

# PUBLISHING PERSPECTIVES

FRANKFURT BOOK FAIR MAGAZINE



## 2022: BACK TO BUSINESS



### Rights Outlook: Trends and Titles

Literary agents share the season's rights insights and their favorite books  
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### UK Publishers: Costs and Consumers

What are the effects of rising costs on book sales and consumer spending?  
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### NEW! Publishing Perspectives Forum: Two Days of Executive Talks



Nùria Cabuti, PRH Grupo Editorial



Jonny Geller, Curtis Brown



Shereen Kreidieh, Dar Asala



Charlie Redmayne, HarperCollins UK



Senja Požar, Mladinska knjiga



Peter Warwick, Scholastic



Niko Pfund, OUP



Trasvin Jittidecharak, Silksworm

**Wed (Oct 19) and Thu (Oct 20):** Book industry CEOs and executives from around the world are speaking at the **Publishing Perspectives Forum** about top issues, trends, and their outlook for the coming year. [Program on page 8 »](#)

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 **FRANKFURTER  
BUCHMESSE**

## PUBLISHING PERSPECTIVES

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

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

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

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

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**ON THE COVER:**  
 Escalators in Hall 6 at Frankfurter Buchmesse (Image: Marc Jacquemin / Frankfurter Buchmesse)

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# From the Editor: Back to Business



If you were able to join us last year for the exuberant “Little Frankfurt” of 2021, you’ll already know why Juergen Boos, Frankfurter Buchmesse’s president and CEO, is talking about how “it’s so exciting to be properly back to business” this year.

Last year was the intimate edition—with a mere 73,500 of our closest colleagues from 105 countries. This year? The gang’s all here, and we’re thrilled that you’re with us.

With more than 70 national collective stands and a sold-out Literary Agents & Scouts Center, you’ll find all the big exhibitors accounted for in the halls again (among more than 4,000 exhibitors), and an overall scale approaching 70 percent of the 2019 trade fair’s size. We’re able to welcome you to a clearly revitalized Frankfurt.

Here at *Publishing Perspectives*, we’re particularly glad to offer you our inaugural Publishing Perspectives Forum, all in English on Wednesday and Thursday—two days of seriously valuable, timely B2B discussion and targeted Executive Talks, designed expressly for our international trade visitors and exhibitors. And hey, it’s fine to drop in when you can and dash off when you need to for your next meeting. (We get it!) We’re in the Messe’s Congress Center, Level 2, Room Spektrum, and you can check out our schedule on Pages 8 and 9.

While we’re speaking of what’s timely, in fact, we’re looking at our program at 11 a.m. on Wednes-

day on “The Cost of Doing Business,” right after we welcome HarperCollins UK CEO Charlie Redmayne to a special show-opening one-on-one on the issues. And be sure to check out our roundup of comments from UK executives on Page 12 of the magazine here. The high cost of doing business may well be the key talking point of this year’s fair.

While we’ll be online each day with more, remember to hang on to your Show Magazine this week—it relates to every day you’re here.

Lastly, many have asked us about mask rules at the fair. From Frankfurt’s hygiene concept: “Whenever crowding situations cannot be consistently avoided, wear a mouth-nose protection indoors.”

### A Few Highlights:

- Some perceptive looks ahead at the business from rights directors and literary agents (Pages 6 and 7)
- The always gracious precision of Planeta’s Jesús Badenes, as we welcome Guest of Honor Spain to the show (Page 4)
- The insights of executives from Rhodri Jackson at Oxford University Press (Page 14) to Eoin Purcell at Amazon Publishing (Page 30)
- The shared know-how of co-CEOs Rebecca Smart and Paul Kelly at Penguin Random House’s fully internationalized DK in London (Page 10)
- The perceptive remarks of Eva Orúe, the first woman director in the Madrid Book Fair’s 80-year history (Page 31)
- The thoughtful comments of Indonesia’s Syifa Fauziah, a Frankfurt fellow, ahead of the International Publishers Association’s 33rd International Publishers Congress in Jakarta (Page 26)
- Canny commentary on far-flung markets from some of this year’s Invitation Program fellows (Pages 18 and 19)
- An overview of France’s hall-dominating collective stand from BIEF with more than 100 publishers (Page 24)

**Porter Anderson**  
 Editor-in-Chief  
 Publishing Perspectives

## PUBLISHING PERSPECTIVES

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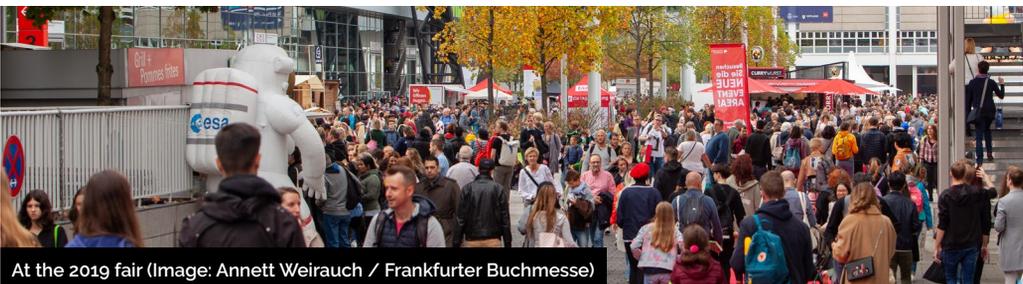


Juergen Boos  
(Image: Bernd Hartung / Frankfurter Buchmesse)

“After a couple of challenging years for all of us, it’s so exciting to be properly back to business at this year’s Frankfurter Buchmesse. With exhibitors coming from more than 85 countries around the world, all the key players taking stands, and the Literary Agents & Scouts Centre (LitAg) totally sold out, it really feels like the international publishing community has embraced this opportunity to meet colleagues in person once again. We’re excited to be welcoming our friends from Spain as this year’s Guest of Honor and, with our special focus on the importance of translation this year, we are looking forward to a really busy and successful fair.”

Juergen Boos,  
President and CEO, Frankfurter Buchmesse

## B2B Highlights at Frankfurter Buchmesse This Year



At the 2019 fair (Image: Annett Weirauch / Frankfurter Buchmesse)

### Focus on Ukraine

“For many months now,” says Boos, “there has been no room for ‘normality’ for the Ukrainian book industry. We are therefore pleased that Frankfurter Buchmesse is offering Ukrainian publishers, authors, translators and illustrators the opportunity to return to their book and literary lives and make their voices heard, at least for the days that the fair is taking place.”

At the Ukrainian collective stand, Hall 4.0 B114, Ukrainian literature is on display alongside a stage program, curated by the Ukrainian Book Institute in cooperation with Goethe-Institut Ukraine.

In addition, Ukrainian illustrators on are display at the Pictoric stand in Hall 4.0 G102; the Mystetskyi Arsenal Museum from Kyiv presents an exhibition on the war’s impact on Ukrainian art and culture at Hall 4.0 H94; comics publisher Vovkulaka is at Hall 4.1 H101; and IST publishing is organizing a collec-

tive for Ukrainian art publishers in Hall 3.1 K112. And Ukrainian writer Serhiy Zhadan is to receive 2022 Peace Prize of the German Book Trade in a ceremony on Sunday, October 22.

### Frankfurt Audio

As audio formats continues to grow around the world, the Frankfurt Audio area in Hall 3.1 showcases companies specializing in audio publishing, distribution, and other related services.

### Frankfurt Studio

Located in Hall 4.0, Room Europa, this wide-ranging program includes discussions on book business data with WIPO and the IPA, sessions on academic and scholarly publishing, a gathering of international book fair directors, and talks with executives from Planeta, Wattpad, Spotify, Kobo, and others.

### Guest of Honor Spain

Under the motto “Spilling Creativity,” Spain is presenting its Guest of Honor program in Frankfurt this year with a 200-member delegation and a visit to the fair by King Felipe VI and Queen Letizia of Spain. At the the Guest of Honor pavilion in the Forum, multiple stages host programming on literature, arts, publishing, and more.

Spain is present at the fair with more than 320 exhibitors, and stands from the Basque Country, Galicia, Catalonia, Valencia, Asturias, and Andalusia.

### Publishing Perspectives Forum

Located in the Congress Center, Level 2, Room Spectrum, leading voices in the global publishing industry—from top executives of multinational companies to influential entrepreneurs and small business owners—discuss and analyze book industry challenges, opportunities, and trends.

Hear CEOs including Nùria Cabutí (PRH Grupo Editorial), Johnny Geller (Curtis Brown), Charlie Redmayne (HarperCollins UK), and Peter Warwick (Scholastic), as well as experts Ama Dadson (Akoo-books), Liz Ferguson (Wiley), Niko Pfund (OUP), Tom Kraushaar (Klett-Cotta), Shereen Kreidieh (Asala Books), Arabella Pike (William Collins), Senja Požar (Mladinska knjiga), and many others.

This program is open for all exhibitors and trade visitors, and takes place in English. See the program on pages 8 and 9. •

# Executive Talk with Planeta CEO Jesús Badenes

Many Spanish consumers, says Badenes, were sustained during tough pandemic conditions by friends, family—and books.



Jesús Badenes (Image: Elena Blanco)

By Porter Anderson

Jesús Badenes, since March 2000, has been CEO of the Planeta Group's books division—the largest publishing group in the Spanish-language market, with more than 70 imprints. With Frankfurt Guest of Honor Spain bringing its new pavilion display and programming to Buchmesse this year, the moment is right to access Badenes' deep first-hand knowledge of the book business, his company's success, and the challenges he sees in the industry today.

"From an overall perspective, and in a similar manner in which it has occurred in some other European and North American countries," Badenes says, "we have seen clear growth in recent years. The 2021 closing figures show a 16-percent revenue increase over those registered in 2019. The market is still the black in 2022, and will accumulate 20-percent growth in comparison to 2019," the last year prior to the onset of pandemic conditions.

"If we look at readership time-allocation in Spain during the worst part of the pandemic," he says, "we first look at 'frequent readers,' who make up approximately 50 percent of the population that claims to read books at all—that latter, bigger group being some 68 percent of the total population. The most avidly reading group devoted eight hours and 20 minutes to reading books weekly, compared to six hours 50 minutes before COVID-19. Today, with most restrictive effects of the pandemic over, that 'frequent reader'

group reports reading seven hours and 20 minutes weekly."

In terms of genres, fiction—including comics—as well as children's and YA literature "have led this market increase," Badenes says, "fueled by e-commerce during the pandemic, which has represented 32 percent of the market in 2021. In 2022, on the contrary, we're seeing a decrease in e-commerce together with an increase in sales registered in independent bookshops."

## The Spain-Latin American Factor

One key question for many about the enormous Spanish-language world is how book markets in Spain and Latin American interact. In the pandemic era, in particular, Badenes points out that some Latin American markets are less mature in terms of e-commerce development, and consumer spending is geared more to physical retail than online. Those markets are likely to have experienced a stronger negative impact from the pandemic than Spain did.

"But, in general terms," he says, "the shape of the revenue curve has mirrored the evolution registered in Spain. The year 2020 registered a decrease in revenues, but 2021 and 2022 have been recovery years."

It's worth noting, too, that 2020 was the year in which "e-commerce and ebooks helped publishers to make their books available to readers," Badenes says, "especially during March, April, and May, in which brick-and-mortar bookshops remained closed. That

"We have seen clear growth in recent years. The 2021 closing figures show a 16-percent revenue increase over those registered in 2019. The market is still the black in 2022, and will accumulate 20-percent growth in comparison to 2019."

Jesús Badenes,  
Grupo Planeta

year, e-commerce represented 35 percent of book sales in Spain—up from 22 percent in the previous year—and ebooks and audiobooks weighted 7 percent of total sales."

The year 2021, then, saw a sharp increase of book sales in bookshops, he says, and growth was flat in e-commerce. This year, however, bookshops continue to rise, representing 69 percent of total sales, e-commerce accounting for 25 percent, and digital formats 6 percent.

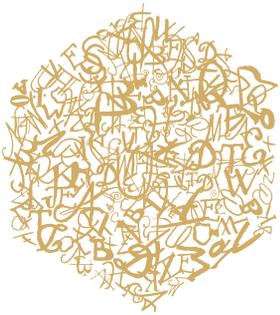
In other words, consumers are returning to physical bookstores.

In an interesting development in marketing, Badenes says, "COVID-19 has reshaped our marketing skills as an organization by improving our digital capabilities.

"Authors and editors have promoted their books very successfully online. With the end of the restrictive measures associated with COVID-19, we've recovered traditional marketing and communication skills, while keeping our [newly developed] digital marketing plans" in place, as well. •

Wednesday, October 19 at 12 noon: Hear Jesús Badenes speak at the Frankfurt Studio, Hall 4.0.

# FEATURED SLOVENIAN AUTHORS, LITERARY EXPERTS AND TRANSLATORS AT FRANKFURTER BUCHMESSE 2022



SLOVENIJA  
SLOWENIEN  
SLOVENIA

ČASTNA GOSTIJA 2023  
FRANKFURTSKEGA KNJIŽNEGA SEJMA  
EHRENGAST  
DER FRANKFURTER BUCHMESSE  
GUEST OF HONOUR  
AT FRANKFURTER BUCHMESSE

SATOVJE BESED  
WABEN DER WORTE  
HONEYCOMB OF WORDS

- 20.10.2022** **PRESS CONFERENCE at Frankfurt Pavilion**  
Slovenia: Guest of Honour at Frankfurter Buchmesse 2023 -  
Honeycomb of Words  
*/ Frankfurt Pavilion - 10:00 /*
- 20.10.2022** **TRANSLATOR'S STAGE**  
Discussion on Translation: Why Translating Dead, Yet Literarily Living Authors Matters  
Translators: Erwin Köstler, Hans Jürgen Balmes  
Moderator: Sebastian Guggolz  
*/ Translator's Stage - 17:30 /*
- 21.10.2022** **CONTEMPORARY WORLD ISSUES: The Environment**  
Authors: Nataša Kramberger, Luisa Neubauer  
Moderator: Doris Akrap  
*/ Slovenian National Stand - International Hall 4.0, Nr. B56 - 17:00 /*
- 22.10.2022** **BREAKFAST with Aleš Šteger: A Satirical Report about Slovenia**  
Author: Aleš Šteger  
Moderator: Bettina Feldweg  
*/ Slovenian National Stand - International Hall 4.0, Nr. B56 - 10:30 /*
- 22.10.2022** **HANDOVER CEREMONY with Music Performance**  
Authors: Drago Jančar and Manuel Rivas  
Moderator: Shila Behjat  
*/ Spain: Guest of Honour at Frankfurter Buchmesse 2022 - GoH Pavilion - 16:00 /*

# International Rights Professionals at Frankfurt

As the sold-out Literary Agents & Scouts Center here at Frankfurter Buchmesse gets into full swing, we asked some of the most seasoned literary agents and rights experts what they see as top-of-mind this season. Interviews by Porter Anderson



Literary Agents and Scouts Centre at Frankfurt 2019 (Image: Johannes Minkus)

**Gregory Messina**, Linwood Messina Literary Agency, Paris — Table G33



“I see recent trends continuing into 2023, such as cozy crimes. International editors still seem to be looking for series in the genre and also what I would call ‘comfort fiction.’ I’m not sure if the term is already out there but to me ‘comfort fiction’ is wider in scope than feel-good fiction. It can encompass multiple genres but ones that provide comfort to the reader be it a cozy crime, romance, romantic comedy, and so on.”

