



# Children's Books in **CHINA**

SPECIAL REPORT 2018

A booming industry with new market entrants promotes  
homegrown talent and original works



China's Most Influential Publisher  
for Original Picture Books



Join us for:

**Chinese Original Illustrations Exhibition**

March 26-29, 9:00-17:00  
Service Center, Bolognafiore

**Chinese Ancient Illustrations Art Exhibition**

March 25-29, 9:00-17:00  
Manica Lunga, Palazzo d'Accursio

**Centenary Retrospective  
of Children's Publishing in China**

March 26-29, 9:00-17:00  
China Pavillon, H26 B127

**Outstanding Children's Books from China**

March 26-29, 9:00-17:00  
China Pavillon, H26 B127

**Original Picture Books by Chinese Children**

March 28, 9:00-17:00  
Salaborsa Library

**The Opening Ceremony of Chinese Ancient  
Illustration Art Exhibition**

March 25, 17:00-17:30  
Manica Lunga, Palazzo d'Accursio

**Chinese-Foreign Children's Books  
Publishing Cooperation Forum**

March 26, 16:00-17:30  
Conference Room (2nd Floor, Bolognafiore)

**Forum of Think Like a Great Mind Series**

March 26, 14:00-15:00  
Biblioteca dell'Archiginnasio



**3+3 China & the World  
-- Dialogue on the Future of Illustrations**

March 27, 11:30-13:00  
Illustrator Café, Bolognafiore

**Symposium on Children's Literature Writing**

March 27, 14:00-16:00  
Sala Concerto, Bolognafiore

**Launching of Picture Books  
Co-Published by China and Italy**

March 28, 14:00-16:00  
China Pavillon, H26 B127



# The Continuing Story of the Children's Book Market in China

Getting the lowdown on the industry's developing game plan and priorities

BY TERI TAN

Eleven years ago, in 2007, China Children's Press & Publication Group (CCPPG) participated in the Bologna Book Fair for the first time. Their booth in Hall 29 was small, shabby, and minimally decorated and very few visitors dropped by.

That was what Li Xueqian, president of CCPPG and of the Chinese section of the International Board on Books for Young People, recalled about his experience. He decided there and then not to participate in Bologna again until a more formal presence could be organized to highlight Chinese children's publishing houses and their titles.

"Six years later, in 2013, we were back with a delegation of Chinese publishers in Hall 26, effectively occupying the same exhibition hall as major European and American publishers," Li says. "On that outing, our delegation sold 57 titles. Since then, our rights sales have increased and our Bologna presence has become much bigger. The Chinese children's publishing industry effectively went global from that moment onward."

This year, China is the fair's guest of honor, marking a monumental shift from that small and shabby booth of 11 years ago. For the country, this honor is a landmark event and heralds the importance of China's children's book industry on the world stage. Li, in charge of the activities and cultural programs for the China Pavilion, is busy organizing the 600-sq.-meter exhibition area for publishers and another 300-sq.-meter to display works by selected Chinese illustrators. "We also have an extensive roster of forums and events," Li says, "as well as cultural exchange activities, for which we are now collaborating with various Bologna municipal authorities, the Bologna Library, the University of Bologna, the Confucius Institute, and other institutions." (See p. 7 for a list of major events and programs.)

## Realities on the Ground

Back in China, the children's book market is thundering along. The latest report from Beijing-based OpenBook, a clearing-house for publishing statistics, states that the Chinese retail

book market grew 14.55% in 2017, with the children's book segment contributing about a third of that growth. According to Li, the children's segment expanded 19.7%, 28.84%, and 21.18% in 2015, 2016, and 2017, respectively.

So, while the Chinese children's book market started much later than other markets around the world, in the past decade it has matured in terms of production planning, marketing, and promotion. Yet, as Ma Yuxiu, editor-in-chief of New Buds Publishing House, says, "This brings us to one challenge: a

mature industry means a tried—and therefore, tired—and staid business model. How to innovate, rejuvenate, and push the children's book industry into a new decade of growth and continued prosperity is now at the top of everybody's mind."

Distribution strategies, in particular, must be overhauled. "Given the current market-focused economy, book distributors and marketers can no longer be just salespersons," Ma says. "They must know the books published by different houses. Additionally, success in distribution will require them to be familiar with how each book is used and who the target audience is. In other words, they must have very strong market aware-

ness, coupled with a keen understanding of publishing trends and consumer demands. Such attributes, combined, are missing from the distribution chain."

At the same time, the practice of heavy discounting, if continued, will be the industry's downfall, cautions Bai Bing, editor-in-chief of Jieli Publishing House. "Consumers will demand lower prices—that is universal—and here you have Chinese consumers, who are always looking out for bargains. But cutting prices in exchange for higher sales volume is suicidal in the long run, and this is something that Jieli is determined not to do or be a part of." (Even national chain Xinhua Bookstore must accept Bai's no-discounting terms for Jieli titles.)



This supplement is published with the support of the publishers covered in these articles.

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For sure, China's book consumption patterns have evolved since the 1980s and '90s, observes Hu Jian, president of Hunan Juvenile & Children's Publishing House. "Novelty and higher-priced titles are getting popular, and online channels—e-tailing and social media platforms, in particular—have opened up new sales and distribution opportunities. These evolving channels and patterns of consumption have created more discerning buyers, causing low-end me-too books to lose ground by the day." Fierce market competition aside, Hu believes that "premium content such as original works will always have their space in the market."

## Understanding What Works (and What Doesn't)

Diversified reading needs coupled with stronger individual choice has opened the Chinese children's book market. "You can no longer say for sure that a particular type of book would not work here," says Hou Mingliang, president of Kids Media and founder of IlluSalon (see "IlluSalon for Nurtures and Promotes Illustrators," p. 44). "That was perhaps true 15 or 20 years ago, but it's definitely not in present-day China. Some stories may simply resonate with the reader or express the mainstream aesthetics of the Chinese community—these are the two guiding principles behind most rights-buying and translations."

Cultural differences within a story can make or break an imported title, Hou says. "A title revolving around a campus lifestyle unlike that in China may be tough to sell. Or books with a unique sense of humor may not translate well across borders and languages. Every title needs to be considered from various aspects. But overall, the Chinese book market is very receptive to all sorts of stories, styles, and genres. The readers are getting more sophisticated and discerning and remain hungry for new content."

The market is also on an experimentation streak, Hou says. "I see a different trend every three to five months. Now, the market has AR/VR fever, and many new titles feature these technologies. Whether this trend is going to stick or fade really depends on the premise of the book. Does the content benefit

from, or really need, the AR or VR to relay its message? If this technology is just a nice touch that does not add value to the content, then chances are this trend is going to be short-lived."

As for new works from debut authors, Xu Jiang, president of Xinjiang Juvenile Publishing House, finds that the main task lies in developing the manuscripts. "We also need to look at the quality of the plot and accuracy of the depictions, especially in books about real locations, historical figures, and cultural icons. While we seek to tell a good story, the reader, who is young and impressionable, must be given the correct information. We will not cut corners to push for a quick launch," says Xu, who established an office in Cologne, Germany, in July 2016, to explore not only distributing books in Europe but also collaborating with European authors and illustrators on original titles. "The blending of different cultures and histories comes naturally to us at Xinjiang Juvenile. Just look at our multiethnic province as the proof."

It seems that the location of Xinjiang Province, which borders eight countries, including Afghanistan, India, Kazakhstan, and Russia, has served Xu and his team well. "The geographical, cultural, and historical richness of our province must have provided ample inspiration, because I do not find a shortage of illustrators," Xu says, adding that he "does, however, find a lack of talent in prose writing—in putting together a plot that appeals to the inner child in each of us and that inspires a child to read a book." To this end, Xu is open to manuscripts not just from his own province but also from other parts of China.

Making book covers more appealing to children, both local and abroad, is also important to Xu. "Historically, Chinese publishers tend to focus on the content. The presentation—and packaging—is new to us," Xu says. "But today's readers, young and old, are drawn by the aesthetics. We have to carefully choose the right illustration and put different elements together to form a visually attractive package. On the crowded shelf, be it online or in a brick-and-mortar store, a knockout cover presells the book."

Savvy marketing, says David Fu, president of Tomorrow Publishing House, remains all-important in the book business. "Good content does not sell by itself, and by good content, I

## Online Coverage of the Chinese Children's Book Market

The following articles are available online in conjunction with this print report:

- *Flying High with Winnie the Witch Series* (featuring illustrator Korky Paul and publisher Foreign Language Teaching and Research Press)
- *Top 10 Children's Books in China* (with lists from major online retailers)

### Related Reads from PW

- *The Growth of Chinese Children's Books* (on American publishers importing more children's books from China)
- *Children's Books in China 2017 Special Report* (which is our inaugural coverage of the Chinese children's book market).

Visit [publishersweekly.com/ChinaChildrens2018](http://publishersweekly.com/ChinaChildrens2018) to read the full report and additional online articles.



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refer to titles that will net one million-copy sales. So if I have 200–300 such good titles, I absolutely need to make sure that they live on for as long as possible by upping our marketing and distribution efforts to reach the widest audience.” Content is definitely king, Fu says, “and to survive in the long term, that must be the understanding. It will also propel a publisher to consider the potential for crossover into different formats and different markets.”

Asked about different Chinese publishers sharing the same authors, Fu says: “There are only so many local, and proven, talents, which complicates the matter. So, while a publisher can promote an author and the title that they publish, they cannot control where the author goes next with a new manuscript. This is the reality on the ground. What is good is that the author gets to experiment with new ideas and content with different publishing houses, and cumulatively, that makes for a richer Chinese publishing industry.”

## Reassessing Social Media Platforms

At Thinkingdom Children's Books, social media platforms do not feature predominantly in the sales strategy, even though 9,300 sets of the Journey trilogy sold within two weeks in September 2016 through this new channel. “The price discount for such a promotional campaign is usually deep, and we are not a fan of gaining volume sales through low pricing,” says Li Xin, vice president and general editor of the children's books division.

In any case, Li finds that the impact of selling through social media decreases over time. “And if one does not have highly selective and great products to offer to the online communities,” Li says, “then the influence and value of the brand will erode. These factors will impact long-term growth, and we simply will not sacrifice long-time growth for short-term gains.”

After analyzing sales results from the social media channel over the past few months, Bai, of Jieli Publishing House, concludes that “social media platforms work much better at presenting titles for toddlers and younger children, whereas online retailers such as Dangdang and Amazon are better fits for older children.”

Bai further explains that “parents of young children tend to be social media savvy, and they rely on peer influence and opinion leaders to make their purchasing decisions. They have their hands full with their young kids and, therefore, have little time to trawl through online bookstores to decide on the next books to purchase. The older children, on the other hand, are reading based on recommended lists from their teachers and schools, and these titles on the lists are readily available through online retailers. The decision-making process is therefore easier and faster.” (See “Social Media Marketing,” p. 20.)

For Li and her team at Thinkingdom, the social media marketing route is attractive only when they have a great product

that potential buyers are not aware of, cannot easily access in brick-and-mortar bookstores, or would not purchase without input from opinion leaders and extensive peer reviews. Li says, “Our experienced marketing team will move a promotional campaign onto social media or into the physical retail channel depending on the need, value, and effectiveness. We are fluid in that sense.”

## Gearing Up for Reading Services

Now that parents, teachers, and the government are focusing on reading (and reading-oriented services), the publisher's role is being redefined yet again, says Huang Chunqing, chief editor of Guangdong New Century Publishing House. “Publishing remains the core activity, but there is now a need to build a reading ecosystem around it. At our company, we offer reading services, supplementary materials for reading activities, lectures, and platforms to support all these services,” Huang says. “With the publisher's expanding role, its existence is no longer one-dimensional in print products. We have to go into different channels and platforms to service our audience, particularly children and their parents, who are the actual buyers. At the same time, we need to work with teachers and schools, as they exert considerable influence on the reading list and material selection.”

For now, campus reading and family reading promotions are in full swing, says Hu, of Hunan Juvenile. “Publishing houses are playing very strong roles in both types of reading promotions by providing quality content, giving lectures on public reading, recommending reading lists, and building alliances with libraries and private entities. Everything is being done to help develop good reading habits and provide access to quality content in the most convenient ways. This, too, will ensure the cultivation of future generations of readers and book lovers.”

Fortunately, a publisher's task in promoting reading is much easier nowadays, says Huang Xiaoyan, founder and publisher of Everafter Books. “Parents born in the 1980s and 1990s are much better educated, are more aware of the importance of reading to their children, and are very keen on getting their children to read more than their schoolbooks. As a publisher, we must build on that foundation and provide reading sessions, expert-led talks, and workshops related to children's books and education to inspire and encourage even more reading.”

## Pondering the Publishing Portfolio

With original publications now in the spotlight, the search is heating up for new content and authors. At Guangdong New Century, the 10-volume *My Childhood in China* series, for instance, presents childhood stories spanning half a century and ranging in subject from the Mongolian desert to urban living from authors such as Wu Meizhen, Guan Jiaqi, and Hei He. “The series is both historical and cultural and provides children with insights into the past. Another title, *Chinese Poetry in Ink-and-Wash Paintings for Children*, won the 2017 national award

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for the most beautiful book, and this six-volume work pairs beautiful illustrations with illuminating stories for contemplation and inspiration,” says Huang, of Guangdong New Century.

But the ultimate publishing goals remain unchanged, Huang says. “The social benefits that we as a publisher can bring to the table are our biggest objective. Profitability comes second. Aligning our publishing program’s objectives and needs with those of the government makes perfect sense. Marketing reading services, for example, is easier to accomplish since the target audience and the stakeholders are already prepared and waiting.”

At Hunan Juvenile, pop-science publishing expanded so significantly in 2017 that a special department was established for the genre. “It is now a CNY 100 million business unit within our publishing house,” says Hu, whose team has published several original pop-science bestsellers, including *Naughty Human Beings: The Book of Science History for Children* and *Science World for Juveniles*.

Another original, *This Is Science: One Thousand Proofs*, is based on a three-year-long Hunan TV program, *Exploring the Truth*. “There are seven AR interactivities, 34 experiments, and nearly 200 photographs to make the science learning process more intriguing and immersive,” adds Hu, who is set to launch several high-level pop-science titles, including *Fabulous Telescopes* and *Looking for Dark Matter*, as well as translations from Britannica and DK this year. (See “The Rise of the Pop-Science Segment in China,” p. 38.)

An Hongmin, president of Beijing Yutian Hanfeng Books Company, says that maintaining a balanced import/export portfolio is very important to him. “A professional publisher will aspire to create outstanding original content that will be enjoyed by generations of readers, domestic and international. He will also want to build his editorial team’s expertise beyond handling translations. After all, there is so much to learn about the packaging, presentation, and promotion of a book to suit the market.”

Too many translated works in a catalogue will make a publishing company look like a distributor or rights representative, An says. “While translations are usually great for a company’s bottom line, it is not a long-term publishing strategy. Making an impact on the book industry means creating your own brand, titles, and stable of proven authors,” says An, who is collaborating with Belgian publisher Clavis to uncover new talents through workshops and competitions. “It means continuous improvement on your professionalism as a publisher coupled with an ongoing search for new talent and content.” (See “Key Colours Competition China,” p. 41.)

For Huang, of Everafter Books, being a children’s book publisher certainly goes beyond sales and profit. “We have an obligation to help children to be better people and to help them to better know the world outside their immediate circle. And we can do that by making sure that we present the best books possible—translations and originals—to them.” (Incidentally, this is the company that industry insiders call the “dark horse,” after

it achieved CNY 100 million in sales after only two years of operation and with only 120 titles and 23 staff members.)

## Rewriting the Playbook (and the Publishing Program)

But producing more children’s books does not necessarily make children read more. “Books, no matter how good the values they contain are, will not fundamentally change children,” says Huang, of Everafter Books.

“Take the love of books and the habit of reading as examples. If the parents themselves do not cherish books or have the habit of reading, then their children are unlikely to have that longing for reading, no matter how many books surround them,” Huang says. “Infants, as we know, learn by mimicking their parents. Thus, parents have to be good role models and know the right values to teach their children. That is why we have produced a line of books that will hopefully teach parents how to achieve that.” Chen He’s *Smart Parenting: The Strategies for Raising Children Aged 0 to 6*, for instance, sold more than 30,000 copies within four months of its launch.

As for publishers’ present-day race to outbid one another for rights, Fu, of Tomorrow Publishing House, is pragmatic but uninterested. “Partnerships are built on trust and confidence, not on the highest bid for a specific title that may last only a short period. I take the time to study the publishers that I want to work with so that I have a good understanding of their lists and working philosophy. I want to make sure their professionalism and sense of responsibility resonates with mine. This process requires time and patience. And in the current competitive publishing industry, which is saturated with capital investment that brings new entrants every time you look, patience is in short supply.”

