marketing given out by the China Publishing & Media Journal, Frankfurt Book Fair and Frankfurt Academy. This is the second time that it has won the honor after previously winning the award from China's Creative Industry.

During the five-day Frankfurt Book Fair, JD Book will host a special booth (A90 of Gallery 4), highlighting both physical books and those for e-readers. As part of the efforts, JD will help to bring more great international literature to the site, while also introducing some of China's great writers internationally.



(Continued from page 14)



France: Ebook development, key parameters. Source: SNE and GfK.

## Emerging Markets

The BRIC markets (including Brazil, Russia, India and China), and other 'emerging economies', such as Mexico, or Turkey, have been lauded as role models for catching up not just economically, but for improvements in their societies in a much broader understanding.

Books, and publishing, have mirrored the evolution, as citizens of these countries have increasingly invested into a better education for their children — which could directly be translated as new opportunities for publishers to cater to this new demand by providing books.

## VAT issue

In many countries, printed books have been privileged by governments by a reduced value added tax (VAT);

for instance 0% in the UK, instead of the normal 25%, or 7% in Germany, instead of 19%; the reduced rate however does not apply to an ebook, which results in a hefty tax burden for ebooks in many European markets.

For example, the higher VAT rates for ebooks has been an important obstacle for the growth of ebook markets.

Similarly, in all CEE book markets, different VAT rates apply to printed books and ebooks — 5% vs 23% in Poland, 10% vs 20% in the Czech Republic, 5% vs 25% in Croatia, 9% vs 21% in Lithuania, 9% vs 20% in Estonia, 9.5 vs 23% in Slovenia, 8% vs 20% in Serbia.

(The Global E-book Report 2016 was released in April 2016, links for further reading: <http://www.global-ebook.com>)

# Their works depict great changes taken place in present China

## 他们的作品:为当代中国巨变描摹

Besides some writers whose works have been translated and introduced into Germany, there are many other Chinese writers whom should not be neglected. Some of their works have been translated into English and other languages and are popular in recent years. Hereby we list some of these famous writers and their works (which have not yet been published in Germany), in an aim to provide a glimpse of current status of Chinese literature.

**Ge Fei** is the pen name of Liu Yong, author and professor of contemporary Chinese literature at Tsinghua University. He is best known for his *South China* trilogy, which includes the novels *Kinds of Beauty*, *Rivers* and *Mountains Fall Asleep* and *Spring Comes to the South*, and for which he received the 2015 Mao Dun Literature Prize.

*The Invisibility Cloak* was published in 2012 in Chinese and has been translated into French, English and Spanish. It is clearly the work of a modern master, which one can enjoy for both the intimacy of its characters and its clear-headed exploration of more abstract themes. The hero of *The Invisibility Cloak* lives in contemporary Beijing—where everyone is doing their best to hustle up the ladder of success while shouldering an ever-growing burden of consumer goods—and he's a loser. Well into his forties, he's divorced, childless, and living with his sister (her husband wants him out) in an apartment at the edge of town with a crack in the wall the wind from the north blows through while he gets by, just, by making customized old-fashioned amplifiers for the occasional rich audio-obsessive. He has contempt for his clients and contempt for himself.

The only things he really likes are Beethoven and vintage speakers. Then an old friend tips him off about a special job—a little risky but just don't ask too many questions—and can it really be that this hopeless loser wins? This provocative and seriously funny exercise in the social fantastic by the brilliantly original Ge Fei, is among the most original works of fiction to come out of China in recent years.

**A Yi** is a writer who has known hardship. In the time he spent as a police officer, he encountered many corpses, each having met with a very specific and cruel death, which made them stories waiting to be told.

An admirer of literature with depth and technique, A Yi's own work sparkles with intelligence. In *A Perfect Crime*, a teenager brutally murders his only friend. He lures her over, strangles her, stuffs her body into the washing machine and flees town, whereupon a perilous game of cat-and-mouse begins.