#### Books from Linwood Messina:

“A French cozy crime series entitled in English *A Murderous Melody in Saint-Malo: The Corrigan Ladies Investigate* by Mo Malo, a book that Les Escales is publishing in early 2023, after acquiring rights at auction in a three-book deal. German rights already sold to Lübbe in a two book deal.”

“*The Wall* by Thibaut Courtois, the autobiography of Real Madrid’s goalkeeper, considered the best in the world right now. I’m selling rights on behalf of Borgerhoff-Lamberigts, the Flemish publisher. Rights have been sold in France, Spain, and Poland.”



**Andrea Vogel**, Literarische Agentur Michael Gaeb GmbH, Berlin — Table E13

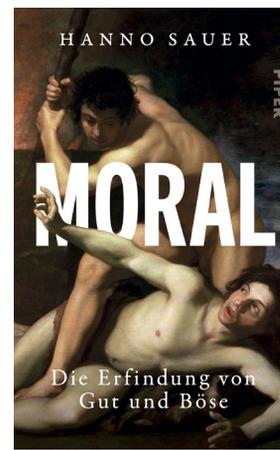


“I think people are more and more looking for ‘longsellers’ instead of only bestsellers, and books that can work in different formats. I see a high demand for political books—in fiction and non-fiction, including literary voices from smaller territories retelling history. But understandably, in times like these, there’s also a hunger for optimistic and uplifting books, as well as a strong request for in-depth but accessible books on economy.”

#### Books from Literarische Agentur Michael Gaeb:

“Our most promising nonfiction book this autumn is going to be *The Invention of Good and Evil: A World History of Morality* by the German philosopher Hanno Sauer: An eye-opening tour de force through 5 million years of human history following the traces of the universal moral values that unite us all.”

“And we’re very excited about *Requiem* by Jewish-German author Karl Alfred Loeser, which is a stunning literary rediscovery from the 1930s, found in an attic in São Paulo.”



**Laura Palomares**, Agencia Literaria Carmen Balcells, Barcelona

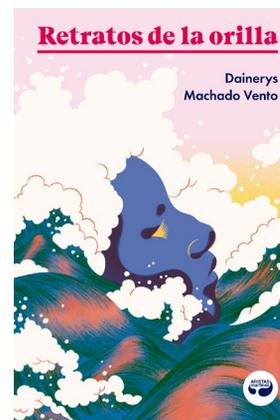


“We feel that genuine and fresh new voices from Latin America are working well around the world, especially in English-language countries. We’ve seen good international attention in the publication of *Witches* by Brenda Lozano, for instance.”

#### Books from Balcells:

“Dainerys Machado’s *Portraits from the Sea*, a brilliant short-story collection with strong-minded women in their thirties as main characters—all somehow connected to the sea—from one of the most promising *Granta*-selected writers under 35, the Cuban writer Dainerys Machado.”

“Santiago Posteguillo’s *Roma Soy Yo*. Taking into account that Spain is guest of honor at Frankfurt this year, this first incredible installment of the saga of Julius Caesar—with more than 150,000 copies sold in Spain and rights sold to Ballentine in English, Piemme in Italian, Bourdon in Czech, and Otzwarte in Polish—is certainly one of our highlights.”



# 2023 Outlook and New Titles at This Year's Fair

**Lena Stjernström**, Grand Agency, Stockholm— Table D32



“The main trend we’re seeing for 2023 is a curiosity for what has sold well during the years we haven’t seen each other. Stories that stand out. So if it’s a crime novel, it should have something more than just a police investigation. If general fiction, it should be something we haven’t seen before in time or place or style.”

### Books from Grand Agency:

“Charlotte Al Khalili’s *Maelstrom*, an innovative approach to Nordic noir focusing not only on the victim and the police, but on all the people who are affected by a horrific crime.”

“Cilla and Rolf Börjling’s *The Astonishing Tale of Georg von Nothing*, a tall tale with humor, generosity, and pure joy in the spirit of John Steinbeck or the early John Irving books.”



**Elina Ahlbäck**, Elina Ahlbäck Literary Agency, Helsinki — Tables J24, i24 and i25

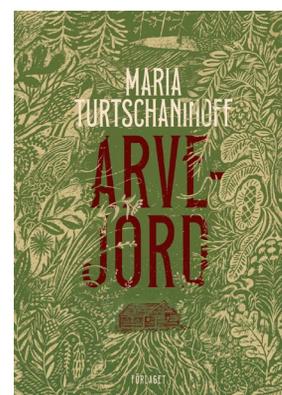


“We can already see that one main trend for 2023 in international translation and publication sales is the demand and the need for classic, epic, unique stories set in the Nordic countries, in atmospheric settings and landscapes ... escapism is a big trend. Another main trend is how to find meaning and gentleness in this turbulent uncertain world.”

### Books from Elina Ahlbäck Agency:

“Our big title for Frankfurt is a family saga called *Inherited Land* by Maria Turtschaninoff. This episodic novel depicts human relationships with nature across centuries and generations, and tells multiple enchanting stories about short human lives on a small farmstead in the north of Finland.”

“*Meaning Manifesto* by the internationally bestselling author and leading explorer Frank Martela opens our minds to understand why work needs to have purpose and what needs to change.”



**Marina Huguet**, Editorial Flamboyant, Barcelona — Hall 4.1, E30



“I believe the trend of books on climate change and conservation will remain steady, and we’ll be seeing more books on different subjects related to feminism, such as body confidence. Another steady trend that will keep going is social emotional intelligence. Politics will be in many books, as well. In middle grade or even work for early readers, we see a strong comeback of detective stories with animals as the protagonists. STEAM subjects [science, technology, engineering, arts, and mathematics] will stay on the rise, too, especially in robotics.”

### Books from Editorial Flamboyant:

“We’re presenting a hilarious picture book titled *A Terrific Gift*, and another book in our catalogue is *Fake Over*, a humorous and helpful guide to help teenagers detect fake news.”



**Marleen Seegers**, 2 Seas Agency, Ojai, California — Tables i10 and i11

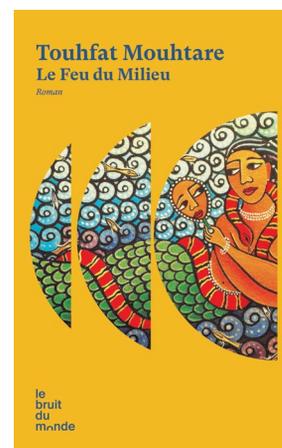


“We continue to see more publications of diverse, under-represented voices, books that explore identity, and are seeing an increase in demand for literary fiction with an apocalyptic/sci-fi setting or that contain other fantastical elements.”

### Books from 2 Seas Agency:

“Alejandro Varela’s debut novel *The Town of Babylon*, which we represent worldwide on behalf of its publisher, Astra House in the United States. It’s on the longlist of the 2022 National Book Awards for Fiction, which we’re all thrilled about and has already piqued the interest of many foreign publishers.”

“Touhfat Mouhtare’s *Le Feu du Milieu* (*The Fire Within*), which we represent worldwide on behalf of its French publisher, Le Bruit du Monde. Set in the author’s original home, the Comoros Islands, it’s a singular coming-of-age novel that tilts into Arabian Nights-like wonder. It’s a riveting novel, unlike anything I’ve read.”



# PUBLISHING PERSPECTIVES FORUM

**WHEN:** Wednesday, October 19 and Thursday, October 20

**WHERE:** Frankfurter Buchmesse, Congress Center, Level 2, Room Spektrum

*Program in English. Free attendance for all book fair exhibitors and trade visitors.*

## WEDNESDAY, OCTOBER 19

10:00 - 10:45 am

### Executive Talk: Charlie Redmayne, CEO, HarperCollins UK

With Frankfurter Buchmesse coming together in its largest gathering since the onset of the pandemic, the new Publishing Perspectives Forum opens with this discussion of what to watch for as the industry moves forward.

- **Charlie Redmayne**, CEO, HarperCollins UK — **United Kingdom**
- Moderator: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives — **United States**

11:00 - 11:45 am

### The "Cost" of Doing Business in 2022

From paper shortages and supply chain disruptions to inflation, energy costs, staffing, and even non-financial "costs" that impact the industry. How are these changes affecting the book business and what are the best paths forward?

- **Maddalena Fossombroni**, Bookseller and CEO, Todo Modo — **Italy**
- **Sidharta Ochoa**, Founder, Abismos Editorial — **Mexico**
- **David Taylor**, Senior Vice President, Content Acquisition International, Ingram Content Group — **United Kingdom**

12:00 - 12:45 pm

### The Future of Storytelling and Engagement

Technology, globalization, and diversification have expanded the way we look at book publishing and how we

engage with readers. How is publishing expanding into new platforms and finding writers and readers where we may not have looked before?

- **Lex Brookman**, Marketing and Communications Consultant, Tandem Collective — **United Kingdom**
- **Christine Chong**, Publisher, Tusitala Books — **Singapore**
- **Tobias Henning**, General Manager, TikTok Germany and Central Eastern Europe — **Germany**
- **Sam Taylor**, Film producer and Founder, Film and Music Entertainment (F&ME) — **United Kingdom**
- Moderator: **Erin L. Cox**, US Publicist, Frankfurter Buchmesse — **United States**

1:00 - 1:45 pm

### Executive Talk: Jonny Geller on Books-to-Screen Development

In July, United Talent Agency (UTA) acquired London's 123-year old literary agency Curtis Brown Group and its production companies, sparking chatter in Hollywood. In this conversation, Curtis Brown CEO Jonny Geller talks about about this unique merger and what the trend is now for publishers, their writers, and their Hollywood prospects.

- **Jonny Geller**, CEO, Curtis Brown — **United Kingdom**
- Moderator: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives — **United States**

2:00 - 2:45 pm

### Growing the Arab-World Book Business

With both potential and challenges, the Arab world presents publishers with a

complex business environment. How are entrepreneurial publishers navigating this complexity and finding solutions unique to their book markets? Sponsored by the Sheikh Zayed Book Award.

- **Sherif Bakr**, Publisher, Al Arabi Publishing and Distributing — **Egypt**
- **Dr. Shereen Kreidieh**, Publisher, Dar Asala — **Lebanon**
- Moderator: **Hannah Johnson**, Publisher, Publishing Perspectives — **United States**

3:00 - 3:45 pm

### How the Article-Based Economy is Transforming Research Publishing

Academic publishing is changing significantly as it moves away from big deals and towards the new realities of an article-based economy. While a major driver of this change is open access, the impact is being felt far beyond just a shift in access to content. New players are entering the field, new ways of working are evolving, patterns in searching and discovering content are changing, and new intermediaries are emerging to support these changes. The panel looks at the evolving landscape of scholarly publishing from the perspective of all relevant stakeholder groups.

- **Tobias Kuhn**, Vrije Universiteit Amsterdam — **Netherlands**
- **Liz Ferguson**, Senior Vice President, Research Publishing, Wiley — **United Kingdom**
- **Philipp Hess**, Head of Publisher Relations, ResearchGate — **Germany**
- **Dr. Olaf Ernst**, Chief Solutions Officer, oable — **Germany**
- **Dr. Irina Sens**, Head of Library Operations, TIB Hannover — **Germany**
- Moderator: **Sven Fund**, Senior Director, Knowledge Unlatched — **Germany**

## THURSDAY, OCTOBER 20

10:00 - 10:45 am

**Executive Talk: Núria Cabuti, CEO, Penguin Random House Grupo Editorial**

On the second day of the Publishing Perspectives Forum's programming and with the rich presence of Guest of Honor Spain in full sway, the CEO of Penguin Random House Grupo Editorial, Núria Cabuti, opens the day looking at publishing trends in Europe and the world, with an eye to the growing female leadership in the global book business.

- **Núria Cabuti**, CEO, Penguin Random House Grupo Editorial — [Spain](#)
- Moderator: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives — [United States](#)

11:00 - 11:45 am

**Nonfiction Publishing in the Age of Misinformation**

In a world of misinformation and increasing pressure to publish faster, how can publishers maintain the highest editorial and fact-checking standards in long-form writing while keeping up with rapidly changing fields like current affairs, politics, and science?

- **Trasvin Jittidecharak**, Founder, Silkworm Books — [Thailand](#)
- **Niko Pfund**, President and Academic Publisher, Oxford University Press USA — [United States](#)
- **Arabella Pike**, Publishing Director, William Collins Books — [United Kingdom](#)
- Moderator: **Erin L. Cox**, US Publicist, Frankfurter Buchmesse — [United States](#)

12:00 - 12:45 pm

**The Audiobook Retail Evolution**

The audio retail landscape is increasingly complex and competitive, with evolving business models and more sales platforms. What do publishers need to know to make sure their audiobooks reach consumers? And how is audiobook retail evolving around the world?

- **Sharon Baiden**, Product and Marketing Manager, AkooBooks Audio — [United Kingdom](#)
- **Nathan Hull**, Chief Strategy Officer, Beat Technology — [United Kingdom](#)
- **Jens Klingelhöfer**, CEO and Co-Founder, Bookwire — [Germany](#)
- Moderator: **Hannah Johnson**, Publisher, Publishing Perspectives — [United States](#)

1:00 - 1:45 pm

**Independent Publishing: Outlook for 2023**

Entrepreneurial and agile, independent publishers from across the world come together to discuss today's issues, challenges and opportunities specific to small and mid-sized publishers.

- **Ūla Ambrasaitė**, Founder, LAPAS Books — [Lithuania](#)
- **Wil Harris**, CEO, Unbound — [United Kingdom](#)
- **Pei-Shan Huang**, Publisher, Slowork Publishing — [Taiwan](#)
- **Tom Kraushaar**, Publisher, Klett-Cotta — [Germany](#)
- Moderator: **Porter Anderson**, Editor-in-Chief, Publishing Perspectives — [United States](#)

2:00 - 2:45 pm

**Small is Beautiful: The Book Businesses in Small and Niche Markets**

Small and mid-sized book operations are hugely challenged by digital transformations, yet small organizations are crucial to sustaining the broad

cultural diversity in books, publishing, and bookselling. The same applies to players in small or highly segmented markets—smaller countries, smaller linguistic communities, niche players specializing in catering to specific social or cultural audiences. What can authors do to make themselves visible across language and cultural barriers? What is the role of publishers and agents in building author brands in international markets? Was COVID a bonus or a handicap for the rights trade?

