

ITALY OF BOOKS. A TALE IN FIGURES

It's a good time for the internationalization of Italian publishing: in 2025, rights sales of Italian books abroad, with 8,645 contracts signed, reached their highest level since the Italian Publishers Association began tracking this data in 2001. Sales continued to grow by 1.9% in 2025, following the 8% leap forward in 2024, the year Italy was Guest of Honor at the Frankfurter Buchmesse. This gives us reason for optimism that the momentum will continue: in just a few weeks, in November 2026, Italy will be Guest of Honour at the Feria Internacional del Libro de Guadalajara, the world's leading marketplace for the Spanish-language market, which has always been numerically the most important market for Italian publishers. It will be an opportunity we won't miss. Behind these numbers, which reflect growing international attention to Italian books, lies years of work that has seen publishing houses grow and reinvent themselves, supported along their path to internationalization by institutions — above all the Ministero degli Affari Esteri e della Cooperazione Internazionale and the Ministero della Cultura — and by AIE. Participation in international book fairs supported by ITA-Italian Trade Agency, and initiatives that see Italy as Guest of Honour country, are all part of a broader growth strategy that also includes translation grants. Thanks to the commitment of the Ministero degli Affari Esteri e della Cooperazione Internazionale and the Ministero della Cultura, through the Centro per il libro e la lettura, our country allocates 1.5 million euros every year to translation grants — a significant figure that has grown over the years. With this special issue of the *Giornale della Libreria*, the AIE's magazine, we want to give all publishing professionals the chance to better understand, through a handful of figures and charts, the value and characteristics of our industry, the fourth largest in Europe by sales value. The figures included here are drawn from the *Rapporto sullo stato dell'editoria in Italia 2026*, the reference report for sector analysis published every year by our Association thanks to the work of its Research Department. Across six sections — market size, production, trade market, internationalization, reading, and purchasing habits — we set out to offer a comprehensive picture of a publishing industry that is open to the world, one that grapples with frontier issues such as the impact of AI and the protection of copyright, while at the same time seeking to make itself even better known abroad. Publishing is a great factory of ideas and stories: our ambition is for Italian ones to find attentive ears around the world, and for books to continue to strengthen the connections that tie us to the rest of the planet.

© All rights reserved

Innocenzo Cipolletta
President of AIE,
the Italian Publishers Association

The Size of the Market

The Fourth Biggest Publishing Industry in Europe by Sales Value

Italian publishing plays a leading role in the country's cultural industry: books give rise to films, TV series, video games, fuel television debates, enliven cultural festivals, and support the world of education and research. In 2025, the sector recorded sales of €3,198 million, down 1.2% on the previous year, reflecting weak public support for demand — in particular, reduced funding for libraries (restored only in the last part of 2025) and stricter rules on cultural vouchers for young people (to be revised in 2027, with wider allocation).

Italian publishing is fourth in Europe and sixth in the world by sales value, despite its linguistic base being limited to national borders. Sales cover all the cultural needs of citizens and reflect the diversity of the publishing offer: leisure reading, education, training, professional development, research, and more, through printed books, e-books, audiobooks, databases, and online services.

The book world in Italy thus employs over 70,000 people. There are 5,498 active publishing houses and about 3,000 bookshops in the country. Trade sales — i.e., fiction and non-fiction sold in physical and online bookshops, large retailers, and other outlets — amount to €1,699 million (printed books, e-books, and audiobooks). Educational publishing is worth €824 million (school textbooks €773 million, extracurricular publishing €51 million), professional publishing €462 million, academic publishing €140,8 million.

N.B. A survey of the professional market launched in 2026 led to a redefinition of the figures related to professional sales (books, e-books, print magazines, digital solutions related to databases, training courses online and in-person, professional conferences, and dedicated software) and installment sales.

