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Italy, Guest of Honour 2024

Thirty-six years ago Italy was Guest of Honour in Frankfurter Buchmesse for the first time and 50 million books were bought in our country every year for a total of 361 million euros. Today, we return to the fair in this guise with 112 million copies sold, more than double, and a value growth of 110% net of inflation. The Italian publishing industry has become the fourth largest in Europe,

CONTINUED ON P.3

COESIONE ITALIA 21-27 LAZIO

Cofinanziato dall'Unione europea

REGIONE LAZIO

LAZIO INNOVA

LAZIO, A NEVER-ENDING BOOK TO READ

Discover Lazio publishing houses at Frankfurter Buchmesse

Italian Pavillon Hall 5.0 - Stand A44



REGIONE LAZIO

CONTINUED FROM THE FRONT PAGE

a publishing industry open to the world, with thousands of translation rights bought and sold abroad every year.
In preparing for the appointment with Buchmesse 2024, in the years leading up to this moment, our first objective has always been to tell the story of the modern, solid, future-oriented 'Italy of books' we have become in the meantime. A publishing market capable of interpreting the country's changes with its authors and publishers. And capable of accompanying them through a free and continuous exchange of ideas.
The exchange of ideas was also the principle that guided us in the preparation of our programme at the Buchmesse, taking on board the suggestions of the publishers as well as those of the writers, sometimes even critical ones, who asked and obtained to integrate the agenda with meetings that thematised the relationship between literature and power.
If those who are in Frankfurt will see, are seeing, this 'Italy of books' plastically represented in the spaces, the programmes, the publishing houses, the authors who substantiate the participation of our country as Guest of Honour, with this issue of Giornale della Libreria we want to speak to those who are experiencing the fair in person and to those at home, and perhaps to those who will read us in a few decades looking for a trace of the appointment.
The opening of the issue is provided by the voices of the institutional figures who have cooperated on this journey. Then we continue by completing the interesting comparison undertaken in the May issue, thanks to the AIE Research Department, aimed at reading today's publishing industry in continuity with that of 1988. After investigating the main indicators, we now focus on the best-selling titles of 36 years ago in comparison with those of today, questioning what they tell us about the country we were and are.
At the centre of the issue we have the supplement entitled *Italy of books. A tale in figures*. A map that briefly presents the numbers describing the main features of our book market today. The enterprise of narrating the entire Italian publishing scene, its cultural articulations, its history, we leave instead to the recently published *Rapporto sullo stato dell'editoria in Italia 2024*.
If the journey that takes us to Frankfurt today started 36 years ago, with Gian Arturo Ferrari and Eva Ferri we have tried to imagine where this same journey will take us in 36 years more: who will be reading Italian publishing, where it will be translated, where it will be scouting. Above all, who will write it?
Finally, the October issue closes with the suggestions of those who welcome and host us at this wonderful fair, the Frankfurter Buchmesse Team, with their ten events, places to visit and appointments not to be missed during these days.
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Innocenzo Cipolletta
Editor-in-Chief of Giornale della Libreria

OCTOBER 2024

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VOICES

An extraordinary opportunity to bring our literature to Germany



© Antonio Padovani

Italy's participation as Guest of Honour at the 76th edition of the Frankfurter Buchmesse represents the culmination of a truly special year for Italian culture in Germany: an extraordinary opportunity to present the richness and vitality of classic and contemporary Italian literature to the German public.

The wide-ranging programme of events at the Buchmesse testifies to the wealth of Italian literature, and to its ability to reflect upon the ever-changing challenges of our time with creativity and awareness. This is a trait much appreciated by our German friends, who have always shown strong curiosity and sincere affection for our literature.

Throughout the year, the German public has had the opportunity to listen to multiple voices of Italian authors. Thanks to a rich calendar of events, curated by the Italian Cultural Institutes and coordinated by the Embassy in collaboration with the Italian Publishers Association, Italy was indeed centre stage at many literary festivals throughout the country, presenting some of the themes that are at the heart of the Buchmesse.

The journey we embarked upon this year - '*Destinazione Francoforte*' - also embraced art, music and cinema. Among the many initiatives supported by the Embassy, in coordination with some of Germany's top cultural instructions, were the exhibitions on Giacomo Puccini, Amedeo Modigliani and Max Liebermann in Italy, as well as Italy's participation as 'Country in focus' of the Berlinale's European Film Market.

A fascinating journey that reflects the joint effort of Italian institutions and of the 'Sistema Italia' in Germany, and that would not have been possible without the strong support of German institutions and of the Frankfurter Buchmesse, which has always been such an important forum for dialogue and exchange at the international level.

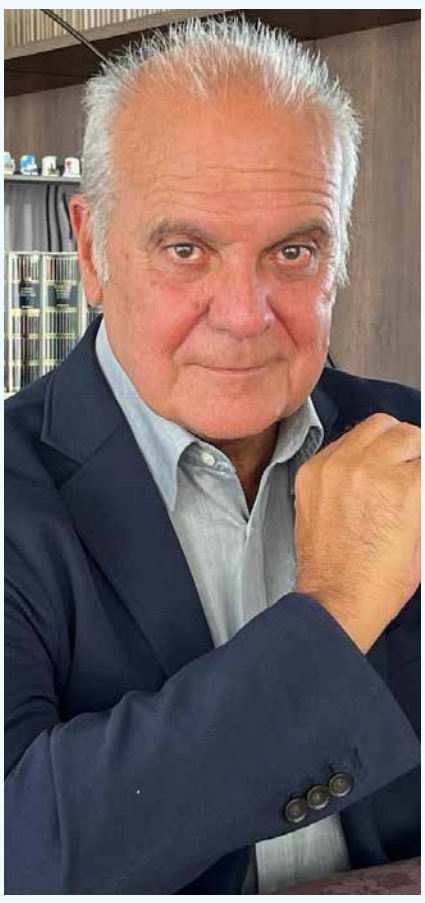
Italy's participation in the Buchmesse is part of the very solid and deep bond between Italy and Germany. A relationship of close collaboration and sincere friendship, reaffirmed last year during the Intergovernmental Summit with the signing of the Action Plan, and more recently - at the highest and most authoritative level - on the occasion of the State Visit to Germany of the Italian President of the Republic, Sergio Mattarella.

In conclusion, I invite all readers to partake, with curiosity and enthusiasm, in this beautiful journey, guided by the Italian authors at Buchmesse. Enjoy your reading.

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by **ARMANDO VARRICCHIO**, Ambassador of Italy to Germany

Italian literature hits the road in Frankfurt



The motto adopted by Italy as Guest of Honour at the Frankfurter Buchmesse is *Radici nel futuro (Roots in the future)*. The aim is to send a message that definitively dismisses the existence of an irreconcilable contradiction between modernisation and tradition in the cultural sphere. In his masterpiece *Il giardino dei Finzi Contini (The Garden of the Finzi-Continis*), Giorgio Bassani makes his Micòl say: 'It was "our" vice, this: to go forward with our heads always turned back.'

A vice that, consciously or unconsciously, is part of Italian culture and can even be considered one of its strengths. *Roots in the future* often signifies success, and the Frankfurter Buchmesse exemplifies this more than any other event. In these months leading up to October, I have observed how Italy's last participation as Guest of Honour in 1988 had a lasting impact on both the public and critics. This was partly due to the 'history fever' ignited by the success of Umberto Eco's *Il nome della rosa (The Name of the Rose)*, which inspired Mario Garbuglia's set design for the Italian Pavilion.

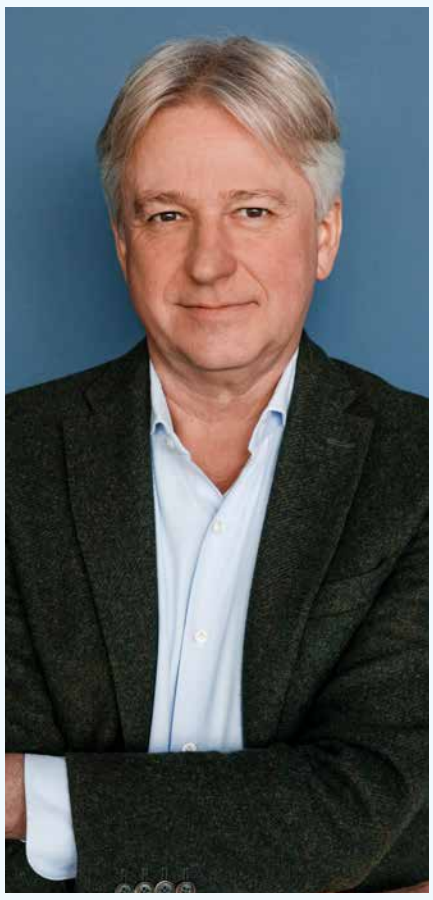
At this 76th edition of the Buchmesse, Italian publishing arrives with a strong sense of collective creativity, symbolized by the large square designed by Stefano Boeri. All literary genres will be represented and celebrated in the Guest of Honour Pavilion. The Italian literary scene continues to be a source of talent, not only through the sale of authors' rights abroad but also through the growing presence of young and skilled Italian illustrators in the world's most famous comics markets, for example.

Our participation in this edition of the Frankfurter Book Fair can be a further boost to a sector that is already in excellent health, fresh from significant proof of solidity during the difficult years of the pandemic. Even in the face of the unfavourable winds blowing strong in society, book publishing continues to be an area to look to with hope. In *Lezioni americane (Six Memos for the Next Millennium)* Italo Calvino wrote: 'My confidence in the future of literature consists in the knowledge that there are things that only literature can give us, by means specific to it.' As Guest of Honour, Italy will be able to renew this message of optimism and well-founded hope for the future, sentiments closely tied to the world of books and beyond.