Co-organized with Slovenia Guest of Honor 2023.

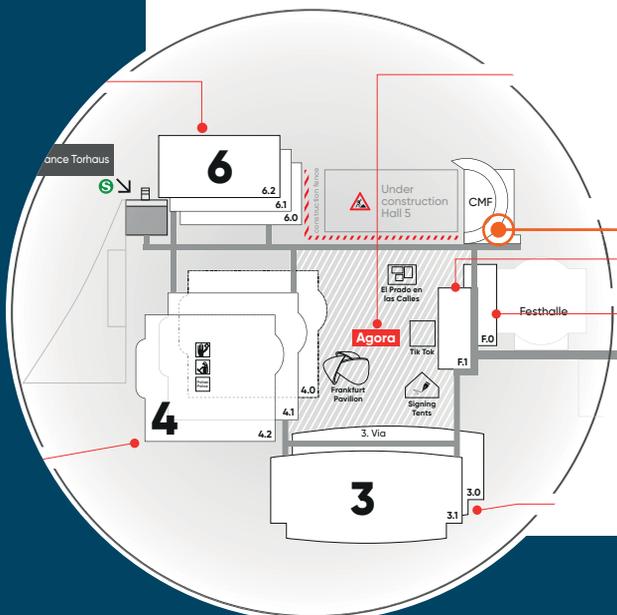
- **Benas Berantas**, literary agent and Founder, Book Smugglers Agency — [Lithuania](#)
- **Senja Požar**, Senior Rights Manager, Mladinska knjiga — [Slovenia](#)
- **Lawrence Schimel**, author, publisher and translator — [Spain](#)
- **Urpu Strellman**, literary agent and CEO, Helsinki Literary Agency — [Finland](#)
- Moderator: **Rüdiger Wischenbart**, Founder, Content and Consulting — [Austria](#)

3:00 - 3:45 pm

**What Young Readers Need Today: Children's Publishing CEOs in Conversation**

What role can children's book publishers play in supporting kids and families as they return to in-person school, socializing, and work after the pandemic? And as young readers experience this transition, the book business is also going through changes and challenges. How are publishers responding to today's social and political climate, supply chain difficulties, and other changes while still making sure kids continue to learn and fall in love with books?

- **Clemens Maier**, CEO, Ravensburger — [Germany](#)
- **Peter Warwick**, President and CEO, Scholastic — [United States](#)
- In conversation with: **Juergen Boos**, President and CEO, Frankfurter Buchmesse — [Germany](#)



**PUBLISHING  
PERSPECTIVES  
FORUM**

**FIND US AT THE FAIR:**  
Congress Center, Level 2,  
Room Spektrum

# Rebecca Smart and Paul Kelly on DK's Bond With Its Consumers

Almost 50 years old, DK has had its best year in 2021 and its best half year in 2022. We talk with co-CEOs Rebecca Smart and Paul Kelly about this success and what's to come.

By Porter Anderson

**H**eads turned early last month when Penguin Random House CEO Markus Dohle pointed out in Bertelsmann's earnings report that DK Worldwide had "the strongest first six months globally since they became part of Penguin Random House."

Dohle had named Rebecca Smart and Paul Kelly as co-CEOs in April, succeeding Carsten Coesfeld. And DK, founded in 1974 as Dorling Kindersley, already had reported its best year in its 48-year history in 2021, "strengthening its creative core," as Dohle wrote in a memo, "expanding the discovery of its books online, while continuing to support all retail channels for books, and implementing strategic partnerships with our Penguin Random House sister companies."

Created by a duo—Christopher Dorling and Peter Kindersley—and now run by another duo, Smart and Kelly, DK has something rare in the international book publishing business: brand recognition among its consumer base.

When *Publishing Perspectives* talked with Smart and Kelly on the run-up to Frankfurt, it became apparent that this near-half-century of building up such consumer goodwill is not something they take lightly.

"The brand resonates so strongly with people," Kelly says. "People know that when they get a DK book, it's going to be the most researched, pulled together by the most experts, and designed in innovative ways. It's a really powerful thing."

## 'Something for Literally Everyone'

Ask Smart what's behind such reader attachment to the brand, and she says, "I think DK appeals to families everywhere, to every family, as it were. And I think it has been something that's been comforting actually, to people. We've worked a lot on aesthetics over the last few years. So I think you get the same DK, but we've worked really hard on making the books look even better than before." She points to that new sleek-but-familiar logo as an example of this.

"The other thing," Kelly says, "is the breadth of the list. There's something in there for literally everyone, across all age ranges and whatever your interests."

There's also an ineffable air of gentle humor behind a lot of DK's iconic production of illustrated reference books. You catch it in its travel books series called *Like a Local* and in the 2019 title *Be More Japan: The Art of Japanese Living* from DK Eyewitness Travel. And here's June's publication of Josette Reeves' *How Not To Get Eaten: More Than 75 Amazing Wildlife Survival Skills*, illustrated by Asia Orlando.

The popularity of DK books also "slightly depends on where in the world you are," Kelly says. "In Asian markets, it's really some of that reference and



Paul Kelly and Rebecca Smart, co-CEOs of DK Worldwide

educational content that does so well. While in the UK market, it's probably a lot more of the inspirational types of books."

DK books have been translated into 65 languages and are present in "over 100 countries," Smart says. In addition to the headquarters in London, DK has offices in Toronto, Indianapolis, Delhi, Melbourne, Munich, Madrid, Beijing, and Jiangmen.

## Dealing With Supply Chain Disruptions

Being "incredibly global," as Kelly puts it, also means that the challenges likely to keep these CEOs up at night have to do with, you guessed it, "Supply chain disruptions," Kelly says.

That subject—getting so much attention and conversation this year—is all too well known for many publishers. "Like everyone, Kelly says, "we've seen the freight costs, the disruption in getting books moved around the world. It's hard work, it really is, and we've had to suck up a lot more costs than normal."

"And we are really hoping we see some of it calming down next year, because it's been pretty tough, the last two years ... Amazingly, somehow we've generally managed to keep getting our books into stores with minimal disruption. But that's come down to an absolutely incredible team behind the scenes who are making all of that happen and keeping books moving in ships all over the world."

## Opportunities in Education, Licensing, Spanish

At the same time that DK's highly internationalized network have felt effects from supply-chain challenges, Smart says, "We've got so much opportunity. We've launched something called DK Learning," a new offering released in March and comprising extensive classroom resources and educator support in lesson planning and presentation.

"We're often very trade focused," Kelly says, "so we've just launched this program, DK Learning, with the acquisition of Phonic Books," a UK-based education publisher founded by Wendy Tweedie, Tami Reis-Frankfort, and Clair Wilson.

Smart and Kelly also talk about their restructuring of international teams, and a planned doubling of Spanish-language content in the works, intended to take what's now some 40 to 50 annual publications in Spanish up to as many as 120 Spanish titles, and bilingual publications seem to be of key interest in the plans.

"And we're looking to be broadening our rights reach," Kelly says, "out there meeting and speaking with more partners."

"We're known for working with some big licensors," Smart says, "Lego and Disney most famously, and they're incredibly important to us. But what's really exciting is we're also bringing on some new ones. So we're doing some books with Eric Carle. We've published *The Very Hungry Caterpillar's Very First Encyclopedia* (on September 6).

"Then next year, we also have books with Sesame Street, with Minecraft, Dungeons and Dragons, Magic: The Gathering. So there's lots of new licenses coming onboard, too." And Smart also points to a new energy in partnering with "lots of big organizations around the world to license content, because we own a lot of content. That's something we're also expanding and looking at opportunities on."

"With our best year last year," Kelly says, "and our best half-year this year, we're really excited," even while hoping that some of the supply-chain issues shared with so many intensely international operations are facing can be eased in 2023. "We've got a lot of plans," Kelly says. "So fingers crossed." •

Find DK in Frankfurt: Hall 6.2 C41 and Hall 3.0 D64

# Karine Pansa Confirmed as Next IPA President, Gvantsa Jobava VP

Brazilian publisher Karina Pansa is to become the next—and third woman—president of the International Publishers Association.

By Porter Anderson

In a digitally produced general assembly meeting in September with the membership of the International Publishers Association (IPA), it was confirmed that Karine Pansa of Brazil's Girassol Brasil Edições is the IPA's president-elect, and Gvantsa Jobava of Intelekti Publishing in the Republic of Georgia is the organization's vice-president-elect.

Pansa and Jobava will assume their new posts as president and vice-president at the top of the year.

If tradition holds—meaning that the vice-president becomes the president, as has been the case in the past—Jobava can be expected to take up the presidency, succeeding Pansa, in 2025.

Pansa becomes the third woman IPA president in January, following Argentina's Ana Maria Cabanellas and the United Arab Emirates' Bodour Al Qasimi.

In a statement on this news, current IPA Al Qasimi said, "My presidency reinforced my belief in what we do as an industry and also reinforced my respect and appreciation for publishers.

"I witnessed first-hand their generosity, resilience, and determination despite all the challenges.

"I'm truly inspired by their hard work and passion and I'm confident that our industry is in safe and capable hands as we write the next chapter in our book."

Pansa, the current vice-president and president-elect, said, "I'd like to thank Bodour for her exemplary leadership, tireless dedication, and competence in dealing with the complex issues that our industry have had during the past two years.

"It honors me to follow your path and be the third female president of IPA. I am excited to serve our industry and support our members' recovery, and to continue to ensure IPA is an inclusive organization represented and respected globally."

And Jobava, the vice-president-elect, said, "It's a special honor and responsibility to be IPA vice-president. My Georgian roots, my experience of occupation, drive my fight for a better world.

"Our sector has a unique weapon to achieve it—the book. A tool to educate, spread diverse voices, and create a free society.

"That's why I will dedicate my vice presidency to



Karina Pansa



Gvantsa Jobava

strengthening IPA's main pillars: copyright, freedom to publish, literacy, inclusion, and educational publishing.

"I will fight for the well-being of our members' publishers, because books published by them make our world better." •

# MALAYSIA RECONNECTS

STORIES WAITING TO BE UNFOLD



**HALLE 6.0 C13  
FRANKFURTER BUCHMESSE**

## 19TH OCTOBER 2022

09:00-10:00 AM *Business Breakfast (Open for all)*  
11:00-12:00 AM *Launch of 50 Best Malaysian Titles 2022*  
15:00-16:00 PM *Literature Development in Selangor*  
16:00-18:00 PM *Tea Party : Launch of Selangor International Children Content - Yusof Gajah Award & Selangor Fellowship Programme*

## 20TH OCTOBER 2022

09:00-10:00 AM *Business Breakfast (Open for all)*  
11:00-12:00 AM *With Malaysian Author : Ninot Aziz*

## 21ST OCTOBER 2022

09:00-10:00 AM *Business Breakfast (Open for all)*  
11:00-12:00 AM *TROTT - Building Bridges: Relationship-building in International Publishing*  
14:00-15:00 PM *The Seat by Geetha K*

## 22ND OCTOBER 2022

09:00-10:00 AM *Business Breakfast (Open for all)*  
11:00-12:00 AM *With Malaysian Illustrator : Emila Yusof*

## 23RD OCTOBER 2022

09:00-10:00 AM *Business Breakfast (Open for all)*  
11:00-12:00 AM *With Malaysian Illustrator : Mimi Salleh*

# When Business is Booming and So Are the Costs

Publishing executives in the UK share their insights on consumer trends and today's leading book industry concerns—chief among them is cost. Interviews by Roger Tagholm



Juliet Mabey



David Shelley



Nigel Newton



Tom Weldon



Sharmaine Lovegrove



Nat Jansz



Stefan and Tara Tobler



Sara Hunt

## Juliet Mabey, Publisher, Oneworld

One of our current concerns is something affecting so many businesses besides publishing right now, that of managing rising costs—in our case printing, distribution, energy, staff—and the difficulty of raising prices to cover these costs in the current recession. There are signs that some publishers are putting up prices, especially for high-profile authors, but in the main they're staying lower than most in Europe.

The other concern for publishers is the ongoing issue Waterstones is having in upgrading their warehouse systems, which has caused problems shipping stock around the country and fulfilling customers' orders. That's inevitably led to lost sales for many authors. Publishers are obviously hugely sympathetic and are helping fill the gaps as much as they can, but it's costly for everyone.

## David Shelley, CEO, Hachette UK

In terms of concerns, it's the huge costs in all areas of the supply chain—paper, print, haulage—coupled with rising costs of living for consumers and rising costs for schools. All of these factors are hitting both trade and education publishing right now.

Despite everything, I believe that books still represent excellent value as gifts, considering the number of hours' enjoyment each one represents. I think a well-chosen book is also one of the most thoughtful and personal presents anyone can give, and one that can last a lifetime. So my hope is that consumers will still gravitate towards books this autumn.

## Nigel Newton, CEO, Bloomsbury

The first concern is the impact of the cost of living crises on our staff. We know that people are very worried about how they can make ends meet with rising energy costs, the increased price of food, and rising inflation. This is going to be a very difficult winter, and we're looking at this issue.

The second is the overall business landscape. At the beginning of the year, many were talking about a return to normality, but the outlook is anything but that. ... We have a more agile and adaptable business based on new hybrid working models, but every business is aware of the impending economic challenges that lie ahead.

Connecting with reading communities is important, whether digitally or through our retail channels, and we need to continue to keep those relationships strong and active, built throughout the pandemic.

Consumer habits will continue to evolve, reflecting the new economic realities of our times, as people set stricter priorities and reduce their spending. Great books will always stand out and find a hungry reading audience. We need to position books as 'affordable luxury' or 'affordable necessity' for consumers, a purchase that's still within their reach—providing comfort and escape; learning and inspiration; or sense-making and activism—the publishing equivalent of the 'lipstick effect.'

## Tom Weldon, CEO, Penguin Random House UK

Publishers across the country will share the same concerns as all types of organizations and industries in the United Kingdom at the moment: navigating an increasingly challenging economic backdrop, exacerbated by the political instability we've experienced in recent months. The costs of doing business have risen hugely this year, with serious implications for everyone.

Consumers, too, will have so many different worries heading into the end of the year. We know that in the past people have turned to books during difficult times—COVID-19 is a prime example of that—and that books tend to be an affordable luxury in economic downturns. However, we're facing an unprecedented set of circumstances, so the outlook is uncertain.

Fingers crossed, it should also be the first autumn in two years which isn't severely disrupted by COVID. I love the few months in the run-up to Christmas in the publishing world—the author events, the award ceremonies, the spring showcases, the team get-togethers, and of course, Frankfurt. It feels like such a vibrant time of year for the industry.

## Sharmaine Lovegrove, Managing Director, Dialogue Books / Hachette UK

Among concerns, it's the economic and actual war with Russia, and the environment. As a publisher, I think about paper a lot, the cost-of-living crisis has me concerned for the economics, and the well-being of many households, along with the post-pandemic burnout for many staffers across the industry is something that needs attention and understanding.