TOTAL VALUE OF THE MARKET

2025
3,198
EUR MILLION

1.2% LESS COMPARED TO 2024

NUMBER OF ACTIVE PUBLISHERS

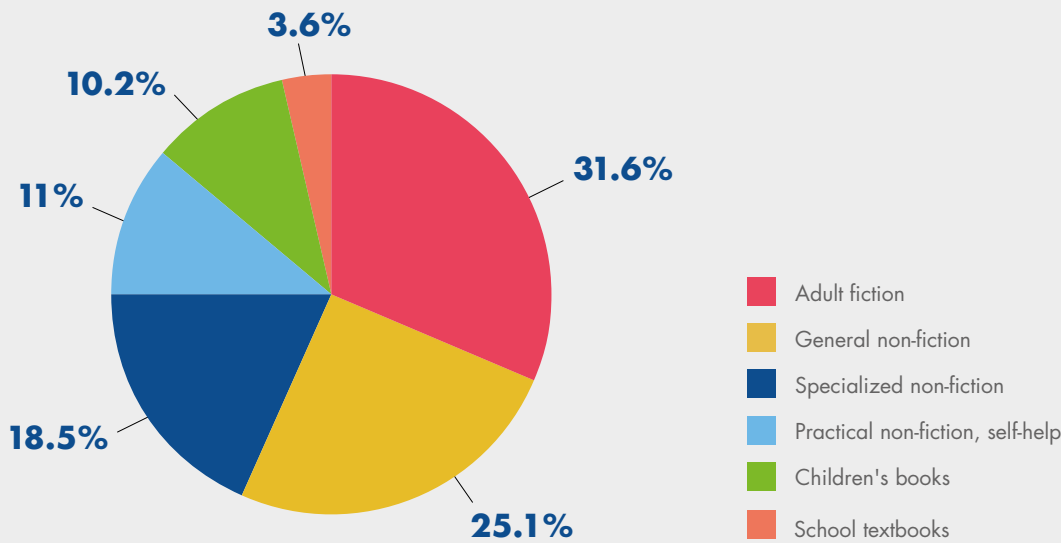
2025
5,498

2.3% MORE COMPARED TO 2024
678 publishers with sales value of more than €100,000 in the trade channel

THE MARKET IN 2025

	EUR million
Sales in physical and online bookshops, supermarkets	1,484
Sales at trade fairs, festivals and smaller outlets	101
E-books	84
Audiobooks (subscriptions)	30
Total trade	1,699
School textbooks	773
Professional	462
Installment, collectibles, hybrids	117
Sales to libraries	67
B2B	30
Export of Italian books abroad	50

PRINTED TITLES PUBLISHED IN 2025: 84,737 (TRADE, SCHOOL TEXTBOOKS, ACADEMIC BOOKS AND PROFESSIONAL)



CATALOGUE OF AVAILABLE TITLES

2025
1.53
MILLION

0.2% LESS COMPARED TO 2024

PRINTED TITLES PUBLISHED PER YEAR (TRADE MARKET ONLY)

2025
67,692

0.7% MORE COMPARED TO 2024
(Self-publishing titles excluded)

Production

An Offering that Keeps on Growing

Italian publishing confirms the production levels of the past five years, with the number of new titles consistently above 80,000 per year; in 2025, it totaled 84,737 titles, a slight increase from 83,914 the previous year. This figure includes school textbooks, which account for 3.6% of the total, and self-published titles, which make up 17% — a share that has grown sharply, up from 4.8% of the total in 2010.

Such a broad offering, together with advances in printing and distribution techniques that reduce the need to let titles go out of print, allows Italian publishing to maintain a catalog of more than 1.5 million available titles on the market. Total annual print runs stand at around 200 million copies. Managing such a large volume of books and titles is possible thanks to an offering that reaches the public through multiple channels. Physical bookstores — both chain and independent — online bookstores, and supermarkets form a balanced system that diversifies the offering and maximizes the visibility of the range of titles available to readers (see *purchasing habits*). The evolution of online communication and social media promotion also makes it possible to reach increasingly specific audience niches.

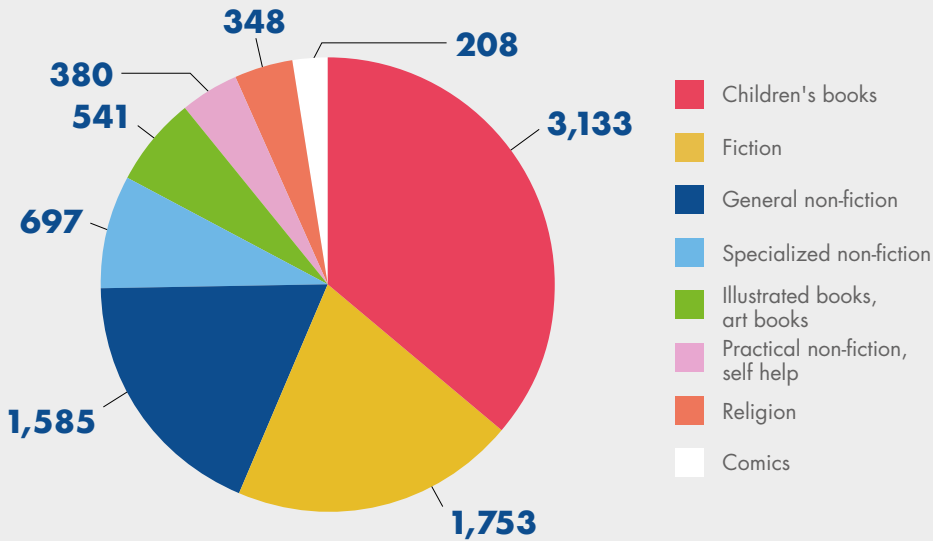
To these figures must be added those for digital production: in 2025, 33,284 new titles were published in e-book format, down 11.6% from the previous year. Of all these new e-book titles, 29% were self-published works. Some 61.3% of titles are released with a print edition available as well. The e-book thus serves a dual function: on one hand, it is a widely used tool for self-publishing; on the other, it is a format that complements the print book, allowing publishers to reach a broader readership across different price points and consumption habits.