A shocking investigation into the despair that traps the rural poor as well as a technically brilliant excursion into the claustrophobic realm of classic horror and suspense, *A Perfect Crime* is a thrilling and stylish novel about a motiveless murder that echoes Kafka's absurdism, Camus' nihilism and Dostoyevsky's depravity. Yet this should not be understood as stealing from these masters: as much as A Yi has familiarized himself with the style of these western greats, he has at the same time rooted his work in a Chinese reality. Far from being stiff copies, his works, rendered in an utterly contemporary voice, burst with personality and soul.



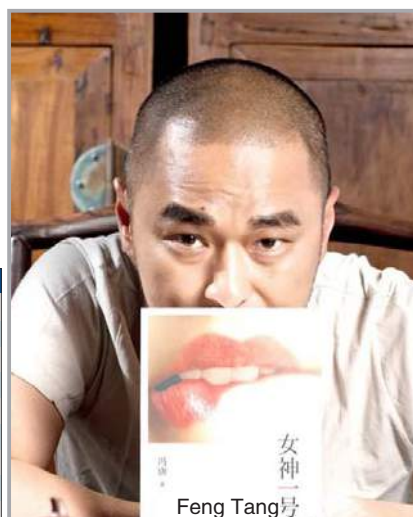
Ge Fei



A Yi



Jia Pingwa



Feng Tang



Zhang Wei



Lu Nei

### Selected Chinese writers and their works published in Germany

Author	Title	Publisher
Liu Cixin (刘慈欣)	Die drei Sonnen: Roman (三体)	Heyne (2016)
Mai Jia (麦家)	Das verhängnisvolle Talent des Herrn Rong (解密)	DVA (2015)
Wang Gang (王刚)	Der Englischlehrer (英格利士)	Ostasien (2014)
Yu Hua (余华)	China in zehn Wörtern (十个词汇里的中国)	Fischer (2012)
Wang Shuo (王朔)	Ich bin doch dein Vater (我是你爸爸)	Ostasien (2012)
A Lai (阿来)	Ferne Quellen (遥远的清洌)	Unions (2009)
Xu Zechen (徐则臣)	Im Laufschrift durch Peking (跑步穿过中关村)	Berliner Taschenbuch (2009)
Yan Lianke (阎连科)	Dem Volke dienen (为人民服务)	Ullstein (2009)
Yu Dan (于丹)	Konfuzius im Herzen (论语《心得》)	Droemer-Knaur (2009)
Li Er (李洱)	Koloratur (花腔)	Klett Cotta (2009)
Li Jingze, Jing Bartz (李敬泽)	Unterwegs (在路上)	DIX (2009)
Liu Heng (刘恒)	Bekenntnisse eines Hundertjährigen (苍河白日梦)	Hanser (2009)
Liu Zhenyun (刘震云)	Taschendiebe (我叫刘跃进)	Dix (2009)
Mo Yan (莫言)	Die Sandelholzstrafe (檀香刑)	Insel (2009)
Jiang Rong (姜戎)	Der Zorn der Wölfe (狼图腾)	Goldmann (2008)
Guo Xiaolu (郭小橐)	Stadt der Steine (我心中的石头镇)	Goldmann (2007)
Su Tong (苏童)	Die Tränenfrau (孟姜女)	Berlin (2006)
Zhang Jie (张洁)	Abschied von der Mutter (世界上最疼我的那个人去了)	Unions (2000)
Huang Beijia (黄蓓佳)	Seidenraupen für Jin Ling (我要做好孩子)	NordSüd (1996)

Source: compiled by BIZ Beijing, China

**Feng Tang**, 45, is an author, essayist, poet and columnist. The Beijing-born writer - who also has degrees in medicine and business - works as a senior director for a leading investment company. With his novel *Everything Grows* hailed as the Chinese equivalent of "The Catcher In The Rye", Feng writes about the agony, alienation and ache of youth.

His main trilogy of semi-autobiographical novels (*Everything Grows*, *Give Me a Girl at Age Eighteen* and *Beijing, Beijing*) evoke the experience of youth and growth with lyric accuracy, and are immensely popular with readers who were a certain age at a certain time.

