

# **International Rights Selling & the Chinese Publishing Market**

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Project Submitted in Partial Fulfillment of the  
Requirements for the Degree of  
Master of Publishing

in the  
Publishing Program  
Faculty of Communication, Art and Technology

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SIMON FRASER UNIVERSITY  
Spring 2018

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## Abstract

This project report is a study of international rights sales for children's illustrated books, with a special focus on rights sales in China. It uses Tradewind Books, a Vancouver-based small children's publisher, as its main case study. The opening chapter will provide information about Tradewind's history and its lasting effects on publishing diversified titles in Canada. Chapter Two will discuss the importance and approaches applied to sell rights internationally and achieve global recognition. Chapter Three will introduce readers to the Chinese publishing industry by discussing opportunities and challenges in the market. In Chapter Four, Tradewind's rights selling into China through an agency model will be explored, with a close look at local agency Rightol Media. Recommendations and other approaches that Western publishers could use to do business with Chinese publishers will be discussed in Chapter Five.

**Keywords:** Tradewind Books, children's picture books, international rights selling, agency, Rightol Media, China.

## Acknowledgements

My deep thanks to all the instructors in the Master of Publishing Program at Simon Fraser University. You have given me many valuable insights of the Canadian publishing industry and your kind support has kept me motivated through the program.

Special thanks to John Maxwell for helpful and encouraging feedback on this paper.

Many thanks to Michael Katz who gave me a wonderful internship opportunity at Tradewind Books. It's my honour and pleasure to work with the you and the whole team at Tradewind.

Thank you to all my peers in the MPub program. You gave me warmth and courage during my first year in Canada.

Special thanks to Ariel Hudnall: Ariel, thank you for all the hugs and care, just like family. Thank you for being so generous with your time and providing me with help on many aspects of this report and all projects during the last 16 months.

Thanks to my family in China, for all the support and love. I miss you all the time.

Thank you Liyang Huang, my best friend, my husband: Liyang, thank you for accompanying and encouraging me since the first day of my master program. This report would not have been finished without your love and support at all stages.

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# Introduction

International rights selling is an important tool for a publisher to build its international recognition and to increase revenue. China's children's book market has been booming over the past 15 years. The Chinese economy's growing purchasing power, large population and gradually opened marketplace have attracted increasing numbers of Western children's publishers to sell rights to China. But China's publishing industry is complex because a different publishing system is applied in the market; therefore, many Western publishers decide to sell rights via local agencies who know the market and regulations well.

As more Chinese publishers establish in-house international rights departments and more regularly attend international book fairs around the world, Chinese and Western publishers will be able to meet directly and build connections without going through agencies.

This report is an analysis of international rights selling with a special focus on the Chinese market. It is based on the experiences of Tradewind Books, a Canadian children's publisher, and its use of agencies when selling rights to China. Chapter One will explore the history of Tradewind and the diversified titles it has published during the last 20 years. The second chapter will discuss the importance of rights selling for Canadian children's publishers as well as detailing other strategies to explore the foreign marketplace.

The third chapter will walk readers through the Chinese publishing industry and publishing system that Western publishers need to be aware of when they attempt to sell rights in this market. The fourth chapter will look at the role of bridging agencies in rights trades by introducing Tradewind's local agency in China, Rightol Media. The final chapter will discuss and recommend some possible approaches, besides rights sales, for achieving win-win outcomes and building long-term strategic relationships between publishers in China and the West.

This report was written based on a four-month internship with Tradewind Books, working in the international rights and marketing departments. Interning at Tradewind was a wonderful experience. Tradewind's publisher, Michael Katz, gave me many opportunities to reach out to agencies and potential rights purchasers around the world. Upon learning how this small Canadian children's books



publisher has managed to sell rights in China, I feel publishers in Western countries can respond to changes happening in China's publishing industry and find effective ways to cooperate.

The purpose of this project report is to walk readers through the approaches Canadian children's book publishers can take to sell rights internationally and explore the roles of book agencies in today's China. At the end of the report, readers will be informed about some changes happening in the Chinese publishing industry, and will be able to recognize the vast potential for Western publishers to access the Chinese marketplace.