Internationalization

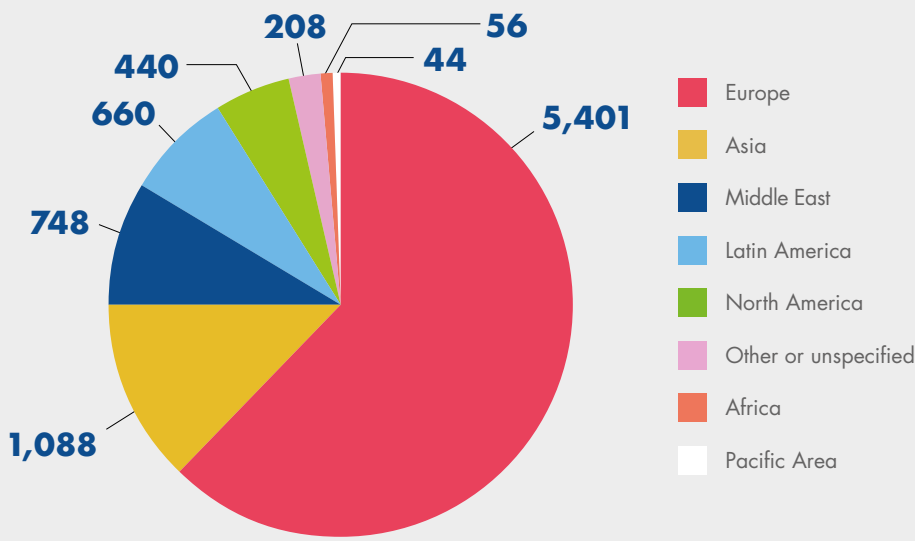
Rights Sales Hit a New Record

Sales of translation rights for Italian books abroad continue to grow, in parallel with Italy's participation as Guest of Honour at the world's leading book fairs: after Frankfurter Buchmesse in 2024, Taipei, Thessaloniki, and Lima in 2025, Guadalajara International Book Fair will follow in November 2026. In 2025, 8,645 rights contracts were signed, up 1.9% from 2024, according to the survey conducted by AIE (contracts finalized by literary agencies are not included in the count). It's the best result since AIE began to track data in 2001. These figures reflect the growing international profile of Italian publishing, the result of publishers' work and the support of Italian institutions in collaboration with the Italian Publishers Association (AIE). Purchases of foreign titles for translation into Italian, by contrast, declined: in 2025 there were 9,470, down 3.5% from 2024. The gap between sales and purchases continues to narrow, and in certain specific segments — such as children's and young adult books — Italy has for several years now exported more than it imports. Looking at the longer term, compared to the 1,800 contracts signed in 2001, sales have nearly quintupled, with an average annual growth rate of 7%. Purchases, which stood at 5,400 titles in 2001, have nearly doubled, with an average annual growth rate of 2%. This national effort is supported by translation grants from the Ministero degli Affari Esteri e della Cooperazione Internazionale and the Ministero della Cultura, through the Centro per il libro e la lettura, totaling approximately €1.5 million a year. This is complemented by the activities of SEPS – Segretariato Europeo per le Pubblicazioni Scientifiche. International visibility is supported through an annual plan developed by ITA-Italian Trade Agency, in collaboration with AIE, which includes participation in foreign book fairs and incoming programs for international buyers at Italy's major trade fairs.

TRANSLATION RIGHTS SOLD ABROAD IN 2025 BY GENRE



TRANSLATION RIGHTS SOLD ABROAD IN 2025 PER GEOGRAPHIC AREA



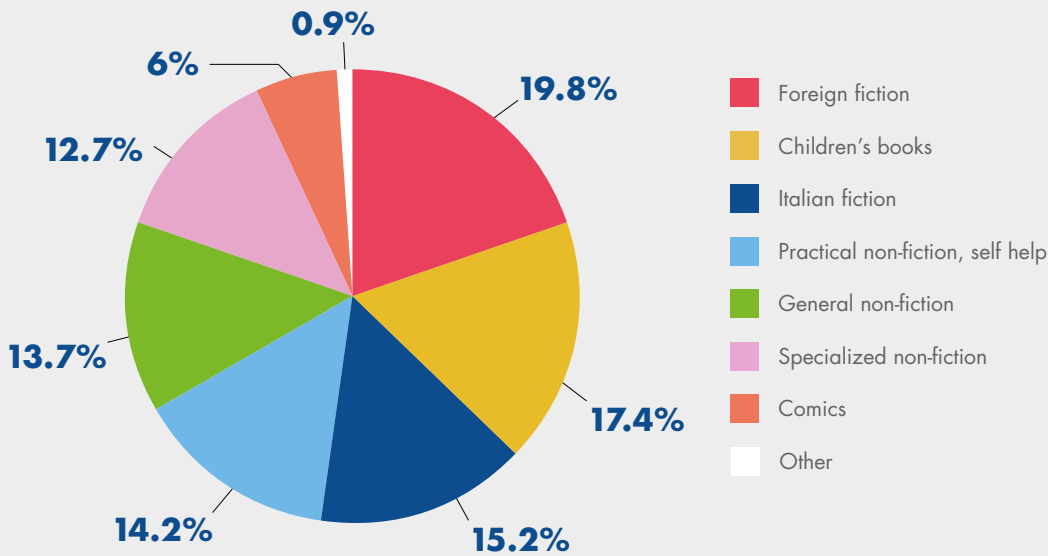
FOREIGN RIGHT SALES: IMPORT

2025
9,470
3.5% LESS COMPARED TO 2024

FOREIGN RIGHT SALES: EXPORT

2025
8,645
1.9% MORE COMPARED TO 2024

TRADE GENRES (SHARE VALUE)