Feng Tang is known for telling the truth, the kind of truth that you would not say lightly to your mother or to the authority. That kind of truth has made him a literary star in China. His registered trademark is his unique style of language. He manages to be precise and playful by mixing elegant classical writing with Beijing dialect. Having studied medicine surely leaves a mark on Feng Tang's writing that when describing body parts and sexual relationship, he often chooses the most straight medical term with the cold accuracy of a surgeon.

**Jia Pingwa** stands with Mo Yan and Yu Hua as one of the biggest names in contemporary Chinese literature. A prolific producer of novels, short stories and essays, he has a tremendous audience across China.

In 1997, his 1993 bestseller *Ruined Capital* was first published abroad in French by Éditions Stock as *La Capitale déchu*, then published in English in January, 2016. In 2014, *Happy* was published in Swedish as *Lyckan* by Wanzhi Press, and Nicky Harman had signed on to trans-

late the novel into English for AmazonCrossing, to be published in 2017. Jia's works have been published in more than 20 foreign languages.

His fiction focuses on the lives of common people, particularly in his home province of Shaanxi, and is well-known for being unafraid to explore the realm of the sexual. *Ruined Capital* was banned for many years for that same reason, and pirated copies sold on the street for several thousand RMB apiece. The novel was finally unbanned in 2009, one year after Jia won the Mao Dun Literature Award for his 2005 novel *Shaanxi Opera*. His longer narratives are heavy on detail, almost to the point of being digressive, but he does pay attention to his characters.

*The Caterpillar Flower*, released in March 2016, is the latest and shortest novel by Jia Pingwa. It tells the story of an abducted girl, and tackles the most urgent and practical problem in rural China - the imbalance of population and explores predicament followed by intense urbanization.

**Zhang Wei**, born in November 1956 in Longkoushi, Shandong province, began publishing poetry in 1975, and published his first novel

in 1980. He is the chair of the Shandong Writers' Association, Member of the Chinese Writers Association since 1983 and a professional author. His works have been translated into English, Japanese, French, Korean and German. Over two hundred editions have been published in China and overseas.

His major works include the novels *The Ancient Ship*, *September's Fable*, *Another Province*, *Bohui*, *Hollyhock*, *Misconduct or Romance*, *Hedgehog Song*, and *You Are On the Highland*; essay collections *Into the Wild*, *Night Thoughts*, and *Heart of Fire*; and works on literary theory including *Spiritual Background*, *The Spiritual Direction of Modern Literature*, and *Midnight Badger*. These publications have won over fifty different prizes at home and abroad.

**Lu Nei**, 43, announcing himself as "one of the least-educated young writers in China", seems to have profited rather than lost by a life that began in struggle. Since the age of 19 he held a series of menial jobs around China—drifting, exploring, fighting and observing. His interest in literature began while he had a job watching dials in a factory, and plenty of reading time on his hands. Born in Suzhou, that city provides common background for both of his novels, *Young Babylon* and *On the Trail of Her Travels*. The first recounts the semi-farcical adventures of a young man much like himself, while the second is the story of a group of disaffected youth in a small town, who suddenly decide to take their futures into their own hands. Lu Nei's writing is fast and funny. *Young Babylon* - already made into a movie, is now available in English, translated by Poppy Toland, published last Sep by AmazonCrossing.

# Underpinned by various fund projects for translation from the government China books explore overseas markets

## 依托翻译基金项目中国图书打开海外市场



■By Qu JingFan, CPMJ

Nowadays, many governments reinforce external communication and promotion of publications by establishing specialized projects and funding translators and presses, such as the Prix Fu Lei in France, translation funding projects in German Goethe Institute, and other similar projects in Turkey and Poland.

China has also implemented many cultural funding projects, making more and more excellent Chinese contemporary works, and enabling Chinese writers to become cultural ambassadors across the oceans.

### Chinese funded works create buzz overseas

The English-version novel *Decoded* (《解密》), written by Mai Jia, published and promoted by Penguin Group, became bestseller and attracted great attention from both American and European media in 2014.