Currently, the one immediate issue that is hampering the whole industry, says Li, of CCPPG, is the rising cost of paper, around 30%, within the past 16 months. “With production costs going up, profit is down and less money is left for research and development. This will impede future growth, as new products and strategies are constantly required to meet shifting market demands.” For Li, the signs are clear: “Growth in traditional publishing has slowed down much more significantly in recent months than in previous years. Revenue is mostly flat. To survive, one must think, and look, outside the box.”

And many of the answers, Li says, can be found within China’s latest education reform, which will take effect in 2020 and is set to reduce homework and standardized examinations while moving toward an employment-oriented educational system. “This reform is the biggest boon to the Chinese children’s book industry. Schools are attaching more importance to reading services, and fulfilling the demands from millions of students and teachers will drive—and reshape—the industry,” Li says, adding that “the second-child policy together with a rapidly expanding middle class will create an even bigger market for publishers.”

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At the same time, Li believes his counterparts should rethink their editorial programs. "Our industry pays little attention to topics such as children being left behind in rural areas, migrant parents leaving to work in cities, only-child issues, and second-child challenges," Li says. "The titles currently in the market gravitate toward fantasy and history. Realism is a big missing piece. And given that most Europeans and Americans do not have a clear picture of China and how Chinese people and chil-

dren live, it is important that we produce content based on present-day realities, to strengthen the information and cultural exchanges between China and the rest of the world." ■

## Acknowledgments

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## Events Highlighting Chinese Publishers and Content Creators at Bologna

With China as the country of honor at the Bologna Children's Book Fair this March, a citywide program to celebrate Chinese arts and culture, as well as top authors and illustrators, is already in motion.

Among the many Chinese authors to attend this year's fair are Cao Wenxuan, Cao Wenfang, Gao Hongbo, Han Yuhai, Liu Haiqi, Mei Zihan, Qin Wenjun, Tang Tang, Wang Yimei, Xie Qianni, Xu Lu, and Xue Tao. From the illustration side, many will also be present, including Cai Gao, Hei Mi, Liang Peilong, Liu Xun, Mao Yajuan, Xiong Liang, Yu Hongcheng, Yu Rong, Zhu Chengliang, Zhu Wei, and Zhu Zhu.

China Children's Press and Publication Group (CCPPG), a co-organizer of the China Pavilion (at Hall 26, B127), is in charge of the events held outside the fairgrounds and of most events at the

China Pavilion. The opening ceremony of the *Chinese Ancient Illustrations* art exhibition, for instance, will take place at 5 p.m. on March 25 at the Palazzo d'Accursio, where the exhibition will be open to the public from 9 a.m. to 5 p.m. through March 29. The *Chinese Original Illustrations* exhibition will be spotlighted at the service center of the Bologna Fair from March 26 to 29.

The China Pavilion will host two exhibits during the fair: *A Centenary Retrospective of Children's Book Publishing in China* and *Outstanding Children's Books from China*.

Below is a tentative schedule of major events, which are held at the fair unless otherwise specified; note that some publishers have their own activities and programs, to which PW may not be privy at the time of printing.

### March 26

#### Chinese–Foreign Children's Books Publishing Cooperation Forum: New Trends in Children's Books Cooperation

10 a.m.–12 p.m.

Concerto Conference Room (2nd floor)  
(hosted by Jieli Publishing House)

#### Forum on Think like a Great Mind Series

2–3 p.m.

Archiginnasio Municipal Library

#### Chinese–Foreign Children's Books Publishing Cooperation Forum: Let's Create a Better Future for the Global Children's Publishing Industry

4–5:30 p.m.

Concerto Conference Room (2nd floor)

### March 27

#### In Conversation with Hei He and Jiu'er: *Twelve Puppies* and *We Were Made for Each Other*

9–9:50 a.m.

China Pavilion

(hosted by Beijing Dandelion Children's Book House)

#### 3+3 China & the World: Dialogue on the Future of Illustrations

11:30 a.m.–1 p.m.

Illustrator Café

#### Children's Literature Writing Symposium: Realistic Reflection on Children's Literature

2–4 p.m.

Concerto Conference Room (2nd floor)

#### What Makes a Good Children's Book? Forum

3–3:50 p.m.

China Pavilion

(hosted by Jieli Publishing House)

### March 28

#### Colorful World in Children's Eyes: Chinese Children's Original Picture Books

9 a.m.–5 p.m.

Salaborsa Library

#### Launching of Picture Books Copublished by China and Italy

2–4 p.m.

China Pavilion



## Beijing Baby Cube Children's Brand Management Company

**B**aby Cube was founded by husband-and-wife team Yang Wenxuan and Liu Hong. The company grew out of their past professional experience in online retailing and literary publishing and out of their community outreach work focused on helping children to start reading. "It started as a reading club in 2010 when my daughter was little and grew by word of mouth and through social media, where I recommended picture books and carried out reading promotions," Liu says, adding that "investments from various sources made company expansion and our publishing program possible in 2015."

Establishing its own identity was the top priority for Baby Cube. "One key differentiator is our strength in social media marketing, which we further leverage to obtain higher sales and wider distribution," adds Liu, whose team of 87 people (spread across three offices) annually publishes about 300 titles, ranging from bath books to graded



Liu Hong, cofounder of Beijing Baby Cube

readers. "Presently, online retailers, physical bookstores, and social media contribute equally to our annual sales."

Little Critter, Baby Cube's brand for bilingual editions, is its best-known product line, with around 70 titles, and contributes the largest share to its revenue. "Having the original text at the back of each title and providing a parent guide to go with it have proven to be a winning combination," Liu says.

Asked about the company's unique

name, Liu explains that cube refers to "the multidimensional aspects of reading, where literacy, learning, emotions, experiences, and understanding come together. Reading is not a flat process, and its positive impact reverberates throughout a child's life. So the reading process has to start as early as possible, and this is the reason we kick-started our publishing program with titles for babies to three-year-olds and all the way up to 16-year-olds."

Baby Cube bestsellers include titles by Christopher Franceschelli, Nina Laden, Linda Liukas, Roger Priddy, Robert Munsch, and Mo Willems. More than 350,000 sets of Nina Laden's *Grow Up/ Peek-a Who/ Peek-a Zoo/ Ready, Set, Go* have been sold. "We have also parlayed our expertise in literary publishing to create a range of original and beautiful illustrated series on Chinese culture, history, and Tang poetry," adds Liu, pointing out that "promoting reading and nurturing the parent-child bond through books remain our main goals, and to achieve these, we are working to grow our reading services through different programs and delivery platforms." ■

## Untangling the Import Issues (and Rumors)

As of today, *Peppa Pig* remains a bestseller in China. *Winnie the Pooh* continues to sell, and so does *Charlie and the Chocolate Factory*. There has been no restriction on these titles or on other foreign publications and translations.

Overseas headlines about restrictions on foreign publications to "prevent ideology inflow" had many Chinese children's book publishers scratching their heads. "What kind of ideology can a picture book—say, the perennial blockbuster Sam McBratney's *Guess How Much I Love You* or the Harry Potter series—possibly communicate?" was one succinct response that PW received.

But it is true that some publishers are encountering a longer application process for Cataloging in Publication (CIP) numbers, which allow titles to be published in China. "To understand this, one needs to first look at the statistics in China Publisher's Yearbook," says Li Xueqian, president of China Children's Press & Publication Group and co-organizer of the China Pavilion at Bologna.

According to the Yearbook, between 2002 and 2006, 53,123 children's titles were acquired from overseas publishers. But the number of new publications, including Chinese originals, during this period was only 25,327. This could very well mean that nearly four out of every 10 acquired titles were not published. The following five-year period (2007–2011) saw 67,347 titles bought,

but only 49,229 new titles came out.

In short, during the 2002–2011 period—hailed as China's golden decade of children's books, due to a booming market hungry for titles—as much as 35% of the acquired total was not published. So, what happened to those unpublished titles?

"Some companies are buying up—and hoarding—these titles to co-opt their competitors," Li says. "This is unfair competition, and unfair to the overseas publishers, as they will get a certain amount of advance but no annual royalties—and they won't get to see their titles published in China anytime soon."

The longer CIP application process is basically due to a stricter vetting of the importing company, Li says. "At CCPPG, 90% of our list is originals even though we translated numerous Astrid Lindgren titles [including *Pippi Longstocking*, *Cipolino*, and *Tintin*. Will we have problems buying rights for translations? No. Those affected will be the smaller companies that have been focused on rights buying and not on developing originals. Or those that have been buying rights all these years and not publishing them."

Li adds that "buying and translating foreign titles is understandably the most practical and the easiest way to build sales and brand-name recognition when a publisher is small and lacks the resources to develop original content. But at a certain point,

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北京童立方文化品牌管理有限公司  
Beijing Baby Cube Children Brand Management Co., Ltd.



## 课本里的诗

## The Text of the Poem



This set of ancient poems, accompanied by beautiful ink-and-wash illustrations, will be cherished by both parents and children. The illustrations succinctly capture the emotions of the authors and the mood of the poems, thus leaving a deeper and greater impression on the readers. Spend more time bonding with your child using this beautiful and timeless series.



## The Cat Without a Nose

### 没鼻伙计

In an old tailor's house, there is a poor cat without a nose. No one likes him except for the old tailor who calls him "No Nose". Life is meaningless and hopeless for No Nose. But one day, something momentous happens and changes his mind. He realizes that his presence is significant, and that not having a nose is not a big deal after all...



## Move Your Fingers



This activity series focuses on developing a baby's sense of space and position while providing a basic concept of math. Each page features a capital letter that babies can trace with their fingers, and colorful lift-the-flaps that hide surprises and make numerous games more fun and interactive. Advance your baby's logical thinking with this comprehensive and scientific series!



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**[www.babycube.com](http://www.babycube.com)**

# Beijing Bright Culture Development Company

For 16-month-old Beijing Bright Culture, making an impact on the market is the top priority, and Jef Nys's Jeremy series (or Jommeke in the original Belgian) is the answer. "We have published only 25 out of the available 278 volumes, meaning that we have a built-in long seller in our portfolio," general manager Liu Qian says, adding that "this #1 Dutch-language comic series sold over a million copies annually, and we want to not just match that figure in China but exceed it." About 500,000 copies have been sold since its launch, in July 2017.

In its first year of operation, the team of 20 published around 150 titles, of which 70% were translations. "We shifted our focus to developing our own intellectual properties and nurturing local authors and illustrators in the first half of 2017. But despite the fact that we are a subsidiary of the Beijing Ru Yi Media Group, which is a well-known entertainment enterprise, it is taking considerable time and resources to build a list of authors creating original

works with us. Each new book launch is accompanied by considerable excitement but also a great deal of anxiety."

But there is no such anxiety with kindergarten teacher Cao Wenfang's titles, which are prominently featured in Bright Culture's new catalogue. Her five picture books, including *Blueberry Rabbit*, *The Little Matryoshka Doll*, and *Cat's Sky*—which address themes such as sharing, friendship, love, and nature—have sold upward of 80,000 copies. The author is the younger sister of Cao Wenxuan, the first Chinese writer to win the Hans Christian Andersen Award.

"We publish mostly in three categories: picture books, comics, and popular science," explains Liu, who has a great



Liu Qian, general manager of Beijing Bright Culture

deal of experience in comics publishing. In author Wu Meizhen's soon-to-be-launched *Hilarious Classmates* series, which chronicles the antics of a group of schoolchildren, Liu is keeping his fingers crossed for another bestseller. "The past five years have seen the comics industry benefitting from the government's positioning of it as a blue ocean with

immense crossover opportunities. In the case of Wu's series—we own all the intellectual property associated with it—we are looking to leverage it for cross-media production as well as merchandising. This is where the collective strength of Bright Media Group, in animation and multimedia, comes into play." ■

### Untangling the Import Issues continued from p. 8

after the publisher has matured and attained a specific profit level, developing original content and intellectual property must be on the table for long-term growth."

Beijing Dandelion, publisher of the Magic School Bus series and Maurice Sendak titles in China, was also asked by overseas partners about import restrictions. "I have assured everybody that we will continue to buy rights," said editor-in-chief Sally Yan, whose catalogue is 65% translations. But Yan is discouraged by unhealthy market trends caused by the massive capital investment in the industry. "There is now a push for new titles, for achieving good short-term sales and then allowing the titles to basically 'die.'"

The stricter CIP application process, says Yan, will get rid of "abusers" and benefit the industry. "Making sure that every acquired title is published as soon as possible is simply good and ethical business practice. If you are buying the rights and not publishing them, then to me that is disrespectful to the author, the work, and the original publisher. You can buy titles left and right since you have the money. But can you sell them? There is only so much a market can absorb, even one as big as China."

To publishers that have been selling to China and are now brooding over possible import restrictions, both Li and Yan recommend asking two questions: how many titles have been sold to China? And how many of those have been published and

continue to sell year after year?

"Often, overseas publishers have no concrete idea about the number of titles that have been translated and published," Li says, adding that no other country has purchased rights at the volume and speed that China has over the years. "The push to develop homegrown originals is completely natural. A maturing book industry will look into having its own pool of authors, illustrators, and intellectual properties—and this is true for China, as it is true for the West and all other countries."

More balanced rights trading is always the goal. "It has been very unequal in China for a long time," Li says. "However, this does not mean that we are not importing. We just need to make sure we are importing great content that will continually sell. But we also need to establish our publishing capabilities by creating our own content and not just translating and expanding production capacity."

Developing homegrown talents and intellectual properties takes time, Li says. "An overnight ban on imports, per the rumors and hype, is unrealistic and not workable." However, Chinese publishers, Li adds, should acquire titles in areas where quality content is sorely lacking and where homegrown talent is not yet available and not bring out copycat titles that may be of dubious quality.





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May you have a sweet childhood with great books along ...

# JOMMEKE

## Jeremy

Jef Nys

The bestseller for over 60 years, Jeremy (or Jommeke) is a national treasure for Belgians. This comic series encourages children to be positive and brave when facing challenges and uncertainties. It also inspires children to embrace beautiful things in life, cherish friendships, and be warm-hearted and empathetic.



## Princess Emmy

Studio 100

This is a major IP from Germany that covers films, books, merchandise, and games. It is about seven-year-old Emmy, who has magical powers and talks to her 26 horses. Emmy is like every girl of her age: sweet, sassy, and sometimes rebellious. Active and straightforward, she is almost brave. But she also has fears and worries like everybody else. Emmy is a vibrant person, which means that she likes to talk a lot. Most of the time, she is in a good mood and laughs often (and loudly)! When her enemy is in danger, she chooses to help and forgive him, and that points to her graciousness. The story of Emmy is about the real princess that lives inside each of us.



伍美珍儿童文学工作室

## My Hilarious Classmates

Wu Meizhen

This Chinese bestseller is a full IP created by children's literature writer Wu Meizhen, who is very popular with readers and well-respected by parents and educators. This comic series chronicles the antics of four schoolchildren. It is full of fun and rollicking humor. But My Hilarious Classmates is also about friendship, trust, and love.



## Finance for Children Made Easy

Xiao Han (Jing Jing) Yang

This picture book series is written by child prodigy Xiao Han (Jing Jing) Yang and her father Daniel Yang, who is a general partner with private equity firm SAIF Partners China. It simplifies complex finance and business ideas and principles using stories about a group of cute animals—little Bear John, little Elephant Jenny, little Pig Denny, for instance—who live in two beautiful villages of Xishuangbanna. This Finance Quotient (FQ) series differentiates itself with creative stories, lovely characters, beautiful illustrations, and simple financial language. It is a great book that helps to develop a child's finance/business sense and acumen.



## Beijing Dandelion Children's Book House

The contradictions embodied in the folk symbol of the witch captured the attention of Sally Yan, founder and editor-in-chief of 11-year-old publishing company Beijing Dandelion. “The witch is a popular figure in Western classics: sometimes as the protagonist; other times, in the periphery. The Western witch can be bad or good, frightful or funny—there is no specific mold to cast her. Not so in Chinese folktales and oral traditions. The Chinese witch is bad and scary, never lovable or even the slightest bit endearing. Chinese kids often equate her with a monster or demon. Why? That is my question and the reason behind this new book from Peng Xuejun,” Yan says, flipping through a copy of *Granny Xiu and Peach-Blossom Fish*.

The first 3,000-copy printing of Peng's book sold out during its November launch; a reprint of 7,000 copies soon followed. “The witch in this book, accompanied by her feline companion, is a mystery to the kids in the village,” says Yan, who wants children to read the story and start questioning and wondering. “The illustrations in this picture book are intricately done, with many touches of Miao tribal arts woven throughout. It ends with an abstract teaser, leaving the reader to question the ways that the witch can be bad, scary, lovable, or endearing. The moral of the story is about not judging a person by his or her appearance or by simply agreeing with other people's judgments.”