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by **MAURO MAZZA**, Extraordinary Commissioner of the Government for Italy Guest of Honour 2024 Frankfurter Buchmesse

How German and Italian publishers strengthen ties at Buchmesse



© Frankfurter Buchmesse_Marc Jacquemin

Every year, hundreds of thousands exhibitors and visitors from more than 100 countries from all over the world come together in Frankfurt. This year, besides the Guest of Honour presentation, which is always a highlight and a crowd-puller, I'm especially looking forward to the opening of our new exhibition area in Hall 1.2 and our new Games Business Centre, which we developed in cooperation with the Bologna Children's Book Fair. Literature from the new adult and romantasy genres is thriving – not only in Germany, but also in many other international book markets. Further hot topics to be discussed on our stages will be the role of AI and the effects for publishing of social media platforms, such as TikTok. A spotlight will also be placed on the importance of sustainability and accessibility in publishing and the continuously growing audio market. And let's not forget Frankfurt Calling, our cultural-political programme at the fair, curated in cooperation with partners such as the United Nations, Amnesty International and the International Publishers Association, which will include a lot of interesting guests and panel discussions for sure.

The Guest of Honour presentation sets a new focus at Frankfurter Buchmesse every year. It is all about highlighting the authors, the literature and culture of the guest region. The establishment of a funding programme for translations is an essential part of it. In addition to the presentation and the programme in the Guest of Honour Pavilion, every year German and international publishing houses and cultural institutions use the opportunity to invite further authors and artists from the guest country. A year-round accompanying cultural calendar of events with exhibitions and concerts is also a vital part of the programme.

What are the main aims of our Guest of Honour programme? Increasing the number of translations and expanding the international publishing network of the guest country. On our list of new releases from or about Italy published in German are several hundred titles. This underlines the strong interest of the German readership in Italian literature; and it shows the long-standing, well-established network and rights trade between Italian and German publishing houses. I also very much hope that the Guest of Honour programme contributes to a closer connection between the Italian and German creative and film industries, which are also essential nowadays for expanding our publishing businesses.

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by **JUERGEN BOOS**, Director of Frankfurter Buchmesse

Italy Guest of Honour 2024 and the goal of transformation



When Italy was Guest of Honour in Frankfurt for the first time in 1988, 50 million books were sold annually in our country. Now we are talking about 112 million, more than double that number. The Italian publishing industry has become the fourth largest in Europe, a publishing industry open to the world, with thousands of translation rights bought and sold abroad every year.

In the years of preparation leading us toward this appointment,our first goal has always been this. To tell a story of a modern, solid, forward-looking Italy of books that, with its authors and publishers, interprets the country's changes and accompanies them through a free and continuous exchange of ideas that is the foundation of freedom of expression and, therefore, of democracy.

A publishing industry that, at the same time, produces books with stories and ideas appreciated by an international audience thanks to hundreds of titles that have become universal classics and new releases that, every year, renew and update a collective narrative that never ends.

To recount all this, we have put together a literary programme of dozens of authors differing in age, personal history, literary genre, publishing house, in a plurality of voices that is the characteristic feature of our country. A country with more than 5 thousand publishers, including 750 imprints with annual cover price sales of more than 100 thousand euros each.

During this great fair, we will also explore the entire book industry and its complexities. Our programme will include professional meetings with associations, industry professionals, and various entities from both our country and around the world. These discussions will focus on what it means today to produce, sell, distribute, and promote books, as well as to encourage reading.

We have a lot to share: our country, its publishers and us, the association that represents them. We have worked hard in recent years on the new frontiers of defending copyright, promoting reading, on the use of technology to make the book market more and more inclusive for people with visual disabilities.

The Buchmesse is a long journey we have undertaken alongside publishers, authors, and institutions. This is the perfect occasion to thank them all. Our efforts will be meaningful if we all come out of this experience a little transformed. For Italians, this means learning from the rest of the world and further modernizing our publishing industry, which still has room to grow internationally. Additionally, the transformation will be extend to the foreign public, who will become more familiar with Italian publishing and, we are confident, will come to appreciate it even more.

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by **INNOCENZO CIPOLLETTA**, President of AIE, the Italian Publishers Association

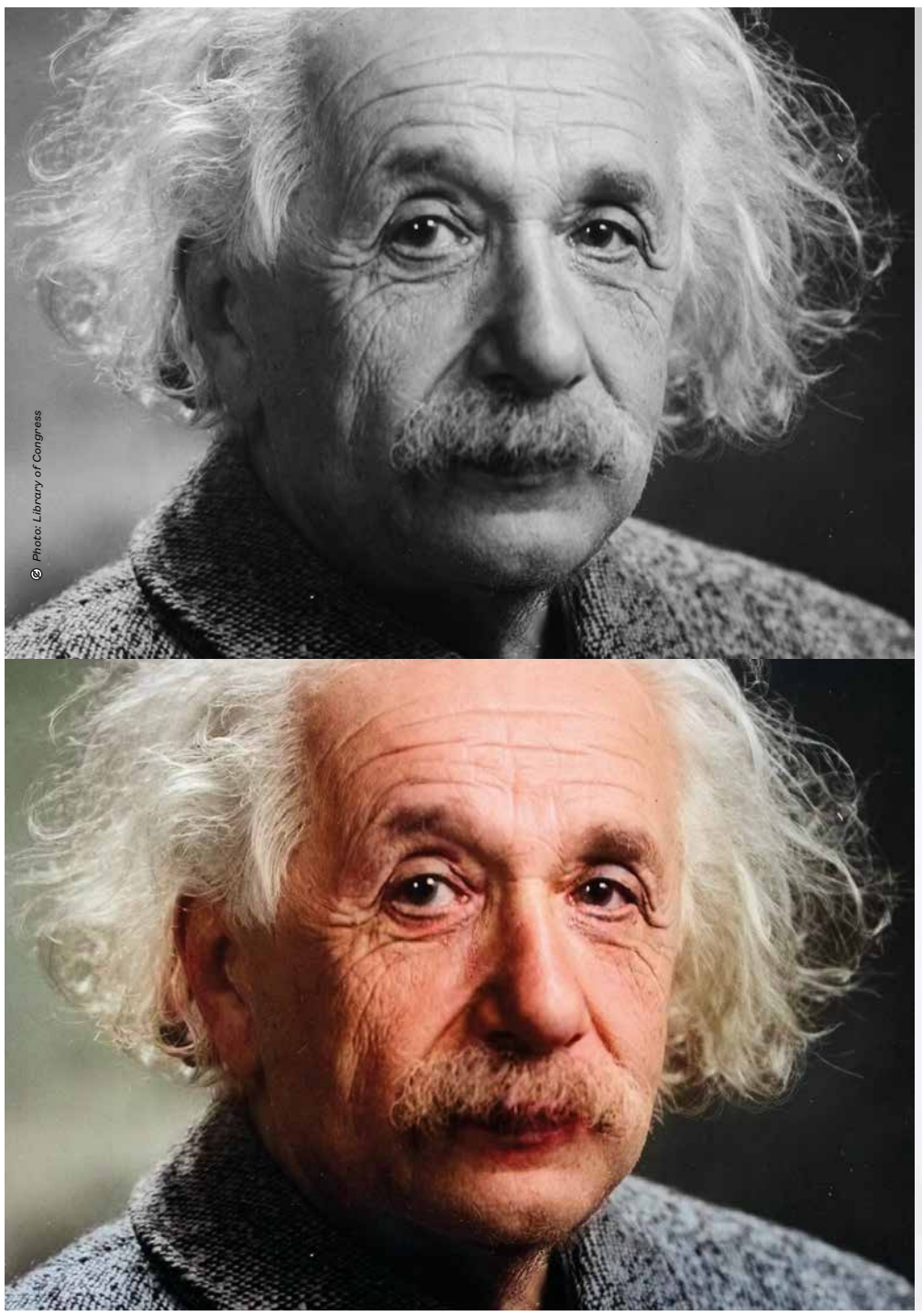
1988 TO PRESENT

What were the best-selling books in Italy in 1988 and what do they tell us about the country we were and are?

Best-sellers in comparison

After 36 years, Italy returns as Guest of Honour at the Frankfurter Buchmesse. The comparison between Italian publishing today and in 1988 starts with observing the books we published then and now. Specifically, those most bought and most representative of our country's temperament and tastes.

by **GIOVANNI PERESSON**



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The 25 best-selling titles:1988-2023[1]

How much of today's taste and choices find their *incipit* in the commercial publishing dynamics of 36 years ago? What is the difference between that era and this one? Meanwhile, let us start with the books, those in vogue in 1988. With a *caveat* for the reader: we are comparing photographs from two very different and distant periods in our publishing industry. The 1988 photograph is inevitably very blurred. Specifically, the ranking of the period to which we will refer is that of 'Tuttolibri', the weekly cultural supplement of the daily newspaper 'La Stampa', relating, however, only to the first seven months of the year (January to July) since curiously we have not found the definitive 12-month ranking.

Moreover, the panel that Ad Hoc, the company that surveyed sales at the time, worked with was made up of around 150 bookshops. With inevitable effects on the production of the rankings: the book counters of the large-scale retail trade, for example, were missing. And of course there were no online bookshops, which today are essential in giving visibility to a very wide offer, which already in 1988 boasted its 24,000 new titles.

It is immediately striking that the first 25 books in the ranking belonged to only 9 publishing brands. With Rizzoli and Garzanti at the top, with 5 and 4 titles in the ranking. Last year, the top 25 books were published by 15 publishing brands: almost twice as many.

The best-selling title, with 75,000 copies sold, in the first seven months of 1988 was *Lezioni americane* (*Six Memos for the Next Millennium*) by Italo Calvino, closely followed by Milan Kundera's *L'insostenibile leggerezza dell'essere* (*The Unbearable Lightness of Being*; it has been in the charts, with ups and downs, since 1985, relaunched on this occasion by Philip Kaufman's film of the same name), which is joined in twelfth position by his new *Amori ridicoli* (*Laughable Loves*). *Le menzogne della notte* by Gesualdo Bufalino (*Night's Lies*; Strega Prize winner of the year, with 65,000 copies sold from January to July) also reached the podium.

Collating from the various articles that came out at the time, *Lezioni americane* is said to have sold over 75 thousand copies in three months; slightly less sold in the year *L'insostenibile leggerezza dell'essere*; 65 thousand, as we said, Bufalino. Orders of size indicate 60-70 thousand copies sold to be at the top of the six-monthly charts at the time; while today 110-120 thousand are needed.

Two other aspects are impressive. The first is the clear prevalence of foreign fiction: 'In these seven months, foreign fiction stands at 23% of the market' is noted in 'Tuttolibri.' Italian fiction 'is stationary at 9% even though it reached peaks of 15% between June and July: an exceptional period for book sales, which doubled compared to the average of the previous months.'