*Decoded* is one of the funded works in the "China Contemporary Works Translation Project" in 2014. Literature writer Cao Wenxuan, who has been shortlisted for the 2016 Hans Christian Andersen Award, was also funded in the project. His works *The Grass House* (《草房子》) and *Red Tile* (《红瓦》, in Russian) have been translated and are going to launch in Russia. Nine other works, including *Happy* (《高兴》, in Swedish) by Jia Pingwa, *Massage* (《推拿》, in English) by Bi Feiyu, and *The Last Quarter of the Moon* (《额尔古纳河右岸》, in Spanish) by Chi Zijian have been published in many countries. So far, such books have received great feedback. The second phase of the translation project, including translation and publication of 13 books, is carried out by China Publishing Group.

### 8 funding projects launched by China

The State Administration of Press, Publication, Radio, Film and Television (referred as SAPPRFT) has established a database, which selects quality works and promotes the execution of approved projects. Plus, it also plans to establish cooperative mechanisms for Chinese and foreign translators and implement the real-name funded translator system.

It is crucial to adopt high-standard translators and professional, cooperative presses to meet high standards. World-famous sinologists and translators, like Ge Huiwen, Chen Anna and Eric Braahmsen are included in the project. Meanwhile, many works have signed contracts for publication with Penguin Group, Random House, Duke University Press, and other internationally renowned presses to ensure and improve the quality of the translation work.

In recent years, the Chinese government has also successfully implemented CBI plan for Chinese Books, China Classics International and other projects, supporting translation and publication of excellent books reflecting China's interests.

Since launched in 2004, "CBI Plan" has signed 1,454 funding agreements so far. In 2015 alone, "CBI Plan" funded 110 applied projects, and "Translating and Publishing Books on Chinese Culture" has funded 3 applied projects.

Funding agreements signed by "Translating and Publishing Books on Chinese Culture", which launched in 2009 as the enhanced version of CBI Plan, have accumulated 95 so far.

China Classics International, which launched in 2009 as well, aims at encouraging and supporting the publication of excellent books that are suitable for overseas markets. It has been fully available to overseas publishing enterprises and translators since 2013, increasingly attracting more attention from overseas counterparts. In 2015, 102 works from 52 publishing houses were funded by "China Classics International", including those from Leiden University Press (Netherlands), Royal HarperCollins (Canada) and other well-known foreign presses.

The "Silk Road Literary Family Project", which was launched at the end of 2014, funded 242 works from 50 applications in 2015.

For the "Awards Program for Book Copyright Export" launched in April 2015, 112 projects from 53 applications received key awards, and 370 projects from 73 applications received general awards during the year.

### Non-government activities on upgrading translation and quality

Many Chinese departments and agencies have also organized research and communication activities for sinologists and translators. For example, China Ministry of Culture and the Chinese Academy of Social Sciences jointly held the "2015 Research Proposal for Young Sinologists" in July 2015, inviting 36 young sinologists from 30 countries. In August 2015, China Ministry of Culture and the Chinese Writers Association jointly held seminars and forums for Chinese and foreign literature translation, inviting over 50 transla-

tors and publishers specializing in translation and publication of Chinese literature in many countries. These activities focus on the topic of translating and publishing Chinese and foreign literature works, enabling writers and translators to communicate face to face, so as to find out the most suitable translators who can produce ideal vivid translation.

China Publishing Group has successfully held two sessions of Chinese and foreign publishing and translating talkfests since 2014, in which not only translators and sinologists from each country presented research and suggestions on how to tackle translation difficulties, but also experienced professionals from each literary agency were invited to seek solutions for Chinese culture known by overseas readers.