A quality picture book, Yan adds, must not be just a feel-good read. “It must provide food for thought. It should invite questions, even when there are no concrete answers. But it must always trigger curiosity and wonder, which is the essence of childhood itself. Without these two elements, the child is isolated and stunted,” adds Yan, who has introduced Chinese children to *The Magic School Bus* (still China's #1 title ever since its 2010 launch), Mizielińska and Mizieliński's *Maps*, Richard Scarry's titles, and Maurice



Sally Yan, founder and editor-in-chief at Beijing Dandelion

Sendak's *Where the Wild Things Are*. This year will see several new Sendak translations, including *In the Night Kitchen*, *Maurice Sendak: A Celebration of the Artist and His Work*, and *Outside Over There*.

Yan is trying to identify gaps in the market and evaluate the right titles—originals if possible, imports if more appropriate—to plug those gaps. “The Chinese children's book market being relatively young opens up opportunities for new formats or story types,” says Yan, whose team has published titles on difficult subjects, such as Michael Morpurgo's *The Kites Are Flying* (about hope and friendship in conflict zones) and Linda Sue Park's *A Long Walk to Water* (about meeting hardship with perseverance). “We must not avoid addressing difficult topics. While we aim to protect our children, we must also expose them to the real world, to inspire and prepare them for their journeys ahead, which are going to be filled with opportunities and challenges, the good and the not-so-good.”

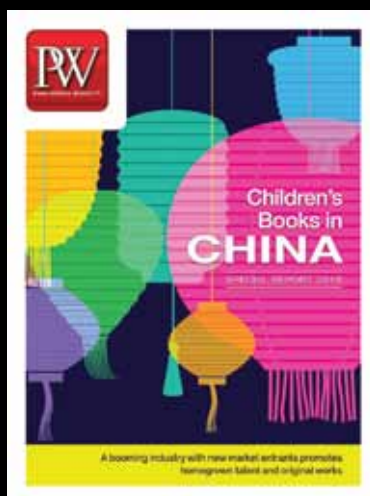
Meanwhile, Yan is busy looking through her past projects to “uncover old gems or dig out those nuggets for the next plot.” The Miao ethnic minority tribe, for her, is fascinating. “Their language, music, food, crafts, and clothes, for instance, stand out for being so dif-

ferent. There are a lot of stories in there as well as commonalities,” she explains, adding that “food, for instance, is an universal theme, and our shared love for food needs little translation.” The Beijing Dandelion team is set to release a new title on Miao food.

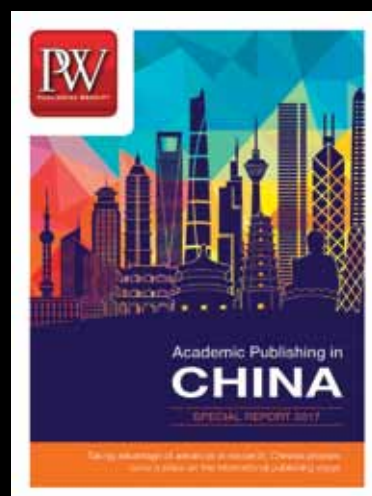
“Work is also in progress on a picture book that revolves around the pickled vegetables of Szechuan cuisine. We have no idea where these pickles came from and who first made them and have little familiarity with the many myths behind the dish. And if we do not know, how are we going to explain that to our children? So the tasks for our team are clear: Investigate, collect the fun and interesting bits, and turn them into a beautiful story to educate and inform.” Food as a theme is working well for Yan. *There Is Always a Reason to Eat Buns*, launched in July 2016, has already sold more than 28,000 copies.

Stories are everywhere if one is willing to search for them, observes Yan. “The minute detail can become an engrossing tale. And the mundane, an exhilarating plot. It is all about imagination and the melding of ideas to hatch the next story. This is what makes children's book publishing so fun and exciting to me and my team.”





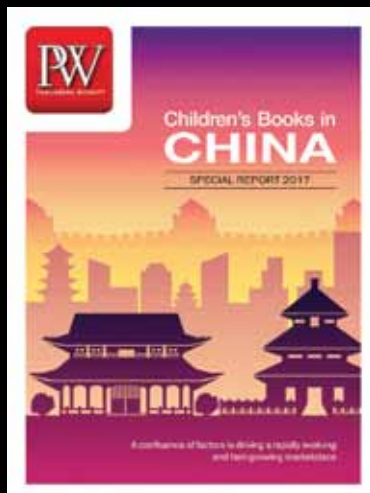
**Current  
report**



## **2017 Academic Publishing in China report**

### **featuring**

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Social Sciences Academic Press  
Xi'an Jiaotong University Press  
Zhejiang University Press



## **2017 Children's Books in China report**

### **featuring**

21st Century Publishing Group  
Anhui Children's Publishing House  
Beijing Dandelion Children's Book House  
Children's Fun Publishing Company  
China Children's Press & Publication Group  
Hunan Juvenile & Children's Publishing House  
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**CHINA  
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# Beijing Yutian Hanfeng Books Company

Beijing Yutian Hanfeng's full-color 222-page catalogue is a testament to the company's dedication to design and art: every page, highlighting a particular series of books, is beautifully illustrated and meticulously designed.

"When it comes to books, content is important. But the aesthetic aspect is no less crucial," president An Hongmin says. "Good quality illustrations and masterful rendering of important details add immense value to a picture book. Low-quality and inaccurate illustrations can create misinformation and confusion in children." Furthermore, An says, children are never too young to develop an appreciation for quality art and illustrations. "An appreciation for art encourages imagination, creativity, exploration, self-expression, and logical thinking. If we want to nurture good illustrators, then art training should begin as early as possible, and it starts by making sure the illustrations that we have in our titles right now are accurate and of the highest quality possible."

An's passion for illustration runs deep. "I dreamed of being an illustrator when I was a kid," An says. "But there was no proper guidance or professional certification for such a career during that time. The next best thing was to be a children's book publisher, nurture talented illustrators, and provide them with a platform to promote their work. I have been doing just that for the past 18 years through Beijing Yutian Hanfeng."

The slow and steady growth of the company, with its wide-ranging products for kids up to age 18, reflects An's temperament and personality. He believes in "no peaks and valleys and in working totally within [the company's] own means and resources": "We have around 110 people in this company, and nearly half of them are illustrators and editors. The whole team works together



An Hongmin, president of Beijing Yutian Hanfeng

to select a specific topic for the publishing program and then to find the best books—originals or translations—within that topic. In selecting a title, we ask ourselves, What message does this book convey to children? And how should it be presented?"

Some titles, An says, require more effort. "Take Thanhha Lai's *Inside Out and Back Again* as an example: the verse format was something new to the market, and the moving story on war, immigration, family, and politics was not exactly a feel-good read for children. But our editors were adamant on translating and presenting it as a 'looking-forward-to-a-better-future' title. The book was well-received by parents, educators, and children, with many schools recommending it as part of the reading list."

Lai's book is one of the 50 titles in Beijing Yutian Hanfeng's award-winning children's literature series, which has sold about 10.1 million copies. The plan, says An, is to have 100 titles in total. "We are known for several bestselling multiseries programs. For instance, in 2012, we launched one picture book program targeting 3-to-6-year-olds, with

each series containing six titles. It is now in its 10th series with sales upward of 10 million copies. Another program featuring 20 titles with stories by classic and popular Chinese authors has sold 8.1 million copies."

The company's current catalogue offers around 3,000 titles, with about 250 new ones added annually. Translated titles include Tony Abbott's *The Secrets of Droon*, Colleen Houck's *Tiger's Curse*, H. I. Larry's *Zac Power*, Jedda Robaard's beautiful lift-the-flap boardbook series, and Sam Swope's *I Am a Pencil*. An says, "Working on translations and with international authors, illustrators, and publishers gives us the opportunity to further improve our editorial and publishing expertise and helps us understand different markets. This lays the foundation that we need to develop high-quality original titles for export."

In recent years, An has also ventured into animation. "It is a great opportunity to learn a new industry and explore the possibilities," An says. "Furthermore, as we continue to develop original titles, we will have more content that can cross over and be transformed into animation and multimedia products." *Mojo Spy* is broadcast on China Central Television and various domestic TV stations, and *Monster Family Adventure* is available through iQiyi, one of China's largest online video sites with more than 500 million monthly active users. The sequel to *Mojo Spy* was showcased at the 2010 Annecy International Animation Film Festival in France.

An says, "Publishing is an ever-evolving industry, shaped by ongoing creativity, changing consumer demands, and new technologies. This means that we—as publishers, editors, or marketing staff—must continue to learn and evolve, be prepared to tackle challenges head-on, and grab opportunities as they come along."



**Xiao Xianggu Series**  
*Qin Wenjun*

## ORIGINAL

Qin Wenjun, one of the most honored writers of contemporary literature for young readers, is dedicated to writing amazingly fun and sweet stories for children.

Hei He, the famous animal novelist, uses animals as protagonists, and describes their lives charmingly. His novels of grand vistas unveils strength without losing the sense of elegance, and are full of wild and savage appeal.



**Hei He Series**  
*Hei He*

## WARMTH

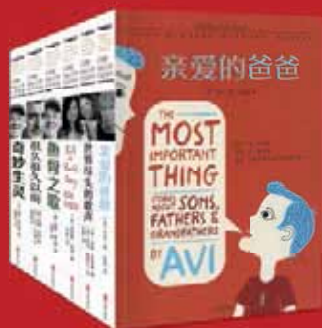
Our imprint Warm House believes that books for children should promote a positive worldview, and embrace a child's innate sense of wonder and fun. We continually strive to seek new voices, new visions, and new directions in children's literature. We tell delightful stories about family and friendship, but also help children wrestle with special issues, such as racism and poverty. Warm House is the trusted, dog-eared companion of Chinese children and parents.



**The Rat-a-Tat Bear**



**Island**  
*Mark Janssen*



**Novels by Award-winning Authors**



**Award-winning Novels**

## GROWTH

The books in this collection of treasured children's literature series are specially selected for teenagers aged 12 to 18. These award-winning titles and those on YALSA's selected list covers a broad range of reading and maturity levels. They are thought-provoking, compelling, and rich in emotions. The diverse characters and rich plots will have teens—and even their parents — hooked from the very first chapter. Any of these titles will make a stellar addition to your bookshelf.

# READ TO DREAM

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READ TO DREAM

## China Children's Press & Publication Group

**T**his publishing house is embarking on a major, and unique, transformation of its publishing program and editorial mind-set. For president Li Xueqian of CCPPG, current changes in the industry demand an aggressive move.

"We have slowed down our publishing program to focus on the type of content that the market really needs," Li says. "The current demand is for titles dealing with emotions, behaviors, manners, bullying, sharing, and friendship—topics that a two-child household and any child in a modern and complex society will require. Such titles, which promote positive social and emotional skills and good values, will prepare children from an early age to cope with life's challenges and with societal changes. Demand is also increasing for popular science, through which young children, even toddlers, can be exposed to science principles. So we are tweaking our program to focus on these topics."

In recent years, Li has reduced the annual number of new CCPPG titles, for example, from 760 in 2016 to 731 in 2017. "In 2018, I am looking at 700 titles," Li says. "The guiding principle is 'quality over quantity,' and 'quality' in this case refers to content that is demanded and urgently needed by the market." Another reason fewer children's literature titles will appear in CCPPG's new catalogue is that the market has been deluged with such titles in recent years.

The traditional publishing mind-set needs to change, Li says. "With China's 2020 education reform throwing the spotlight on reading for leisure and general knowledge, there will be more reading classes in schools. But one big issue looms: teachers are not equipped—or trained—to teach reading, and schools typically do not have the resources for increased reading activities. As a children's book publisher, this presents a challenge as well as

an opportunity."

Pivoting to become a reading service provider instead of just a traditional book publisher is one answer, and this is where CCPPG's full-fledged subsidiary, Juvenile & Children Reading Experience Wonderland, comes in. "Experiential reading services are the core products at our 5,000-sq.-meter Wonderland," says Li, whose publishing house is known for being the Chinese

home of Cipollino, Pippi Longstocking, Le petit Nicolas, and Tintin (the Tintin series alone has sold 11.6 million copies since its 2001 launch). "It is a divergent path that saw us breaking even in 2016, with reading services offered to just 43 schools. Today, more than 300 schools have subscribed to our reading services program—not bad for a project that started off as an experiment."

Collaborating with schools to build the appropriate reading environment is one major Wonderland activity. "We go to schools and advise them on various topics, from converting hallways and corridors into appropriate reading spaces to evaluating a teacher's ability to conduct reading classes. For the school library, we recommend stocking up to 2,000 titles, of which 200 should form the core reading list."

Next on Li's agenda is the creation of a full-scale reading services platform. "This will be where parents, teachers, librarians, and students can go to find the list of the books they should use or read, the accompanying kits, additional resources, guidance on teaching reading or using a specific book in the classroom, and much more."

Li is also looking into services beyond reading. "The focus in classrooms has



*Li Xueqian, president of China Children's Press & Publication Group*

always been on reading and writing. The other communication skills—specifically, listening and speaking—are underdeveloped, and so we are seeing new graduates failing in their job interviews because they cannot express themselves eloquently or comprehend the questions asked adequately. This is exactly the shortfall that the latest education reform is trying to address," Li says. "Our team is now working on identifying and assessing the right teachers to create high-quality materials on listening and speaking that can prepare students for entry into the workplace." (Four-skills courses are not common in Chinese language learning, unlike for English language learning.)

Given CCPPG's emphasis on reading and listening services, audiobooks are naturally the next focus. "I am looking not just at audiobooks but at different content formats and delivery platforms that a student or a reader may need, inside and outside the classroom," Li says. "As I mentioned earlier, a publisher needs to change to meet market demands. Standing still is not an option. Anticipating emerging demands and transforming quickly to meet market changes is essential to a company's longevity and prosperity." ■





## Wishing all exhibitors, attendees and China—Guest of Honor lots of success at Bologna 2018!



China Children's Press & Publication Group will organize a series of events during the 2018 Bologna Children's Book Fair, which will see China as the Guest of Honor. These events will cover special cultural exhibitions, meetings, and forums. We welcome friends from the global children's publishing industry to join us!

CCPPG publishes over 1,500 titles annually with around 500 new titles, including picture books, story books, comics, fiction, nonfiction, and activity books. CCPPG also owns five newspapers and 13 magazines with an annual circulation exceeding 140 million copies.

### Social Sciences



### Translated World Classics



### Part of Outstanding Chinese Original Works



### Part of Outstanding Original Picture Books



# Everafter Books Publishing House

When it comes to partnering with major overseas publishing houses, few people are more knowledgeable than founder and publisher Huang Xiaoyan of Everafter Books. After all, she was involved in the high-profile joint ventures of Macmillan Century and Hachette-Phoenix.

In November 2017, Huang launched a new joint venture with Paris-based Bayard Group. “Bayard Bridge will focus on the zero-to-12 age group and plans to publish around 100 titles—including Hervé Tullet’s new picture book *Ob! Un livre qui fait des sons*—by the end of 2018,” says Huang, whose team will adapt titles, by authors such as Xavier Deneux and Serge Bloch, for the Chinese market. “This partnership will cover not just books but also digital products and magazines for children.” Several Bayard Bridge titles, such as those in the *Pense Pas Bête* series and Hervé Tullet’s new title, have become immediate bestsellers in China.

Next on Huang’s agenda is Chronicle Bridge. “This is not a joint venture but a rights collaboration whereby we get first option rights to all Chronicle picture books,” Huang says, who accepted the offer to establish and head Everafter Books after meeting with investment company Trustbridge Global Media in January 2015.

Six months later, the Beijing office was up and running, and by December 2015, the first title had been published. Within nine days, 10,000 hardcover copies of Marla Frazee’s *Santa Claus the World’s Number One Toy Expert* were sold out through an exclusive JD.com promotion. Another 10,000 special boxed sets containing the paperback edition and a build-it-yourself Christmas playset sold out even faster.



Huang Xiaoyan, founder and publisher of Everafter Books

“We have a flexible publishing program through which we offer specially selected titles to mark major events, in particular those related to books and reading,” says Huang, who launched Jose Jorge Letria’s *If I Were a Book* and Rilla Alexander’s *The Best Book in the World* in April 2016 in conjunction with World Book Day. The latter was translated and promoted by the director of the children’s division of China’s National Public Library. “We have since published more than 10 books with either the words ‘book’ or ‘reading’ in their titles. These bestsellers are helping to brand Everafter Books as a serious children’s reading promoter in the market.”

Another title, Charlotte Zolotow’s *The Storm Book*, a 1953 Caldecott Honor book, took the Chinese market by storm. Huang says, “It was launched in June 2016, and sales have exceeded 160,000 copies. This book was one of JD.com’s top 10 bestsellers across all book categories in 2017.” The team is now busy promoting Zolotow’s *Say It!*, which Huang describes as “the perfect title to help parents to learn how to spend quality time with their kids and express their love properly.”

While titles from Everafter Books have often ended up on bestseller lists,

it is the company’s unique selection and publishing program—from poem-based picture books to those discussing important social issues—that differentiates it from others in the market. “Everafter Books will not follow market trends; we will instead lead the market,” Huang promises.