The second impressive aspect is the strong presence of non-fiction in the classification, with eleven titles: Italo Calvino, Gian Luigi Beccaria (who from 1985 to 1988 hosted *Parola mia*, a quiz show about the Italian language transmitted on Rai 1, Italy's first public television channel), Michail Gorbacëv, Francesco Alberoni, Salvatore Veca, Mario Capanna, Enzo Biagi, Giulio Andreotti, Rita Levi Montalcini, Miriam Mafai, Cesare Romiti interviewed by Giampaolo Pansa in *Questi anni alla Fiat*, Stephen Hawking. Last year, again from January to July, there were only three non-fiction titles out of 25: *Il mondo al contrario* by Roberto Vannacci, *Quando eravamo padroni del mondo* by Aldo Cazzullo and *Buchi bianchi* by Carlo Rovelli (*White Holes: Inside the Horizon*).

Thirty-six years ago we had several titles in the rankings that tasted like traditional summer reading recommended by the school: *Il fu Mattia Pascal* (*The Late Mattia Pascal*) the paperback edition of *Le Memorie di*

	1988		2023
	Lezioni americane by Italo Calvino (Garzanti)	1	**Spare. Il minore** by Prince Harry (Mondadori)
	L'insostenibile leggerezza dell'essere by Milan Kundera (Adelphi)	2	**La portalettere** by Francesca Giannone (Nord)
	Le menzogne della notte by Gesualdo Bufalino (Bompiani)	3	**Dammi mille baci** by Tillie Cole (Always Publishing)
	L'italiano by Gian Luigi Beccaria (Garzanti)	4	**Tra ciotole. Rituali per un anno di crisi** by Michela Murgia (Mondadori)
	Perestrojka by Michail Gorbacëv (Mondadori)	5	**Il mondo al contrario** by Roberto Vannacci (self-published)
	L'altruismo e la morale by Francesco Alberoni and Salvatore Veca (Garzanti)	6	**La vita intima** by Niccolò Ammaniti (Einaudi)
	Il fu Mattia Pascal by Luigi Pirandello (Mondadori)	7	**Coma d'aria** by Ada D'Adamo (Elliot)
	Formidabili quegli anni by Mario Capanna (Rizzoli)	8	**Le armi della luce** by Ken Follett (Mondadori)
	Amori by Enzo Biagi (Rizzoli)	9	**Tutto è qui per te** by Fabio Volo (Mondadori)
	Onorevole stia zitto by Giulio Andreotti (Rizzoli)	10	**Quando eravamo i padroni del mondo** by Aldo Cazzullo (HarperCollins Italia)
	Elogio dell'imperfezione by Rita Levi Montalcini (Garzanti)	11	**ELP** by Antonio Manzini (Sellerio)
	Amori ridicoli by Milan Kundera (Adelphi)	12	**L'educazione delle farfalle** by Donato Carrisi (Longanesi)
	Guida Michelin Italia 88 (Michelin Italia)	13	**Le otto montagne** by Paolo Cognetti (Einaudi)
	Memorie di Adriano by Margherite Yourcenar (Einaudi, paperback)	14	**Due cuori in affitto** by Felicia Kingsley (Newton Compton)
	Siddharta by Herman Hesse (Adelphi)	15	**Divertimenti** by Pera Toons (Tunué)
	Il nome della rosa by Umberto Eco (Bompiani)	16	**Il vento conosce il mio nome** by Isabel Allende (Feltrinelli)
	Pane nero by Miriam Mafai (Mondadori)	17	**Fabbricante di lacrime** by Erin Doom (Magazzini Salani)
	Questi anni alla Fiat by Cesare Romiti and Giampaolo Pansa (Rizzoli)	18	**Accabadora** by Michela Murgia (Einaudi)
	L'amico ritrovato by Fred Uhlman (Feltrinelli)	19	**Profondo come il mare, leggero come il cielo** by Gianluca Gotto (Mondadori)
	Dal Big bang ai buchi neri by Stephen Hawking (Rizzoli)	20	**Atlas. La storia di Pa' Salt. Le sette sorelle** by Lucinda Riley and Harry Whittaker (Giunti Editore)
	Eva Luna by Isabel Allende (Feltrinelli)	21	**It starts with us. Siamo noi l'inizio di tutto** by Colleen Hoover (Sperling & Kupfer)
	Il bar sotto il mare by Stefano Benni (Feltrinelli)	22	**Donne che pensano troppo** by Susan Nolen-Hoeksema (Libreria Pienogiorno)
	I mulini a vento degli dei by Sidney Sheldon (Mondadori)	23	**Riusciranno i nostri eroi a ritrovare l'amico misteriosamente scomparso in Sud America?** by Antonio Manzini (Sellerio)
	I fuochi dell'ira by Wilbur Smith (Longanesi)	24	**La sottile arte di fare quello che c***o ti pare** by Mark Manson (Newton Compton)
	Memorie di Adriano by Margherite Yourcenar (Einaudi)	25	**Buchi bianchi. Dentro l'orizzonte** by Carlo Rovelli (Adelphi)

[1]The 1988 ranking was published in 'Tuttolibri', a supplement of the daily newspaper 'La Stampa', based on surveys in 150 bookshops by the Ad Hoc company. It refers, however, only to the first seven months of the year: we have not tracked down the definitive ranking for the twelve months. The 2023 ranking, on the other hand, is the one drawn up by the AIE Research Department based on Nielsen BookScan data and also refers to the first seven months of the year. The data and interviews were also retrieved from 'Tuttolibri.' For the broader context of Italian publishing in 1988, we refer to the article published in the May 2024 issue of Giornale della Libreria. For the monthly rankings of best-selling books in Italy, see https://bit.ly/GdL_classifiche

Source: AIE Research Department

Adriano (*Memoirs of Hadrian*), Bertold Brecht's *Vita di Galileo* (*Life Of Galileo*), perhaps *Il nome della rosa* (*The Name of the Rose*) also in paperback, and Uhlman's *L'amico ritrovato* (*Reunion*). Only one title that today we would call practical non-fiction then appeared in the rankings: the *Guida Michelin Italia 88*. Last year there were three. There were no children's books in the 1988 ranking (there were two in 2023), but it should be pointed out that a lot of children's publishing then passed through the large-scale retail trade. Completely absent was genre fiction, at least as we intend it today. We find two typical American best-sellers: Sidney Sheldon's *I mulini a vento degli dei* (*Windmills of the Gods*) and Wilbur Smith's *I fuochi dell'ira* (*Fires of Wrath*).

In the following 21 weeks (from August to December) in the total 210 positions generated by the top 10 charts, 19% of the positions are occupied by Italian writers (but this does not mean they have a corresponding market share): Bufalino again, Rosetta Loy with *Le strade di polvere* (Einaudi), Alberto Moravia (*Il viaggio a Roma*, Bompiani; *Journey To Rome)*, but above all Umberto Eco with *Il pendolo di Foucault* (*Foucault's Pendulum*) which from 15 October, coinciding with the Buchmesse, will steadily occupy the ranking for the remaining weeks of 1988, also bringing *Il nome della rosa* back into the top 10. It is still non-fiction that dominates, occupying 42% of the positions. Foreign fiction accounted for the remaining 37%, with Anglo-Saxon best-sellers, but also authors with their own literary specificity: Marguerite Yourcenar, Marguerite Duras, Milan Kundera, Nikos Kazantzakis, Anatolij Rybakov, but above all Joseph Roth's *La leggenda del santo bevitore* (*The Legend of the Holy Drinker*), which appeared twelve times in the last part of the year. This ranking in early '88 must have impressed the editorial staff of 'Tuttolibri' a lot. In the early August issue an extensive article appeared, signed by Mirella Serri, with the unequivocal title *Surprise: the summer reader has grown up and is looking for quality books*. 'The time seems far away, but it was only 1987, when first place in all the rankings went to Roberto D'Agostino's plasticised *Libidine* or to the most ephemeral manuals, to single-use books.'

Meanwhile, Mario Spagnol urges caution in drawing immediate conclusions. If it is true that 'the air we breathe today is that of quality', we must also remember how 'when, at the end of the 1970s, *Se una notte d'inverno un viaggiatore* (*If On A Winter's Night A Traveller*) had very high circulations, enthusiastic theorisations were made about the new fate of culture. Then, in the following years, came a lot of "read and throw" books. So, no easy conclusions can be drawn.'

But something significant was indeed happening in those years. Of some novels it is stressed that they are 'stories that appeal to a large audience, but also excellent literature' (Roberto Calasso referring to *Le menzogne della notte*). The authors trespass into non-fiction, with the first inevitable entanglements with the world of television and journalism: 'The scoop books written by the hotshot journalist, the entertainment non-fiction, titles such as Gianni De Michelis's practical non-fiction book *Dove andiamo a ballare questa sera?*. Or *Ridateci la Potemkin* by Michele Serra, or *Contropelo* by Emilio Giannelli, or the books by Giorgio Forattini' (wrote Paolo Caruso, head of non-fiction at Mondadori). Up to Luciano Mauri's proposal to renounce any genre hierarchy because today 'readers are much more refined and demanding' than they used to be, also as a consequence of 'an average education that has become very high' and that disrupts 'the "high" and "low" levels.'

1988 is also the year when Laura Grimaldi and Marco Tropea open a new publishing house: Interno giallo. 'We try to enhance Italian talent,' says Grimaldi in an interview that year, opening a window on the future landscape of our publishing industry. Among the titles announced for release there is *Nero come il cuore*, by the 33-year-old probation magistrate Giancarlo De Cataldo. But there are also Piero Soria, Corrado Augias, Giorgio Rossi, and Antonio Caprarica. 'It is no coincidence that they are all journalists and magistrates, people who are in contact with things, with life,' Grimaldi continues. 'Of course it's hard: our novelists don't know the streets, they don't take the trolley line, they don't speak the language of people. [...] They imitate America too much, landscapes they have never seen. They sound fake, they are kitsch. And they have no technique: boring descriptions, slow dialogue. The new detective fiction, with no more frontiers of genres and no more liturgies, tends towards the centre, meets fiction without adjectives. It produces the true novels of our time. In America this is already happening. A Scott Turow goes to the bookstore with the same face as a Saul Bellow.'