To make literary works more adaptive to foreign countries, China continues to explore new ways of establishing awards for literature translation overseas, attracting the attention of foreign translators and readers. In December 2015, the Chinese Culture Center in Moscow, which had been established for three years by then, held the first award ceremony for "Reading and Tasting China" for literature translation, further promoting literary communication between China and Russia. This award ceremony is scheduled to be held annually for three awards for classical Chinese literature, modern and contemporary literature, and poem translation. In addition to a certificate of honor, the winning translator can earn bonuses for the contributions he/she has made to Chinese literature translation with the goal of encouraging him/her to translate more Chinese excellent literary works. The presses of the awarded works can receive funds by signing a contract for publishing Chinese literature translations with the translator for 2 years after the award. (translated by Guan Lijun)

## Literature, social science and children's top the translated books list in Chinese market

### 文学、社科和童书成中国引进图书宠儿

■By Liu Ya, CPMJ

There is an increasing demand from Chinese readers for foreign literature, humanity and social sciences, resulting in a subsequent increase in the amount of books introduced to Chinese market in recent years. From the number of total revenue and titles, the introduced books outperform the entire Chinese book market. Translated books play a key role in Chinese presses setting up their own competitive advantage.

According to the bookscan data of the Shanghai Oriental Publishing Service Co., from August 2015 to July 2016, among the top 1000 bestsellers, translated books comprised 17.03% of the entire market.

In terms of English books, 17 are children's books, taking up 36.96% of English books and ranking the first. The top books are mainly series of *Collection of Roald Dahl's Works*, the *Harry Potter* series by J.K. Rowling, a series of *Mission Survival* by Bear Grylls. Education and literature books are close, making up 26.09% and 23.91% respectively.

Translated books from America mainly include children's (17 titles), social sciences (14 titles) and literature (11 titles), making up 40.48%, 33.33%, and 26.19% respectively. The children's books which sold well include *The Cricket In Times Square* written by George Selden, *Charlotte's Web* written by E.B. White, *The Giving Tree* written by Sheldon Alan Silverstein, series of *International Prize-winning Novels*, and a series of *Disney cartoons*.

The top two literature books with the highest sales volume are *The Kite Runner* and *One Hundred Years of Solitude*. Among the social science books, the top three books with the highest sales volume are *Big Data: A Revolution That Will Transform How We Live, Work and Think*, *The Lessons of History* and *Meet the Unknown Self: Psycho Cultivation Lesson in City*.

The top three bestsellers in children category are *Tot-to-chan*, the *Little Girl at the Window*, *Guess How I Love You/Xinyi Global Well-chosen Picture Books* and *Pipi Longstocking/Chosen Works of Lindgren (Cartoon Version)*. (translated by Kieko)

# CPMJ& Tencent Co-held “Original, Excellent Chinese Books” Award

## 商报·腾讯年度原创“华文好书”推介



By Ren Zhiqian, CPMJ

The award ceremony of the CPMJ&Tencent "2015 Original Excellent Chinese Books" was held on January 6, 2016. The books selected are Chinese writers' original books and humanistic values are emphasized.

CPMJ and Tencent co-founded the panel of event, gathered public opinion concerning the nominated books and invited nine experts to participate in the final vote. All the awarded books were chosen through strict pro-

cedures and multi-round vote to make sure only high quality books were picked.

Finally fifty excellent Chinese titles were selected: 10 given special awards by the judging panel, the other 40 classified into sub-categories: 10 given literary books, 10 social science books, 10 life books, 10 children's books.

Selection was based on the following principles: 1. Set up a regular discovery system. On the basis of the list of "Excellent Chinese Books" issued each month in 2015, and newly discovered titles by both sides, a total of 150 titles were selected from the titles that came out in the year, then the final selection was made after discussion, multi-round voting and appraisal. Through a whole-year careful preparation, to find excellent books with persistent reading value.

2. Create a collection of original, excellent books and encourage creative writing and publishing. It is made sure that it does not only praise Chinese writers and scholars who write about Chinese society and Chinese stories, but also encourages the publishers devoted to creative writing. All this helps give the industry a boost and motivates everyone involved.

3. Emphasize humanistic value. In order to highlight the humanistic spirits of Excellent Chinese Books and those presented an internal spiritual strength, this time we canceled commercial books from the list.

4. After awarding, both parties carry out online and offline reading activities. Besides spreading the book awarding news by way of author interviews, book excerpts and book selections, both platforms (CPMJ and Tencent) also organized online and offline reading salons aimed at different reader groups. One issue of online WeChat Reading Salon is carried out each week where authors, publishers, book reviewers and readers across the country are invited to promote and encourage nationwide reading activity.