Currently, translations take up nearly 80% of its catalogue. But with 25 years in the publishing business, Huang knows very well that the future lies in producing originals. “The shifts

in the Chinese book market are obvious to everyone. Parents and teachers are searching for original works that highlight local cultures, traditions, and stories in an effort to balance the onslaught of Western cultures and values. As a publisher, we also want to create original content and have our own intellectual properties that we can promote and sell to overseas partners. This year, you will see more original titles in our catalogue.”

The changes in the Chinese educational system, Huang says, “are a boon to the children’s publishing industry, particularly the focus on reading and the drive for increased reading services. For a children’s book publisher in China, this is an exciting and a challenging time. There is momentum in the industry to grow and prosper. For Everafter Books, what we really need is to create a solid editorial foundation that will immediately take its cues from market changes and adapt quickly.”

Huang adds that “we want to build a brand that will last through generations, one that parents and children will automatically associate with the best content and with quality authors and illustrators. Our endgame is to help children to grow into happy, healthy, and independent adults.” ■



# Everafter Books

奇想国童书 | A home of high-quality children's books  
A cradle of imagination, curiosity and creativity

The name "Everafter Books" comes from the sweet ending of countless fairytales: "... and the prince and princess lived happily ever after." Everafter Books is dedicated to publishing high-quality books for children to help develop their habit and love for books, thus enabling them to live "happily ever after". The Chinese name of Everafter Books, Qixiang Guo, literally means a kingdom filled with hopeful imaginations, childlike fantasies, and curiosities. Likewise, the essence of Everafter Books is to create a kingdom that is built on wonderful and timeless tales and stories that will nourish and encourage children to retain their curiosity, creativity and imagination even after adulthood. Everafter Books publishes board books, novelty titles, picture books, children's literature and non-fiction. It also has a well-established line of parenting titles.

If I Were a Book



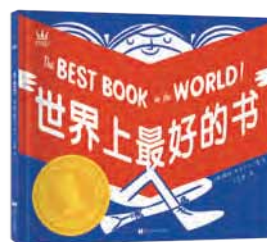
The Storm Book



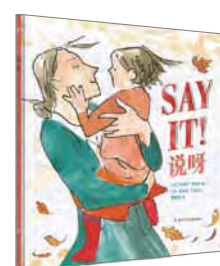
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## Bayard Bridge

巴亚桥童书 | Reading Bridges You to the World

Bayard Bridge, a children's book publishing brand co-founded by Bayard Group and Trustbridge Global Media (TGM), launched its first 38 titles in November 2017 in Shanghai. Bayard Bridge believes that children and their families should be at the heart of today and tomorrow's society, and is dedicated to offering high-quality educational and playful content for children 0-12 years old.

### Novelty Books for 0-3 Years Old

Les Minousses



Les Imagiers Gigognes



### Picture Books

OH! Un Livre Qui Fait des Sons



C'est Pas Moi, C'est Mon Loup!



### Children's Non-fiction

Anatomia



Pense Pas Bête



Contact: Emmanuelle.Marie@groupebayard.com, xiaoyan.huang@tbpmmedia.com



### Foreign Language Teaching and Research Press

**T**his company needs little introduction, having collaborated with more than 500 international publishers since its inception in 1979. It is also China's largest foreign language publisher and its third largest in terms of sales.

"We have been inviting international authors to write for us for some time now. *Uncle Craig's Phonics* by Craig Wright and Julia Chang—one of our feature products—is a title that has become a brand of its own over the years," says Xu Haifeng, director of the children's publishing division and its four segments: English-language readers, cartoon books (mostly bilingual), picture books, and children's literature. "Each of our branded products has its own platform and subscription model and an annual roster of programs. For *Uncle Craig's Phonics*, for instance, our team conducts more than 50 seminars and holds two major training sessions for about 20,000 teachers each year."

The downloadable and fee-based LiSheng (or listening) module of these products is very popular. "There is a definite increase in the demand for English-language reading and listening materials, such as with our graded reader programs, including Bob Books, Little Critter, Mother Goose, Oxford Reading Tree, and Usborne. And the corresponding increase in the sales of LiSheng English readers is an obvious result," adds Xu, whose team has introduced English phonics and reading courses to primary and high schools and training centers across China. "We conduct numerous training sessions for English teachers and teacher trainers throughout the year so that they are able to fully uti-

lize the books in the classroom."

Reading services is an integral part of FLTRP. "Most of our translated picture books come with a teacher/parent guide, which we supplement with reading services, activities, and downloadable kits. We work with social media platforms specializing in educational materials for children—Michael Qianer Pindao, for instance—to broadcast WeChat-based talks to hundreds of thousands of subscribers and offer story-reading activities. Korky Paul's Winnie the Witch series is one good example that

uses multiple platforms to reach Chinese children," explains Xu.

Books aside, FLTRP also organizes China's premier English-language debating and public-speaking tournaments. According to Xu, "when it comes to English-related programs, there is no better companion than FLTRP." ■



*Xu Haifeng, director of the children's publishing division at FLTRP*

### Social Media Marketing: Working the Platform

The past few years have seen social media, propelled by the all-purpose WeChat app and the Weibo microblogging service, become an indispensable promotional and sales channel in the Chinese publishing industry. Critics point to challenges facing publishers who depend on social media marketing. Advocates, meanwhile, view the current dip in effectiveness of social media marketing as evidence of a period of adjustment common to any new channel.

For Liu Hong, cofounder of Beijing Baby Cube, while sales volumes through social media may be lower than during the peak periods of 2015 and 2016, sales remain higher through social media than through traditional channels. Liu, of course, knows the ins and outs of social media marketing better than anyone in the industry, having used it to grow Baby Cube from a reading club to a full-fledged publishing company. "Readers have become accustomed to social media as a platform for marketing and buying books. It is now just another channel that functions like the physical bookstore or online retailer," Liu says.

Xu Haifeng, director of the children's publishing division of Foreign Language Teaching and Research Press (FLTRP),

remains cautious in his approach to using social media platforms despite the strong sales results. "There is now a fatigue linked to the appearance of even more social media platforms promoting numerous products. Sales figures from these channels are slumping," Xu says, adding that these platforms are often beneficial for new books but less useful for long-term sales.

#### Acing the Social Media Marketing Game

For Baby Cube, the first title sold through social media was Nina Laden's *Peek-A Who*. "I used the Niangao Mama platform and sold nearly 5,000 copies within an hour in August 2015," Liu says.

The choice of the WeChat-enabled parenting platform Niangao Mama makes perfect sense. Niangao Mama, which means "sticky-rice-cake mom," has been so popular that in January 2017 it received a CNY 60 million investment from Matrix Partners China. It has more than one million daily active users, 12 million followers, and monthly transactions valued at CNY 80 million.

Since then, Liu has utilized various platforms to sell nearly 250,000 copies of the Elephant and Piggy series (five titles); 500,000 copies of *Peek-a Who*; 900,000 copies of the Little

*continued on p. 22*

# Chinese Classic Animated Films Stories

*Chinese Classic Animated Films Stories* contains 55 picture storybooks filled with adventure, humour, fantasy, courage, friendship and love. They are adapted from the award-winning animated films which are known to each family in China and produced by Shanghai Animation Film Studio, the No.1 animation film studio in China. When children read these interesting and moving stories, they will have a wonderful journey in Chinese myths and legends.



*Black Cat Detective*  
(5 titles)



*Calabash Brothers*  
(7 titles)



*Story of Lunar Year*



*Magic Deer*



*Nezha Conquers the Dragon King*  
(2 titles)



*The Monkey King:  
Uproar in Heaven*  
(2 titles)



*The Monkey King  
Conquers the Demon*



*The Lotus Lamp*  
(2 titles)



*Little Carps Jump  
Over Dragon Gate*



*The Magic Aster*

# Shen Shixi and the Animal Novels He Likes Series

*Shen Shixi and the Animal Novels He Likes Series* is a collection of some representative animal novels of Shen Shixi, China's King of Animal Novels, and some world-renowned writers, like Jack London, E. T. Seton and Jim Kjelgaard. This series includes 8 titles that cover many amazing and touching animal stories.



For rights, contact Zhang Wen (zhangwen@fltrp.com)  
www.fltrp.com



外研社 少儿出版中心

Foreign Language Teaching and Research Press  
Children's Publishing



## Guangdong New Century Publishing House

This is the Chinese home of the Wimpy Kid series, which made its first appearance in China in 2009 and has since sold more than 9.2 million copies. The decision to ignore market skepticism (this comics-style series with American humor and school culture was initially deemed unworkable in China) has been the right one, says chief editor Huang Chunqing of GNCPH.

"There was only one volume then, and that was another mark against it: the Chinese market went for series—it still does—and single titles tended to get lost on the bookshelf," Huang says, adding that his editors "were attracted by the book's random observations, easy reading, and gentle humor. They saw a market for Wimpy Kid."

Adaptation followed. "We had Chinese in the first part of the book and English at the back, a great strategy when parents were demanding bilingual editions. This

decision also enabled us to categorize the series as children's literature as well as bilingual reading, which has continued to help in sales and discoverability," says Huang, whose team created various editions and boxed sets. In 2011, the Chinese-only edition was targeted at second-tier cities, and in 2014, demands for more extracurricular English reading materials resulted in the English Study Notes edition. "We have promotions during school vacations at 20 to 30 key bookstores and a monthly thematic marketing on the e-commerce site Dangdang. Our editors have also set up a microblogging site on the series to keep fans updated and happy."



Huang Chunqing, chief editor at Guangdong New Century Publishing House

Aside from translations, GNCPH has been busy with originals by unconventional authors. "We have *Rhymes of the Four Seasons*, a poetry book by two farmers that is based on seasonal changes with

folksy illustrations," Huang says. "It has gone into a fourth printing, having sold 10,000 copies since its launch in April 2016." Another book, *Starting with Science and Fascinating Tales*, explores the science in folktales, which is both unique and interesting.

What these titles show, Huang adds, "is the abundance of ideas within our own land, culture, and history—and the opportunity these books provide to present

these ideas to the rest of the world. What the next title or author may bring to the table is often a surprise. And this is exactly what publishing is all about: the cultivation, and sharing, of ideas and knowledge."

### Social Media Marketing continued from p. 20

Critter series (27 titles); and 1.5 million copies of the Old Textbooks of China series (30 titles).

The initial decision to use a social media platform to launch Baby Cube was a practical one. "We entered the children's book publishing industry relatively late and at a time when the bookstore channel was showing declining sales and when the competition among online retail networks was intense," explains Liu, adding that finding a new channel was crucial to bolstering the company's early performance. "Mobile devices were then becoming popular, and social networks such as WeChat were developing rapidly. Online parental communities were emerging. For me, the message was simple: Where there is a crowd, there is a market."

Liu then contacted various online communities for maternity and childcare and suggested that they recommend Baby Cube titles. "They were not sure at the beginning, but soon sales started to come in. It heralded a great beginning for Baby Cube." The biggest advantage of using social media, she adds, "is the integration of marketing and sales that efficiently shortens the whole process. This sales model is proven to be the fastest and most effective way for new market entrants—small and medium-size independent publishing houses, especially—to carve a foothold in the industry."

However, social media marketing has shown itself to be much

more successful for children's books than for other publishing segments. "This is mostly due to the social media platforms' two major features: celebrity endorsement and on-site marketing. These features appeal to new mothers, who have a much more urgent need for authoritative guidance and sharing of childcare experiences with others in the same community," says Liu, whose team works with about 400 platforms, including Michael Qianer Pindao and Big J & Little D.

Success in social media marketing is about doing your homework, Liu says. "Understanding your own products is crucial. Then you have to find out details about the social media platform that you want to use: their community and fans, income levels, occupation, children's age, and consumption preferences, for instance. If your products are in line with their attributes and requirements, then it will be easier to convert their interest into actual sales."

The next step involves providing additional materials to promote the products. "The usual cover images and text-based description are insufficient," Liu says. "You need photos of reading scenes, or even better, audio and video clips. Social media marketing platforms require 3D presentations to capture the attention of harried and distracted mothers."

The development of products specifically for social media platforms comes next, Liu says. "Customized products—with

continued on p. 24



# Chinese Poetry with Ink-and-Wash Paintings for Children

**Winner of the 2017 Beauty of Books in China Award**

Illustrated by Liang Peilong, one of China's ten famous children illustrators, this collection of poetry written by six renowned and respected writers—Lin Liang, Lin Huanzhang, Jin Bo, Fan Fajia, Gao Hongbo, and Xu Lu—provides readers with vivid pictures of rural life accompanied by rhymed verses.

Full of optimism, humor and wisdom, this series inspires and arouses the reader's ecological consciousness.



## Nature Observation and Tracking

**Presenting the wonders and miracles of nature**



This five-volume science series presents not just a visual survey of plants and animals but also detailed and precise descriptions on every page. From rare animal species in nature reserves to birds and plants usually seen in gardens and neighborhoods, this series gives a clear overview of the classification of our natural world, taking readers on an incredible journey from the most fundamental building blocks of nature to the world's landscapes.



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Vivian Feng (Foreign Rights Representative)  
[vivian.fyt@qq.com](mailto:vivian.fyt@qq.com)

## Hunan Juvenile & Children's Publishing House

**H**unan Juvenile steadfastly pursues its goal to be “a kid’s best friend” by introducing quality content from far and near. Last year, the 36-year-old publisher released more than 600 new titles, including originals such as *China’s Silk Road* picture books, literature titles such as Tang Sulan’s *Little Lotus* and *Stories Told by Mei Zihan*, and the Wide View pop-science series. A total of 23 titles won various awards in China, and annual sales exceeded 400 million copies.

Original children’s literature has always been Hunan Juvenile’s focus, president Hu Jian says. “Last year, we not only published *Little Lotus* but also launched Tang Sulan’s Heartwarming Childhood series, Qin Wenjun’s Prince’s Adventure series, Mao Lulu’s Tomboy Mao series, Mu Ling’s Children’s Science series, and many more. These works, imbued with childlike innocence, bring positive energy that helps in the growing-up process.” The team also introduced

DK’s Follow the Trail series, Britannica’s *Educational Comics*, Highlights’ *The Classic Book for Culture Mindfulness*, and a series of children’s literature books by Erich Kästner.

A combination of various promotional and sales strategies—including online and bricks-and-mortar activities around new book launches, author talks, and expert-led classes and promotional events—continues to work well for Hunan Juvenile. “The goal is to provide potential readers and buyers with immediate access to publication information and to make sure they understand the value of the books. These activities will help us in generating sales, branding, and cultivating loyalty,” Hu says, adding that some titles launched last year have sold

more than 50,000 copies and remain strong sellers due to the intensity of the team’s promotional and sales activities.

The team held more than 200 events in 2017 and organized the 2017 International Children’s Book Fair to promote win-win collaboration among Chinese children’s publishing houses and to increase the quality and value of the published titles entering the Chinese market.

This year, Hunan Juvenile will continue with its many events and activities. “We will be

hosting the 14th Asian Children’s Literature Convention and the First World Children’s Literature Convention,” Hu says. “The hosting of such large-scale academic and cultural events affords us the opportunity to promote the exchange and integration of Chinese and foreign children’s literature and culture. We will be able to open up the world of books, reading, and knowledge to children all over the world.”



Hu Jian, president of Hunan Juvenile & Children's Publishing House

### Social Media Marketing continued from p. 22

different packaging, gift certificates, and special pricing, for instance—mean a wider selection of items for social users to choose from for their communities. This increases the chances that your products will be noticed and reviewed.”

### Taking the Good and Not-So-Good

For Liu, there are many advantages to using social media marketing. “The sales success on these platforms can be used to trigger and influence sales on conventional channels. High-volume sales via social media platforms are also good for offsetting the cost of the first edition. Plus, the typical return policy on these platforms is short—15 days—and this is great for cash flow, especially for a company that is just starting in the industry.”

The major disadvantage of social media marketing is the lack of the long-tail effect. “Once a group purchase is completed, you will no longer be able to sell to that demographic or community again—or at least, not for a very long period of time,” Liu says. “But with online retail outlets, you can have large-volume traffic as well as a long-tail effect in that your products are listed and sold for many years. Then again, online retail outlets demand a steep discount, which is not good for the book indus-

try as a whole. For Baby Cube, we are trying to combine these two channels.”

For Xu and his team at FLTRP, social media is “a promotional—not sales—channel, which we use judiciously so that more people get to know our titles. For instance when we first published the Israeli series Uncle Leo’s Adventures, only those frequenting physical bookstores or major online retailers knew about those books. But because we promoted it on Michael Qianer Pindao, a platform with around 600,000 followers at that time, the audio clip was played 3.1 million times and sales began to rise rapidly.”

Some social media platforms, Xu adds, have the capacity to broadcast professional lectures on books, thus enabling a much longer promotional period. “In 2017, we introduced Bob Books phonics reader series and worked successfully with WeChat-based Ivy League Dad to launch it and then gave a series of talks to its followers,” Xu says, reiterating that he and his team “do not rely on social media platforms alone to promote FLTRP titles. We utilize a combination of channels—online and bricks-and-mortar—to market and distribute our products. We also have a powerful school distribution channel.”