TRADE MARKET VALUE

2025
1,699
EUR MILLION
2.1% LESS COMPARED TO 2024

TRADE MARKET: PRINTED COPIES SOLD

2025
99.5
MILLION
3% LESS COMPARED TO 2024

Trade Market

2026 Rebounds After Difficult 2025

Trade publishing — meaning fiction and nonfiction books sold in physical and online bookstores and supermarkets, digital included — is the largest segment of Italian publishing and recorded a 2.1% decline in 2025 compared to the previous year, with sales of €1,699 million. The market downturn reflects the phasing-out of demand-support measures that had been in place in previous years, particularly funding for libraries and cultural spending vouchers for young people. In the first six months of 2026, helped in part by the restoration of library funding (60 million for the end of 2025 and 2026), the trade market grew by 5.1%, with sales of €674.1 million. All genres grew (comics +16.9%, children's and young adult +10.5%, Italian fiction +9.4%, foreign fiction +8.8%, general nonfiction +1.5%, and specialized non-fiction with a modest +0.6%), with the exception of practical manuals, whereas in 2025, only foreign fiction (+1.9%) and the children's and young adult segment (+2.1%) had grown in value. Sales in the trade segment are overwhelmingly in print, accounting for 92.8% of the overall market (2025 data). E-books account for 5.3% and audiobooks (subscriptions) for 1.9%. The market is split roughly evenly between major publishing groups — Gruppo Feltrinelli, Gruppo Giunti, Gruppo editoriale Mauri Spagnol, and Gruppo Mondadori — which together hold a 55.0% share, and independent publishing houses, which hold 45.0%. By genre, a third of the market consists of Italian and foreign fiction (35.0%), another quarter of general and specialized nonfiction (26.4%), 14.2% of practical manuals and self-help, 17.4% of children's and young adult books, 6% of comics, and 0.9% other.

Reading

A Country Moving at Different Speeds

Italy is a country where three out of four people describe themselves as readers, and one that today faces challenges partly similar to, and partly different from, those faced by its European counterparts in promoting reading. Data on reading frequency and time spent reading point, as elsewhere, to signs of waning interest in books linked to the increasingly pervasive use of smartphones and new technologies. On the national side, strong territorial disparities persist between the North and South of the country.

In 2025, readers — defined as those who read at least one book, even partially, in the previous twelve months, including e-books and audiobooks (AIE Reading Observatory) — numbered 33.7 million in the 15–74 age group, or 76% of the reference population, up three percentage points from the previous year. Readers of print books only totaled 31.0 million (up from 29.7 million in 2024), e-book readers totaled 14.6 million (up from 14.2 million), and audiobook listeners totaled 6.7 million (up from 6.2 million).

The average weekly time spent reading, at 4 hours and 7 minutes, was in line with the previous year. Reading frequency, however, declined compared to 2024. Among all readers, the share reading at least weekly fell from 69% to 61%. The share reading at least once a month rose from 17% to 22%, and the share reading a few times a year rose from 13% to 16%.

On the issue of territorial disparities, the national average breaks down into 77% of readers in the Central and Northern regions and 62% in the Southern regions and Islands (2024): the data show a strong correlation with the availability of libraries in a given area, the number of active bookstores, and the range of cultural events on offer.

READERS (AT LEAST ONE BOOK IN THE LAST YEAR)

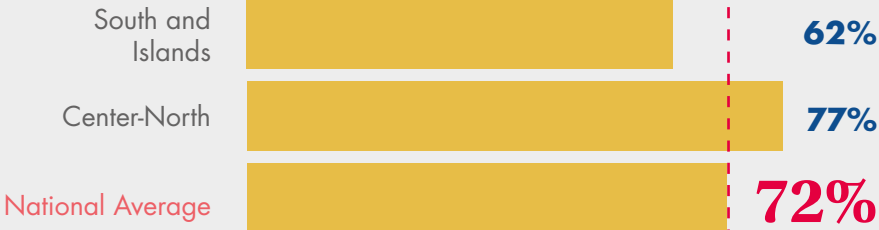
2025
33.7
MILLION

AIE Reading Observatory
on the population 15-74 years old
In 2024 readers were 32.4 million