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ITALY OF BOOKS. A TALE IN FIGURES

GdL
Giornale della Libreria

Every journey, if well-planned, starts with a map, and the 76th Frankfurt Book Fair will be, among many other things, also a journey into the Italy of books, a country that returns as Guest of Honour after 36 years. We thought, as the Italian Publishers Association (AIE), that a special map was needed for this journey, one that would tell not so much about the entire Italian publishing scene, its cultural articulations, its history - that would really have been too difficult an undertaking - but the numbers that, in summary, describe its main characteristics today. Like all maps, it is not the reality, but a representation of it, we trust faithful enough to help you better orient yourself among the books, authors, stories and ideas you will come across in Frankfurt. An X-ray, in short, of the backbone that keeps Italian publishing on its feet. Thus was born this special issue of Giornale della Libreria, a publication by AIE. The ambition is to tell in three pages, six chapters and a few charts the gears of a complex but, we think, fascinating machine. The numbers we use are those of the Report on the State of Publishing in Italy, a reference text for the analysis of the sector produced annually by the AIE research office and of which this special is a summary. In the first chapter we will tell how much publishing in Italy is worth, its companies, its employees. We will then describe in the second how large the catalogue of titles is, how many titles are published each year, how the market is divided between fiction and non-fiction, school texts, university books and professional publishing. We will then move on in the third to analyze the different genres and trends in the trade market: fiction, nonfiction, and children's books. The fourth is devoted to the internationalization of the industry through rights sales, and more. Finally, we will close with two chapters on reading - print books and digital books such as e-books and audiobooks - and the buying habits of Italians. All that remains, then, is to wish you a safe journey inside the literary and professional programme of Italy Guest of Honour.

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Innocenzo Cipolletta
President of AIE,
the Italian Publishers Association

The size of the market

Italian publishing ranks fourth by value of sales in Europe

The Italian publishing industry had a value of sales of EUR 3,439 million in 2023, an increase of 1.1% compared to the previous year. The Italian market, net of inflation, more than doubled compared to 1988, when sales amounted to EUR 652 million. Not only: the 2023 figure stabilises and consolidates the growth that took place in Italy in the post-pandemic period and that is worth EUR 300 million more in sales than in 2019, a dimensional leap also due to the arrival of new young audiences approaching books through new genres and new forms of promotion on social networks.
Italy is therefore now the fourth largest publishing industry in Europe and sixth in the world, despite the fact that its language pool is in fact limited to national borders. Sales cover all the cultural needs of citizens and reflect the plurality of the publishing offer: leisure reading, education, training, professional updating, research and more, through printed texts, but also e-books, audio books, databases and online services. Overall, digital is worth 13% of the entire market.
Sales in the trade market, i.e. fiction and non-fiction sold in bookshops, online channels and large-scale distribution and others point of sale, are worth EUR 1,913 million (printed books, e-books and subscriptions to audio-book channels), the educational sector (school, extracurricular and university) is worth EUR 931 million, of which school textbooks account for EUR 794 million. The professional sector is worth EUR 565 million.
These numbers translate into more than 70 thousand people working for the book industry in Italy. There are over three thousand bookshops in the country and 5,184 publishers. If we consider, again, the 1988 scenario, their number has more than doubled.

TOTAL VALUE OF THE MARKET (COVER PRICES)

2023
3,439
EUR MILLION

Compared to 1988, when the equivalent of EUR 652 million in books were sold, the growth after inflation was 108%, 427% before inflation.

NUMBER OF ACTIVE PUBLISHERS

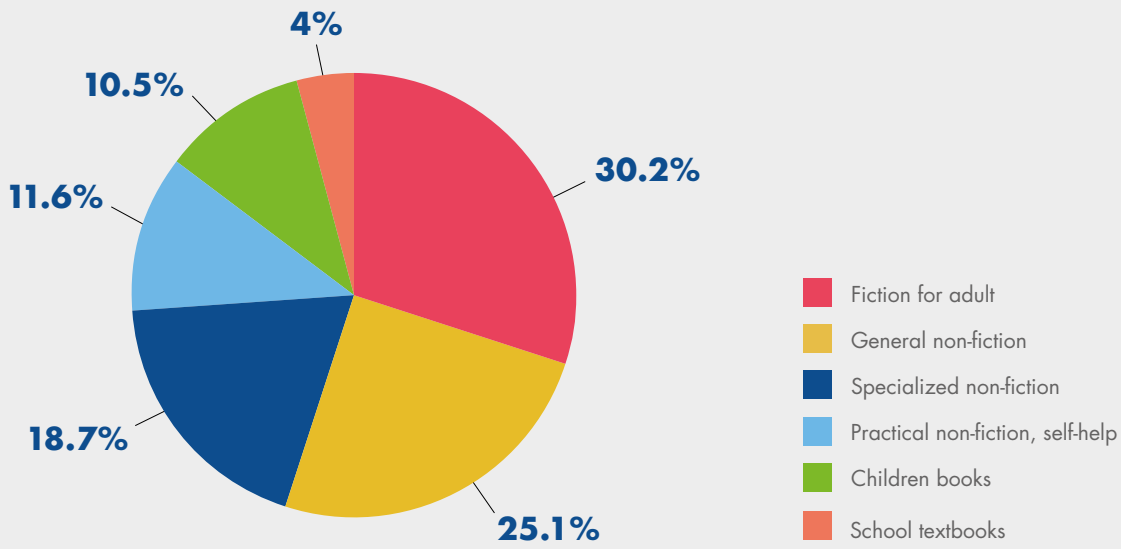
2023
5,308

Compared to 1988, when there were 2,315 publishers, their number has more than doubled: more than 129%.

THE MARKET IN 2023

	2023 EUR thousand
Sales in physical and online bookshops, supermarkets	1,697,000
Sales at trade fairs, festivals and smaller outlets	107,000
E-book	81,000
Audiobooks (subscriptions)	28,000
Total trade	**1,913,000**
School textbooks	**794,100**
Installment, collectibles, hybrids	220,000
Databases and internet services	345,000
Sales to libraries	81,000
B2B	35,000
Export of Italian books abroad	51,000

PRINTED TITLES PUBLISHED IN 2023: 85,192 (TRADE, SCHOOL TEXTBOOKS AND PROFESSIONAL)



CATALOGUE OF AVAILABLE TITLES

2023
1.5
MILLION

Compared to 1988, when the catalogue was 250,000 titles, the growth has been 500%.

PRINTED TITLES PUBLISHED PER YEAR (TRADE MARKET ONLY)

2023
68,820

Compared to 1988, when 23,750 titles were published in one year, the growth has been 190%. Self-published titles are excluded.

Production

An ever-growing catalog

The Italian publishing industry has increased the number of titles available in its catalogue sixfold since 1988 and now stands at 1.5 million. Advances in the printing and distribution processes have in fact made it possible to expand the offer available to readers by reducing recourse to out-of-catalogue titles, while annual production has stabilised at over 80,000 new titles in the last three years (85,192 in 2023). The increase in the number of titles offered on the market is matched by an increase in the number of copies sold.
Total annual circulation is close to 200 million copies (198 in 2022, latest available figure). The management of such a large volume of books and titles is possible thanks to an offer to the public that is spread across several channels. Chain and independent bookshops, online bookshops and supermarkets form a balanced system that allows the offer to be differentiated and thus maximise the visibility of the number of offerings to the reader (see purchasing habits). The evolution of communication and promotion on the Internet and social networks also makes it possible to reach increasingly specific niches of the public.
Of the more than 85,000 titles published in 2023 (of which 13,000 self-published), 69,000 are trade publishing, 3,400 are school textbooks. These numbers don't take into account digital production. The e-book catalogue now totals 619,000 titles, some of which are digital versions of printed books, and some of which are only available in electronic format. Within the general catalogue, 32,000 titles are available in accessible versions for the blind and visually impaired people, certified by Fondazione LIA - Libri Italiani Accessibili. E-books published in 2023 are 38,400: in a significant number of cases (60%) these are electronic versions of new titles published in print.

Trade market

New audiences and new genres

Trade publishing, i.e. fiction and non-fiction books sold in physical and online bookshops, supermarkets and others point sales, is the largest part of the Italian publishing industry, with sales at a cover price of EUR 1,913 million in 2023. Values, net of inflation, are about twice as high as in 1988, and the growth is even higher if we take print copies sold into account.

Sales in the trade market are overwhelmingly of printed books: e-books and audio books (subscriptions) are worth 6% of the total market, they were 5% five years ago.

Half of the market refers to four large groups - Gruppo Feltrinelli, Gruppo Giunti, Gruppo editoriale Mauri Spagnol, Gruppo Mondadori - while the other half of sales are distributed among small and medium-sized publishing houses, confirming the plurality of the sector.

If we look instead at the genres, slightly less than half of the market is made up of non-fiction books, one third by fiction, and the rest are children's books. Behind this subdivision, lies a scenario of great evolution in the tastes and hence purchases of Italians. Among the most significant growth compared to the pre-pandemic years is that of comics, which rose from 36 million in sales in 2019 to 98.7 million in 2023. In the same period, the universe of erotic and romance increased EUR 27.1 million sales to 60.9 million, science fiction, fantasy, horror from 34 million to 47.3 million. These are all transformations that tell of the arrival of new audiences in bookshops as a result of a renewal of the publishing offer.

Within children's publishing, the 0-5 age group alone accounts for 46% of sales, and has been growing steadily since 2019. This is a production where, by the way, Italian publishers are also highly appreciated abroad.

TRADE MARKET VALUE (COVER PRICES)

2023

1,913

EUR MILLION

Compared to EUR 361 million in 1988, the growth was 430%, 110% net of inflation.