## Yang Yu's Interpretation on Chinese Poetry

Yang Yu is a famous professor of classical Chinese poetry and traditional Chinese culture. Yang Yu's Chinese Cultural Enlightenment series strives to present the profound wisdom of traditional Chinese culture in an accessible approach to younger generations. This series, based on the pillars of traditional Chinese classics, has five themes: character, wisdom, gratitude, friendship, and nature. It includes classical writings and excerpts with interpretations as well as poems and accompanying explanations on verses from pre-Qin to Qing Dynasty period. Teenagers reading this series will discover philosophical ideas as well as values such as patriotism, integrity, generosity, independence, tenacity, and thriftiness.

## Festivals of Chinese Ethnic Groups (Bilingual)

This series covers intriguing, outstanding and poetic folktales on festivals and customs from China's ten most representative ethnic groups. Showcasing their courage, gentleness and indomitable will, these delightful stories allow readers to learn more about the distinct and charming characteristics of these ethnic groups.

Recommended as parent-child reading by CCTV during the Dragon Boat Festival, this series has won the Most Beautiful Picture Book 2016 prize given by China Library Journal. It was also nominated for the top picture books prize in China for the Chinese Government Award.

Renowned children's literature writers such as Fang Suzhen, Tang Sulan, Wang Yimei, and Bing Bo collaborated with equally famous painters—including Cai Gao, Chen Yadan, Zhu Xunde, and Chen Xunru—to create this epic-style work in the hope of passing down the gist of Chinese culture to younger generations.



## Chinese Legend Series

This picture book series offers five volumes of traditional Chinese myths and legends, namely The Nine-Colored Deer, Quest for Fire, Jingwei Fills Up the Sea, Divine Fish Carries Qu Yuan, and Shen Nong's Miracle Herbs. It is illustrated by Feng Jiannan, a well-known motion picture director and painter. He spent 30 years creating this internationally influential series, which has been translated into English, French, German, Spanish, and Russian, and won six international prizes.



**CBS** 湖南少年儿童出版社  
HUNAN JUVENILE & CHILDREN'S PUBLISHING HOUSE



## Jieli Publishing House

The phrase “in the right place at the right time” seems tailor-made for Jieli. Its Usborne China imprint, launched in January 2017, came at an opportune moment when the Chinese market was ready for higher-priced toy- and game-based board books and novelty titles.

“Discerning parents, higher disposable income, early childhood reading—all these factors have come into play,” Bai Bing, editor-in-chief of Jieli, says. “Parents want the best books to help their children learn and read, and they are willing to pay for them. For us, Usborne’s wide-ranging titles are perfect for the market, and we are deploying our resources in editorial, marketing, and distribution to ensure that these books are easily accessible through various sales channels and platforms.”

The publication of two titles by Norman Messenger—*Imagine* and *The Land of Neverbelieve*—is equally well timed. “These books open up a whimsical and fantastical world. They emphasize the fact that imagination knows no bounds—it has no right or wrong—and a child’s imagination is something that we should encourage and cultivate,” Bai says, adding that “with everybody searching for original works and nurturing homegrown talents, what better way to build the next generation of authors and illustrators than to start cultivating imagination and sparking creativity in our children?” The total print run for *Imagine* has exceeded 75,000 copies.

Bear Grylls’s Mission Survival series, launched in 2014, is another timely publication. Responding to a conspicuous market gap in safety education as well as a need for titles promoting courage and survival instincts, the 12-volume series has gone on to net sales exceeding 6.8 million copies. (For more on this and Jieli’s concerted marketing efforts, see



Bai Bing, editor-in-chief of Jieli Publishing House

“Survival in China,” p. 28).

For Bai, thinking outside the box and avoiding me-too publications have led him to some old titles. “We translated Laura Numeroff’s *If You Give a Mouse a Cookie* last year at the same time that we did Norman Messenger’s books. These are not new titles, but they are classics for obvious reasons,” Bai says. “My focus is solely on presenting the best books to Chinese children, and so the original publication dates of these titles do not factor into the editorial decision-making.”

Reconfiguring the backlist is another item on Bai’s agenda. The Smurfs series, which Jieli published in 2008, is one example. This series, surprisingly, did not perform as well as expected upon its original publication. “The competition in the animation field is intense in China, with a penchant for manga-styled illustration that features more violence than is typical of the action and dangers in the

Smurfs’ wholesome and close-knit community. The evil wizard Gargamel is so tame in comparison,” says Bai, who is reworking the series into a bilingual edition that promotes leisure reading as well as English language learning. “Restrategizing our marketing approach for this series will be the key.”

In the meantime, the 18-volume Monster Master series remains firm on the Top 10 bestseller list with sales exceeding 16 million copies. “With this original series, we selected three young readers from those attending last November’s Shanghai Children’s Book Fair to analyze the titles and tell us what works for them—plot, characters, for instance—and what supplementary materials or activities they would like to have. We wanted honest appraisals and unvarnished truth, and we got them,” Bai says, pointing out that “fluidity” is crucial in meeting demands from Chinese readers. “The panel audience provided further feedback to help with our editorial program. Such an activity is one that I would like to repeat in the future for other titles.”

The consumer mindset has shifted significantly, Bai says, “and so has the focus in the Chinese education system, which is encouraging more reading for pleasure as opposed to reading in order to pass exams. So holding on to yesteryear’s approaches is impractical. We must innovate to keep up with marketplace shifts, and we have to correctly anticipate what the children, parents, teachers, and institutions need from us.”

For the above reasons, Bai and his team aim to be open and engaged with online chat groups, parenting portals, and fan clubs. “These are sources of immediate intelligence crucial in strategizing our plans,” Bai says. “Taking our cues from the market is the only way to survive, move forward, and prosper.” ■



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Top 100 Publishing Houses in China



## Moose

While hunting, an old hunter from the Ewenki tribe shot a big moose. At the exact moment, a little moose walked out from the bushes. The little moose, believing that the soul of its dead mother had now attached itself to the hunter's body, followed him as he returned to camp... The little moose grew up day by day. The hunter knew it was too dangerous for the moose to live among humans. Furthermore, he had a premonition that he would die soon, and so it was time to let the moose back to the jungle... Since then, there is a story among the Ewenki people, that in the depth of the vast jungle, there is a giant moose constantly guarding one dead hunter.

Pub date: April 2018  
Dimensions: 380mm x 260mm  
Binding: Hardcover

Age: 5+  
Pages: 66  
Rights: World Available



## The Turtle Family Goes to Sea

Using the unique embroidery patch and cloth cutting techniques combined with collage and multilayered dyeing effects, each page in this book is a feast for the eyes.

Pub date: September, 2016  
Dimensions: 210mm x 210 mm  
Binding: Hardcover  
Age: 3+  
Pages: 42  
Rights: World rights available  
(except for Swedish and Vietnamese)



## Maverick Pig

Adapted from Wang Xiaobo's representative work of the same title—and which has influenced countless Chinese people—this picture book encourages children to bravely create their own way of life.

Pub date: April, 2018  
Dimensions: 260mm x 250mm  
Binding: Hardcover  
Age: 4-7  
Pages: 44  
Rights: World rights available



## Little Red Riding Hood Can't See Her Way

Little Red Riding Hood, always curious about the world, wants to visit her grandmother who lives in the forest. But she can't see her way. What difficulties would she encounter? How would she face the Big Bad Wolf alone in the forest?

Pub date: November, 2016  
Dimensions: 210mm x 210mm  
Binding: Hardcover  
Age: 3+  
Pages: 36  
Rights: World rights available  
(except for Swedish, French and Vietnamese)



## Bird in the Cloud

This story, based on the author's life experiences, is imaginatively rendered through traditional Chinese paper cutting. While the words are few, the story is more than eloquently conveyed through the illustrations. The love and search for freedom is both thought provoking and exceptionally moving.

Pub date: November, 2012  
Dimensions: 285mm x 240mm  
Binding: Hardcover  
Age: 3+  
Pages: 36  
Rights sold for English, Japanese, Swedish, Traditional Chinese and Turkish language.



## Do Not Skip Rope with Frog

It is an ordinary day for an ordinary family. But something unusual is happening. Lion, giraffe, crocodile, ostrich, reindeer, and many other animals are coming to find Keke's mother. But does Keke really want to give them his mother?

Pub date: July, 2015  
Dimensions: 215mm x 275mm  
Binding: Hardcover  
Age: 4-8  
Pages: 48  
Rights: World rights available  
(except for Traditional Chinese)



## Girl of Firefly

Renowned children's picture book author Pengyi teams up with famed children's illustrator Li Haiyan to tell a story about human and animals living in the mountain. It leads the reader to a beautiful and warm imaginative world.

Pub date: May, 2017  
Dimensions: 215mm x 285mm  
Binding: Hardcover  
Age: 5-8  
Pages: 64  
Rights: World rights available



## Grandma Becomes An Old Baby

In this world, only she can tolerate your willfulness and bad tempers. Maybe someday she will forget the way home, but she will never forget you. Maybe someday she will finally leave you, but those warm memories will have her live in your heart forever.

Pub date: March, 2016  
Dimensions: 205mm x 285mm  
Binding: Hardcover  
Age: 3+  
Pages: 36  
Rights: World rights available  
(except for Vietnamese)



## Sparrow

This profound story has wings that fly through the years to reveal hidden humanity. Compassion and love are pleasantly revealed through the dim history in these darkly illustrated pages.

Pub date: May, 2015  
Dimensions: 215mm x 285mm  
Binding: Hardcover  
Age: 3-6  
Pages: 32  
Rights: World rights available  
(except for German)

## Kids Media

**T**his low-profile multimedia company, established in 2014, collaborates with some of the biggest brands in the world, including Disney, Dreamworks, and Lego. Kids Media excels at promoting and marketing these products.

"During weekends, for instance, we send out alerts via WeChat to bring parents and children to specific retail outlets for reading activities, talks, author visits, or special promotions. We want to make reading and visiting bookstores a parent-child bonding experience while providing them with opportunities to peruse and purchase quality products from trusted brands," explains general manager Ivan Gong, whose team has been focused on coordinating and leveraging print, multimedia, and social media channels to create product buzz that leads to sales. "We have to get the word out and generate sales through different platforms."

To date, Kids Media has published

nearly 800 titles, 40% of which were launched in 2017 alone. *The Little Prince* and bilingual titles *Zootopia* and *Frozen* are its top three bestsellers, with total sales of the first two exceeding 460,000 copies. "Disney bilingual editions are our main publishing category, driven mostly by the demand from parents who want their children to learn, read, and speak English," Gong says, adding that the company has published around 128 bilingual titles of varying comprehension levels that also include activities and games. "When it comes to marketing these products, the emphasis is on inviting the readers—and actual buyers, who are the parents—into the brand environment and letting them experience all that the brand can offer."

But working with such highly popular brands also means extra attention to



Ivan Gong, general manager of Kids Media

piracy and copyright protection. "One way we protect our Disney products, for instance, is to offer a dedicated audio service that is accessible only to owners of the genuine bilingual edition," says Gong, who also collaborates with different industries authorized by the brand franchiser, such as apparel manufacturers and theme parks.

As for originals, two main authors headline Kids Media's catalogue:

Yu Yujun, with the five-volume series *Crystal Words* and 12-volume series *Constellation Words*; and Mei Shifan, author of the nine-volume *Little Red Bean* series. "This year, we are increasing our original publications, especially primer titles and picture books," Gong says. "About 30 titles are in the works." ■

## Survival in China: The Bear Grylls (Middle-Grade) Story

As of February 2018, 12 volumes of Bear Grylls's *Mission Survival* series have been published in China, with overall sales exceeding 6.8 million copies. The numbers are a surprise to many, including some at the Jieli Publishing House, though not to editor-in-chief Bai Bing.

The story begins with the rights deal with Grylls's agent, Peters Fraser & Dunlop (PFD). Then, Jieli editors assigned the series to the "B" category, in which a title is expected to sell between 40,000 and 50,000 copies annually. Bai immediately reassigned it to "A," which signifies minimum annual sales of 100,000 copies.

"I saw the potential and was confident that the total turnover within five years would exceed CNY 100 million," says Bai, who has been amazed by Grylls's stories and adventures from the get-go. "Bear's reality show *Mission Survival* had developed quite a following in China when we signed on the rights, and that laid a strong foundation for the success—and subsequent branding—of the middle-grade book series." The broadcasting of two of Grylls's reality shows—*Survivor Games* in 2015 and *Absolute Wild* in 2017—with Chinese personalities and celebrities and shot in multiple locations in China further publicizes the brand.

But the decision to purchase and publish the series went beyond potential sales and publishing instinct. "Aside from the fact that Bear is a world-renowned adventurer with a huge fan base in China, he writes the series for his sons, and in these

books, practical survival skills are woven into the twists and turns to produce captivating plots and thrilling stories," Bai says. "Furthermore, when we first started with the series, there was a conspicuous absence of safety, life, and survival education in the school curriculum. This series is, therefore, much needed and very timely."

Bai believes this series can help incentivize kids and young people to be strong and brave. "We are seeing children and young people behaving with such fragility in how they tackle the challenges that they will inevitably face in life. Suicides due to lost loves, failed exams, or bullying, for instance, are increasing by the day. What we have in *Mission Survival* is a series about survival against all odds, and it encourages everyone to be brave, to tackle life's challenges head on, and to persevere."

To produce a series that is more appropriate and useful for Chinese children, tweaks are made. The beginning of each volume, for instance, offers an introduction to the characters. "Content changes, if any, are done lightly, and we add chapter titles wherever relevant and helpful. We also add practical survival tips and a summary of Bear's survival skills at the end of each volume," says Bai, whose team has been designing the book covers since volume nine.

Support from PFD makes Jieli's promotional and marketing efforts much easier. "The agent asked Bear to record short

*continued on p. 30*



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### Our Partners



## New Buds Publishing House

“Small but beautiful” is our publishing motto, says editor-in-chief Ma Yuxiu of New Buds. “We have scaled down our annual output in recent years, opting instead to focus our resources on creating unique content.”

New Buds has just launched a 10-volume *Discovering China in Museums* illustrated series, which took four years to produce. Combining cultural, historical, and pop-science elements, the series walks young readers, as well as parents and teachers, through 600 collections from more than 150 museums. “This is now a part of the primary school reading list and is representative of the kind of new content that we are bringing to the market,” Ma says.

Translations remain important at the 39-year-old house, with bestsellers that include Kane Press’s *Math Matters* series and Kate DiCamillo titles, such as *The Miraculous Journey of Edward Tulane*, *The Tale of Despereaux*, and *Because of Winn-*



Ma Yuxiu, editor-in-chief of New Buds Publishing House

*Dixie*. Then there is the 100-volume series featuring international award-winning children’s literature titles, launched in 2002, that has exceeded CNY 500 million in sales. “For originals, we are the home of bestselling author Wang Yimei, for whose novels, short stories, and branding we maintain a dedicated production studio,” Ma says, pointing out that her staff of 120 works on about 100

titles, of which 70% are reprints.

Cross-promotion is a major sales strategy at New Buds, and its success, adds Ma, “lies in identifying the right partner for the right product.” The team has collaborated with Ofo, a bicycle-sharing company, to offer e-coupons (with the purchase of a monthly cycling card) for special discounts on New Buds titles. For Pizza Hut’s “Love Sharing, Love Reading” campaign, the team created a birthday gift edition of its bestselling three-volume *Magic Coloring* series (translated from French publisher Editions Animées).

But sometimes, phenomenal sales have been coincidental. In 2014, DiCamillo’s *The Miraculous Journey of Edward Tulane*, which appeared in a popular Korean drama that was aired on Chinese television, shot up the bestseller chart to the #1 slot. “We leveraged the opportunity to popularize this title and others from DiCamillo on various distribution channels to create top-of-mind awareness and long-term sales,” explains Ma, whose team just released DiCamillo’s *Raymie Nightingale*. ■

### Survival in China continued from p. 28

video clips that are timed for release with each new volume,” Bai says. “They also provide us with the latest news on Bear so that we can plan our marketing strategy in advance. So when Bear visited China in 2016, for instance, we were able to create special postcards and souvenirs for him to sign for his fans.”

Jieli, says Caroline Michel, CEO of PFD, “has been excellent in adapting and coming up with innovative ways to promote the Mission Survival series.” The short video clips of Bear speaking about the books, for instance, are posted regularly on various social media platforms and on Jieli’s official WeChat account, which has more than 10,000 followers and 12 reading-promotions groups. Jieli’s marketing team frequently works with more than 300 chat-group organizers and collaborates with key opinion leaders and popular official accounts on WeChat to discuss and review the series or a new volume.