I've been busy starting a new division, and so I've come back to work after 14 months' parental leave full of energy and optimism for my new role. I'm excited about what my team and I can achieve at Hachette.

## Nat Jansz, Co-Founder, Sort of Books

We're hurtling toward a recession, so our immediate worry is the increasingly slim margins on book sales as all aspects of production become more expensive, along with the possible scaling-back of book buying as our readers make difficult financial choices. More than ever, we need libraries to help a culture of reading thrive in difficult times. It appalls me that this option has been so willfully and heartlessly decimated.

As for the autumn, at Sort of Books, we have a backlist of classic titles—our Tove Jansson titles are perennial sellers as are titles by Kathleen Jamie, Chris Stewart, Lore Segal and Stefan Zweig. And we have high hopes of course for our brilliant Booker short-listed novel, *The Seven Moons of Maali Almeida* by Shehan Karunatilaka.

## Stefan and Tara Tobler, Founder and Senior Editor, And Other Stories

Among concerns: Inflation. Cost of living. Price of printing. Blithe 'business as usual' activity in our industry in a time of ecocide and rampant racism. Finding a good bookkeeper. Lack of reading time. You know, all the usual. As to how we see the autumn and new year shaping up. Badly?

## Sara Hunt, Publisher, Saraband

Like everyone I'm speaking to at the moment, rapidly escalating costs are my main concern, combined with the worry that the cost-of-living crisis will hit sales.

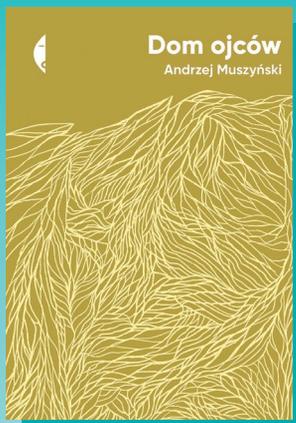
Because we've seen such a drop in the currency, everything from materials to freight and energy has gone up even more steeply here in the United Kingdom than in the worldwide context, and the margin is wafer-thin or negative. We've not had time to recover from Brexit and the pandemic, so it's hard trying to keep on coping with new blows.

Beyond that, I'm worried for the high street and for the squeeze on booksellers, who do so much to hand-sell our books. The picture is much more worrying for small presses than for the large corporates.

We're in the fortunate position of having a Booker-listed novel: Graeme Macrae Burnet's *Case Study*. Sales are robust online and excellent in bookshops, and one bestseller can make such a difference. Graeme is a vocal champion of brick-and-mortar booksellers, having worked in a bookshop himself, and he'll be out and about on Bookshop Day. •

# New Books from Poland

• [www.booksfrompoland.pl](http://www.booksfrompoland.pl) •



## My Fathers' House

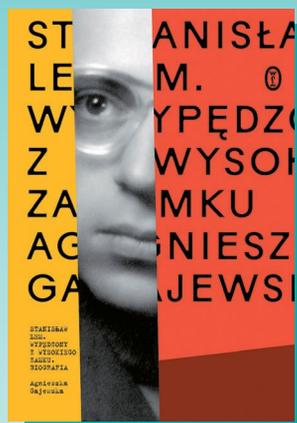
Andrzej Muszyński

■ A combination of a memoir and reportage that poses the question of what it means to be rooted: the author, aged thirty-eight, decides to buy a piece of land near where his family comes from and starts to lead the life of a farmer, following the example of his ancestors.

## Stanisław Lem: Exiled from the High Castle

Agnieszka Gajewska

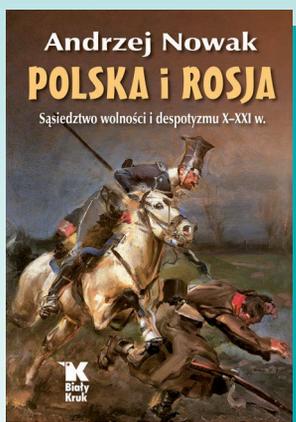
■ The most recent biography of Stanisław Lem – the master of science fiction. Gajewska's work removes the patina from the monument and refreshes it for the next generation.



## Feast of Fire

Jakub Matecki

■ A story about two sisters: Anastazja, who has cerebral palsy, and the ballet dancer Łucja. A touching, entertaining and sometimes gently moving family story written by one of the most prolific Polish writers. Soon to be adapted for the screen.



## Poland and Russia: Neighbours in Freedom and Despotism

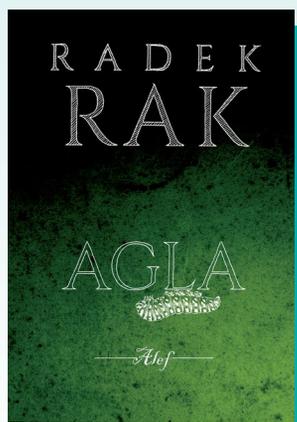
Andrzej Nowak

■ Nowak presents concrete examples from the 10<sup>th</sup> to the 21<sup>st</sup> centuries, demonstrating that every despot, tsar, general secretary and Russian president must constantly spread terror, lest they lose their mandate to rule the slaves in his own country.

## Agla: Aleph

Radek Rak

■ Typical elements of classic fantasy literature appear side by side with a great deal of ancient, mainly earlymediaeval, esotericism and demonology, plus motifs from H.P. Lovecraft and other masters of horror. Penned by the winner of Nike Literary Award.



## What's Cooking in the Kremlin

Witold Szabłowski

■ Szabłowski meets people who have cooked for Russia's rulers or their descendants and talks to members of the inner circle of inaccessible Kremlin leaders, giving us a unique opportunity to learn about Russia from an unfamiliar angle. Rights sold to 8 countries.



Ministry of  
Culture  
and National  
Heritage of the  
Republic of  
Poland



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# OUP's Rhodri Jackson on Open Access, Progress, and Challenges

The path to open access is varied across journals, fields of research, funding bodies, and publishers, adding to the complexity of this transformation, says Jackson.

By Porter Anderson

At one of the best-known names in the business, Oxford University Press' (OUP) publishing director for open access and Asia journals, Rhodri Jackson has a long view on open access, its arrival, and its progress, in the industry. "I've worked in open access personally since 2006," he tells *Publishing Perspectives*. "I worked on *Nucleic Acids Research*, which was the first major journals OUP flipped to open access. It was one of our first open access journals, in fact. And in that time, it's gone from a small part of my role in a junior position to a major part, a really major part."

"We now have an open-access publishing team of more than 20 people, so just within our organization, it's been transformed, and that transformation has been mirrored across the industry. There's never been a more interesting or exciting time to work in open access than now. You can see an announcement about a new transformative agreement most weeks," he says. "Less frequently, but more importantly at times are major policy announcements."

One such announcement he refers to is the August 25 memorandum from the United States' Office of Science and Technology Policy (OSTP), instructing federal agencies with research and development expenditures to update their public-access policies. As described in the *National Law Review* on October 1, "Notably, OSTP is retracting prior guidance that gave discretion to agencies to allow a 12-month embargo on the free and public release of peer-reviewed publications, so that federally funded research results will be timely and equitably available at no cost."

Jackson sees such moves as part of the headlong rush with which academic and scholarly publishing have moved toward this open model. "The general overview," Jackson says, "is that everything is moving toward open access and the speed at which that's happening seems to be accelerating."

At Oxford University Press, Jackson says, "We're where we want to be" in the transition, "but things evolve all the time. A university press is a mission-based organization. Open access presents great opportunities for us. The core of what we want to do is disseminate our research as widely as possible. With things being openly available, we can't get much more wide-dissemination than that."

## Open Access is Not 'One Size Fits All'

"So from that basis, if we could click our fingers and make everything open-access overnight in a way that was sustainable, then that would be great. The challenge is getting there in a way that's sustainable across all the different subject areas, all the different journals we work in, which are all in different fields, different stages of their evolution, different countries, with different makeups of authors.

"The requirements of an author who stays in the UK and has a very strong mandate to publish open-access and is supported by government funding for that is different from that of an author who's in another country and maybe doesn't have that same set of circumstances."

Faced with those myriad factors, Jackson notes that OUP is "a somewhat special case," not least because the company publishes some 500 journals, around three-quarters of them on behalf of scholarly societies or other organizations. "That makes it a much more collaborative process for us than if we owned all of our own journals, and we recognize totally that each society we work with will be very different, have a different perspective on things."

This is why, even though the imperative to move to open access is broadly evident today, the bedeviling of the details can be many, layered, and daunting. For OUP, one of the world's major players of its class, the key, as Jackson says, "is not 'one size fits all.' We're absolutely respectful of the subject differences in our portfolio" and a range of needs that come along with these specializations.

## Challenges: Scale and Sustainable Transition

Before we finish our conversation, Jackson says, "There's one challenge" to be considered. "This is not unique to university presses," he clarifies, "but as we've mentioned, a lot of university presses are smaller organizations, with the exception of us and a few others. Transformative agreements are—what's the word?—just easier, easier to accomplish for larger organizations.

"So if we're talking to a major consortium of libraries, they may only have time to talk to five or 10 publishers a year" about transformative agreements. "Inevitably, they're going to talk to the five or 10 publishers they publish the most content with. That's just sensible administration from their perspective. But it does [reflect] the risk that smaller publishers, which a lot of university presses are, will be unable to come to these kinds of transformative agreements with major consortia.

"And I think that's a known problem. It's something that's been identified by a few projects that have been run around the industry. It's a challenge in general and it's a scale challenge for smaller university presses and for smaller publishers."

In addition to challenges for smaller publishers, open access brings up questions of sustainable business models for larger organizations.

"I think the challenge for us as a university press," Rhodri Jackson says, "is that we want to make sure that we as we move toward open access, we do it in a way that sustains the high quality of research that we publish. So Oxford University Press and all of the hundreds of societies that we work with all share a commitment to publishing high-quality research.



Rhodri Jackson

“There's never been a more interesting or exciting time to work in open access than now.”

Rhodri Jackson,  
Oxford University Press

And there are costs to publishing high-quality research, there are costs of peer review, there are costs of editorial rigor, more largely. There is a risk that if you move toward open access, it can be a volume-based business model.

"We just want to make sure that in the future, we're sustainable, that the kind of high-quality publishing we want to do is sustainable. And that's a good thing, generally, for the publishing environment, is high-quality societies [and] high-quality publishers able to support their work." •

You'll find Oxford University Press at Frankfurter Buchmesse in Hall 6.2 C33.

# Transition to Open Access: Tackling Complexity and Building Trust



In a Copyright Clearance Center seminar series, two scholarly publishing experts share their experience with open-access transformation. (Sponsored)



Christopher Kenneally



Sybille Geisenheyner



Matthew Day

## Publishing Perspectives Staff Report

Over the last decade, scholarly publishing has moved toward open access business models, driving enormous change across all stages of the research workflow. In the UK, Europe, and in North America, publishers turn to technology and organizational innovation to achieve sustainability during this transition.

This spring, Copyright Clearance Center (CCC) presented a special “OA Innovation Seminar Series.” On behalf of *Publishing Perspectives*, Christopher Kenneally revisited comments from two guests who appeared in this series and are seeing positive outcomes in their transitions to open access.

### Sybille Geisenheyner, American Chemical Society

Sybille Geisenheyner, director of open science strategy and licensing at the American Chemical Society, is focused on innovations in data and workflow. We spoke with her shortly after ACS announced the first ever California-wide transformative open access agreement. Altogether, the California university system produces more than 11 percent of the United States’ scholarly journal articles and delivers instruction to more than one million students.

**Geisenheyner:** You can imagine how negotiating on that scale was quite a journey. It was not just the level of participants in the negotiations, it’s also the outreach that the agreement has committed us to.

The workflows behind publishing are complex, and I think everybody who is in publishing knows that from the heart—from submission through peer review, and whether it goes down the open access route or the traditional publication route.

Author communication plays a vital role here—informing authors what is the most fitting path to publish the way they want, in the journal they want, and to be compliant with any funder mandate, if there is one in place.

**PP:** Some research funders and institutions have

adopted open-access mandates that require their recipients to make their publications open access. Your California agreement emphasized bringing funders into the process, to make them a collaborative partner. Why is that important?

**Geisenheyner:** Funders play a vital role in the research system, not just because they fund the research, but also because they have certain requirements and set certain standards or have certain policies. To have them involved as a partner in such agreements can be very important and provides more transparency in who is paying for what, and who is responsible for what.

**PP:** Transformative agreements require and produce a lot of data, and quality data is essential. What data points are important and why?

**Geisenheyner:** You need to be able to curate the data running through a transformative agreement and see it coming out clean on the other side. In a read-and-publish environment, institutions, authors, and publishers care that an article has the correct affiliation and institution, author names, funder numbers, and all that in place.

There needs to be trust in the data, and that is always something we start with. The data will never be 100-percent perfect, but it can get even better. How many articles get published?

What is the APC spend on an individual basis? What is the subscription spend? We do not have a lot of data. And to share that data with partnering institutions or funders is key.

### Matthew Day, Cambridge University Press

Matthew Day, head of open research policy and partnerships at Cambridge University Press, also appeared in CCC’s OA Innovations Seminar Series. CUP may be the oldest university press in the world, but Day’s work involves responsibilities that are as new as 2022.

**PP:** What’s it like to be a change agent in the middle of change?

**Day:** It forces me, and lots of other people here, to think in ways that we didn’t have to think before.

And it’s constantly revealing things that we didn’t expect. The weight of history is on our shoulders. We must balance massive, radical change with the health of the press. We can look back 500 years, and hopefully, we can also look forward 500 years.

We cannot progress—no one is really going to make open research work—unless we have a detailed, shared understanding of the worlds that other people exist in and their challenges. There’s been a lot of trust-building, and that’s been vital.

The focus on communications and collaboration is about moving the business from what was a commercial product—the actual physical journal—to a service, and particularly, a service for researchers. It’s not surprising that communications is important, because it’s customer service, fundamentally, that is going to be the metric for success.

We’re not selling you a journal. We’re selling the ability to produce high-quality content. Pretty much everyone now understands that getting the scholarly communication infrastructure to work efficiently is about moving digital information around, and that requires systems. It requires data.

Journal teams want to know how many submissions from this region they’re getting, or how many articles they published last year. How many articles does University X publish? These aren’t easy questions, but they should be easy, and they will be easy. We’re all sharing information with each other—with publishers, with institutes, with funders, with authors—information flows are important, and that means standards and shared infrastructure that haven’t existed until now. •

On Thursday, 20 October, 14:30, in Hall 4.0, Room Europa, Sybille Geisenheyner joins the panel discussion, “The Data Quality Imperative: Improving the Scholarly Publishing Ecosystem,” presented by CCC.