TRADE MARKET: PRINTED COPIES SOLD

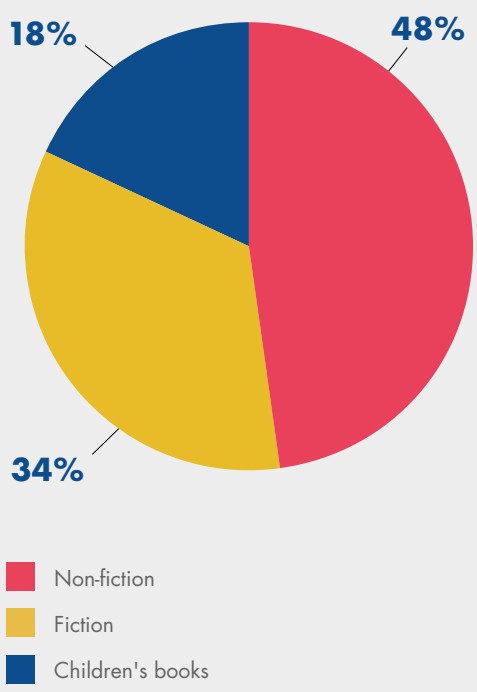
2023

112

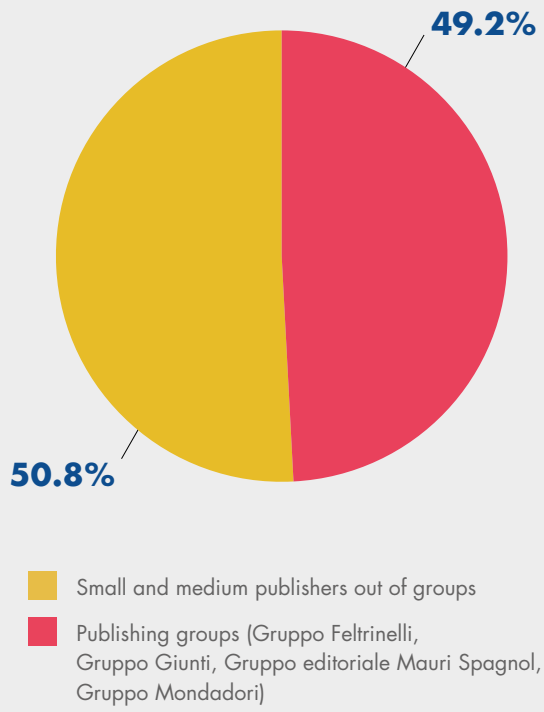
MILLION

Copies sold compared to 1988, 50 million, have more than doubled: +124%.

TRADE GENRES (VALUE SHARE)



PUBLISHERS' TRADE MARKET SHARES



Internationalisation

Twenty years of growth in world markets

For more than twenty years, Italy has been engaged in the internationalisation of its publishing industry, which has led it to more than quadruple the number of translation rights sold abroad compared to 2001 and which, in 2023, amounted to 7,838. Co-editions with foreign publishers in the same year amounted to 1,845.

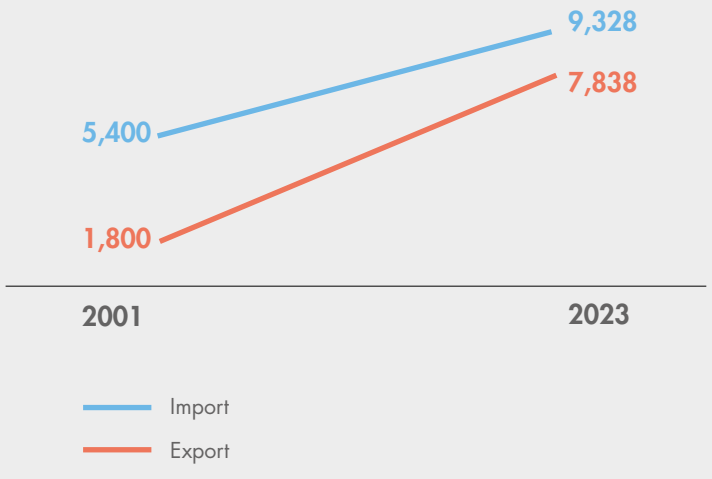
Italian publishing relies on support for translations from the Ministero degli Affari Esteri e della Cooperazione Internazionale and the Centro per il libro e la lettura amounting to approximately one million euros per year. This is complemented by the activities of SEPS – Segretariato Europeo per le Pubblicazioni Scientifiche, a non-profit association aimed at financially supporting the translation of non-fiction works of high cultural value.

Visibility abroad is supported through an annual plan developed by ICE – The Italian Trade Agency, in collaboration with AIE, which includes participation in foreign trade fairs and incoming actions to the main Italian trade fairs. Further promotional opportunities include participation in international trade fairs as Guests of Honour. Last in order before Frankfurt: Paris, Bucharest, Tunis and Warsaw.

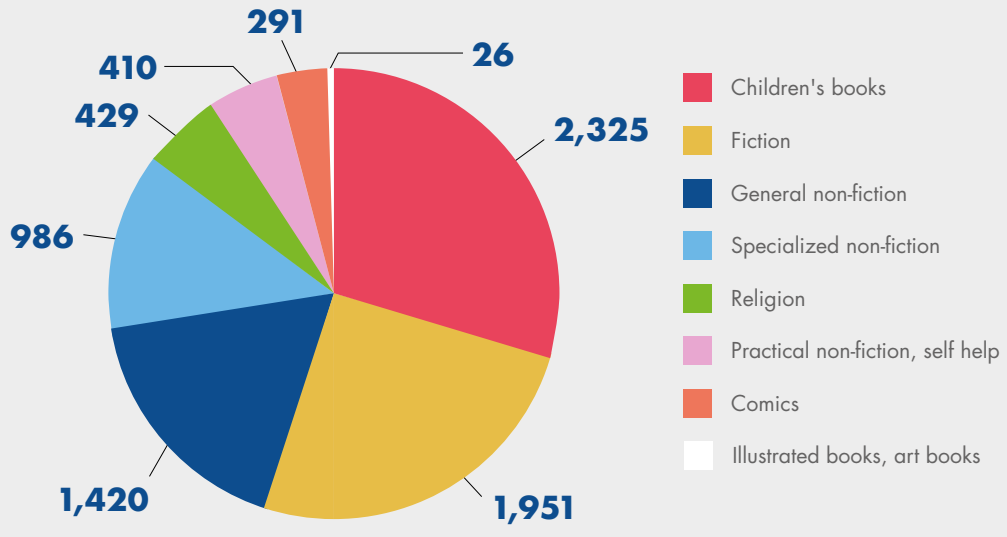
Italy, where the Bologna Children's Book Fair is held every year, sells mainly translation rights of children's and young adult titles abroad, 2,325 last year. Most international co-editions, 1,350 out of 1,845, are also concentrated in this sector. In the classification by genre of the best-selling titles abroad, fiction, general and specialised non-fiction follow. Religious books, practical manuals, comics, art books and illustrated books are other genres sold abroad.

Looking at the geographical areas, the sale of rights to other European countries is the absolute majority, with 65.8% of the signed contracts. This is followed by Asia (15.3%), the Middle East (6.1%), South America (5.8%), North America (3.6%), Africa (1%) and the Pacific (0.6%). In 1.7% of the cases, the geographical area is not indicated.

2001-2023 FOREIGN RIGHTS SALES



TRANSLATION RIGHTS SOLD ABROAD IN 2023 BY GENRE



Reading

The book driven by young people

Italian publishing has driven the modernisation of the country by accompanying and stimulating the growth of the population's reading and education rates, which throughout the 20th century have always been lower than in other major European countries. From 1988 to the present day, readers have risen from 18.2 million (ISTAT survey on the population aged 11+) to 32.8 million (AIE Reading Observatory on the population aged 15-74), the population's education rate (upper secondary school diploma) has risen by 30 percentage points, and university enrolment has risen from 1.1 million to 1.9 million. Almost all Italian infants and children, with percentages ranging between 96% and 98% in the 0-14 age group, are encouraged and accompanied towards reading by their adults. Thus today Italy is a country where 74% of the population between 15 and 74 years of age declares itself a reader of printed books, audio books and e-books, a complex universe stratified by age group where cultural consumption and reading habits, which are also very different, intersect. If we consider the three media separately, we see that readers of printed books are 68% of the population, e-book readers 30%, and audiobook listeners 15%, up sharply from 9% in 2019. Those who read the most (considering both printed books, e-books and audio books) are young people between 15 and 17 years old, with a percentage of 82%, those who read the least are men and women between 55 and 64 years old, with a percentage of 65%. On average, each reader enjoys 8.2 titles per year between printed books, audio books and e-books. Reading, despite competition from TV series, video games and social networks, remains a daily habit for more than one reader in four (28%), a practice at least weekly for 67%. Four hours and 18 minutes is the average weekly time dedicated to reading, but for one in five readers, books are a habit to which they dedicate more than five hours of time per week.

READERS (AT LEAST ONE BOOK IN THE LAST YEAR)

2023

32.8 MILLION

AIE Reading Observatory on the population aged 15-74

In 1988, the ISTAT survey estimated Italian readers in the population over 11 years old at 18.2 million.

POPULATION'S EDUCATION RATE (UPPER SECONDARY SCHOOL DIPLOMA)

2023

94%

Compared to 1988, when the education rate was 64%, there has been an increase of 30 percentage points.

UNIVERSITY ENROLMENT

2023

1.909 MILLION

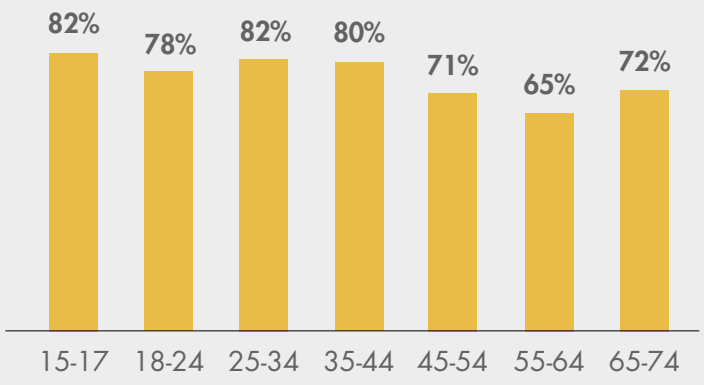
The growth from 1988, when there were 1.1 million enrols, is 74 percent.