But the marketing and promotional efforts are not limited to social media. To maintain top-of-mind awareness, the Jieli team works with brick-and-mortar bookstores to create special displays and hold lectures (featuring special gifts) during winter school vacation. Special promotions are also cohosted with major online retailers such as Dangdang and JD. The publicity team ensures that marketing and promotion of the series is made during the airing of the TV series and solicits continuous book reviews and news coverage throughout the year. “When-

ever we launch a new volume, we invite security experts and directors of the reality TV show to attend,” says Bai, whose team has conducted a survival ability survey among schoolchildren; the results will be announced in the middle of the year.

For the school market, for instance, Jieli invites security experts to give 50–100 lectures and demonstrate survival skills every year. For special events such as Fire Service Day, the team distributes a security card, which lists the dangers a child may encounter and how to survive, to residential areas and schools. More than 600,000 cards have been distributed so far.

Asked to assess the PFD-Jieli partnership, Michel says: “It is collaborative and exciting, and it provides a real education in the extraordinary possibilities for writers in China. I visited Jieli’s Beijing office in 2015 and have kept in very close touch with the team. Bai Bing himself keeps a very close eye on all things Bear Grylls and often comes up with new ideas for the series and for taking the publishing program forward in China.”

PFD is naturally delighted with Grylls’s success in the vast Chinese market. Michel says, “The energy and efforts that Jieli has invested into publishing this series since the very beginning have been extraordinary. Naturally, we have been approached by many Chinese publishers who want to publish Bear. But Bear works best when he has a trusted and loyal team around him, and Jieli is very much a part of that team.”

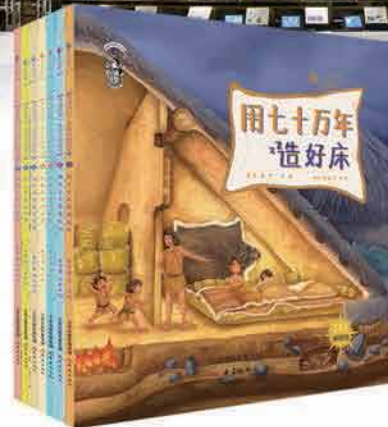




### Discovering China In Museums

This series, a “family museum” for children, covers the history of nearly one thousand precious Chinese cultural relics, which are found in over 150 museums in China and abroad. It invites children from all over the world to experience the most magnificent aspects of Chinese culture and history.

*Rights Sold: Nepali, Traditional Chinese*



### The History of Living Habits

Questions pertaining to food, sleep, hygiene, reading, medicine, clothing, disease, and transportation are answered in this nonfiction picture book series. By tracing the source of these eight different aspects of daily life and the changes over time, young readers will not only enjoy the captivating hand-drawn illustrations but also learn to foster good and healthy living habits.

*Rights Sold: English, Nepali, Vietnamese*



### Animal Stories by Shen Shixi

Shen Shixi, a bestselling Chinese writer of animal stories, has published numerous works that have won awards both in China and abroad. His works reveal the thought-provoking and complex relationships between human beings and nature.

*Rights Sold: English, Arabic, Vietnamese*



### Fairy Tales by Wang Yimei

This series offers a collection of novellas and short stories for young readers. The author's love, wisdom, and inspiration, like magic hands, lead readers to the fantastic, harmonious, and imaginative world of fairy tales.



天津出版传媒集团

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For rights, contact:

Joyce Lee, lilin\_newbuds@126.com

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## Thinkingdom Children's Books

“Helping every kid to become a book lover” is the motto at Thinkingdom Children's Books, which was established in 2002 to translate classic and award-winning children's books. Less than one year later, it published two well-known authors: Tetsuko Kuroyanagi (*Totto-Chan: The Little Girl at the Window*) and Shel Silverstein (*The Giving Tree*, *The Missing Piece*, and *The Missing Piece Meets the Big O*).

But the going was tough. “The Chinese children's book industry had barely started then, and very few good titles were available in the market,” says Li Xin, vice president and general editor of the children's books division. “Parents and teachers were not reading to children, and reading for leisure was nonexistent. So, our first five years—while we grew slowly and were extra lean—were largely sustained by funds from our adult book side.” The team printed 10,000 copies of *The Giving Tree* and “basically gave half of that away to parents and teachers and urged them to read it at home and in the classroom.”

Today, *Totto-Chan* and *The Giving Tree* are among Thinkingdom's blockbusters, chalking up sales of more than 10.9 million copies and 1.7 million copies, respectively.

Yoshio Nakae's Little Mouse series is another bestseller, having sold 11 million copies. “The rights to the series were actually bought in 2001; six titles were published in 2004, followed by another six a year later,” Li says. “When the first six titles were published, our team visited Beijing kindergartens one by one to promote them. Convincing teachers and parents that picture books—even those with very little text—are essential to a child's development and growth was a slow and painstaking process.” The team has gone on to translate titles by Quint Buchholz, Leo Lionni, Anne Möller,



Li Xin, v-p and general editor at Thinkingdom Children's Books

Jörg Müller, and Chris Van Allsburg.

The first printing of *Totto-Chan* was unusually high at 20,000 copies. “Our strategy has always been to print more in order to keep the unit cost lower for the consumer,” says Li, whose team held talks and gave out copies to promote the title. “It was only when Xinhua News Agency wrote a good article about *Totto-Chan* that we saw sales picking up.” The book went on to become a part of the recommended reading list for schools.

The so-called golden decades of children's books in China, Li says, have much to do with the Chinese reform and open policies starting in 1978. “The education reform that took place thereafter means that those born in the 1970s were much more highly educated, and so, as parents, they pay a lot of attention to their children's reading and learning needs.”

Anticipating the new demand from these educated parents, Thinkingdom started looking for award-winning titles from Italy, Japan, and the United States. “Along the way, we found out that past award winners are much more influential than new writers whose works are just coming into the market,” Li says. “So we shifted our focus to the content—not the award or the author name—and how to market and promote a particular title to the Chinese audience.”

Last year, the publication of originals

started in earnest. “In the quest to uncover new talents, we realized that while many can draw beautifully, they cannot tell a captivating story,” Li says. “The required creativity and storytelling ability did not meet the standards that we have established. In fact, there was a lack of understanding about pictorial and prose publication. This means that we need to train illustrators and budding authors of picture books.”

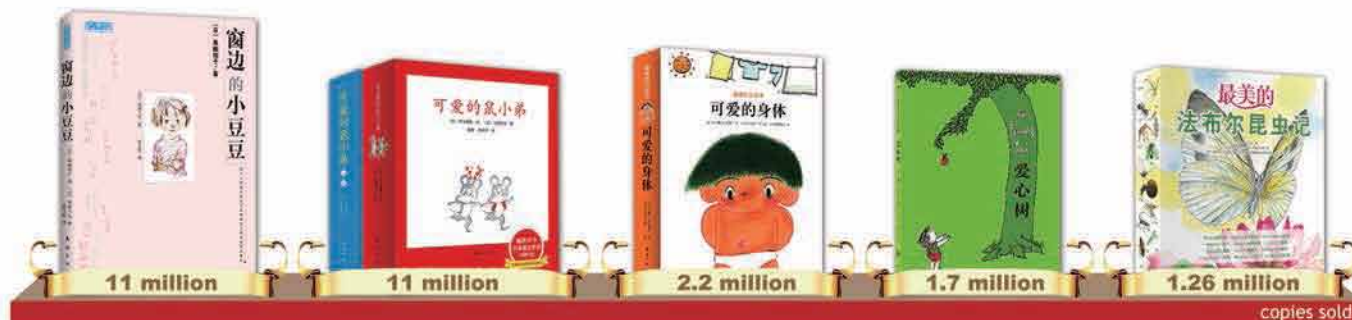
To do that, Li has organized expert-led training sessions (such as with Dong Yang from the Cambridge School of Art) to nurture talented picture book illustrators and authors. The first two sessions drew 45 participants. Most of these participants, Li adds, had some ideas and content, which they refined and polished during the sessions. “Upholding our reputation and standards means that we will publish only those titles that fit our requirements. We are not likely to grow our originals overnight.”

Not surprisingly, Thinkingdom published only 76 children's titles last year, most of which were reprints. Li says, “Being selective in our publishing program has proven to be the right decision. We may not have as big a catalogue as other publishing houses, but our list contains classics and bestsellers that will be enjoyed by generations of readers to come.”

# THINKINGDOM CHILDREN'S BOOKS

## Let Every Child Love Reading

15<sup>th</sup>  
Anniversary



Totto-Chan: The Little Girl at The Window  
Tetsuko Kuroyanagi

Little Mouse series  
Yoshio Nakae & Noriko Ueno

Science of the Body series  
Jun Nanao

The Giving Tree  
Shel Silverstein

Fabre's Book of Insects series  
Seinosuke Kobayashi & Tatsuhide Matsuoka



Things We Wonder About Since Childhood  
Tetsuko Kuroyanagi

Totto-Chan, A Forgetful Girl  
Tetsuko Kuroyanagi

Guri and Gura series  
Rieko Ivakagawa & Yuriko Yamawaki

Anno's Math Games  
Mitumasa Anno

77\*2 Fascinating Science Activities For Children  
Goto Michio

Granny Gabai  
Yousichi Simada



The Journey of A Seed  
Anne Müller

Totto-Chan's Channel  
Tetsuko Kuroyanagi

Totto-Chan and Me  
Cho Kuroyanagi

Duck on A Tractor  
David Shannon

The Missing Piece  
Shel Silverstein

Journey trilogy  
Aaron Becker



Leo's World of Shapes series  
Gerry Bailey & Felicia Law

Totto-Chan's Animal Show  
Tetsuko Kuroyanagi

The Read-Aloud Handbook  
Jim Trelease

Swimmy  
Leo Lionni

Wilma the Elephant series  
Erwin Moser

Stone Soup  
Jon J. Muth



## Tomorrow Publishing House

Most overseas publishers are familiar with the reputation of Tomorrow Publishing House, which was founded 35 years ago and has translated more than 1,000 titles. Credited for putting several local authors—Yang Hongying, Cao Wenxuan, Wu Meizhen, and Yu Yujun, for instance—on the international map, this is also the publisher that turned Eric Carle, Roald Dahl, Tove Jansson, and Erich Kästner into household names in China.

Tomorrow Publishing House's biggest title is Yang Hongying's *The Diary of a Smiling Cat*, which has consistently ranked among the top 10 bestsellers in the past 10 years. Annual sales of this 24-volume series average five million copies, with a total distribution of 52 million since its 2006 launch. Outside of China, editions are available in English, German, Indonesian, Korean, and Thai. Wu Meizhen's 22-volume *Sister Sunshine*

Little Study series, Tomorrow's second strongest publication, has sold 12 million copies.

"Translations-wise, we are fortunate that we started buying rights very early on and obtained classics and great authors like Dahl and Jansson," president David Fu says, adding that 90% of his sales

comes from reprints. "We do not publish that many new titles each year—only 335 in 2017—and those are carefully selected to complement our offerings while providing children with the best and evergreen content from overseas."

As for long-term sellers, Dahl's *Fantastic Mr. Fox*, which Fu translated himself, is one good example. "It is on the school reading list, which means that schoolchil-



David Fu, president of Tomorrow Publishing House

dren grow up with it," Fu says. "That relationship is very important; my hope

is that when these children become parents themselves, they will remember and introduce it to their own children. I want Tomorrow Publishing House to become their point of reference when it comes to searching for suitable titles for their children. This is how we want to perpetuate our list and build our brand in the market and in the minds

of our audience."

And Fu is not at all fazed by the piracy of his bestsellers. "I would not regard that as a compliment to my taste and selection, but I invariably find our sales going up significantly every time a pirated edition enters the market. But we have zero tolerance when it comes to any pirated editions of our titles and will follow every clue to take legal action." ■

## Promoting Wordless Picture Books in China

"The more words, the better" is a general truism of the Chinese children's book market. Chinese parents and educators always want more words for children to learn and more paragraphs to relay additional information. A book's value often is tied to the quantity of text on its pages.

But the team at Thinkingdom Children's Books has proven that wordless books do work in China. Their success with Aaron Becker's *Journey* trilogy, Mitsumasa Anno's *Anno's Journey*, Christa Holtei's *Die Strasse*, and Jörg Müller's *The Changing Countryside*, for instance, speaks volumes about their expertise in promoting and marketing unique works.

"The number of words is not essential to a child's enjoyment of a picture book," says Li Xin, v-p and general editor of the children's books division. "Often, children perusing picture books have not started reading on their own yet. They see details in illustrations that adults may not pay attention to or notice. Through shapes, colors, or the illustrations' sense of movement, children can unerringly figure out what the author is trying to convey. In this regard, parents, who are used to text-filled pages, are the ones less accepting of wordless picture books."

So, the challenge, Li says, lies in making wordless titles attractive to parents, who are the buyers. "Take Becker's *Journey* as an example: It is about a lonely little girl who draws a magic door on her bedroom wall and through it escapes into a world of

wonder and adventure. Before our Chinese edition was published, we organized an event with a question in the title: 'If you had a magic pen that could make your dreams come true, what would you draw?' The goal was to fire up the participants' imaginations, interact with readers, and announce the book launch."

Once the book was published, this question was reused as an introduction to the title together with a cryptic tag line, "A little girl and a door..." Additional author information was shared with readers, including the inspiration behind the book, the creative process, and the advantages of wordless picture books.

Through Thinkingdom's social media accounts and website, Li's team also provided tips on making full use of such books. "We encouraged parents to record their narration of *Journey* to their children and share that recording with us and other parents," Li says. These activities, plus an extensive promotional campaign on Dangdang, saw *Journey* reprinted twice within the first month.

A different approach was used for *Anno's Journey*. The team provided a detailed reading guide to help parents navigate the book's intricate paintings and visual puzzles. "For *The Changing Countryside*, we organized a mini exhibition to let readers view the evolving landscape for themselves," says Li, whose team is adept at tweaking its promotional strategies to best highlight each title's unique features for the Chinese market.





# 明天出版社

TOMORROW PUBLISHING HOUSE

**National First Class Publishing Company in China**  
**One of the National Top 100 Publishing Companies in China**



Tomorrow Publishing House attaches great importance to international and inter-regional cooperation and communication. It published over 1,000 titles of foreign rights books; meanwhile, rights of lots of its books were sold to over 10 countries and regions. As a professional children's book publishing house with good credit standing, Tomorrow Publishing House would like to cooperate with more and more partners so as to provide even more excellent books for children.



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# Xinjiang Juvenile Publishing House

**X**JPH's books featuring Afanti (a Uighur protagonist) and the Mongolian epic *Jangar* are vivid reminders of what is possible from a publisher located in the vast Chinese interior, which borders eight countries and harbors 47 ethnic groups.

But also unique to XJPH are its titles by child authors. Take the Tomato Kingdom series: the author, who goes by the name Brother Tomato, started drawing and writing at the age of nine and was 11 when he was first published. His three titles—*Mysterious Pepper Mansion*, *Secret Notebook*, and *Body Duplicator Machine*—explore not only friendship and honesty but also cloning and environmental themes. The parents of Song Chibei compiled the imaginative stories that their six-year-old told them and prepared them for publication. Another, Xing Luo, was published when he was only 12 years old.

For Xu Jiang, president of XJPH,

publishing child authors is an experiment. "It goes to show that stories can come from anywhere, anybody, and at any age. There is no shortage of talent—we just have to find these authors and give them the opportunity to be published." For the same reasons, Xu launched a four-volume Demon Chasers series, based on traditional folk-

tales and penned by authors and illustrators new to the book industry. "Old plots just need to be given a different twist and unique illustrations to feel relevant to a new generation of readers," Xu says. "Classical stories are always popular for a reason, and we are a firm believer in finding new ways to retell those stories." The Ming's Adventure series, blending the present with historical places and



Xu Jiang, president of Xinjiang Juvenile Publishing House

icons, and the When I Was in My Childhood series, which recalls memories of old Beijing, are two examples.

Xu is also adept at taking cues from the competition. In the case of Fang Suzhen's *Friendship for Rent*, which has sold more than 600,000 copies since 2013, the appearance of a pirated version styled in pinyin (a romanized system of sim-

plified Chinese) and aimed directly at the school market became a boon for XJPH. "Since we have all the files, we were able to immediately launch the official pinyin version and go on to sell more than 65,000 copies within six months," Xu says, noting that there is always something to learn, even from pirates, who are often quick to seize on sales opportunities. ■

## Joint Ventures in China: The Dos and Don'ts

There are several high-profile joint ventures (JVs) in Chinese children's books publishing. The earliest was Children's Fun Publishing, a collaboration between Posts & Telecommunications Press and Egmont Group initiated in 1994. Next came Hachette-Phoenix, which was cofounded by Hachette Group and Phoenix Publishing Group in 2010. This was followed by Macmillan Century, set up by Macmillan Group and 21st Century Publishing House in June 2011. And last November, Bayard Bridge, a JV between Bayard Group and Trustbridge, was established.