In terms of offline activities, Tencent Book Academy will hold workshops once a month to which authors, critics and media are invited to read works together so as to exchange their thoughts and opinions and further trigger creativity. Both sponsors hope that a batch of original excellent books that reflect humanistic wisdom of the cultural and intellectual fields in China in 2015 selected by this event, can be spread wider through reading promotion from both sides. (translated by Guan Lijun)

## Awarded Chinese writers talk on their writings

### “华文好书”获奖作家谈创作

By Xie Hui, CPMJ

Chi Zijian, who won the prize with *Peak of Mountains* (《群山之巅》, People's Literature Publishing House, Jan 2015), stated that the book was completed in her 50s. She hoped that she could write novels better than *Peak of Mountains* in the future. She stressed what a writer needs to find is just the beauty and tears in the dust. In her eyes, this was the glimmer from paradise. When talking about popular non-fiction writing, she thought that if non-fiction was stressed excessively, it was possible to fall into another thought prison. If fiction literature disappeared, literature would die. Therefore, the fiction inserted wings for literature, which could not be broken off. She hoped that fiction writers could give themselves more encouragement and that media could focus more on fiction literature.

Writer Jiang Shumei won the prize with *Women with Long Neck: A Collection of Authentic Folk Tales* (《长脖子女人:一部原汁原味的民间故事集》, Sichuan Literature & Arts Publishing House, Sep 2015), in which she narrated her experience of playful writing. She said that most of the content in her book was connected with village's folk tales which she got from listening to the lives around her. After writing many works, she used up all her stories in this one and her storage was empty. She needs to "restock" — through interviewing, to write more real stories.

Liu Zhongjing won the prize with *Classics and History: the Historical Construction of the Chinese World* (《经与史:华夏世界的历史建构》, Guangxi Normal University Press, Sep 2015). He pointed out that inherited language frameworks should be broken, literature viewed from "classics" and "history", and bringing China's historical narrative into current world culture system. Although many people think that it is strange to read, it was the framework of the historical ecosystem. The system was bigger than any system it consisted, but only in this way can people give an explanation to unexplainable phenomenon.

Liu Shaohua won the prize with *My Brothers in*



*Liangshan* (《我的凉山兄弟》, The Central Compilation & Translation Press, Sep 2015). The story touches a variety of topics including exploration and amusement, crimes, drug rehabilitation, AIDS loss, generational differences, culture conflicts and brotherhood. The main character of the story is Liangshan Yi, representing China's ethnic minorities. When writing *My Brothers in Liangshan*, Liu Shaohua lived in Liangshan for a long period of time (from 2002 to 2009). To be able to grasp a true picture she spent 20 months in the researched town. She became one of the locals, and she hoped to find the behavior and well-being of those people who were involved in global transition through the two social disasters (drug rehabilitation and AIDS). To realize that modernization was double-edged sword which could bring humans both opportunity and pain, then make a conscious conclusion about how to go forward.

Qin Xiaoyu won the prize with *My Poems: Contemporary Workers' Poetry* (《我的诗篇:当代工人诗典》, The Writers Publishing House, Aug 2015). He hoped that his work will be able to bring attention to different social issues. He was specifically concerned about the worker and peasant's poem creation denied for 30 years could be developed, and its value could be displayed, then people could understand the energy and appeal in it, and then push mutual understanding and dialogue among differently classed people to promote social progress.

Zhao Botian won the prize with *South China Book: Southern Intellectual Life History in Late Ming Dynasty* (《南华录:晚明南方士人生活史》, Peking University Press, June 2015). He said that this award is a tribute to exquisite cultural tradition. *South China Book* is a literary blog of south China after the Ming Wanli,

describing intellectual life in the late Wanli era in Ming dynasty. These intellectuals put their interests and spirits in those things which are thought useless by mainstream society, such as art and artifacts. In the process, they opened a world to achieve inner liberation. Zhao Baitian believes that people in the late Ming dynasty are marvelous, their attention to and nostalgia about secularity affairs help them build inner worlds.