# Latvian Literature at Frankfurt: When Introversion is a Bold Choice

The Latvian Literature program, its site, its translation funding, its authors, and its #IAMIntrovert campaign welcome Frankfurt's trade visitors and exhibitors to its success story – at Hall 4.0 B2. (Sponsored)



## Publishing Perspectives Staff Report

To be internationally recognized for its award-winning #IAMIntrovert campaign, Latvian literature—and its platform of that name LatvianLiterature.lv—will be touting some distinctly extroverted success at Frankfurter Buchmesse (October 19 to 23), centered in Hall 4.0 at stand B2.

The state-supported LatvianLiterature.lv platform is designed not only to promote international recognition for Latvian writings and talents but also to offer translation grants to publishers and translators; present cultural programming abroad; lead Latvia's participation at international book fairs and trade shows; and organize literary visits to Riga.

But with almost poetic irony, all this friendly outreach and sociable interaction with world markets is now buoyed on the internationally popular #IAMIntrovert dynamic.

To quote from the '#IAMIntrovert manifesto': "Latvians can feel deeply confused when kissed on

both cheeks or when suddenly talked to on a public bus or tram. If someone compliments a Latvian, he will turn red-white-red," a subtle reference to the colors of the Latvian flag. "Latvia is one of the world's most introverted nations and so are our writers, of course. And we're proud of that. We allow our books to speak for us, since literature is the perfect world for introverts."

Latvian Literature's representative Ildze Jansone tells *Publishing Perspectives*, "When the #IAMIntrovert campaign was launched in 2016, it mainly targeted UK publishers, audiences, and media prior to the London Book Fair of 2018," at which the Baltic nations of Latvia, Lithuania, and Estonia were the show's combined Market Focus.

"Now the ongoing campaign," she says, "targets anyone who loves literature. Our initial marketing campaign has become the strongest brand for promoting Latvian literature."

And as it turns out, Jansone says, genuine cultural context underlies the success of the brand.

One upshot of the durable popularity of #IAMIn-

trovert is that Latvia's writers and illustrators aren't the only ones receiving accolades for their work—so is the campaign itself and the LatvianLiterature.lv platform.

The platform's work has been recognized by the Ministry of Culture of the Republic of Latvia, which awarded it its Excellence Award in Culture to LatvianLiterature.lv in 2020. Moreover, after winning a number of Latvian ad awards and the country's top design award in 2019, the #IAMIntrovert campaign represented Latvia at the London Design Biennale in 2021, merging design and literature.

## Latvian Literature's Translation Grants

A key element of the Latvian Literature program's success is its substantial investment in translation grants that support publishers and translators in seeing Latvian work sold and read internationally.

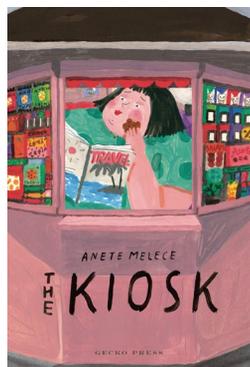
Reaching out with an open call for grant applications twice a year—see the Grants tab on the LatvianLiterature.lv site—has resulted in a bit more than €200,000 (US\$198,219) granted this year. The next submissions round is to be announced in January 2023. And these grants, of course, pave the way for the translation and publication of multiple generations of Latvian writers whose works are attracting increasing interest from international readers.

The Latvian historical fiction bestseller *Mātes piens* (*Soviet Milk*) by acclaimed author Nora Ikstena has been translated into more than 25 languages and territories, and still is finding new interest, with publication forthcoming in Indonesian, Danish or Dutch. The program says that *Soviet Milk* "considers the effects of Soviet rule on individuals, who are deprived their future and identity."

Another much-translated novel is *Jelgava 94* (*Doom 94*) by Jānis Jonevs, recently translated into German and Polish, bringing the total to 15 languages and/or territories for the book. *Doom 94* is described as "a story of a teenager introduced to heavy metal—a portrait of a generation in Latvia as it regains its independence in the 1990s."

With a population of some 1.9 million, the Baltic state of Latvia is one in which readers prefer to choose books by local authors, according to Renāte Punka, chairwoman of the Latvian Publishers' Association (LGA).

"The popularity of local authors remains high," Punka says. "The debut novel *Kalendārs mani sauc* (*Call Me Calendar*) by Andris Kalnozols has remained on the bestseller list for a good 18 months," having sold a surprising number of copies. It's described as being "a story of a mentally challenged young man who at times thinks like a child and at other times thinks with more maturity than most adults, a book that offers both emotional and intellectual enjoyment" to readers.



This year, she says, has also been successful for children's authors and illustrators.

"*Laimes Bērni (The Laimē Children)* by Luīze Pastore," Punka points out, "has received the New Horizons Award at the Bologna Children's Book Fair.

Anete Melece has gained wide international popularity with her *The Kiosk*. And the Latvian publishing house Liels un Mazs was recognized as the Best European Publisher for Children in Bologna in 2022."

Another example of Latvian children's literature success abroad is *Kate, kas gribēja kļūt par vectēvu (Kate Who Wanted To Become a Grandfather)* by writer Signe Viška and the acclaimed illustrator Elīna Brasliņa.

The book is to be published in Basque, Catalan, Galician, German, and Spanish.

### Observations on Latvia's Publishing Market

In terms of the book business in Latvia, the market's publishing industry, Punka says, "has safely survived all challenges related to various obstacles and tensions created by the pandemic. "The shops have been working on a regular basis since mid-February, and the activity of the customers is the same as in 'normal years' before 2020.

"The print runs have stabilized," she says. "In 2021, the number of copies printed returned to the level of 2018," and unit sales volume has also on a par with that of three years ago.

In November, the association's longtime campaign to reduce the value-added tax (VAT) on all books to 5 percent finally bore fruit, Punka says. On January 1, the VAT on printed books was lowered from 12 to 5 percent, the association reports, while

for electronic books the difference is dramatic—the VAT is down from 21 to 5 percent. So prices for all books published before the end of December 2021 have become lower.

Ģirts Karlsons, head of sales at the local printing house Jelgavas Tipografija, tells *Publishing Perspectives* that apart from a short recession triggered by the onset of coronavirus COVID-19 pandemic in early 2020, the company is experiencing "fairly steady growth of 10 percent annually."

The publishing house's main customer segments, Karlsons says, are European publishers of high-quality full-color print works including art books, children's titles, comic books, and more, all mainly hard-cover.

"Of course, 2022 has begun with new challenges in Europe," Karlsons says, "bringing with it raw material shortages and energy-related inflation, which also makes it very important for us to change our internal processes and pay much more attention to the timely procurement of raw materials, to build up reserves."

Despite the market changes, however, Karlsons says, "We're still able to meet the increase in demand and ensure that our customers operate as efficiently as possible." •

### How to Follow Latvian Literature

You can keep up with Latvian Literature and its authors on social media:

- Twitter: @LV\_Literature
- Instagram: LatvianLiterature
- Facebook: LatvianLiterature

## Latvian Literature's Frankfurt Events

**October 19 at 10:30 a.m. at Frankfurt Kids Conference (Congress Center, Level 3, Room Illusion):** The bestselling Latvian author and illustrator Anete Melece will be speaking on a panel titled "How To Create Diverse Books." Melece's picture book *The Kiosk* has been translated into more than 20 languages and territories. It's described as "a warm and curious story about someone who is stuck while finding a way to escape their daily routine and be free."

**October 19 from 7:00 to 9:00 p.m. at Restaurant Walden (Kleiner Hirschgraben 7, Frankfurt 60311):** A "Late Night Show With Latvian Writers" is an English- and German-language event that will feature the authors Jānis Joņevs and Andris Kurpišs, and poets Krisjānis Zelģis and Arvis Viguls.

**October 20 at 5:00 p.m. at Hall 4.0 B2:** An #IAmIntrovert Happy Hour drinks reception is offering a chance to "spend a little time talking to Latvian introverts."

**And throughout Frankfurt Week, October 19 to 23, Hall 4.0 D59:** LatvianLiterature.lv will be presenting "The Horse," a catalogue exhibition of 20 stories from the most prolific of Latvian authors and most gifted of illustrators.

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# Insights From Frankfurt Invitation Program Fellows

In the comments of 2022 Invitation Program Fellows at Frankfurt, the diversity of independent publishing and world book markets becomes clear. Interviews by Porter Anderson



**Osmany Echevarria Velazquez, Cuba**

Ediciones Loynaz is a publishing company founded in 1991 and based in Pinar del Rio. The company sells children's books, historical literature, fiction, and poetry.

"The most difficult challenge in the Cuban market is disruption of the supply chain for books' production, not least because of the economic effects after the pandemic period.

"The response of the consumers is strong and it's difficult to respond properly to their demands, but there are always alternatives for producing books in spite of this. For example, the production of ebooks today is a very useful alternative. In the near future, we expect the Cuban market to benefit from the creation of books in various formats—and their promotion—through platforms the Internet provides.

"Contemporary Cuban literature deserves to be known outside our borders. We see other Spanish-language markets as the way forward in this."



**Sahar Tarhandeh, Iran**

Tuti Books in Tehran is focused on children's and YA content, and it was named Bologna Children's Book Fair's Best Publisher in the Asian division in 2021. *Tuti* is Persian for parrot, "a bird deeply rooted in Iranian literature."

"Selling rights to English-speaking countries is generally difficult for several reasons. European countries also tend to buy books from English-language

countries rather than from less-spoken languages like Persian. In any case, sanctions and internationally streamed propaganda about Iran also negatively affect publishers' interest in Iranian books. Some would rather not be involved in commercial and financial interchanges with Iranian publishers.

"Although we're one of the bestselling Iranian publishers in terms of rights during the past six years since Tuti was launched, this is not satisfying to us yet. We know there's a plethora of publishers and organizations unfamiliar with our press and with children's literature from Iran, and we're striving to properly represent the rich and wonderful literature and illustrations of Iran to children all over the world.

"We are also among the handful of Iranian publishers who are dedicated to conforming to all international rights and laws, in spite of our governors not joining the copyright law yet. Although we have faced many obstacles and lack of support from many publishers because of sanctions and banking transaction issues, every single one of our translated books is produced with copyright. Therefore, there's an absolutely great opportunity for me at Frankfurt Book Fair to browse other publishers' titles and most probably I will purchase the rights to a number of books that match the quality of Tuti's titles and suit the Iranian market."



**Rena Suleymanova, Azerbaijan**

Fabula Publishing House began operation in 2019 and is in Baku. Set up as a translation house, its program's intent is to "enhance readership" in the country through the introduction of literature from other markets and cultures.

"The most difficult challenges we face in Azerbaijan's books sector has to do with high prices and fluctuations. In the publishing sector, the price of both raw materials—paper, color and dyes—and services increase day by day, which leads to an increase in the cost of books. Some international issues such as the coronavirus COVID-19 pandemic and Russia's war on Ukraine in themselves have affected the book market in Azerbaijan.

"Sudden price changes in books and high inflation in the world economies have reduced the num-

ber of book-buyers and pushed readers away from the traditional book market to read electronic books. When prices go up, people try to economize on many things, taking some things out of their shopping carts—and books are at the forefront of cart removals.

"Despite the fact that the literacy rate in Azerbaijan is approximately 99.8 percent, our book industry has not yet reached the level of the book business in other countries.



**Felicia Low, Singapore**

Difference Engine is a comics publisher that emphasizes "diverse, well-written, and beautifully illustrated comics and graphic novels in print and digital that span all genres and age groups."

"The Singaporean publishing industry is growing with more content being published by local publishers and created by local writers and illustrators. It's a very exciting time for the industry, and we are definitely seeing more readers—kids and adults—picking up locally published titles. I co-write a local bestselling kid-lit series titled *Sherlock Sam* with my partner, and our publisher has seen more interest internationally for rights sales in the last couple of years.

"However, that's not to say there aren't challenges. One of the most difficult issues is regional and international distribution. The strong Singapore currency makes our books rather expensive for the region, and freight charges can be prohibitive. Production-wise, higher paper costs make printing more expensive, especially if you're a comics publisher like us, printing two- or full-color comics.

"Also, a lack of awareness of our content and creators—with the exception of internationally published titles like *Crazy Rich Asians*—means it's challenging to market our locally published titles abroad. Social media is changing that though, and Difference Engine has a new and creative marketing and business development team. So things are definitely looking up. At Frankfurt, I'll definitely be looking to sell rights for Difference Engine's comics and graphic novels to international publishers, and will be keeping an eye out on new properties, especially from Asia to publish in our market.



Ayushi Saxena

**Ayushi Saxena, India**

Art1st was founded in 2009 and advocates for visual-art education as a core discipline.

“We occupy a niche space of not only publishing books on Indian art and artists, but also art education. Given that it’s such a fledgling space, most distributors and mass retailers don’t end up stocking our books or they don’t end up pushing them into the market because of their own limited understanding of this niche space. So, we rely mostly on maintaining and building relationships with curatorial bookstores and schools and libraries to make our titles available. That being said, as limited as our reach may be right now, we have seen a strong response from the customers and readers, and our books have been incubated into reading lists in many schools and libraries.

“In terms of the Indian market, the biggest chal-

lenges that most publishers face are regarding their reach and penetration. The corporate publishers have a list of bestselling titles to rely on, but the independent publishers, which are frontlist-heavy, don’t end up getting nearly as much shelf space for their titles, which limits consumer awareness. However, as with any developing book market, the appetites of readers are evolving, and they’re increasingly seeking books and publishers that aren’t seen on bestselling lists.

“We do think there could be a market for our books outside of India, and are looking to sell rights, especially to publishers of art books. We are also looking for opportunities to collaborate with foreign publishers and develop titles with a common goal.”

**Reuben Nathaniel, Indonesia**

Afterhours Books, an independent publisher, was established in 2010. Its 100+ titles focus on art, culture, design, lifestyle, nature, and wisdom.

“Consumers’ buying power and their appreciation levels of artistic books are a challenge for us, as we produce premium books. Most are purchased by the government ministries and businesses, but we want to find a way to improve our D2C business in the years ahead. Indonesia is known to be one of the countries with the fewest readers and lowest literacy, and increasing the people’s appreciation and love for artistic books—at least to the point of actually pur-



Reuben Nathaniel

chasing them—has often been difficult.

“We print most of our books in China and Turkey for price and overall quality reasons. And although the price of production has gone significantly lower in the years past, it hasn’t been able to make our books as affordable as we sometimes want it to be. The COVID-19 pandemic also made transporting books internationally more difficult and costly. Obviously we couldn’t be as flexible as we wanted with our productions and all, but hopefully things are getting back to normal soon.