A COUNTRY DIVIDED IN READERSHIP

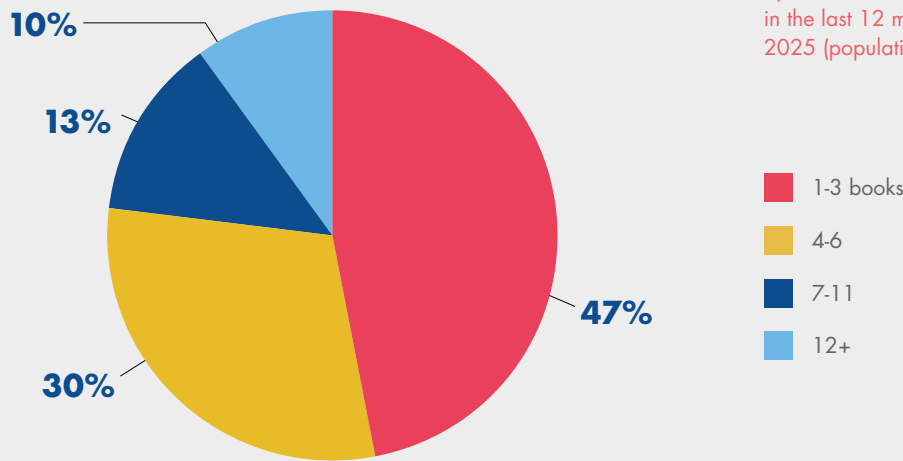
Percentage of readers among population aged 15+, at least one book per year

2024

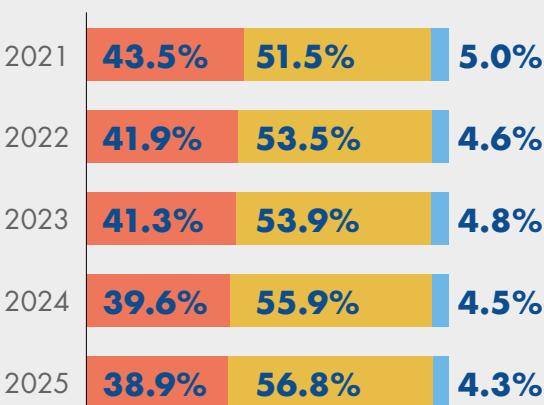


STRONG AND WEAK READERS

Percentage of readers by number of books read in the last 12 months. 2025 (population aged 15-74)

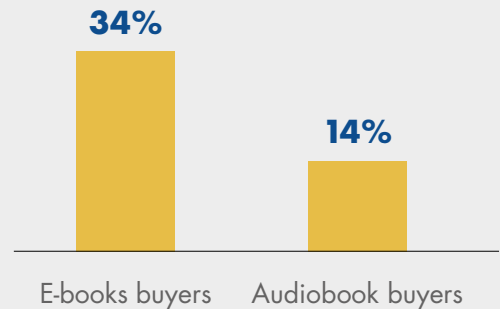


BOOK SALES CHANNELS



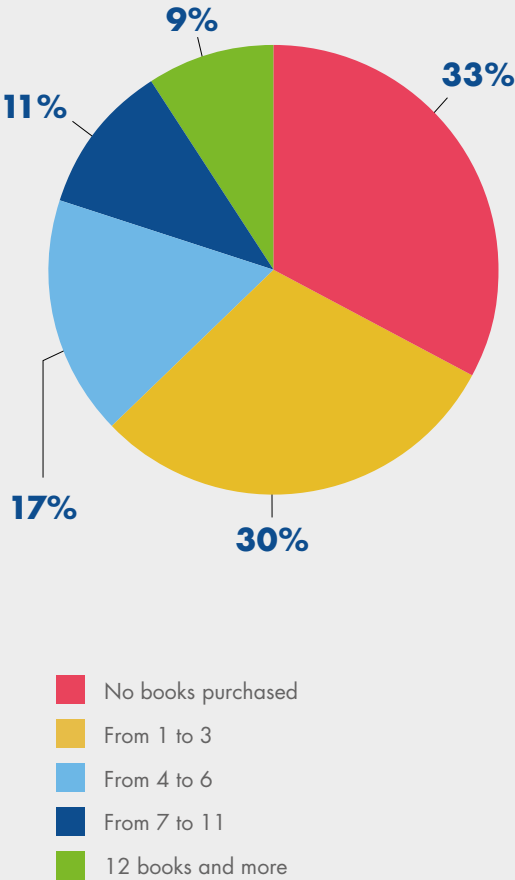
BUYERS OF DIGITAL BOOKS

Values in %. Population 15-74 years old



BUYERS OF PRINTED BOOKS BY NUMBER OF BOOKS PURCHASED

Values in %. Population 15-74 years old



Purchasing habits

Italians Prefer Bookshops to E-commerce

Chain and independent bookshops are the preferred purchasing channel for Italian readers: this is where the vast majority of printed books are bought each year, 56.8% in 2025. They are followed by online bookstores, which have seen a sharp rise since the pandemic (38.9% in 2025), and then supermarkets (4.3% in 2025).