READERS (AT LEAST ONE BOOK IN THE LAST YEAR)

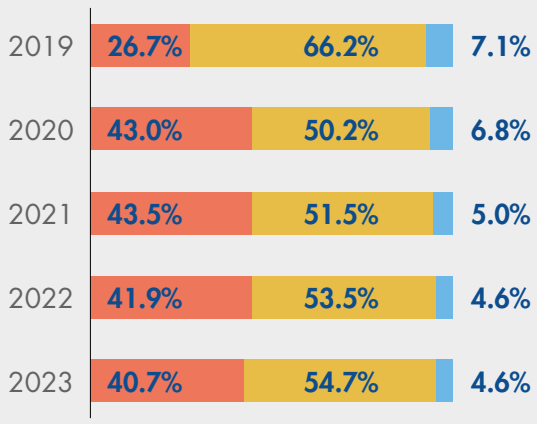
2023

74%

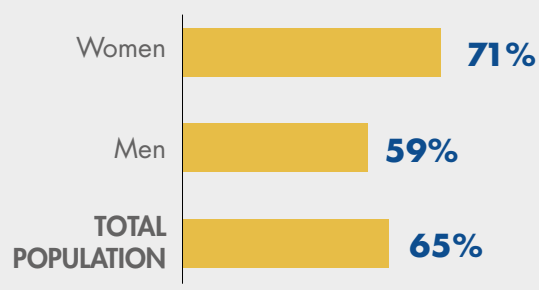
POPULATION 15-74 YEARS OLD



BOOK SALES CHANNELS

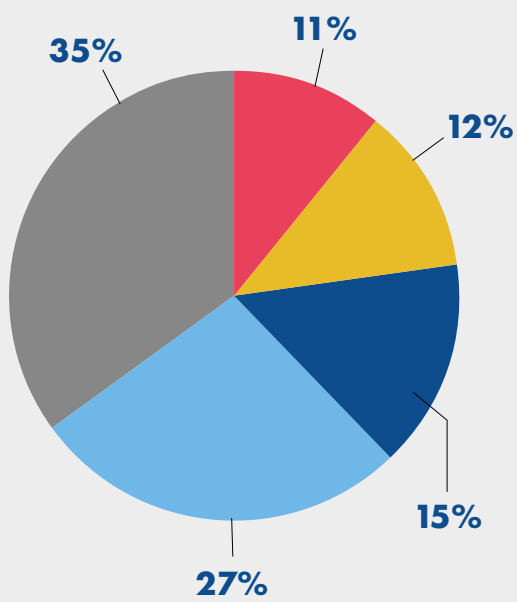


BOOK BUYERS



BUYERS OF PRINTED BOOKS BY NUMBER OF BOOKS PURCHASED

Values in %. Population 15-74 years old



Purchasing habits

Bookshops first channel ahead of e-commerce

Chain and independent bookshops are the preferred purchasing channel for Italian readers: the absolute majority of printed books are bought here every year, 54.7% in 2023. They are followed by online bookshops, which jumped strongly after the pandemic (40.7% in 2023) and then by supermarkets (4.6% in 2023). Since 2020, bookshops have been steadily catching up with online: in 2023, 46% of those who said they bought more books in bookshops than in previous years did so because they reduced their purchases in other channels. Motivations included finding 'better assortments'; 'returning to bookshops' after a period when they had bought 'online during the lockdown' and in the months and years that followed; 'rediscovering the pleasure of the bookshop atmosphere'; returning to a more urban mobility situation ('I pass by a bookshop more often'); and 'choosing to favour the neighborhood bookshop (or the place where one lives) more.' The specific interest in a subject or author is the first purchase impulse declared by 75% of buyers. But what also determines the choice is exposure in bookshops, booksellers' recommendations, presentations (27%), followed by social networks and online communities (24%) and media interviews, reviews, reports in newspapers and cultural inserts (23%).

65% of Italians (aged between 15 and 74) are purchasers of printed books, with an average of 6.6 volumes purchased. The gender imbalance is strong: 71% of women and 59% of men are book purchasers. It is a market largely made up of enthusiasts: 11% of Italians between 15 and 74 years of age buy more than 12 books a year and, alone, generate 41% of the country's book expenditure. E-book purchasers, on the other hand, are 29% of the population between 15 and 74 years of age with an average of 6 titles purchased, those of audio books 14%.

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- **EFFATA' EDITRICE** | B22
- **IL LEONE VERDE EDIZIONI** | B22
- **IT PUBLISHING** | B22
- **VINCENZO BONA** | A22

AREA A44

- **ATENE DEL CANAVESE**
- **BE STRONG EDIZIONI**
  Il blog di Eleonora Marsella
- **CLAUDIANA EDITRICE**
- **EDIZIONI EFFETTO**
- **EDT**
- **EDIZIONI QIQAJON**
- **ITG**
- **L'INDICE DEI LIBRI DEL MESE**
- **GRAPHOT - ALLAGALLA**
- **LEXIS**
  Compagnia Editoriale in Torino
- **SCRITTURAPURA CASA EDITRICE**
- **STAMPERIA ARTISTICA NAZIONALE**
- **EDITRICE LA PICCOLINA**
- **VOGLINO EDITRICE**
  DIDATTICA ATTIVA - MUSICA PRATICA

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VIEWPOINTS

Gian Arturo Ferrari and Eva Ferri imagine Italian publishing in 36 years: who will be reading it all around the world. And who will be writing it

Best-sellers from the future

In 1988 Italy's Guest of Honour in Frankfurter Buchmesse was totally different from today: its market volumes, the popularity abroad of its books, its authors, the literary genres covered were different. And if it's impossible to predict what will happen 36 years from now, it is certainly a fascinating exercise trying to imagine it.

GIAN ARTURO FERRARI is a writer. He has been a columnist for 'Corriere della Sera', professor at the University of Pavia, president of Centro per il libro e la lettura and general manager of Mondadori Libri.
EVA FERRI is publishing director of Edizioni e/o and publisher and managing director of Europa Editions.

Compared to 1988, about twice as many copies of books are sold in Italy today, the titles published each year have tripled. Will Italian publishing continue to grow in the coming years, or have we reached a peak?

GIAN ARTURO FERRARI I didn't know these figures and I was pleasantly surprised. The tripling of published titles is related to the decrease in printing costs due mainly to the possibility of printing much smaller batches than in the past. The significant figure is the doubling of copies sold, some of which no doubt reached new readers, hopefully children or young people. Now, since book reading is a contagious disease, and when one has read one book one is likely to read another, and when one book has entered a family it is possible that others will follow, it is reasonable to believe that we are on our way to broadening the reading base in our country and narrowing the gap that still separates us from the more advanced and more successful European countries. We have not reached any peaks. The point is to be able to maintain this positive trend in the coming years as well.

EVA FERRI Wow. 1988 is the year I was born, and I didn't know that Italy was Guest of Honour in Frankfurt! Today, on the other hand, in addition to working for Edizioni e/o, I am publisher of Europa Editions in the UK and I follow our American experience closely, so I have a fairly privileged viewpoint on these three markets. Going into it: it is often said that the Italian market is a market of few readers with small volumes, it is said that too many books are published, and I agree. But compared to the US and UK there is less polarization of sales between best-seller and the rest of the backlist, a bibliodiversity that is good for the whole ecosystem, authors, publishers and independent bookstores. In Italy we have a mid list absent in other places, and this makes ours a healthier market in some ways, even if a bit smaller and stagnant in recent years. But we need to think long term.

There is room to grow if publishers can intercept the tastes of the new readers who are there and who want titles chosen by someone who understands them. You need to start a very deep listening process; I know many professionals who are doing that. You can't just chase the trends of the moment, you can't just go to TikTok and say 'I'm doing it too because it works,' it's not yet another title about Japanese workshops because I've seen that it works. To do that is to put a band-aid on a very big wound: that way it won't heal. It will work for a while, sell you something, but it won't innovate anything. Listening to the market means looking for readers, agents you trust, finding your way by mediating between your idea and someone else's. This is a healthy, sustainable growth.

Right now I'm a big believer in hybridizations of fantasy with deeper, more general and heartfelt themes, I believe in reflections on contemporary society. And I believe very much in crossover, in all the hybridizations that are intelligently thought out by the writer and then promoted well by the publisher. There is definitely a theme of right positioning in bookstores.

The history of Italian publishing in the 20th and then the early 2000s is also a history of discoveries of new literatures, new languages to translate from, new countries to look toward. What are the countries we will be looking toward in the coming years?

G.A.F. The world is opening up. Of course, the big book countries, European and North American, will continue to exert their hegemony for quite some time, but whole continents (Asia, Africa) will undoubtedly be the protagonists of the future. It will not be a linear journey, but in the coming decades we will see an unpredictable and tumultuous flowering of new literatures. It will take a lot of editorial nose to guess in the mass of the new what is destined to last. On the other hand, this has always been the task and I would like to say the function, even the mission, of book publishing.

E.F. Edizioni e/o was born in Rome in 1979 with the ambition to publish literatures from countries, those of the communist bloc, that were seen only through the lens of propaganda. Now we have to explore other countries of which we currently have only a stereotyped view, those languages that no one reads, those places whose soul and literature we don't know. For example, because I am going to Bali, I would love a book about Bali, written by an Indonesian but also by an Australian who has lived there for years, or by a Russian who took refuge there to escape the war.

Edizioni e/o has always had a great focus on Africa, for example. There is so little attention to African literatures despite the fact that in just one year, it was 2021, the Nobel

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

Prize went to Abdulrazak Gurnah, the Goncourt Prize to Mohamed Mbougar Sarr, and the Booker Prize to Damon Galgut. Is this not an incredible sign of vitality? Of these three authors, we publish two in Italy, and since last year we have been collaborating in organizing a literary festival, CaLibro, which focuses on African literatures. CaLibro is located in Città di Castello (Perugia), and it was not expected to do so well, instead it was really a happy experience.

To which countries and areas of the world will we export our authors and books?

G.A.F. The reciprocal of the previous question applies. All authors would like to be published in the United States. But it would be worthwhile to devote a little more attention to the countries and cultures that are entering world publishing today. And when I say attention I mean concrete help with translations and publication.

E.F. I would look at Korea, which has a lot of readers and a very international, curious, translating publishing industry. Then it would be nice, but not easy, to build a stronger channel with Japan, with China. The European markets suffer a bit from competition with English editions, but they have always been very receptive and will be in the future.