“In Jakarta, art and book fairs are returning, and hopefully that’s sign of good things coming back to the industry. In Germany, we’re looking to be inspired by the progress made in the book industry worldwide, as we always do when we come to a book fair as big as this one in Frankfurt.” •



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# Six Charts on the US Book Market, 2017 to 2021

Following record book sales in the US in 2021, we review five years of book market data, which the Association of American Publishers has shared with us. By Porter Anderson

When the Association of American Publishers' Annual StatShot Report for 2021 was released in September, that assessment's key figures estimated that "The United States' book publishing industry generated US\$29.33 billion industry-wide during the year, the highest number ever reported by StatShot Annual. The number reflects a \$3.23-billion increase,

or 12.3 percent, as compared to 2020 revenues of \$26.1 billion."

Maria A. Pallante, AAP president and CEO, said, "The industry was firing on all cylinders in 2021, delivering benefits up and down the value chain for literature, scholarship, and educational materials. At the end of the day, we know that books are immeasurable

and timeless as they make their way in the world."

The StatShot Annual Report incorporates "a unique methodology that combines annual data submitted by publishers and distributors, along with market modeling, to estimate the total volume of the United States' publishing industry." More on that methodology is at the end of this article.

In Table 2.0, you can see that all but two sectors saw an increase in revenue in 2021, with trade experiencing a 9.1-percent increase, higher education seeing a 1.3-percent increase, preK-12 education experiencing a 19.3-percent increase, and university presses experiencing an 11.2-percent increase. Professional publishing and the "other" category both experienced a decrease in revenue, with professional decreasing 6.0 percent and "other" falling 24.7 percent.

**Table 2.0 Industry Revenue by Category for 2017-2021 (in billions)**

	2017		2018		2019		2020		2021	
	Revenue	% Change	Revenue	% Change	Revenue	% Change	Revenue	% Change	Revenue	% Change
Trade	\$16.00		\$15.86	-0.90%	\$15.87	0.10%	\$16.84	6.10%	\$18.79	11.60%
Higher Ed	\$4.01		\$3.68	-8.30%	\$3.30	-10.30%	\$3.13	-5.20%	\$3.22	2.80%
PreK-12 Education	\$3.64		\$3.35	-7.90%	\$4.38	30.70%	\$3.84	-12.30%	\$4.81	25.30%
Professional	\$2.27		\$2.10	-7.10%	\$2.07	-1.70%	\$1.88	-9.10%	\$2.04	8.50%
University Presses	\$0.43		\$0.40	-6.70%	\$0.39	-2.50%	\$0.40	3.00%	\$0.45	12.20%
Other	\$0.01		\$0.02	59.60%	\$0.03	56.30%	\$0.02	-11.00%	\$0.02	-20.70%
<b>Total</b>	<b>\$26.35</b>		<b>\$25.41</b>	<b>-3.60%</b>	<b>\$26.04</b>	<b>2.50%</b>	<b>\$26.11</b>	<b>0.30%</b>	<b>\$29.33</b>	<b>12.30%</b>

In Table 4.1, you can see that downloaded audio was the fastest-growing format in the industry from 2017 to 2021, and it generated \$1.75 billion in revenue in 2021, a 12.8-percent increase over the previous year (Table 4.0).

In the five-year period from 2017 to 2021, downloaded audio grew a total of 103.9 percent. The growth in revenue continues to come at the expense of physical audio, which declined by 23.7 percent to \$50 million in 2021. Physical audio declined by 68.5 percent during the five-year period from 2017 to 2021.

**Table 4.1 Percentage Change in Industry Revenue by Format for Five-Year Period 2017-2021**

Hardback	24.50%
Special Bindings	17.80%
Paperback	17.10%
Mass Market	-36.40%
Physical Audio	-68.50%
Downloaded Audio	103.90%
eBook	3.80%
Instructional Materials	-4.00%
All Other	23.10%
<b>Grand Total</b>	<b>11.30%</b>

In Table 4.0, it's clear that nearly half (49.3 percent) of industry revenue in 2021 came from two print formats: hardback and paperback. From the report's discussion:

- Revenue from hardback books increased 13.7 percent to \$7.93 billion in 2021, with revenue from hardbacks growing a total of 24.5 percent from 2017 to 2021 (Table 4.1).
- Revenue from paperback books increased 15.3 percent to approximately \$6.52 billion in 2021. During the five-year period from 2017 to 2021, revenue from paperbacks increased 17.1 percent (Table 4.1).
- Revenue from mass market increased to \$450 million in 2021, a 3.3-percent increase. During the five-year period from 2017 to 2021, mass market revenue declined a total of 36.4 percent (Table 4.1).

**Table 4.0 Industry Revenue by Format with Percentage Change (Year-over-Year) for 2017-2021 (in billions)**

	2017		2018		2019		2020		2021	
	Revenue	% Change	Revenue	% Change	Revenue	% Change	Revenue	% Change	Revenue	% Change
Hardback	\$6.37		\$6.51	2.20%	\$6.40	-1.80%	\$6.98	9.00%	\$7.93	13.70%
Special Bindings	\$0.36		\$0.37	2.60%	\$0.37	0.60%	\$0.38	2.30%	\$0.42	11.60%
Paperback	\$5.57		\$5.47	-1.70%	\$5.54	1.20%	\$5.65	2.00%	\$6.52	15.30%
Mass Market	\$0.70		\$0.54	-22.70%	\$0.45	-16.90%	\$0.43	-4.20%	\$0.45	3.30%
Physical Audio	\$0.16		\$0.12	-24.20%	\$0.09	-24.40%	\$0.07	-28.10%	\$0.05	-23.70%
Downloaded Audio	\$0.86		\$1.05	22.60%	\$1.36	28.90%	\$1.55	14.30%	\$1.75	12.80%
eBook	\$2.33		\$2.14	-8.10%	\$2.10	-2.10%	\$2.40	14.40%	\$2.42	0.90%
Instructional Materials	\$9.30		\$8.49	-8.80%	\$8.99	5.90%	\$7.99	-11.10%	\$8.93	11.80%
All Other	\$0.70		\$0.71	1.60%	\$0.75	5.20%	\$0.67	-10.30%	\$0.86	28.50%
<b>Total</b>	<b>\$26.35</b>		<b>\$25.41</b>	<b>-3.60%</b>	<b>\$26.04</b>	<b>2.50%</b>	<b>\$26.11</b>	<b>0.30%</b>	<b>\$29.33</b>	<b>12.30%</b>

Relative to Table 5.1, during 2021, revenues attributable to physical retail reversed a seven-year decline, climbing 23.9 percent as consumers returned to bookstores. Discussion from AAP:

In 2021, publishers reported the greatest percentage growth in the physical retail and direct channels. Revenue increased 23.9 percent for physical retail compared to 2020, reversing a previous multi-year decline.

Direct channels saw an increase of 22.5 percent from 2020 to \$5.84 billion. The intermediary channel category grew 14.6 percent to \$4.99 billion in revenue, and export channels saw an increase of 18.9 percent from 2020 to \$1.49 billion.

Online retail experienced a 0.5-percent decline to \$9.60 billion but grew by 24.2 percent in revenue over the past five years. The intermediary channel, direct channel, and export channel all also experienced revenue growth over the five-year period from 2017-2021.

Relative to Table 5.3, in 2021, hardbacks comprised 31.0 percent of publishers' sales to the online retail channel, while paperbacks made up 22.7 percent of total sales. The hardback category showed an increase in 2021. Ebooks comprised 20.0 percent of publishers' sales to the online retail channel, downloaded audio represented 15.2 percent, and instructional materials comprised 7.5 percent.

And per Table 8.0, for trade (consumer books) publishers, physical formats represented more than three-quarters of their 2021 revenue at 75.5 percent. Hardback revenue increased 13.6 percent to \$7.07 billion, paperback revenue grew 14.2 percent at \$6.24 billion. Special bindings increased 11.6 percent to \$420 million, and mass market increased 3.3 percent to \$450 million.

Downloaded audio has continually increased market share over the five years covered by this report, and in 2021 represented 9.3 percent of trade publisher revenue. Ebooks declined by 5.0 percent as compared to 2020, coming in at \$1.97 billion in 2021, and comprised 10.5 percent of publishers' total revenue for the year. Mass market declined from 2020 to 2021, with 2.4 percent of total trade revenue or \$450 million.

**Table 5.1 Percentage Change in Industry Revenue by Channel for Five-Year Period 2017-2021**

Physical Retail	-9.80%
Online Retail	24.20%
Intermediary	9.70%
Direct	17.40%
Export	23.80%
Other	19.00%
<b>Grand Total</b>	<b>11.30%</b>

**Table 5.3 Online Retail Channel Revenue by Format for 2017-2021 (in billions)**

	2017		2018		2019		2020		2021	
	Revenue	% Change	Revenue	% Change	Revenue	% Change	Revenue	% Change	Revenue	% Change
Hardback	\$1.94	5.10%	\$2.04	5.10%	\$2.11	3.60%	\$2.86	35.70%	\$2.97	3.80%
Special Bindings	\$0.07	7.10%	\$0.08	7.10%	\$0.08	9.30%	\$0.13	57.30%	\$0.11	-17.10%
Paperback	\$1.63	-0.70%	\$1.62	-0.70%	\$1.70	4.80%	\$2.23	30.90%	\$2.18	-1.90%
Mass Market	\$0.09	-28.40%	\$0.07	-28.40%	\$0.06	-10.80%	\$0.09	56.40%	\$0.09	-6.30%
Physical Audio	\$0.03	-42.50%	\$0.02	-42.50%	\$0.01	-24.50%	\$0.01	-14.10%	\$0.01	-31.50%
Downloaded Audio	\$0.81	10.10%	\$0.89	10.10%	\$1.16	30.10%	\$1.33	14.30%	\$1.46	9.70%
eBook	\$2.05	-8.50%	\$1.88	-8.50%	\$1.79	-4.80%	\$1.98	10.80%	\$1.92	-3.30%
Instructional Materials	\$0.99	-1.80%	\$0.97	-1.80%	\$0.86	-11.80%	\$0.82	-3.90%	\$0.72	-13.10%
All Other	\$0.10	6.10%	\$0.11	6.10%	\$0.14	24.00%	\$0.19	41.30%	\$0.16	-20.30%
<b>Grand Total</b>	<b>\$7.73</b>	<b>-0.70%</b>	<b>\$7.68</b>	<b>-0.70%</b>	<b>\$7.91</b>	<b>3.10%</b>	<b>\$9.65</b>	<b>22.00%</b>	<b>\$9.60</b>	<b>-0.50%</b>

**Table 8.0 Trade Revenue by Format (in billions) and Percentage (Year-over-Year) Change for 2017-2021**

	2017		2018		2019		2020		2021	
	Revenue	% Change	Revenue	% Change	Revenue	% Change	Revenue	% Change	Revenue	% Change
Hardback	\$5.76	2.00%	\$5.88	2.00%	\$5.67	-3.50%	\$6.22	9.60%	\$7.07	13.60%
Special Bindings	\$0.36	2.60%	\$0.37	2.60%	\$0.37	0.60%	\$0.38	2.30%	\$0.42	11.60%
Paperback	\$5.36	-1.40%	\$5.28	-1.40%	\$5.36	1.40%	\$5.47	2.00%	\$6.24	14.20%
Mass Market	\$0.70	-22.70%	\$0.54	-22.70%	\$0.45	-16.90%	\$0.43	-4.20%	\$0.45	3.30%
Physical Audio	\$0.16	-24.20%	\$0.12	-24.20%	\$0.09	-24.40%	\$0.07	-28.10%	\$0.05	-23.70%
Downloaded Audio	\$0.86	22.60%	\$1.05	22.60%	\$1.36	28.90%	\$1.55	14.30%	\$1.75	12.80%
eBook	\$2.11	-9.10%	\$1.91	-9.10%	\$1.85	-3.60%	\$2.07	12.40%	\$1.97	-5.00%
All Other	\$0.69	0.70%	\$0.69	0.70%	\$0.72	3.90%	\$0.64	-10.30%	\$0.84	30.40%
<b>Grand Total</b>	<b>\$16.00</b>	<b>-0.90%</b>	<b>\$15.86</b>	<b>-0.90%</b>	<b>\$15.87</b>	<b>0.10%</b>	<b>\$16.84</b>	<b>6.10%</b>	<b>\$18.79</b>	<b>11.60%</b>

### Methodology

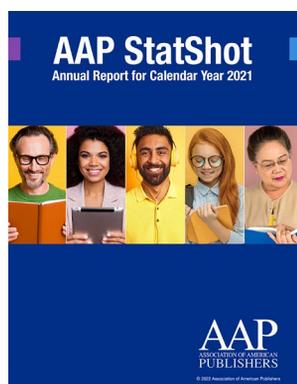
"The StatShot annual report," the Association of American Publishers states, "is based on data prepared by Management Practice Inc., which is the Association of American Publishers' statistics partner, and offers a financial overview of the book publishing industry that's more than the sum of the Association of American Publishers' monthly statistics analyses.

"StatShot Annual employs a unique methodology that combines annual data submitted by publishers and distributors, along with market modeling, to estimate the total volume of the United States' publishing industry.

"Additionally, StatShot Annual reports estimated revenue and unit sales in the following market segments: trade (consumer books), higher education, preK-12, professional, and university presses.

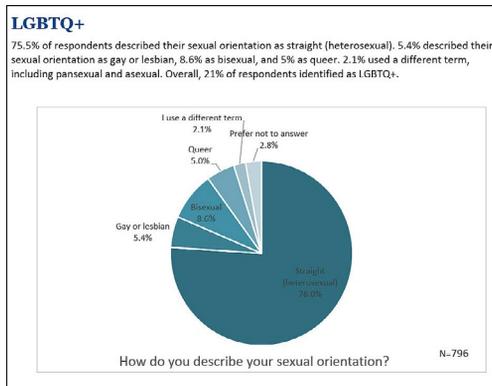
"The Association of American Publishers (or its predecessor) has provided this service in a variety of forms since 1947. Participants are listed at the end of the report. Management Practice Inc. states that the results of the survey are accurate at a 95-percent confidence level, plus or minus 5 percentage points. Percentages may not add to 100 percent due to rounding."

The full annual report, at 48 pages, is available for purchase from the Association of American Publishers, at US\$445.



# The Australian Publishers Association Releases Its First Industry Diversity Study

Surveying publishers, large to small, as well as freelancers and self-employed professionals, the Australian study finds a need for more 'diverse representation.'



By Porter Anderson

While many major world publishing markets are focusing on questions of diversity, equity, and inclusion—in terms of the their published content and the makeup of their teams and staff—the pace and progress of these inquiries differ considerably from region to region.

Among English-language markets, arguably, the most advanced and committed to self-appraisal and action in this regard is the United Kingdom, where the Publishers Association has long been engaged in coordinated 10-step planning and reportage among publishers, each participating house working to assess its diversity profile and embark on actionable goals for improvement.

In the United States, the Association of American Publishers has recently named its first vice-presi-

dent for diversity, equity, and inclusion. Jonathan M. Walker of George Washington University is to report directly to president and CEO Maria A. Pallante.