Lao Shu won the prize with *One Free Dream* (《一尺闲梦》, New Star Press, Oct 2015). He said it was a coincidence for him to begin along the road of painting. After extensive research on the Republic of China, he used "fresh and health" to describe character temperament in Republican period, which was not like the corrupt and downcast feelings in late Qing dynasty. Because of the sense of identity to the flavor and people's behavior pattern in that era, he tended to show a "Republican style" in his paintings.

Cho-yun Hsu won the prize with *Cho-yun Hsu Said China: An Ever-changing Complex Community* (《许倬云说中国:一个不断变化的复杂共同体》, Guangxi Normal University Press, May 2015). He said that no communities could avoid interaction with other communities in the process of globalization. China had a set of cultural system about how to get along with others, within which Confucianism maintained an active attitude while Taoism maintained indifferent. He hoped that people all over the world could build a world community where people "support each other, seek common welfare". Although away from motherland, he wished to use this book to express his meanings to compatriots: one can never leave the cultural background one grew up in, or forget life experiences. (translated by Guan Lijun)

# Chinese Digital Publishing Develops Rapidly Digital-content Industrial Chain Comes into Being

## 中国数字出版高速发展数字内容产业链形成

■ By Editorial Team, CPMJ

The Chinese digital publishing industry recorded a revenue of 338.77 billion RMB in 2014, 33.36% higher than that in 2013. The ratio of digital revenue in the entire publishing industry including books, newspapers and journals increased from 13.9% in 2013 to 17.1%.

It's worth noticing that the revenue from Internet periodical increased from 500 million RMB in 2006 to 1.43 billion RMB in 2014, nearly doubling in 8 years.

In case of eBooks, the revenue roared from RMB 150 million in 2006 to 4.5 billion RMB in 2014, increasing by 29 times within 8 years. The numbers are not very impressive when compared to print books, but the growth momentum is impressive, standing at 20.5%. Both online games and Internet advertisement realized substantial increase during 2006-2014, representing a robust development momentum.

### User number increasing steadily

Up to the end of 2014, the accumulated user scale of the Chinese digital publishing industry reached to 1.248 billion (including repeated registered and dusty users). The number of online music and online game users increased rapidly during 2008-2014, along with the number of registered users concerning original network literature. But the number of bloggers slipped down, which was not unnecessarily related to the springing up of WeChat and other social media.

In addition to this, eBook jumped from 900 thousand titles in 2011 to 1.6 million titles in 2014, with a 77.78% growth. In 2014, there were 2.01 million original network titles, compared with 1.7578 million ones the year before. This distinct growth is mainly attributed to the continuous formation of the self-discipline mechanism, government's guidance and standardized content management.

### The industrial pattern of modern digital publishing is gradually coming into being

Since 2014, the majority of traditional Chinese publishing enterprises have successively involved themselves into digital publishing. On one hand, Chinese publishing enterprises have tensely experienced the impact from digital media and the transforming crisis encountered themselves; on the other, the profit model appropriate for digital transformation of Chinese publishing enterprise remains to be explored. Internet companies do not seem to be very exciting about e-business platforms, and their enthusiasm is gradually fading. Though enterprises like Dangdang, JD and Taobao have operated the e-book business for many years, the sales volume is actually not reached at their expected. Amazon China is trying to capture the Chinese market with the help of Kindle, the electronic reader that has obtained huge success in European and American markets. In 2015, digital publishing became the mainstream of China's large-scale state-owned cultural medium enterprises. For example, Duzhe Digital Technology Co., Ltd., the new emerging force of reader groups, has successfully researched and developed 8th generations of e-ink book, tablet PC and smartphone. The compa-

ny has smoothly applied the latest electronic IT, Internet technologies and other scientific achievements into the cultural publishing field.