In the long run, we should look at current migration flows and at the second generations of the future, the children of Italians who now emigrate to Australia, to America, to the rest of Europe, who may not know Italian, but will want to read books from the country where their parents came from.

Thirty-six years ago the best-selling Italian writer in the world was Umberto Eco. Today is a woman whose true identity we do not know, Elena Ferrante. Who will be the best-selling writer of 2060 and what books will he or she write?

G.A.F. Imagining who the next Eco or the next Ferrante might be is an exercise, properly speaking, in divination. In both cases, although in very different ways, the essential element is surprise. What is important is that our country has been able to provide the broth of culture in which such clearly exceptional phenomena have manifested themselves. This must be preserved: the great and contradictory freedom of expression and the parallel freedom, on the publishing side, I would like to say of adventure, to boldly take new paths. This effervescence of our publishing is our greatest asset, the one that must be preserved and the one that allows us to look optimistically to the future.

E.F. I imagine it will be a millionaire living on an island, an atoll that has not yet sunk into the waters, and from there he will finally be able to reflect on the failures that capitalism has produced in this world. It will be the tale of a repentant rich man, of one who has realized that really everything we have set in motion is a bit much. I would gladly read a book like that. Or it will be an Italian who is not just Italian, a child of many countries, as I hope will happen more and more. We will be Italian with stories from all over the world, and there will be a new idea of what it means to represent our country, the experience of being a citizen of it. I also hope that if an Italian like this becomes successful in more than 30 years, a repentant millionaire or a son of immigrants, all his fellow citizens will be happy about it and will celebrate it, because they will be proud as Italians to have a great literature, open and able to listen and talk to the world.

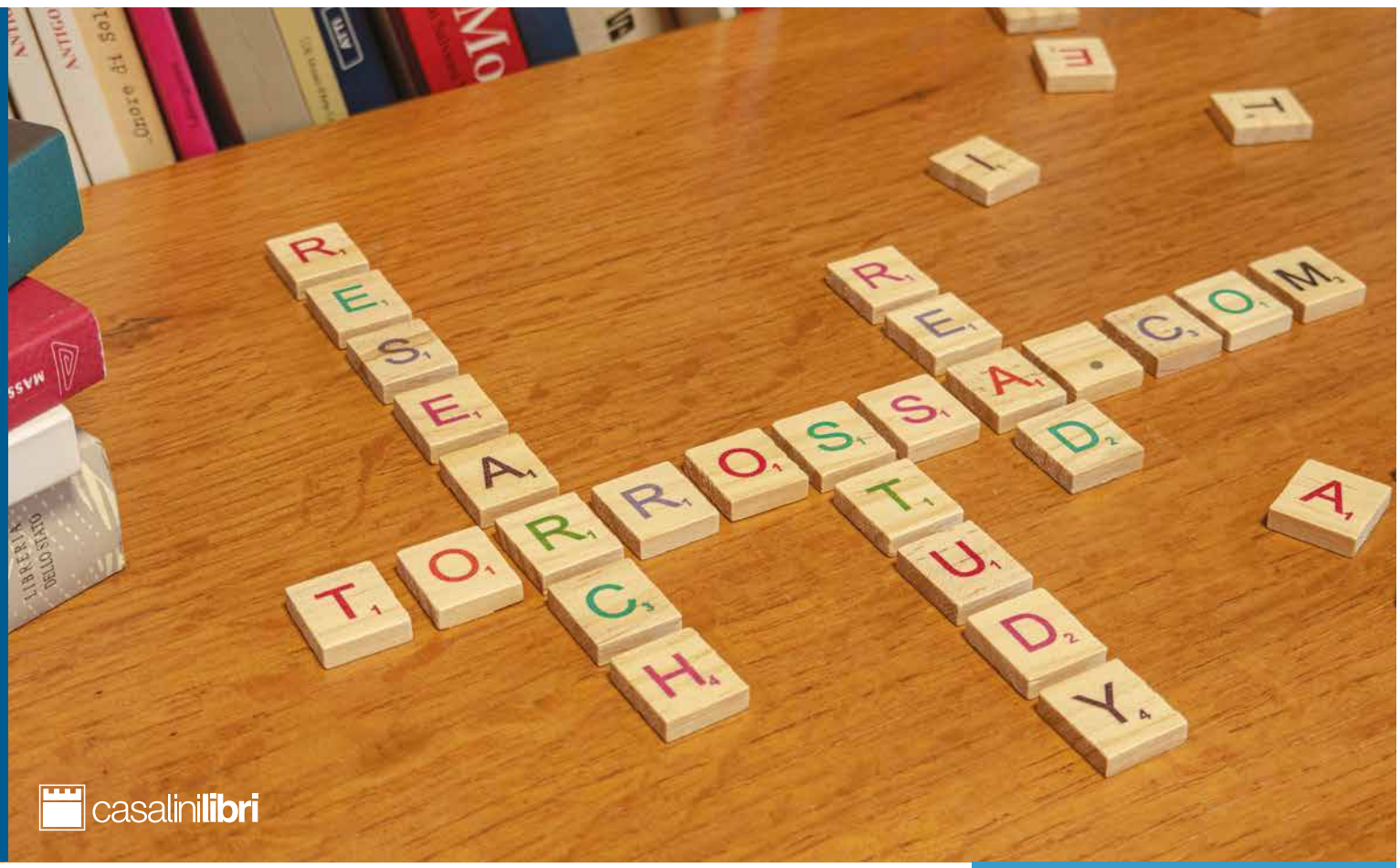
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AT THE FAIR

Ten unmissable events, places to be, and key things to do at Frankfurter Buchmesse 2024

Frankfurt, the place to be

To help with planning the book fair team has put together a list for you. Find the entire book fair programme at www.buchmesse.de and in the Frankfurter Buchmesse app Frankfurt Connect.

by **THE FRANKFURTER BUCHMESSE TEAM**

FRANKFURT RIGHTS MEETING

The Frankfurt Rights Meeting has been the meeting place for all decision-makers in the field of rights and licenses for over 30 years. In September, rights professionals from around the world once again gained insights into trending topics in four digital sessions involving top-level rights professionals from around the world. These online talks will be followed by an exclusive networking reception in the Frankfurt Pavilion, with a keynote speech, on the **Tuesday evening before the fair (15th October)**. If your job has anything to do with the rights trade, then this is the place to be.

TRADE EVENT KICKING OFF THE FAIR: FRANKFURT KIDS CONFERENCE

Taking place on **Wednesday, 16th October** (Congress Centre, Level 2, Room Spektrum), this year's conference, focussing on children's and young adult publishing, is entitled *Paving the Way for the Future: Responsibility in Children's Book Publishing*. Moderated by award-winning author and translator Lawrence Schimel, the expert panels will feature a select group of high-ranking international publishing professionals, plus the international bestselling author Cornelia Funke who will be the keynote speaker. Further speakers include Dominique Raccah, CEO, Founder & Publisher of Sourcebooks, USA; Carolina Ballester, Executive Director of IBBY; and Karine Pansa, President of the International Publishers Association. You need an extra ticket to participate in the conference; all profits from the event will be donated to Doctors Without Borders.

PUBLISHING PERSPECTIVES FORUM

This three-day English-language programme (**16th -18th October**) will take place in the Frankfurt Studio (Hall 4.0) and will be free for all registered Frankfurter Buchmesse attendees. Trade visitors can look forward to valuable insights into the international publishing industry and get to hear from the top professionals currently working in the sector.
Wednesday (16th October): David Shelley, CEO of Hachette Book Group USA and Hachette UK, will be in conversation with Editor-in-Chief of Publishing Perspectives, Porter Anderson. On the same day, *Meeting the Demand: strategies for how to reach the audiobook market* with insight from Amanda D'Acierno, President and Publisher of Penguin Random House Audio Group, and Jon Watt, Trade Audio & Business Development Director of Bonnier Books UK. **Thursday (17th October)**: Arnaud Nourry, CEO and founder of Les Nouveaux Éditeurs in Paris, a newly-launched collective of independent publishers in France, in conversation with Porter Anderson. Friday **(18th October)**: *State of Independent Publishing*: a look at trends, strategies, and opportunities for independent publishers around the world.

A BOOK IS A FILM IS A GAME: NEW GAMES BUSINESS CENTRE AND BOOK-TO-SCREEN FRIDAY

Frankfurter Buchmesse and the Bologna Children's Book Fair are cooperating on a new games area at both fairs. The new Games Business Centre in Hall 4.1 (H29) in Frankfurt is a great opportunity for publishing professionals to network with movers and shakers from the games industry.
On **Friday (18th October)** the *Book-to-Screen Day* is again taking place at Frankfurter Buchmesse. Various events on film and series adaptations will take place, putting the spotlight on promoting the exchange between film or screen producers and the international publishing industry.

FRANKFURT CALLING – PERSPECTIVES ON CULTURE AND POLITICS

This year, the fair's cultural and political programme, curated by the book fair and its partners, carries the new name *Frankfurt Calling – Perspectives on Culture and Politics*. You will get to hear from renowned speakers participating in exciting discussions on current debates. Working closely together with organisations such as the United Nations, the German and International Publishers Associations, the human rights organisation Memorial, the Goethe-Institute and Amnesty International, the lineup promises to be wide-ranging and thought-provoking.
Topics that will be explored include democracy and reading, artificial intelligence and sustainability in the publishing industry, Italian cultural politics, reconciliation between Israel and Palestine, Russia and disinformation, Ukraine, the rise of right-wing parties and movements, human rights, black feminism and societal integration. Also, as part of the new cooperation between the De Michelis Award and Frankfurter Buchmesse, the 2025 laureate will be announced on the Thursday of the fair in the Frankfurt Pavilion. Speakers of Frankfurt Calling include Meron Mendel, Alena Jabarine, Dmitry Glukhovsky, Irina Scherbakowa, Roberto Saviano, and many more.
One event visitors will want to put straight into their diaries is taking place on the **Wednesday evening (16th October)** in Saal Harmonie in the fair's Congress Centre. Historian, philosopher and international bestselling author of *Sapiens* Yuval Noah Harari will be on stage with philosopher and author of *Capital in the Anthropocene* Kohei Saito in what promises to be a must-attend exchange of ideas. Tickets for this evening event can be purchased online.