And at the end of August, the Australian Publishers Association released its first major effort in taking stock of how its book business looks beside its population. Association president James Kellow writes with admirable frankness, “We are a publishing industry that offers places for many women and also for many people identifying as LGBTQ+, but a home for few Indigenous Australians, Australians from non-Anglo-Celtic backgrounds, or working-class Australians.”

In a show of solidarity, Australia’s Institute of Professional Editors (IPED) has issued a staunch statement of support for the organization’s publisher-colleagues. The organization’s chair Ruth Davies writes, “Editors are integral to the publishing industry, and we’ve been long aware that our demographics reflect the profile outlined in this landmark report.

“We want to play our part in improving representation in the editing profession to create a space that’s more diverse, equitable, and inclusive and to encourage those stories to be shared. Australia’s publishing industry needs diverse representation more than ever.”

Responses to this inaugural survey of the industry came from 989 people “working across the breadth of the publishing industry in Australia: children’s, independent, scholarly and journals, schools and education, tertiary and professional, and trade.” The input represents large, medium, and small publishing houses as well as freelancers and self-employed professionals. With a total publishing workforce between 3,700 and 6,300, the response is rated at between 15.6

and 26.75 percent with a 99-percent confidence level and a margin of error of 4 percent.

In discussions of the results provided as part of the new study, the report authors Driscoll and Bowen write that when asked “What improvements, if any, can be made to improve the level of diversity in your organization or networks and create a more inclusive culture?” the most common theme from 362 participants in this question cited diverse recruitment as fundamental to changing the profile of the industry.

Specific suggestions include:

- Advertise jobs more widely and through a variety of channels.
- Address structural racism in recruitment.
- Use quotas and other deliberate efforts to employ people dissimilar to those doing the hiring. •

You’ll find the Australian Publishers Association stand at Frankfurter Buchmesse in Hall 6.2 A50



**AUSTRALIAN  
PUBLISHERS  
ASSOCIATION**

**Here are some top-line data points from this new report from Australia, written by Susannah Bowen and Beth Driscoll of the University of Melbourne, which has co-sponsored the project with the publishers association.**

- 84 percent of the survey respondents were women and 2 percent reported themselves as non-binary or “other”
- Fewer than 1 percent of Australian publishing industry professionals identify as being members of First Nations
- 10.5 percent identify with a European culture other than British, and 8.5 percent cite an Asian cultural identity
- 21 percent of respondents identify as LGBTQ+ compared to estimates of 11 percent in the Australian population
- 35.4 percent of respondents said they were experiencing mental health conditions at the time of responding to the survey, compared with 25 percent of respondents to a similar survey of the United Kingdom’s publishing industry in 2021
- 24.7 percent of publishing professionals report having a long-term health condition or disability including a physical or mental health condition.
- 5.2 percent of respondents report having a disability
- 24.8 percent of respondents were located in places other than Sydney or Melbourne.
- 33.6 percent of respondents reported coming from backgrounds that could be described as lower-middle or working class.
- 48 percent of respondents attended private schools, compared to around 30 percent in the Australian population.
- More than 85 percent of respondents hold a degree, and more than half hold at least one postgraduate degree. This compares to 24 percent of the Australian population holding an undergraduate degree

The full survey is available at the publishers’ association’s site, [publishers.asn.au](http://publishers.asn.au)



جائزة الشيخ زايد للكتاب  
Sheikh Zayed Book Award

## THE WORLD'S PREMIER PRIZE FOR ARAB LITERATURE AND CULTURE

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Hall 4.0/H2 and join us for our panel discussions:

### Growing the Book Business in the Arab World

Understand the opportunities and challenges for international publishers in the Arab book market.

#### Speakers:

Shereen Kreidieh (Publisher, Dar Asala)  
Sherif Bakr (Publisher, Al Arabi Publishing & Distributing)

#### Moderator:

Hannah Johnson (Publisher, Publishing Perspectives)

**Date:** 19<sup>th</sup> October

**Time:** 2pm – 2:45pm

**Venue:** Congress Center, Level 2, Room Spektrum

In partnership with:

**PUBLISHING  
PERSPECTIVES**

### From Coffeehouse to Internet: Arabic Literature in Transition

In conversation with **Maisoon Saqer**  
(SZBA 2022 laureate) introducing her book  
“Café Riche: An Eye on Egypt”.

#### Speakers:

Maisoon Saqer (SZBA 2022 Literature Winner)  
Sonja Hegasy (Deputy Director, Leibniz-Zentrum  
Moderner Orient, Berlin)  
Samir Grees (Literary Translator)

#### Moderator:

Stefan Weidner (Writer, Translator and Arabist)

**Date:** 21<sup>st</sup> October

**Time:** 5pm – 6pm

**Venue:** Frankfurt Studio, Hall 4.0

In partnership with:

**LITPROM  
LITERATUREN  
DER WELT**



# France is Back in Frankfurt at BIEF Collective Stand

More than 100 publishers are present at France's stand, one of the largest collective stands at the fair this year, and many publishers have 'high hopes' for the rights business in Frankfurt.

By Olivia Snaije

Those who joined us at Frankfurter Buchmesse's 2021 edition may recall Hall 4.1's buzz being dominated by those 100+ French publishers on the impressive expanse of the 1,000-square-meter French collective stand organized by the Bureau International de L'Édition Française (BIEF).

This year, the BIEF stand will be only slightly smaller at 750 square meters. And that's just because some of the larger publishing companies—Hachette Livres, Editis, and a few independent houses—have decided to go back to having their own stands. Even so, France has one of the biggest footprints at Frankfurt among more than 70 collective stands this year.

The French collective stand will host more than 100 publishers. "And we continue to have big and small publishers," says Nicolas Roche, BIEF's director. "Albin Michel and Gallimard are on the stand, but we also have publishers with just two or three employees."

Roche says that some of the smaller houses will benefit from government funding this year, in the form of what's called a *chèque relance export*—an export recovery check—which covers some of their costs.

"We're very attentive to the presence of smaller structures," says Roche, adding that Frankfurt has gone back to pre-COVID prices, whether at hotels or restaurants, and of course, there's the outlay for the stand itself.

As far as the stand's design goes, Roche says, "We've always had the esprit of an open stand, which we'll keep. But this year we're changing the visuals a little. There will be a personalized touch, with signs

that will more clearly identify the publishers and their specific titles."

French publishers have high hopes for this year's fair, Roche says, given the success they had in 2021 and the expected 70-percent attendance rate at the trade show. In 2021, France's rights sales increased by 17 percent, with an increase in China, for example, of 40 percent, Roche says.

China remains French publishers' biggest rights client, he says, and despite the various lockdowns—whether in France or recently in China—contacts have been maintained. The BIEF is organizing a pitching session for Chinese publishers in collaboration with the Institut Français in China, in which French publishers will present their titles in a video, with subtitles in Chinese.

Meanwhile, children's books, *bande dessinées* (comics), and nonfiction books have been selling best on subjects including self-help, cookbooks, do-it-yourself, and health, with children's books and comics making up 65 percent of rights sales.

"The challenge," Roche says, "will be to continue on this path."

Communication will need to be reestablished with a number of countries that are having financial difficulties, he says, and most contacts with Russian publishers have stopped.

France was represented, prior to Frankfurt, at the Göteborg Book Fair in September after an absence there of several years. Roche says they'd like to improve business in northern zones.

"Everyone has understood that on the back of this health crisis," he says, "exchanges must continue, and we're ready." •



Vincent Montagne, president of the SNE at the 2021 Frankfurter Buchmesse (Image: BIEF)

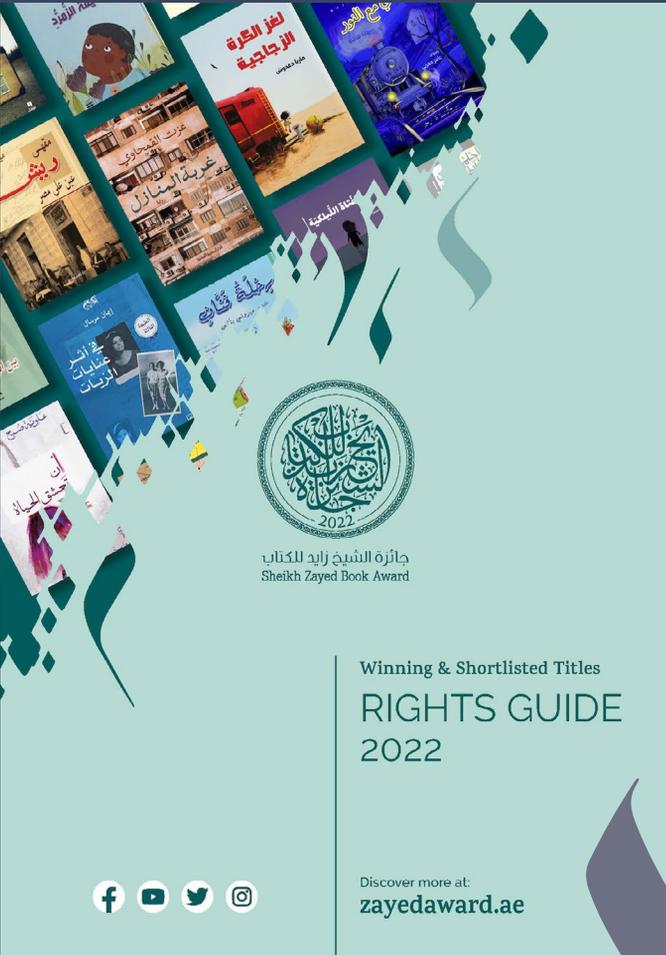


BIEF stand at the 2021 Frankfurter Buchmesse (Image: BIEF)



جائزة الشيخ زايد للكتاب  
Sheikh Zayed Book Award

# GET TO KNOW OUR WINNERS AND SHORTLISTED TITLES



## Sheikh Zayed Book Award 2022 Rights Guide

Learn about our translation grants, key title information, and our work honoring writing from the Arab world.

Get your copy at Hall 4.0 H2 or download it using the QR code:



Discover more at: [zayedaward.ae](http://zayedaward.ae)

# Frankfurt Fellow: Syifa Fauziah on the Rights Trade and What Sells in Indonesia

The dual role of acquiring editor and rights director that Syifa Fauziah of Indonesia plays at the publishing house Bentang Pustaka gives her a deeper look at what's selling at home and abroad.



Syifa Fauziah

By Porter Anderson

The Frankfurt Fellowship is one of the longest-standing networking and training programs offered during Frankfurter Buchmesse. Participants from all over the world come to Germany ahead of the book fair to visit bookstores and publishing houses, and to attend presentations, matchmaking, and networking events.

One of this year's fellows is Syifa Fauziah of Indonesia, and especially with the International Publishers Association's (IPA) 33rd International Publishers Congress set for November 10 to 12 in Jakarta, we were glad to have a chance to put some interview questions to her.

"I work at Bentang Pustaka," Fauziah tells us, "a publishing house based in Yogyakarta." The company in 2004 joined the Mizan Group

"When Indonesia became the market-focus country at London Book Fair in 2019," Fauziah says, "Bentang Pustaka won the International Excellence Award in the Market Focus Adult Trade category."

And Fauziah has a somewhat unusual purview, being both a rights director and an acquiring editor for her company, which is best known for literary work but also produces a broad catalogue of work.

Bentang Pustaka, it turns out, has "a great record in other genres," as she puts it.

"Our traveling books by Trinity (*The Naked Traveler*) are a huge success with a total 14 titles published" so far, she says.

"Our YA imprint Bentang Belia has produced bestsellers, too, and has an annual scouting program for young authors of teen fiction. It attracts thousands of participants. Recently our parenting titles have also received a wonderful response from the market."

Yet, she says, "we are known for literary books.

"Bentang started publishing literary works from Indonesian authors like Seno Gumira Ajidarma, Kuntowijoyo, and Budi Darma.

"I think Bentang started getting known in 2005 when Andrea Hirata's *Laskar Pelangi* (*The Rainbow Troops*) was published and became an instant best-seller." Today, the company reports that *Laskar Pelangi* has sold into 18 languages and 77 countries in Asia, the United States, Australia, Europe, and Africa.

"Not long after that," Fauziah says, "our publishing catalogue was filled with other brilliant literary authors like Dee Lestari, W.S Rendra, Cak Nun, and we also started to publish translated literary fiction. These authors published several titles with us, and their books have always been steady bestsellers. Years after years the list of our literary authors adds up, and it's such a pleasure to find the new voices of a generation.

As for her distinctive stance as both acquiring editor and rights director, Fauziah tells *Publishing Perspectives* that her dual-role is not necessarily replicated in other publishing houses of Indonesia.

"In my situation, she says, "when we acquire an author's work we discuss the potential of its rights (and sub-rights)" as part of the process of weighing that book's pros and cons. "Also, Bentang Pustaka may seem big, but we actually have always been a small team compared to other publishers. Our annual publishing quota doesn't even reach 100 titles.

"That said, we can focus more on our products one at a time, but I'm always excited to learn more about this.

"From where I sit, rights trading in Indonesia is like something seasonal. I don't think it happens this way so often as in other countries. Thus, it's also rarely discussed. Only when a book fair or pitching festival is happening will the topic start buzzing.

"So it's a sure thing that I will learn a lot from this program at Frankfurt."

And in terms of what sells into Indonesia, "The book trend here is changing quite fast," Fauziah says.

"Currently, Indonesian readers have shown high interest in East Asian literature, especially since K-Pop and J-Pop are very well received here. In addition, I've also seen interest in Latin American literature."

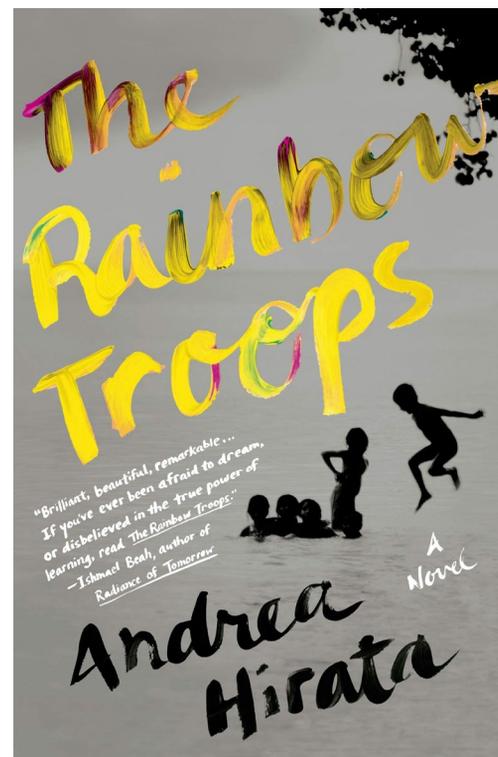
When it comes to challenges, however, Fauziah says, "Promoting our local authors' works to other parts of the world is quite a challenge, especially because we're not from an English-speaking country.