Since 2021, bookstores have steadily regained ground compared to online sales. This phenomenon can also be linked to a renewed fascination with books as objects, particularly among young people, who are very attentive to the aesthetics and physicality of a book and want to experience it before buying it. In this regard, it is also worth noting that digital formats, e-books and audiobooks, have a market share in Italy of around 6-7%. The percentage of people who say they read only e-books or listen to audiobooks remains around 8-9%.

Sixty-seven percent of 15-to-74-year-olds say they bought at least one printed book for themselves or others in 2025. The average number of books purchased is 6.2, as in it was in 2024 and slightly down from 2023 (6.6). The Italian book market continues to be towed by strong readers. Those who say they read more than 12 books a year generate 43% of copies sold: almost half of the market. This figure rises to 65% if we take into account readers buying at least seven books a year. At the other end of the scale, another 38% of readers – those who read no more than three books a year – generate just over 14% of copies purchased.

INTERVIEW WITH JUERGEN BOOS

As he prepares for his 22nd and final edition at the helm, Boos reflects on how the fair has changed – and on what it must continue to defend.

Bringing People Together

From the expansion of rights to the growth of younger audiences, from artificial intelligence to freedom of expression. Juergen Boos looks back on his 22 years at the helm of the Frankfurt Book Fair and reflects on the legacy he would like to leave behind: connecting people, opinions and stories.

by **SAMUELE CAFASSO**
and **ALESSANDRA ROTONDO**

Juergen Boos first attended the Frankfurt Book Fair in 1976. He was fifteen and had been taken there by an uncle who was a bookseller. Bentley and Rolls-Royce cars were parked outside the halls hosting US and British publishing professionals. "I asked who those people were and my uncle told me: 'They're British publishers, they're agents from London.' I thought: what an industry – they all drive Rolls-Royces. I think those days are over." Fifty years after that first visit, and after twenty-two years at the helm of Frankfurter Buchmesse, Boos is preparing for his final edition. "Frankfurt has always been a very particular kind of event. On the one hand, there is the international professional rights market: more than 70% of exhibitors come from all over the world. On the other, it is also a huge book festival for German readers. It has always had these two sides, and both have changed completely."

MORE RIGHTS, MORE PLAYERS

"Today there are far more rights to negotiate than in the past: audiobook rights, e-book rights, streaming rights, film rights, merchandising rights." As the number of rights has increased, so too has the number of people involved. "When we started working with the film industry twenty years ago and organised the first meetings on adapting books for the screen, everyone sent their lawyers. It took years for the two industries to understand one another."

The geography of the fair has changed too. "I've just come back from Mongolia. Central Asia is now a fast-growing region. Stories can travel across many different formats, channels and territories." Boos describes the transformation as a shift "from distribution rights to intellectual property rights". The boundaries of the book have changed. "The book, in the sense of a story, remains central. The printed book, however, has become less important in some segments. If you look at young adult or romance, it is still overwhelmingly print. If you look at academic, scientific, technical and medical publishing, it is almost entirely digital. Every segment has its own format."

A FAIR FOR DIFFERENT AUDIENCES

The fair's new layout makes the two sides of the Buchmesse more distinct. Professional business dominates the first three days, while the general public arrives over the weekend. "The number of readers attending has grown enormously. There became too many for the space available, so we had to find ways of accommodating them, particularly younger visitors. At the same time, we want to continue protecting the days devoted to business."



JUERGEN BOOS © Marc Jacquemin

Manga, comics, young adult and romance have attracted a younger audience. "A large part of the public is young. That is a good thing, because we are all afraid of losing readers."

A SAFE HARBOUR FOR DIFFERENCES

Against a backdrop of wars and political tensions, Frankfurt's role cannot be limited to commercial exchange. People from around 140 countries attend the fair. "We have to create a safe harbour where everything can be discussed. That is why, as a fair, we need to do more and provide more spaces for debate."

PG /

The fair cannot remove conflict, but it can create the conditions for addressing it through dialogue. Frankfurt Calling, the programme devoted to the most pressing political and social issues of the day, is part of this approach. "We should never stop debating, never stop talking to one another. We have to protect that freedom, as well as the right of authors to speak out."

There are two priorities: "On the one hand, freedom to publish; on the other, from an industry perspective, the protection of intellectual property." And the threat does not come from governments alone. "The algorithms of major technology companies influence what we see. It is very dangerous if they are able to influence the way we think."

A COMMON POSITION ON ARTIFICIAL INTELLIGENCE

The same balance shapes Boos's view of artificial intelligence. "We should not oppose it as a matter of principle. It can help us with workflows." The boundary, however, lies where it comes into conflict with intellectual property and transparency. "We have to protect content and we have to be able to identify what has been created by a machine. It is very important that content is labelled." According to Boos, the industry must avoid fragmented responses. "That is also why Frankfurt is so important: everyone is here. We need to arrive at common statements and a shared view of what is happening with artificial intelligence – how much

of a threat it is and how much of an opportunity. It is probably both."