Huang Xiaoyan, founder and publisher of Everafter Books (a Trustbridge company; see p. 18) was involved in the last three of these ventures. For Huang, the uniqueness of the Chinese book industry is an important factor that overseas publishers (and JV partners) must study. "The Chinese children's book industry is maturing, and so are the rules of the industry," Huang says. "But with the government controlling the issuance of ISBN numbers, private companies have to work with state-owned entities to publish their titles. The functions of a Chinese JV under such circumstances is therefore different from those in other countries."

Having first-option access to titles from overseas counterparts for translation into Chinese is one major advantage of a JV.

"When I was with HarperCollins China in 2008, we sold the English language rights of four of Yang Hongying's Mo's Mischiefs

series to HarperCollins's U.K. and U.S. subsidiaries," Huang says. "But such a rights deal is rare for a JV. Rights sales remain very much a one-way street into China."

Cultural differences can pose a major stumbling block in a JV formation. "The cultural differences combined with China's unique book industry model can be daunting," says Huang, who, having lived in Canada for six years, is experienced at negotiating cultural differences with international partners.

But once a mutual understanding is reached, there are great benefits to international JVs. "Take Bayard Bridge as an example: my French editor and I jointly select titles because we know the market well and we know what works," says Huang. "In this way, Bayard contributes their best titles and Everafter Books provides the essential market knowledge and expertise. It is a win-win for both parties."

Asked for advice on forming a JV in China, Huang says, "First, do as much research on the Chinese book market as possible, and remember that this is a very unique market with heavy governmental influences." Next, she suggests finding a good partner that speaks the "same language." "By that, I mean sharing the same understanding of business methods and ethics," Huang says. "And lastly, curtail any unrealistic expectations: you really need to give a JV time to grow."



Chinese Capital Stories——

# Beijing Flavor Picture Books

Created by famous Chinese children's literature author Bao Dongni, who is based in Beijing, this series offers warm and imaginative stories between animal and human beings. Central to the story is the theme of co-existence, mutual trust, and environmental awareness with ancient Chinese wisdom woven throughout.

The rights  
already sold to  
USA and France

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# The Rise of the Pop-Science Segment in China

Translations remain central, but Chinese publishers are already busy creating original titles for their publishing programs

BY TERI TAN

Mention “pop science” in China and one blockbuster comes to mind: *The Magic School Bus*. It has remained the #1 children's title since its launch in 2010, with online retailer Dangdang selling nearly half a million copies in an average year. On Singles' Day—which is the equivalent of Black Friday in China and falls on November 11—no less than 250,000 copies of books in the series are shipped from Dangdang's warehouse.

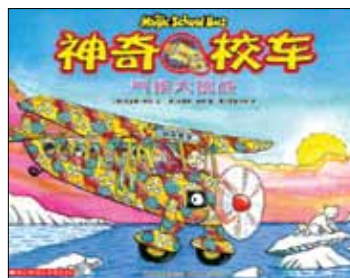
So far, Beijing Dandelion Children's Book House, the Chinese home of *The Magic School Bus*, has translated 68 titles in the series. “The authors' ability to simplify complex scientific knowledge and reasoning into plain language that children can understand is the key to its popularity. And this ability is not easy to come by, locally or overseas,” says foreign rights manager Jing Bo, whose team has recently introduced the German series *Forschen, Bauen, Staunen von A bis Z* to Chinese children.

## Translations Still Rule

*Forschen, Bauen, Staunen von A bis Z*, which Beijing Dandelion discovered at the 2014 Frankfurt Book Fair, uses innovative and creative strategies to make unique and beautiful things using various materials. Jing says, “Aside from having great content, the series's colorful and attractive design caught our eye—and the eye of many parents and children when it was launched at the 2017 Shanghai International Children's Book Fair in November.” Sales of the German series have exceeded 5,000 sets.

Beijing Dandelion also translated Aleksandra Mizielinska and Daniel Mizielinski's *Maps* and *Under Water, Under Earth*, as well as Robert E. Wells's Wells of Knowledge science series. “Wells, for instance, offers a unique learning concept through comparisons—big and small, fast and slow, old and young, and so on—that attracts children, parents, and teachers,” Jing says.

For New Buds Publishing House, Croq'sciences (from Éditions Nathan) marks their first foray into the pop-science segment. Featuring a whole year's worth of science experiments



*The Magic School Bus series and Aleksandra Mizielinska and Daniel Mizielinski's Maps are long-running bestsellers for Beijing Dandelion.*



with monthly themes and two weekly tests, this 16-volume series highlights the role of the father in family education and child development. “This is a science title that doubles as a parent-child bonding tool,” explains editor-in-chief Ma Yuxiu, whose team translated the series in 2016, redesigned the original flap books, and added science kits to suit the demanding Chinese market with its much lower price points. The team has also translated Scholastic's Discover More series.

At Thinkingdom, the German book *Über Land und durch die Luft: So reisen die Pflanzen* has proven to be a winner. “When this title came out in 2010, there were very few titles in the Chinese market that combined scientific knowledge and artistic beauty. Parents and educators embraced this book, which then became mandatory reading in many primary schools,” says Li Xin, vice president and general editor of the children's books division.

Another translated pop-science bestseller at Thinkingdom is the five-volume Stone Age Geometry series, which has sold 95,000 copies since 2016. Prepublication, Li's team spent considerable time thinking of a suitable Chinese title and preface and the appropriate marketing approach. “Geometry and everyday life are intertwined, but geometry is a particularly abstract discipline,” Li says, adding that it is also difficult for parents to explain geometry to their children. “So we came up

# Children's Books in China

with the idea of promoting this book by using examples in everyday life, such as the general preference for holding conferences at a round table instead of a square one. This strategy successfully aroused public interest in the book, which we promoted heavily through various sales channels, old and new, retail and social.”

## Originals Are Coming

The increasing popularity of pop-science titles in the Chinese book market—and the disproportionate amount of translations on the bestseller list—is obvious to general manager Liu Qian of Beijing Bright Culture Development Company. “Sourcing local scientists to work on pop-science series is tough,” Liu says. “Often, their works are just too high level for children, and dumbing down is not a good solution. On the other hand, there is this perception that the Q&A format is the go-to style for pop-science titles, though children, parents, and teachers are tired of being inundated by titles in this format.” Liu’s team is working on an original series, tentatively set to launch in 2019, which he hopes will meet market needs in an innovative way.

A six-title picture book series on currency and circulation is also on the way from Beijing Dandelion. According to Jing, “How to provide correct and factual information at a level that children of a specific target age group can comprehend and accept is the biggest challenge in this segment. This makes us even more determined to publish an original series that addresses this gap in the market.”

At Thinkingdom, the pop-science genre has become such a major part of the company that a Children’s Science Books editorial department was specifically created in June 2016. “While there is no shortage of science writers in China, finding those who can write for children is a different matter altogether. Providing serious and rigorous scientific knowledge in a fun, lively, and entertaining way while finding a format, illustrations, and a design suitable for children is not easy,” Li says, pointing out that “when it comes to working with local

authors, we need to assess not only their professional skills but also the suitability of their creative works for children.”

Achieving the same levels of creativity and innovation that come from markets with established picture book and pop-science traditions, such as Europe, Japan, and the United States, is another challenge. Li says that two questions need to be answered: “How do we retain the Chinese characteristics within the works and how do we get these works accepted internationally? This is where our new Children’s Science Books editorial department with more defined responsibilities comes into the picture.”

Over at New Buds, its original pop-science series, *Don’t Do, Don’t Know: Science Is Really Wonderful*, originated with a China Central Television program. “We retain the wonderful experiments and explanations while updating the text with current applications in local and international contexts as well as with predictions. It brings experimenting and science exploration into the classroom and students’ daily lives. This series adds value to the original TV program, making it even better and more popular,” adds Ma.

## Market Shifts and Challenges

Pop-science publishing in China has certainly changed since the early days of the Q&A format, which was popularized—and is still monopolized—by Juvenile & Children’s Publishing House’s 100,000 Whys series.

The biggest challenge to the genre today, Ma of New Buds says, “is the surge of payment-based knowledge acquisition, which ranges from relatively low-cost online courses to top-of-the-line field trips—all of which tempt people to acquire knowledge through nontraditional methods. From the supply-side perspective, it is faster and easier to deliver knowledge through voice or video than through books.” From the demand side, Ma finds that “these innovative and efficient methods have changed conventional thinking on knowledge acquisition.”

Ma also observes a shift in format and delivery of pop-science content, which has made this genre even more popular. “Today, the content focus is on getting children to understand science principles in everyday life and to develop their scientific reasoning at a very early age. So pop-science titles now target a much younger audience than before,” adds Ma, who finds pop-science publishing fun to do, in part because it allows her to learn something new.

Now that parents and children have access to excellent books, both foreign and local, they have cultivated a discerning taste for quality titles, Jing of Beijing Dandelion says. “This is pushing publishing houses to produce more attractive and value-added titles, those with unique formats and styles and those that involve new technologies such as augmented and virtual reality.” But, Jing reiterates, “regardless of style or technology, the whole publishing premise relies on delivering quality content to readers. So while it is clichéd, the phrase ‘content is king’ remains true.” ■



New Buds Publishing House kickstarted its pop-science segment by translating Croq’sciences (l.) and has since moved on to create originals such as *Don’t Do, Don’t Know: Science is Really Wonder-*

## A Wide-Ranging Selection of Original Works from China

Industry players are working to create unique titles and boost the next generation of authors and illustrators

BY TERI TAN

With nearly 100 Chinese publishers and at least half that many illustrators attending the Bologna Children's Book Fair in March, a big contingent will be representing the land of 1.38 billion people. Most of the publications they are bringing to the fair focus on common themes and age-old plots expressed through the best and most unique of China's traditional art styles. The result is original works that are quintessentially Chinese but also universal, contemporary, and engaging.

Creating a captivating story with illustrations that resonate with children, both local and international, is the goal of every Chinese publisher. But enticing overseas publishers to acquire and translate these originals is now the holy grail. The use of universal themes, such as familial love and good versus evil, makes transcending cultural, language, and geographical barriers easier. But what a grown-up sees and likes may not be what a kid appreciates and loves. Publishers' instincts are not infallible, and for this reason, several savvy Chinese publishers have started getting students (even kindergartners) to critique their titles and suggest plot tweaks.

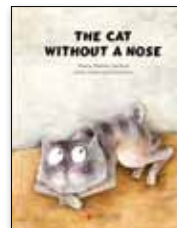
The ever-popular fairy and folk stories aside, realism is poised to enter the Chinese children's book industry. Paying homage to the country's character, culture, and arts also involves explaining what is happening domestically, such as the challenges faced by children left in rural areas by migrant parents working in the cities, by only children, and by siblings (now that the second-child policy is in effect). The story may not always be pretty, but this is about communicating to the rest of the world present-day realities in China and how Chinese children live.

Also important is the appearance of more bilingual Chinese-English editions and audiobooks, which reflects a market driven by parents and educators who want children to master English, the indisputable language of international commerce and many workplaces.

As for innovative ideas and creativity, there is no lack of either in the world's most populous country. But the challenge lies in getting these talents to come forward with their works. This remains quite a task in a society that largely shuns self-promotion and in which artists often exist in near-seclusion. The Key Colours Competition China (see p. 41) and the illustration platform IlluSalon (see p. 44) are actively seeking and nurturing talents and promoting them in the international arena. Their goal is not to catch the next bestseller but to inspire the next generation of authors and illustrators.

The following pages contain a selective listing of original Chinese children's and YA titles on offer from the 15 publishers profiled in this special report. The publishers have provided the descriptions.

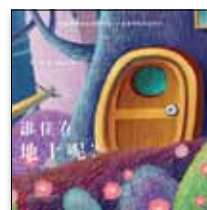
### Beijing Baby Cube Children Brand Management Company



#### The Cat Without a Nose

Zhang Tianmu

In an old tailor's house, there is a cat without a nose. Nobody likes him except for the old tailor. The cat thinks that his life is hopeless. But one day, something changes his mind. (Ages 3–6.)



#### Who Lives...

He Feng

Momo is taking you to look for new friends above and under the ground. There are many surprises under the lift-the-flap pages! With warm illustrations and rich colors, it is easy for children to understand the characteristics of these animals and their habitats. (Two titles; up to age 3.)

### Beijing Bright Culture Development Company



#### Pure Love for Little Heart series

Cao Wenfang

These five picture books from Cao (sister of Cao Wenxuan, the first Chinese author to win the Hans Christian Andersen Award) were selected by kindergartners as her most popular works. Beautifully illustrated, the stories are both heartwarming and captivating. (Five titles; ages 3–5)

#### Draw a Chinese Painting: Chinese Doll and the Zodiac

Yang Yingying

Taking the Chinese doll as its focal point, this picture book strives to convey the traditional Chinese culture and beauty. Readers get an introduction to Chinese folk art and history while learning how to create a Chinese painting. (Ages 6–12.)





# Children's Books in China

## Beijing Dandelion Children's Book House



### Big Feet Girl

Wan Wan

In a village where foot-binding is practiced, one big-footed girl becomes a laughingstock. However, after she saves several fisher-

men during a storm, someone starts appreciating her big feet. (Ages 3–6.)



### Granny Xiu and Peach Blossom Fish

Peng Xuejun

Granny Xiu makes a tasty dish using peach-blossom fish, and children love to eat it. But some vil-

lagers say Granny Xiu is a witch and visiting her is dangerous. One day, Granny Xiu intervenes when the children encounter a wild boar. Now the boar is dead. But where is Granny Xiu? (Ages 3–6.)

## Beijing Yutian Hanfeng Books Company



### Hei He series

Hei He

Animal-focused novelist Hei from Mongolia uses animals as protagonists in his books. He tells stories about the harmonic coexistence between humans and

nature, the wonders of the wild, and the need for a new brand of eco-consciousness. (Eight titles; ages 6–14.)



### Mr Cat and Little Fairy

Wang Yuwei

Mr. Cat finds a naughty and witty fairy who is curious about everything, and she brightens up his life. One day, he discovers that the fairy has the magical ability

to make plants grow, and that his little fairy friend has only one year to live. (Ages 3–6.)



### The Rat-a-Tat Bear

Tian Yu

When children are eager to explore the world, they just might behave

like cute Rat-a-Tat Bear, who learns about his world by knocking on different doors... This "Youth of China" recommended title is also a Children's Book Laurel Award winner. (Ages 3–6.)



### Xiao Xianggu series

Qin Wenjun

Written by popular contemporary YA author Qin, this series touches on a variety of topics,

including determination, self-assurance, and familial love. The message of optimism and kindness is succinctly woven throughout the stories and unfolding pages. (20 titles; ages 6–14.)

## Key Colours Competition China: A Unique Model

The €7,500 grand prize of the inaugural Key Colours Competition China, which was awarded in August 2017, went to Wang Yuwei's *Mr Cat and Little Fairy*; five other books received honorable mentions. All six works will be published in Chinese by Beijing Yutian Hanfeng, with print runs ranging from 5,000 to 10,000 copies, and in Dutch and English by Belgian publisher Clavis, with 3,000 copies for each edition.

This competition was the culmination of a two-day workshop led by six industry experts: children's author Mei Zihan, Clavis founder and publisher Philippe Werck, illustrators Mark Janssen and Tian Yu, child psychologist Wendy Peerlings, and Poplar cofounder Akiko Nakanishi. A total of 120 entries for the competition were received.

An Hongmin, president of Beijing Yutian Hanfeng, says, "China is easily 20 years behind Western countries in picture book creation and publishing. Chinese illustrators, while talented, are not familiar with the rules and principles of creating quality picture books. They need more nurturing, encouragement, and motivation—all of which we hope to deliver through the workshop and competition."

An, who is aware that his 18-year-old company—considered an old-timer among Chinese independent publishing houses—has yet to stretch beyond the domestic market, says: "This is our opening gambit to become a global player, with the competition aimed at uncovering high-quality content for the international market. While we want to redress the Chinese market imbalance where translations far outnumber originals, safeguarding the future

of local illustrators and their works is the ultimate goal."

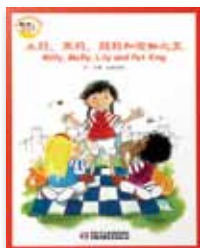
The decision to collaborate with An is a no-brainer, Werck says. "Whenever we sit down together to discuss titles or the market in general, the Beijing Yutian Hanfeng team is never driven by the need to outbid other companies or simply grab a title for translation; they are always analytical and careful. This approach, which differentiates them from others, is what we want in a partner." Werck, who has sold about 600 titles to China, views the collaboration as an opportunity to give back. "This competition provides us with Chinese works and illustrators that we can promote to the rest of the world, thereby kick-starting a two-way rights exchange."

Werck and An have agreed on a 12-year collaboration, or six Key Color competitions. "Our goal is to get illustrators to think internationally—not locally—right from the manuscript stage, to increase their chances of being published and translated in other languages," explains Werck, who founded Clavis 40 years ago and launched the Key Colours Competition in Hasselt in 1994.