"I know Japan, South Korea, and China are successful, however, despite of that factor," and Fauziah says she'd like to see the kind of government support that can help those cultures do the same for Indonesian literature.

"I think that is what we're lacking and really need right now," she says, "that sort of cultural promotion, including books, from Indonesia's government to the world at large." •

"Currently, Indonesian readers have shown high interest in East Asian literature, especially since K-Pop and J-Pop are very well received here. In addition, I've also seen interest in Latin American literature."

Syifa Fauziah,  
Bentang Pustaka



# Ithra's Library

## A literary banquet accessible to all

Ithra's Library is a vibrant learning and study space designed to inspire an open exchange of ideas and cultures through its vast book collection.

Ride the escalator to the Library's floors of words, on the first floor of the Kingdom's first digitally integrated library is a stimulating array of books for children and teens. On the second floor are poetry collections and literature. The third floor is devoted to books on philosophy, science, technology and the arts, while the fourth floor is all about history, geography and biographies.

The first of the Library's 51 columns welcome visitors to the space with a phrase from the Holy Qur'an on the infinity of knowledge. The others feature illuminated marble plaques engraved with the verses of 50 Arab poets of different ages and eras, and in different styles of exquisite Arabic calligraphy.

To bring words to life, the Library hosts talks and discussion panels, and offers spaces dedicated to research, reading clubs and book signings, all of which seek to inspire and nourish a love of reading.

# Eoin Purcell: Surprises and Complexity in 2022

Even while seeing the intensity of buyer interest persist, Amazon Publishing's Eoin Purcell wonders if we're learning the right lessons from supply-chain issues.



Eoin Purcell (Image: Amazon Publishing)

By Porter Anderson

The last time *Publishing Perspectives* spoke with Eoin Purcell, Amazon Publishing's chief for the United Kingdom and Germany, it was shortly after the 2021 Frankfurter Buchmesse. Purcell helped define the COVID-19 pandemic's effects on book sales during the first year-and-a-half or so.

With his ability at Amazon to look into "nearby" entertainment such as music, Amazon Prime television and film, and more, he could see how many customers were consuming content.

"Customers responded" to the more restrictive measures of COVID-19 spread-mitigation, he said, "by doing more of what they loved. That's what we saw. For some that was reading. For some that was listening to audiobooks or podcasts. For some it was listening to music. For some it was watching more shows on Amazon Prime." Consumer habits appeared to intensify.

Checking back with him as we head for the 2022 Frankfurt Book Fair, we ask him to look back at that moment of consumer "intensity"—and a tendency for "APub" authors to come in with unexpected books. How have things gone since then, we ask?

"It's a great question," Purcell, "and one of the things I felt at that point was we just didn't know and it's okay that we just didn't know. We would have to progress through this and see where we ended up"—even if that wasn't where they'd expected to be.

"We've had some good surprises," Purcell says. "That intensity has still been apparent in the work of someone like Colleen Hoover blowing up and really growing and having great success." Hoover publishes with several houses, and at APub, her work is found on the Montlake Romance imprint.

"Readers are still super-enthusiastic and respond well," Purcell says, "And I think maybe romance is having a bit of a thing" in the United Kingdom, which normally is considered a market more for mystery and crime than for romance.

Also in romance from Montlake, "We've just released the fourth book that we've done with TL Swan, *The Do-Over*, and that's gone completely fantastically for us and for her.

"So I think we're seeing the same intensity still from readers," Purcell says, "And that's very positive. It's great to see that they're responding well to the authors they love and they're consuming those books and reading them however they can get their hands on them."

Sometimes the "good surprises" have had to do with format, he says. "I don't think anyone expected print to be such a big part of a romance novels' successes. It has been for Colleen Hoover. It's great to see, and obviously as a publisher, we're pretty agnostic about what format a reader wants."

## Challenges of the Era

Purcell concedes that to have reached an unexpected point at which romance readers are reaching for print, "We've had some challenges with getting those books printed to the schedule we originally planned. Weeks have been added, months have been added to timelines. It's been helpful to be able to supply them in digital."

And as for that trend Purcell mentioned last autumn, in which authors were arriving with more manuscripts than had been ordered, "It's great for authors to write more books and bring them to us, and we definitely respond to that," he says. "But it does put some pressure on the teams.

"Editors and production staff, the supply-chain staff working through this difficult time—it's a matter of getting books through a process that's getting longer and longer and more unpredictable," Purcell says, "especially as we face some tricky economic times.

"Those are the kinds of worries I think about as we're heading into Frankfurt and the rest of the year. Thinking about what 2023 is going to look like, making sure we're making the right decisions."

Even Amazon is impacted by the supply-chain

"It's really important for us to examine that supply chain, and to think about whether we're doing the right things within it, both for the reader at the end and obviously for the authors, but also for the planet."

Eoin Purcell,  
Amazon Publishing

and printing issues, and you hardly have to be a small house to feel the pinch.

He's trying, he says, to be sure that his team is being given "enough time to get through this more complicated process, from acquisition to publishing. Making sure they have that time," he says, "is really important. Giving editors the time they need to do the work, and making sure the production teams and designers have the right level of time to get those books ready for the audiences at the end of that pipeline."

As everyone in the business knows, one of the most maddening parts of the supply chain struggle is that it's hard to see exactly why some of the fall-throughs occur, so frequently without any warning. If anything, Purcell seems to have figured out that the supply-chain issues publishers are facing—along with printers, distributors, retailers, and others—may contain the kind of lesson we shouldn't have had to learn.

"It's a kind of lesson in the interconnectedness of everything," he says. "There's no simple process anymore. Everything is part of a very long chain.

"And yeah, I think that in some ways, it's really healthy to be reminded of that because it reminds us that we need to think about that chain and are we using it the right way? Are we making the right efforts to be sustainable? Are there better ways to do what we're doing? Is all of it really healthy? In the book industry," he says, "we don't print on air, do we?"

"It's really important for us to examine that supply chain," Eoin Purcell says, "and to think about whether we're doing the right things within it, both for the reader at the end and obviously for the authors, but also for the planet. It's a good time for us to be thinking about that supply chain in a critical way." •

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# International Publishers Association Events: Growth Markets and Key Issues in Focus

From Frankfurt to Jakarta, the IPA's programming is hosting issue-driven discussions and featuring world regions with growing publishing markets and international promise.

## IPA Events in Frankfurt

### Wednesday, October 19

11:00 a.m. at Frankfurt Studio, Hall 4.0:  
**How Does Data Serve the Publishing Industry?"**

*Co-organized with the World Intellectual Property Organization (WIPO)*

2:00 p.m. at Congress Center, Level C2, Room Conclucio:  
**Freedom to Publish Open Meeting**

3:00 p.m. at Frankfurt Studio, Hall 4.0:  
**Accessibilty in Action: Three Challenges for the Publishing Industry**

*Co-organized with Fondazione Libri Italiani Accessibili (LIA), IIPA, and the Federation of European Publishers (FEP)*

### Thursday, October 20

10:00 a.m. to 1:30 p.m. at Hall 4.1, H102:  
**Spotlight on Africa**

*Co-organized with the Africa Publishing Innovation Fund. Agenda at right.*

4:30 to 5:00 p.m. at Hall 4.0, H90:  
**Information session: The 33rd International Publishers Congress in Jakarta**

### Friday, October 21

9:00 to 11:00 a.m. at Congress Center, Level C2, Room Conclucio:  
**IPA Open Meeting**

## Spotlight on Africa

### Thursday, October 20

*At the Africa Publishing Innovation Fund stand, Hall 4.1, H102*

10 a.m.  
**Welcome from Claudia Roth, the German minister for culture and the media**

10:05 a.m.  
**Opening remarks from Bodour Al Qasimi on behalf of the International Publishers Association**

10:10 a.m.  
**"Promoting Inclusive Publishing in Africa"**  
Speakers look at how audiences with varying reading disabilities have been largely unsupported in many markets.

11:10 a.m.  
**"Keeping Students in School and Books in the Hands of Readers in a Pandemic"**  
As African education systems moved online, many publishers and teachers struggled to adapt. The situation was further complicated by insufficient spending on libraries.

12:10 p.m.  
**Keynote comments from Juergen Boos, president and CEO of Frankfurter Buchmesse**

12:15 p.m.  
**"Transforming African Libraries"**  
Efforts in Africa and internationally to transform libraries to align with their changing role in communities.

1:15 p.m.  
**Conclusion with Ben Steward, African Publishing Innovation Fund program manager**

## 33rd International Publishers Congress in Jakarta

*Co-organized with IKAPI, the Association of Indonesian Publishers*

### Wednesday, November 9

8:00 a.m. **Opening remarks from Laura Prinsloo, Arys Hilman, Bodour Al Qasimi**

9:20 a.m. **Keynote Speech from Daren Tang, Director General, WIPO**

9:30 a.m. **Liberty or Surveillance: How technology affects the Freedom to Publish**

10:40 a.m. **Copyright, Artificial Intelligence, and Publishing**

1:10 p.m. **Books for Children: Future-proofing Tomorrow's Readers**

2:15 p.m. **Marketing and Distribution: Exploring New Worlds**

3:30 p.m. **New Technologies and the Future of the Creative Industries**

4:35 p.m. **The Path Towards Net Zero: Are we ready for an inclusive, sustainable, and resilient publishing industry?**

### Thursday, November 10

8:35 a.m. **Opening remarks from Karina Pansa**

8:35 a.m. **Keynote Speech from Japanese author Natsuo Krino**

9:25 a.m. **PublisHer: Trailblazing Women in Publishing**

10:35 a.m. **The Value of EdTech**

1:25 p.m. **Conquering Cultural Hegemony through Translation**

2:35 p.m. **Promoting Reading: Gender and Generations – Reading now and when?**

3:45 p.m. **InSPIRe: Celebrating Diversity**

4:50 p.m. **Closing remarks from Bodour Al Qasimi**



# Interview: Madrid Book Fair Director Eva Orúe

Madrid's book fair director Eva Orúe is the first woman in the role in 80 years. And she has a UNESCO World Heritage venue to protect.

By Porter Anderson

Many international book fair directors spend years developing and growing an audience. But when Eva Orúe presided over her first edition of the Feria del Libro de Madrid in May, the show drew the largest crowd in its 80-year history.

"Indeed, it was a spectacular turnout" at this public-facing book fair, Orúe tells *Publishing Perspectives*: 3.1 million visits were recorded.

"My colleagues told me that after two 'pandemic fairs' held in digital and hybrid formats, she says, "the population was left in a *Ganas de feria*, a 'mood for a fair.' And so it was."

Orúe is the first woman to hold the position in the fair's eight decades of operation. And as happens to many successful women in many walks of life and career, Orúe's gender can tend to grab all the attention.

"Many ask me, 'Were you chosen for being a woman?' she says. "The answer is no, but it doesn't worry me that being a woman influenced the selection committee's decision.

"That said, in a predominantly female sector" like publishing, "the strange thing is that there had not been a woman at the head of the fair before."

And from all evidence so far, the reception of Orúe as the show's new chief has been adamantly welcoming. "Yes, the sector has been supportive from the very first moment," she says. "And the reaction of the media has also been spectacular."

## Journalist, Communications Specialist, Author

One reason Orúe is so aware of the media response is that she's a journalist. In a long career of press work in radio, television, and print, she's been a correspondent in the United Kingdom, France, and Russia, and more recently a regular talk-show host with SER, Onda Cero, RNE, TVE, Antena 3, La Sexta, and more.

Prior to being named to the fair's top seat, she was co-director of Ingenio de Divertinajes, a communication and content agency, working with authors, publishers, bookstores, larger institutions and non-governmental organizations (NGOs).

Her books include *Rusia en la encrucijada*, *Historias de miopes*, *Locas por el fútbol*, and *Padres e hijos*, all of them in collaboration with Sara Gutiérrez. There's also a solo project, *La segunda oportunidad*.

In July, she won the 2022 Professional Women's Leadership Award from FEDEPE, the Spanish Federation of Female Directors, Executives, Professionals, and Entrepreneurs, and cautioned her audience at the time, "I have broken a barrier, but there are many others to break."

She also spoke to how perplexing it is that in "such a feminized sector" as book publishing, it's "still a surprise" when a woman reaches a top executive position.



Eva Orúe (Image: Isabel Wagemann)

Nevertheless, a new and important chapter in the Madrid fair's history has swung open this year, as Orúe put it at the FEDEPE award ceremony, when the Bookstore Guild, which produces Feria del Libro de Madrid, "decided to open the selection process for the first time in its history. Sixteen people showed up thinking we were qualified to run this crazy monster, and they chose me."

## A Massive Fair in a World Heritage Setting

One of the reasons it's interesting hearing book fair directors talk about their work in many parts of the world is that there can be so many common challenges—and so many unique ones.

The enormous level of foot traffic "poses a problem for us. Ours is a public-facing book fair, not professional one, so visitors are the reason for the event. But the Madrid Book Fair takes place in a historic garden in a UNESCO World Heritage urban axis," having been so designated by the United Nations' cultural division only in June 2021, along with Madrid's Paseo del Prado, on which stands the Prado Museum among other landmarks.

"Therefore, we must double our efforts to protect it," Orúe says.

"In the last edition" in May, she says, "we took some steps. We eliminated the public address system, we did not print maps, we reduced the access of vehicles for the assembly and disassembly of booths and stands. The communication team worked hard to get the media to talk about the need to protect El Retiro Park, and there was no interview in which I did not answer a question about it."

"Of course, it's up to us to do what's necessary to

implement environmental conservation measures, but we need visitors to be aware and help us as well.

"Let me add this: The Madrid Book Fair is a popular fair—for the public, public-facing rather than a trade show—and it should continue to be so. Its spirit is different from that of other fairs such as Frankfurt, London, or in Spain Liber, and even Guadalajara. This is something that the professionals know, but that the public and some political leaders sometimes seem to ignore.

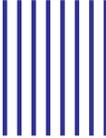
"For this reason, our desire is to respect that essence, and work to promote the fair as a meeting place by incorporating satellite activities into the program that enrich the experience and bring us more 'book people.' In Catalan, there's a word, *lletraferits*, which we have translated into Spanish, *letraheridos*, meaning 'those happily stricken by literature.'

"We want every *letraherido* to be at El Retiro, without giving up those who simply aspire to walk among books." •

Frankfurter Buchmesse and Aldus Up present a round table discussion among international book fair directors at **Frankfurt Studio, Hall 4.0, 1 p.m. October 21 (Frankfurt Friday)**. The discussion is hosted by Buchmesse president and CEO Juergen Boos, and features Eva Orúe of the Feria del Libro de Madrid; Rex How of the Taipei International Book Exhibition; Yoel Makov of the Jerusalem International Book Forum; and Mamadou Aliou Sow of the Conackry International Children's Book Fair, with moderation by Porter Anderson.



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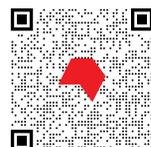
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