BRINGING PEOPLE TOGETHER

When he talks about his own legacy, Boos comes back to people. "I would like to be remembered as someone who tried to bring people together: connecting people, connecting opinions, connecting stories. Not dividing, but bringing together." It is also how he defines the work of publishing: "Publishing connects publishers with authors and with all the people behind books. And then it connects stories with the people who read them."

© All rights reserved



ON THE FAIR FLOOR

Unmissable events, places and things to do at Frankfurter Buchmesse 2026

What Not to Miss at Frankfurt 2026

To help with planning the book fair team has put together a list of highlights and selected events at this year’s Frankfurter Buchmesse (7-11 October 2026). Find the entire book fair programme at www.buchmesse.de and in the Frankfurter Buchmesse app.

di **TEAM**
FRANKFURTER BUCHMESSE

FIND YOUR WAY IN FRANKFURT: THE HALL PLAN

The 2026 book fair’s renewed hall layout is designed to enhance the experience of trade exhibitors and visitors in Frankfurt. All exhibitors with a B2B focus will be located on the upper hall levels, while those focusing on attracting the fair’s public visitors will be based on the halls’ ground levels. There will be more stages than before – one in each hall. Find your way across the fair by using the Frankfurter Buchmesse app and the hall plan: www.buchmesse.de/en/hall-plan.

TRENDS IN PUBLISHING

CEOs and experts from international publishing discuss trending topics and share insights at the fair. With a stage in each hall, there will be more trade sessions than ever before in 2026.

Events not to miss:
Global 50 CEO Talk

Wednesday, 7 Oct., 12 am, Dialogue Stage

Publishers and Distributors Meeting

Wednesday, 7 Oct., 11 am, Global Stage

Still Burning: The Climate Crisis We Stopped Talking About

Thursday, 8 Oct., 2 pm, Global Stage

Charleston Library Conference

Friday, 9 Oct., 9.30 am, Innovation Stage

WHAT’S NEXT? FOCUS ON AI

AI is the topic everyone’s currently talking about. Which opportunities and challenges does AI offer for the publishing industry? Experts will share insights during numerous talks and events in Frankfurt.

Events not to miss:

Micro-Conference: AI in Academic Publishing

Wednesday, 7 Oct., 1 pm – 4 pm, Dialogue Stage

AI in Culture: Truth or Fiction?

International Research Centre on Artificial Intelligence under the auspices of UNESCO
Wednesday, 7 Oct., 4.30 pm, Dialogue Stage

GEO Hacks: Getting Your Books Found in the Age of AI Search

Wednesday, 7 Oct., 2 pm, Global Stage

AI in Asia’s Publishing Industry: How Is It Currently Being Used?

Thursday, 8 Oct., 10.30 am, Asia Stage

RIGHTS THEN, RIGHTS NOW

In its 40th year, the Frankfurt Rights Meeting continues to be the conference for rights and licensing professionals from all over the world. To mark its anniversary, tickets for the online sessions and the networking event are available at a special price, starting at 24 euros. Programme and more information: www.buchmesse.de/frm

Events not to miss:

40 Years Frankfurt Rights Meeting – Anniversary Edition

Online in September and on the fairgrounds on Tuesday, 6 Oct., 5 pm, Dialogue Stage

THE GROWTH TREND CONTINUES: AUDIO

The who’s who of the international audio industry will come together in Frankfurt. Numerous sessions on Thursday afternoon will put a special focus on the latest trends in audio with sessions by Audible, Spotify and further players, closing with a get-together over drinks.

Events not to miss:

News from Spotify

Wednesday, 7 Oct., 10.30 am, Dialogue Stage

Micro-Conference: Audio Insights

With events by Audible, Spotify, Publishing Perspectives, and many more
Thursday, 8 Oct., 1.30 pm – 6.30 pm, Dialogue Stage

Networking Reception by the Audio Publishers Association

Thursday, 8 Oct., 5 pm, Dialogue Stage



FRANKFURT CALLING – PERSPECTIVES ON CULTURE AND POLITICS

Curated by the book fair in cooperation with partners like the UN, Amnesty International, IPA and PEN, the fair’s cultural-political programme “Frankfurt Calling” brings together authors, cultural figures, journalists, politicians, scientists and activists to exchange perspectives – beyond national and cultural boundaries.

Events not to miss:
In Conversation with Pulitzer Prize Winner Jill Lepore
Wednesday, 7 Oct., 11 am, Dialogue Stage

Beyond the Headlines: Authors from Countries in Crisis Reflect on Human Rights
Friday, 9 Oct., 3 pm, Global Stage

In Conversation with International Booker Prize Winner Yáng Shuāng-zǐ
Saturday, 10 Oct., 2 pm, Global Stage

Daybreak in Gaza
with Mahmoud Muna and Matthew Teller
Sunday, 11 Oct., 11.30 am, Global Stage

FROM THE PAGE TO THE SCREEN

With partners such as the international film festivals in Berlin, Cannes and Karlovy Vary, Frankfurter Buchmesse has been connecting players from the publishing, film, streaming and games industries for years. At this year’s fair numerous talks, matchmakings and networking events are part of the book fair’s Book-to-Screen programme.