One popular theme from the inaugural competition that struck the collaborators as uniquely Chinese revolves around the loneliness of children left behind in rural regions while their parents work in the bigger cities. Werck says, "We know we will uncover new talents as well as unique themes that differ from those coming from Europe. Overall, we are impressed by the quality of the entries. This has been an auspicious start to a new type of collaboration—going beyond conventional rights trading—between East and West."

# Children's Books in China

## China Children's Press & Publication Group



### The Happy Milly, Molly and Lily series

Jill Pitta & Gao Hongbo

"Being with Milly and Molly, that can make you happy" is the premise of this educational series

that has sold in 110 countries and regions around the world. It provides children with the necessary skills to grow and deal with life's challenges. (70 titles; ages 6–up.)

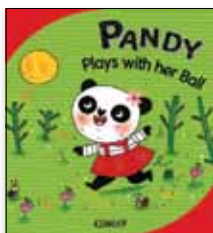


### Let's Read Mao Zedong

Han Yuhai

This book focuses on 14 key issues related to Mao Zedong, and in simple terms, presents his life and thinking. Full

of exquisite illustrations and details it offers an objective perspective on Mao. (Ages 10–up.)



### Pandy Plays with Her Ball

Bai Bing

This picture book, illustrated by Manola Caprini, is about little pandas losing their balls in the bamboo forest. But

who needs a ball when rolling down the hill is much more fun? The whole family can join in the fun now! (Ages 3–6.)



### Red Kangaroo Physical Quiz series

Chris Ferrie

This set of books explains, in simple terms, the theories of classical, mechanical, optical, and quantum physics. An abundance of illustrations makes learning physics fun and easy for children, and not-so-daunting for parents, too. (10 titles; ages 8–up.)

## Everafter Books Publishing House



### 24 Hours, 24 Professions, One World

Echo Zhang

This nonfiction picture book, illustrates what happens in 24 hours for 24 people, each of whom has a

different profession. The people live very different lives, but they work together to build this wonderful world. (Ages 7–10.)



### Andersen's Fairy Tales

Ye Junjian

This well-crafted collection contains 25 of Hans Christian Andersen's magnificent stories, translated into simplified Chinese by Ye, a

highly respected translator from China, and dozens of brilliant tempera illustrations by Bulgarian illustrator Lyuben Zidarov. (Ages 7–up.)



### Dodo and Auntie Magic

Hong Zhang

If you had an aunt with magical powers, what would your life look like? Written by award-winning children's author Hong, this

book is dedicated to her niece, who inspired her to create these magical, imaginative, and fun stories. (Three titles; ages 5–8.)



### My Friend at the North Pole

Echo Zhang

One little polar bear identifies his shadow as a close and faithful friend, but lose it after

polar nights arrive. He is determined to find his friend again, and thus begins his adventurous journey. This story is a warm and lively read that combines science and creativity. (Ages 3–6.)

## Foreign Language Teaching and Research Press



### Black Cat Detective series

Zhu Zhixiang

Every Chinese family knows these stories, which are adapted from classic animated features produced by China's top animation

studio. Black Cat Detective is the Eastern version of Sherlock Holmes. He solves crimes and safeguards other animals in the forest. (Five titles; ages 4–8.)



### The Calabash Brothers series

Edited by Shanghai

Animation Film Studio

A long time ago, there were seven super-brothers born in seven calabashes with different colors.

They were brave and kind, and had different magical powers, which they used to fight evil and save the world. (13 titles; ages 4–8.)

## Guangdong New Century Publishing House



### Chinese Poetry in Ink-and-Wash Paintings for Children

Lin Liang et al.

The winner of China's national award for the most

beautiful book in 2017, *Chinese Poetry* is illustrated by Liang Peilong and contains poems written by six renowned poets (Lin Liang, Lin Huanzhang, Jin Bo, Fan Fajia, Gao Hongbo, and Xu Lu). It showcases the rural life with optimism, humor, and wisdom. (Six titles; ages 6–12.)



### Yuan Bo Animal Fiction

Yuan Bo

In this series, Yuan entertains with magnificent animal stories such as *The Legend of the Little Elephant* and *The Dream of Wild Water*

*Buffalo*. Through concise and vigorous language, the author provides insights into life and nature. (Six titles; ages 8–13.)



# KEY COLOURS

Introduce your works to the world

Key Colours  
Competition  
China



## Awarded Works



Mr. Cat and Little Fairy



Tomato and the  
Gone Teeth



Mian Mian Lost Her  
Shadow



Mole the Night Courier



Little Monster Goes  
to Kindergarten



Snoring Secret

UTOP has joined hands with Belgium-based Clavis to introduce the Key Colours Competition to China. This competition aims to garner the attention of the media, book market, picture book critics, distributors, and buyers, and throw the spotlight on talented young illustrators and the best original picture books from China.

The Key Colours Competition China 2018–2019 is now open to all Chinese illustrators—irrespective of their experience levels—to unveil their talents and showcase their works.



# Children's Books in China

## Hunan Juvenile & Children's Publishing House



### The Legend of the South Village

Tang Sulan

This latest fairy tale by Tang is set in the South Village. It depicts a beautiful idyllic hide-away for children and

conveys the yearning for a better life and the pursuit of beauty. (Ages 7–13.)



### Where Are You Going, Big Rat and Little Cat? series

Zhou Rui

This series of books is not just a fairy tale, an encyclopedia, and a work of fiction. It is also a fan-

tastic travel journal that covers splendid cultures, folk customs, the geographies of various countries, and much more. (Four titles; ages 6–10.)

## Jieli Publishing House



### The Dream Makers series

Chen Jiatong

The author conjures a dreamworld to showcase true human nature. Here, Qiqi and other dream makers use their imagi-

nations to build dreams, help other people's dreams come true, and fight against desire and evil. They want to protect the world of dreams and resurrect lost imaginations. (Four titles; ages 7–12.)



### A Maverick Pig

Adapted by Zhang Ning

Originally written by contemporary Chinese novelist Wang Xiaobo, this story is about a maverick

black pig that tries to break free from his restraints and run away. Readers will love the traditional cloth art and painting styles of the Han dynasty. (Ages 4–7.)



### Moose

Blackcrane

With poetic words and brilliant illustrations, the author tells a legendary story of a moose and a hunter. Here,

human and animal trust each other and live harmoniously. Feel the warmth and love that emanates from every page of this book. (Ages 5–up.)



### The Repository of Classic Series for Children

Li Xiaopeng

This series presents classic stories of the natural and social sciences that are specially rewritten

for teenagers. Hundreds of lively and vivid illustrations and simple prose make these great reading materials. The latest title, *The Capital*, has just been released. (Seven titles; ages 8–14.)

## IlluSalon Nurtures and Promotes Illustrators

IlluSalon, the biggest international illustration platform in China, works with around 4,000 illustrators from more than 50 countries. For Hou Mingliang, founder of IlluSalon and host of the Global Illustration Award (as well as president of Kids Media), young and professional illustrators—with good education and training—are changing the face of the Chinese illustration industry.

"They are making an impact both locally and internationally with their distinctive and innovative styles," Hou says, pointing out that Gong Yanling, who illustrated *The Needle for a Seamless Heavenly Robe* using a combination of traditional ink drawing and embroidery, for instance, is an outstanding example of the new breed of bold and innovative talent from China. "We have upcoming illustrators such as Hei Mi, the 2015 Golden Apple Award winner at the Biennial of Illustration Bratislava for *Braid*, and Charlotte Fu, GIA 2017 winner for unpublished picture book *A Cat*."

Recent market changes have invigorated the Chinese illustration industry, Hou says. "Picture books with quality illustrations are now highly valued for early childhood education, especially for ages three to six. Kindergartens and primary schools across China are using picture books in classes and encouraging children to be creative and imaginative. There is also an increased demand for illustrations in the consumer goods sector, including for the promotion of automobiles, clothing, electronics, and foods and beverages."



Hou Mingliang, founder of IlluSalon and host of the Global Illustration Award (as well as president of Kids Media).

Since its founding, in 2016, IlluSalon's clientele has hailed mostly from the publishing and advertising industries. Hou's team have collaborated with major Chinese children's publishing houses, such as with China Children's Press & Publication Group on Cao Wenxuan's *Root Bird*, which is illustrated by Juan Hernaz. Dutch illustrator Yuliya Gwilym is working on the soon-to-be-published *Morning Poem* by Gong Ruping, and Amin Hassanzadeh Sharif from Iran has illustrated Bai Bing's *Uncle Big's Beast Island*. (Bai is Jieli's editor-in-chief).

"Some illustrators are great at designing book covers, and we have around 100 covers to deliver by March 2018," Hou says, adding that Chinese publishers pay

between \$300 and \$800 per illustration. "Now that they are developing original content, publishers have come to realize the importance of high-quality illustrations. Their illustration budget is growing in tandem with their respect for illustrators."

However, Chinese illustrators account for less than 5% of IlluSalon's total pool of artists. Hou explains that "promoting their name and works in the global market takes precedence. We encourage them to participate in more international illustration events and gain additional international media exposure." There is definitely no shortage of local talent out there for IlluSalon and publishers.



接力出版社  
Publishing House

全国百佳图书出版单位  
Top 100 Publishing Houses in China

# Chinese-Foreign Children's Books Publishing Cooperation Forum

[New Trends in Children's Books Cooperation]

10:00-12:00 • 27th March

Concerto Conference Room (2nd Floor, Bologna Exhibition Center)

Supported by State Administration of Press, Publication, Radio, Film and  
Television of the People's Republic of China (SAPPRFT)

Organized by Jieli Publishing House

## Our Guests

Huang Jian President of Jieli Publishing House	Peter Usborne Founder of Usborne Publishing
Li Xueqian President of CCPPG	Hedwige Pasquet CEO of Gallimard Jeunesse
Qi Ji IP Development Initiator of the King Book Series	Joachim Kaufmann Managing Director of Carlsen Verlag Executive Director of BONNIER Books China
Qin Wenjun Vice President of Shanghai Writers' Association	Francesca Dow Publishing Director of Penguin Random House
Zhang Jiankang CEO of Phoenix Publishing and Media Group (PPMG)	Jennifer Powell Director of Rights and Co-editions at Scholastic
Zhang Kewen President of Anhui Children's Publishing House	

## What Makes A Good Children's Book?

15:00-15:50 • 27th March

China Pavilion (Hall 26 B127)

Organized by Jieli Publishing House

## Our Guests

Authors and Illustrators	Publishers
Blackcrane	Usborne Publishing
Jiu'er	Lonely Planet
Zhang Ning	Nordsüd Verlag
Li Xiaopeng	
Han Xu	



# Children's Books in China

## Kids Media



**The Little Prince**  
Edited by Kids Media  
Combining the enchanting story with author-

ized screenshots from the French film *Le Petit Prince* (2015), this picture book makes a classic work of literature available to younger readers. More than 200,000 copies have been sold in China. (Ages 5–12.)



**You Can't Miss: Disney Bilingual Classic Movie Stories**

Edited by Kids Media  
This is one of China's bestselling Disney book series from Kids Media. It has sold more than one million copies since its

launch in 2016. With beautiful pictures, authentic stories and high-quality audio files, it provides an enjoyable reading, listening, and learning experience for elementary readers. (23 titles; ages 6–9.)

## New Buds Publishing House



**Magical Stories series**  
Chang Li  
These stories combine traditional Chinese culture with

modern twists. The thought-provoking ink-and-wash illustrations function as a cultural showcase of traditional Chinese elements and styles. (Three titles; ages 3–10.)



**The Stories of Little Qiao and His Buddies**

Mei Zihan  
This series of six hilarious stories traces the exploits of Little Qiao and his buddies. The group is loud, yet

imaginative, and has a very optimistic outlook on life. They are the Chinese wimpy and funny kids! (Six titles; ages 5–9.)

## Thinkingdom Children's Books



**The Beauty of the Solar Terms**

Zhu Aichao  
The solar terms originated in China thousands of years ago. This book presents the wisdom of the ancient Chinese people and their unique under-

standing of time and space, which exerts great influence on daily routines to this day. It combines the history of Chinese characters, the Song of Solar Terms, and different customs across the country. (Ages 7–up.)



**The Creator Raises One Hand**

Shanglin Chunman  
It is spring and Miss Potato has fallen in love. The snow flutters down while the story is being told. This is a romantic and delightful fairy

tale. (Ages 8–up.)



**Our First Grade**

Tong Xixi  
School is starting, the wishes for a new year are put inside a box, and a Mood Tree is planted inside the classroom. Little Tong Xixi charmingly describes her first-

grade school's simple but beautiful life. (Ages 6–up.)



**The Pedigree of Chinese Deities**

Shen Fuyu  
This book opens the door to the 5,000-year history of China through Chinese mythology. Chinese deities originate from fairy tales, and

this book presents a portrait of the 20 most influential deities for the Chinese people's identity and way of thinking. (Ages 10–up.)

## Tomorrow Publishing House



**The Blue Rabbit-ear Grass**

Yang Hongying  
This title is from one of Yang's most successful series, *Diary of Smiling Cat*. It tells the story of Smiling Cat's adventurous journey to obtain

blue rabbit-ear grass in order to save his beloved wife Tabby Cat. The message in this book is that love is the noblest feeling in the world. (Ages 8–12.)



**White Horse and Black Horse**

Cao Wenxuan  
This picture book by Cao is about a black horse and a white horse born at the

same time in a farmhouse, though both have different experiences growing up. Although many things change, what happens to them just shows their deep affection for each other. (Ages 3–8.)

## Xinjiang Juvenile Publishing House



**Beijing Flavor series**

Bao Dongni  
Warm and imaginative, these animal and human stories are about coexistence, mutual trust, and environmental awareness with ancient Chinese

wisdom woven throughout. Rights sold to France and the U.S. (Three titles; ages 3–6.)



**Chinese Stories**

Li Jian  
Follow elementary school student Xiaoming as he travels back to different historical periods in China, and

experiences interesting adventures. Learn about Chinese culture and enjoy the many Chinese historical sites illustrated in traditional ink painting. Rights sold to France and the U.S. (Five titles; ages 3–6.)



# The History of Chinese People series

by Shen Fuyu

The mysteries of the Chinese civilization unveiled through the stories of its people.

## Volume 1: The Pedigree of Chinese Deities

Chinese history starts from mythology, and Chinese deities originate from fairy tales. This book unveils the 5,000-year-old history of Chinese mythology right from the beginning, and offers a portrait of the 20 most important deities that have deeply influenced Chinese people's way of thinking and identity. (Ages 10+)



## Volume 2: The Story of Spring and Autumn Period

After the mythological age, the Chinese history entered the Spring and Autumn period, which was marked by the beginning of written historical records. This volume links the stories of 10 important people during the 300-year Spring and Autumn period. (Publication date: May 2018; ages 10+)

# Ancient Chinese Paintings in Stories

by Zeng Zirong

- An introduction to masterpieces and the most famous painters in Chinese art history
- Written by a professional author with 20 years of experience in art promotion
- Includes a guide with more information for art exploration



## Volume 1: Nymph of the Luo River

- Pioneer of Chinese ancient painting
  - Significantly influenced the development of Chinese art history
- One day, Cao Zhi, the king's little brother, encountered the Nymph of the Luo River on his way home. The young man and the gorgeous goddess fell in love at first sight...  
(Publication date: May 2018; ages 3-8)



## Volume 2: Along the River during the Qingming Festival

- Most renowned Chinese long scroll painting
- Vividly depicts the social customs of the society, various economic activities in the rural areas, and the landscape of capital Bianliang during spring.  
(Publication date: May 2018; ages 3-8)

# Everafter Books

奇想国童书 | A home of high-quality children's books  
A cradle of imagination, curiosity and creativity

Everafter publishes board books, novelty books, picture books, children's literature and non-fiction titles. It also has a well-established line of parenting titles.

## Books for 0-3 Years Old

### Imagidoux Series



### Ten, Nine, Eight



### It's Time to Go to Sleep



## Books for 6-8 Years Old

### Dodo and Auntie Magic



## Books for 3-6 Years Old

### Freedom in Congo Square

2017 Caldecott honor book  
2017 Charlotte Zolotow Award



### One Day



### Midnight Creatures A Pop-Up Shadow Search



### Shaun the Sheep Tales from Mossy Bottom Farm



## Books for 9-12 Years Old

### Everafter Collections for 9-12 Years Old



## Books for 13+ Years Old

### Challenger Deep

National Book Award for Young  
People's Literature (2015)



### Goodbye Stranger

Boston Globe-Horn Book Award  
Honor for Fiction (2016)



## Parenting Books

### Smart Parenting



### So You Think You Know How to Love Your Children



### Dr. Huang's Simple Tips for Raising Healthy Kids



[www.everafter.cn](http://www.everafter.cn)

Tel: +86 10 6404 9180 Email: [qixiangguo@tbpmmedia.com](mailto:qixiangguo@tbpmmedia.com)