FRANKFURT INTERNATIONAL STAGE AND CENTRE OF WORDS

Located in the foyer between Halls 5.1 and 6.1, the International Stage offers the ideal setting for an exchange with the international publishing community. It is a key venue for

events focussing on book markets and cultural-political topics worldwide.
With international industry trends, book markets, awards and authors the programme is wide-ranging and includes, **Wednesday (16th October)**: Global 50 CEO Talk with Jonathan Karp, President and Chief Executive Officer of Simon & Schuster, and Richard Sarnoff, Chairman of Media, KKR Private Equity, and Chairman of the Simon & Schuster Board of Directors. The talk will be moderated by publishing consultant Rüdiger Wischenbart. On the same day, Filipina journalist and documentary filmmaker, and author of *Some People Need Killing*, Patricia Evangelista will talk about her book that was chosen as *no.1 non-fiction book of 2023 by* 'Time Magazine'. **Thursday (17th October)**: talk with the winner of the Aficionado Award, supported by the Frankfurt and Turin book fairs. On the same day, *From Climate Science to Climate Action*, an event organised together with the United Nations.
The Centre of Words in Hall 4.1 is the central meeting point for literature and translation with its own stage and networking area for encounters and exchanges. The numerous trade events include the workshop *Dall'italiano al mondo*, organised by AIE and Salone del libro di Torino on **Wednesday (16th October)**. It is aimed at literary translators from Italian into foreign languages and is designed to showcase the contemporary Italian literary scene.

PUTTING NEW ADULT AND ROMANTASY AT CENTRE STAGE: THE NEW HALL 1.2

This year a brand-new area for new adult, romance, dark college and similar genres will celebrate its premiere in Hall 1.2. during the trade visitor days. The New Adult Stage will be a stage for everything to do with writing and self-publishing and, at the weekend, it will be a meeting place for authors from these genres and their fans. In addition to major genre publishers, the trainee café for up-and-coming authors and communities will also be presented in Hall 1.2.

STAGE 4.0

The stage in Hall 4.0 (H104) is all about trends and market developments in the fields of academic, education and publishing services. **Wednesday (16th October)**: Springer Nature presents, *Beyond the Book, setting the course for the future of Scholarly Communication*. **Thursday (17th October)**: Wiley presents *The New Wave of Open Access*. On the same day, The Society for Scholarly Publishing presents a micro-conference on current trends (free for Frankfurter Buchmesse attendees). **Friday (18th October)**: *Charleston Conference at Frankfurt*, an academic conference, in partnership with the Publishing Perspectives Forum (free for all Frankfurter Buchmesse attendees).

FRANKFURT STUDIO

Meet top speakers, industry leaders and bestselling authors at the Frankfurt Studio. Trade visitors can gain valuable insights into the international publishing industry. Hosting star authors and industry decision-makers, this stage is the platform for rousing talks on the latest topics and trends and is situated in the foyer of Hall 4.0. The programme includes, **Wednesday (16th October)**: Spotify Audiobooks, *The Next Chapter for Authors and Publishers*. On the same day European and International Booksellers Federation: *Presentation of Study on Consumer Trends, Behaviours and Needs*. **Thursday (18th October)**: Copyright Clearance Center's event *Let Licensing Bloom, The Root of Responsible AI* explores the role and implications of licensing for LLMs that power GenAI systems like ChatGPT.

FRANKFURT CONNECT: TOGETHER DIGITALLY

Frankfurter Buchmesse brings the international industry together in October. With Frankfurt Connect, launched in July 2024, it also brings all the players in publishing together digitally and bundles their digital business services in one place. Join Frankfurt Connect online: www.connect.buchmesse.de.
This new digital platform offers new presentation and interaction options for exhibitors; networking features for, among other things, recommendations and suitable new contacts; a digital business card for networking in Frankfurt and an interactive hall plan of the fair.
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CORPORATE STORIES

Global Exchange. How Rotomail brings your books worldwide thanks to print-on-demand

Rotomail is the first printing company in bringing print-on-demand to Italy, even in single copy, says managing director Alessandro Antonuzzo. ‘Analysing the publishing market on the international scale, we started to realise that even in Europe demand was emerging for this type of service, which had already been adopted in the United States since the late 1990s.’

So, armed with the innovation and automation which are part of its DNA, the company gradually built an integrated system capable of producing books on demand at cover price compatible costs. ‘Today we offer digital printing services with a production range from a single to 5,000 copies, with finishing options varying from metal point, to softcover, to hardcover,’ Antonuzzo continues.

In order to bring this range of possibilities to an international level, last year Rotomail launched the Global Exchange service in partnership with Ingram Content Group. ‘In a context where Italian authorship is increasingly appreciated abroad, and it's not by chance that we are at the Frankfurter Buchmesse this year as Guest of Honour, on Podrotomail.it we have made available a service interfaced directly with Ingram's international distribution,’ explains Antonuzzo. ‘This allows us to offer Italian publishers the possibility of reaching other countries in the world using local print-on-demand, bringing their books wherever readers ask for them, in a way that is much more sustainable in both economic and environmental terms.’

The portal manages the entire distribution process: storing and adapting the files according to Ingram's specifications, uploading the required metadata, doing preliminary verification of the correctness of the print files, setting sales prices for each market where the titles are to be distributed, online monitoring sales trends, and producing a monthly earnings report. The uploaded titles then become part of the Ingram catalogue and are distributed globally. The service is risk-free for the publisher and no fees are charged.

At the heart of Global Exchange there is Bronte, explains Antonuzzo, ‘a patented software for the automation of all processes related to book production.’ ‘The solution makes it possible to integrate publisher, printer and distributor on a single platform to ensure production in line with real market demand. Our aim is also to promote Bronte in international markets, allowing printers or distributors interested in developing a real print-on-demand business to purchase it under licence.’

Rotomail, Antonuzzo concludes, is a strategic partner for publishers because we can provide them with high value-added services. ‘To the traditional production of books in such diversified runs, which has been the point of arrival and not the starting point of our business, we have added, together with our partners, print-on-demand and international distribution services. With Bronte, we are now working on the creation of a network that will allow us to print abroad using the same portal that our client publisher uses in Italy: podrotomail and podeditori.’

This content was written in collaboration with Rotomail Italia S.p.A.

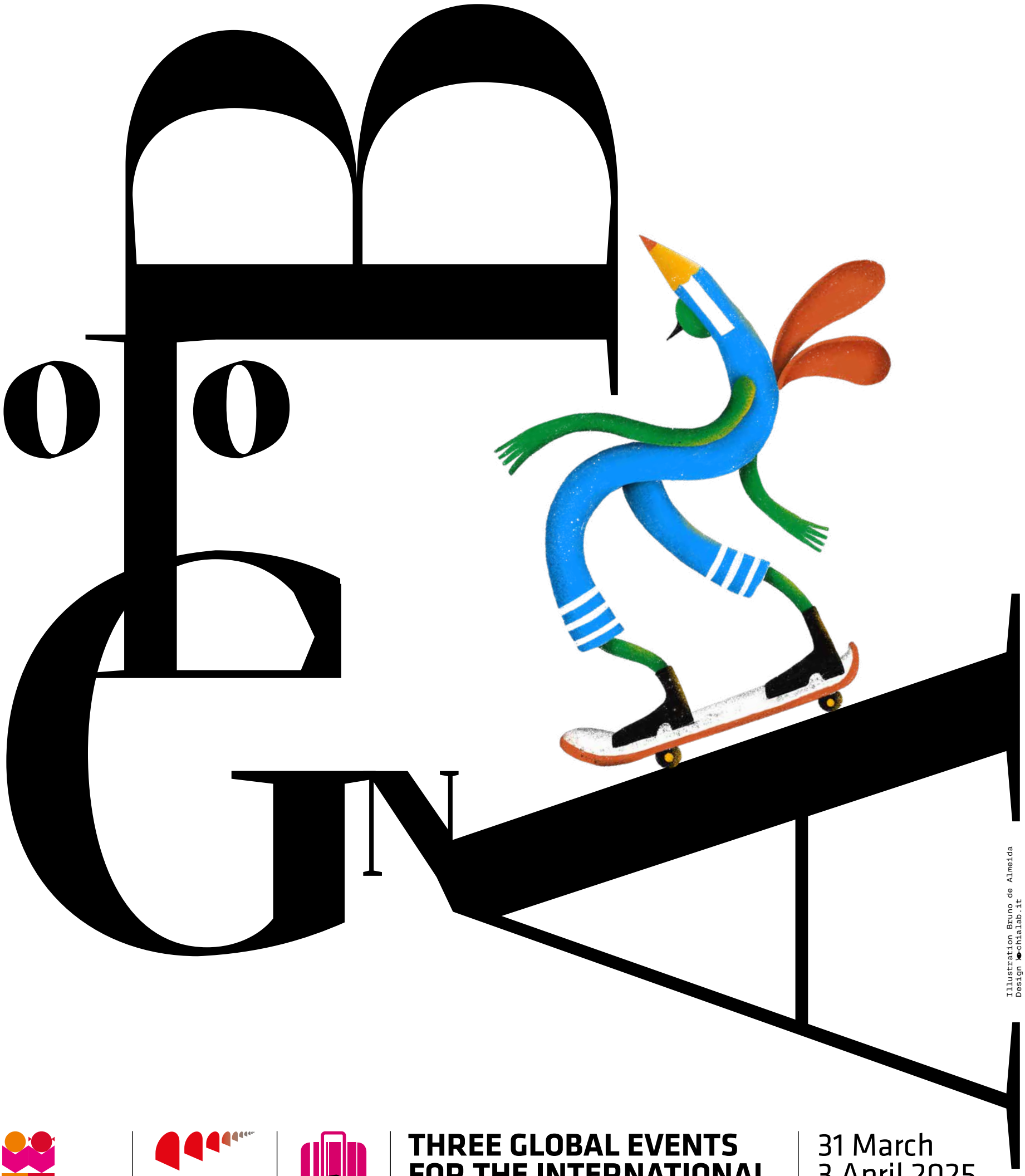


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BOLOGNA CHILDREN'S BOOK FAIR

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