Events not to miss:
The Art of Making Things Happen
With Italian film producer Carlo Cresto-Dina
Thursday, 8 Oct., 5 pm Discovery Stage

Book-to-Screen Masterclass: Trends in European Adaptations
With Agnes Schneeberger, European Audiovisual Observatory
Friday, 9 Oct., 10 am, Discovery Stage

Book-to-Screen Talk
With bestselling authors Kateřina Tučková, Jaroslav Rudiš and script writer Constantin Lieb
Friday, 9 Oct., 5 pm, Discovery Stage

REWRITING THE FUTURE OF CHILDREN'S PUBLISHING

This year's Frankfurt Kids Conference brings together the international children's publishing industry under the theme "Rewriting the Future". Two panels will address the most pressing questions in the business: how to produce high-quality books under financial pressure and what drives optimism in publishing today. Speakers include Perminder Mann, CEO of Simon & Schuster UK, and Karine Leclerc, Co-Founder of Éditions La Doux. Free admission with a valid exhibitor or trade visitor ticket.

Events not to miss:
Frankfurt Kids Conference: Rewriting the Future
Wednesday, 7 Oct., 3.30 pm, Imagination Stage

GENDER EQUALITY AND THE NEXT GENERATION IN PUBLISHING

Several panels will shine a light on the future of the publishing industry. How can we work towards gender equality and diversity in the industry? And ensure that the next generation is not only being heard but also involved?

Events not to miss:
PublisHer x FBM: Women in Publishing
Thursday, 8 Oct., 4 pm, Global Stage

Young Voices from Around the World – What’s Their Take?
Thursday, 8 Oct., 5 pm, Global Stage

Publishing Equality: Shaping the Future of the Book Industry
Friday, 9 Oct., 9 am, Global Stage

GUEST OF HONOUR CZECHIA

The fair’s 2026 Guest of Honour, Czechia, will bring more than 75 authors to Frankfurt. In addition to talks and literary events, the guest country is organising a number of events for publishing professionals.

Events not to miss:
Translating Europe: The ENLit Network
Wednesday, 7 Oct., 1 pm,
Guest of Honour Pavilion

AI in Publishing: Challenges, Practical Applications and Copyright
Wednesday, 7 Oct., 2 pm,
Guest of Honour Pavilion

SPOTLIGHT ON LATIN AMERICA AND ASIA

To celebrate the 50th anniversary of the fair’s first focus topic, Latin America, Frankfurter Buchmesse launches the “LatAm Stage” in Hall 3.1. It will feature events on relevant publishing topics from the region. On the Asia Stage in Hall 5.1, players from different Asian countries will share insights, including information on a variety of book markets.

Events not to miss:
Publishing Markets in Asia: 11 Markets – from Singapore to Vietnam
Wednesday, 7 Oct., 10.30 am – 4 pm,
Asia Stage

Planting the Seed: Discovering and Shaping the Next Literary Phenomena
Wednesday, 7 Oct., 12 pm, LatAm Stage

Beyond the Bookstore: Which Channels are Driving Sales in Latin American Publishing?
Thursday, 8 Oct., 10 am, LatAm Stage

What is Selling Well in Asia?
Friday, 9 Oct., 10.30 am, Asia Stage

ACKNOWLEDGING THE INDUSTRY: AWARDS

Frankfurt is the place for literary prizes and awards, highlighting the publishing industry’s icons and latest projects.

Events not to miss:
New: IPA Freedom of Expression Defenders Award
Wednesday, 7 Oct., 2.30 pm, Global Stage

Aficionado Award
Thursday, 8 Oct., 11 am, Global Stage

Cesare de Michelis International Prize for Publishing
Thursday, 8 Oct., 4 pm, Inspiration Stage

EXPAND YOUR NETWORK: HAPPY HOURS & GET-TOGETHERS

Frankfurt is all about meeting old friends and business contacts. Meet experts and colleagues from publishing and related industries at the numerous networking events on and off the fairgrounds!

Events not to miss:
FBM Young Voices Night
After-fair event with the new Young Voices Network, incl. readings, performances and DJs.
Thursday, 8 Oct., starting at 8.00 pm,
Zog:dondorf (Sophienstraße 1-3, Frankfurt)

The Hof – Live: Building Career Pathways in Publishing
Live edition of the fair’s popular online networking format
Wednesday, 7 Oct., 5 pm, Global Stage

Simmering Issues with the Scholarly Kitchen Chefs
Micro-conference with networking breakfast for academic publishers
Thursday, 8 Oct., 9 am, Innovation Stage

© All rights reserved



JILL LEPORE © Richard Renaldo



KARINE LECLERC © La Doux



PERMINDER MANN © Oliver Clarke



YANG SHUANG © YJ Chen