Meanwhile, China Education Publishing & Media Group is striving to transform from a content supplier to education service provider. Its subordinate, Higher Education Press, has fulfilled preliminary commissioning and offers 75 video-type public classes online. During 2012- 2015, China Education Publishing & Media Group launched 1000 video-type public classes, together with 12,000 kinds of e-books to mainly target Chinese universities.

Jiangxi Publishing Group merged with Beijing EL-EX, known mainly for its game, A Clash of Kings, which was prized as the best game in 2015 by Facebook. As for Tianjin Publishing Group, it has driven relevant publishing units in developing and establishing the digital content operation platform. Some of its most famous platforms include Baihua "lis-



ten-type" literature base, created the "Sci-Fi Cube Publishing Culture Platform", "Baihua Short Literature" and "Baihua Literature Portal" media integration platform and forged MPR technology application and whole-media digital publishing platform.

Unlike traditional state-owned publishing groups, non-state owned companies are emerging with their "self-publishing" business. In 2014, EasyReader, Dangdang, JD and other competitors successively swarmed into the "self-publishing" field closely following Read-Douban. "Self-publishing" is beneficial not only for the industry but also for authors as it offers them higher publication independence. "Self publishing" is also welcomed by readers due to the more abundant reading carriers, with the contents more suitable for fragmented time, tallying with the mobile reading habits nowadays. In certain time in the future, "self-publishing" and traditional publishing will be complementary but mutually competitive. It is also expected that the rise in "self-publishing" will promote the elevation of traditional publishing to certain extent, triggering the surviving of the fittest in the industry.

### Digital content copyright-based industrial chain is initially shaping.

2015 witnessed the crazy popularity of the IP concept. The digital content copyright-based operation chain is shaping, including network literature, net-

work comics, online game and network movie. Even though the Chinese digital content industry start late, it has grown tremendously. Up to December 2015, the number of users using online service was recorded as follows:

- Network literature: 297 million
- Network movie: 504 million
- Network music: RMB 501 million and closely contacting with various fields of the society.

The large user base contributes to an industrial chain valued over RMB 100 billion. Take network literature as an example, which relying on excellent original contents and the powerful IP-based (Intellectual Property) radiation and industrial integration abilities, has derived numerous works from related products to movie and TV dramas and online games, continuously performing at its huge commercial potential and social value.

The three giants in Chinese network field: Baidu, Alibaba and Tencent have successively set up their independent network literature operation institutions. They are also involved in online games, network movie and other fields, exploring the whole industry. However, the digital content industry puts more emphasis on quantity than on quality. This is also why innovative abilities of both professional and non-professional groups and individuals are yet to be highlighted. In addition, new network copyright-infringement technologies and channels are constantly mutated and the new infringement scenarios including P2P technology, mobile polymerization reading APP, search links, network cloud disk, etc. have made copyright owners and even official sites harder to effectively control contents diffusion, which also enhances the difficulty and costs required by law enforcement supervision.

### Mobile reading will become the mainstream of digital reading

Mobile devices are heavily used in China and the market has a huge variety of mobile phone devices making competition tough. These are also used for reading purposes and play an important role in the industry. In January 2015, the scale of Chinese 4G users broke through 100 million. Based on the 2015 Zhangyue Mobile Reading Report released by Zhangyue Technology, China's most influential and largest digital book distribution platform, the annual reading volume of Zhangyue's active users reached 12 pieces in 2015, compared to 8 in 2014.

According to Zhangyue Data Mining Center, the majority of its users are 15-40 years old, wherein rapid increase has been found for the 15-18 and 18-25 groups. Among all reading users, the generation after 90s (including 00s) is the main force, whose ratio has increased from the original over a half to the current 63%. There is a large difference for the consumption levels of each age group. Specifically, the 40-70 group has accumulated a considerable wealth and thus is more generous in consumption, nearly 40% of whom shows an annual consumed amount over 100 CNY, thus having large consumption potentials. On the contrary, 82% of the 15-18 group has the consumption level below 50 CNY and only 1% could consume over 500 CNY. (Data source: 2014-2015 Annual Report of Chinese Digital Publishing by Chinese Academy of Press and Publication)

(translated by Guan Lijun)