# Chapter One: Tradewind

## History of Tradewind Books

Tradewind Books was founded by Michael Katz and Carol Frank in London in 1993. The name of the company, “Tradewind”, reflects the press’s aim to “bring stories to children around the world”<sup>1</sup>. As one of the only three publishing houses in Western Canada that publishes only books for young people, Tradewind has brought creative work by Canadian authors and illustrators to young readers around the world. For more than two decades, Tradewind has prided itself on a growing international reputation for publishing high-quality books of literary excellence, fine art and design that reflect Canada’s cultural and ethnic mosaic.

Like many small presses, in the infancy stage of its publishing program, Michael and Carol used their personal networks in the UK to acquire potential titles and proposals. At the time, Michael was teaching high school English and Carol was lecturing at Oxford University.<sup>2</sup> They initially received five good stories from their friends, colleagues and students in London, England, which included *Lucy and the Pirates* by Glen Petrie, *The Zoo at Night* and *Aesop’s Fables* by Michael Rosen, *Maudie and the Green Children* by Adrien Mitchell and *Where Are My Onions?* by Paula Sarmonpol.<sup>3</sup> They helped those authors further develop their manuscripts. After some of the manuscripts were ready, Michael and Carol went to the Bologna Book Fair and approached agents to find illustrators for the books.

Two years later, in 1996, Michael and Carol moved to Vancouver. Tradewind got off the ground with a big book launch for their first books, *Maudie and the Green Children*, *Lucy and the Pirates* and *The Zoo at Night* in London. They held another launch in Vancouver the same year.<sup>4</sup> All five of their original titles were published between 1996 and 1997.

Being a small press means that Tradewind publishes a limited numbers of books every year. As a great example of an “editorially driven house devoted to quality picture books and illustrated books in the fine arts tradition,”<sup>5</sup> Tradewind Books publishes four to seven titles a year. “We don’t want to grow big or publish too many titles. We want to focus on the stories and artwork and publish good books

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<sup>1</sup> Tradewind Books. “Tradewind Canada Book Fund Application 2017” Tradewind Books Document. Accessed June 10, 2017.

<sup>2</sup> Katz, Michael. “Re:History of Tradewind Books.” Message to Keyan Zhang. E-mail. 22 September. 2017.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Edwards, Gail, and Judith Saltman. *Picturing Canada: a history of Canadian children's illustrated books and publishing*. Toronto: University of Toronto Press, 2010.

for children,” Michael explains.<sup>6</sup> The personal relationships that the publishers at Tradewind have established and their expertise in developing and improving text and artwork have contributed to their success.

Being a boutique children’s publisher is challenging. In an email, Michael said that “We are always putting production values ahead of profits. We have had many successes, prizes, great reviews, and good press...but it is hard to drive revenue with only a few titles per year.”<sup>7</sup>

Canadian and British Columbia government grants subsidize Tradewind’s publishing activities. After publishing four titles by Canadian authors, Tradewind was eligible for funding provided by Canada Council and BC Arts Council.<sup>8</sup> Tradewind’s first book by a Canadian author and illustrator was *Mr Belinsky's Bagels*. Written by Ellen Schwartz and illustrated by Stefan Czernecki, it was published in 1997. The book has sold over 30,000 copies and is still in print today.<sup>9</sup> After publishing 12 titles by Canadian authors (or illustrators), Tradewind was able to access many of the Canadian government’s book grants. Tradewind is now funded by the Canada Council for the Arts, the Government of British Columbia through the Book Publishing Tax Credit Program and the British Columbia Arts Council, and the Government of Canada through the Canada Book Fund and Livres Canada Books.

## Efforts on Diversity

As multicultural topics generate more discussions and attention around the world, children’s book featuring diverse people and subjects have become more accepted in the marketplace, as they provide powerful vehicles that give “young children opportunities to develop their understanding of others, while affirming children of diverse backgrounds.”<sup>10</sup> According to the Cooperative Children’s Book Centre (CCBC), newly-released statistics about children’s books written by or about people of color (CCBC only counts books received from American publishers) in 2016 showed that the number of books with diverse content increased substantially to 28% from 2015, the study’s highest year on record.<sup>11</sup>

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<sup>6</sup> “Tradewind’s business model.” Interview by author. July 20, 2017.

<sup>7</sup> Katz, Michael. “Re:History of Tradewind Books.” Message to Keyan Zhang. E-mail. 22 September. 2017.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Mendoza, Jean, and Debbie Reese. “Examining Multicultural Picture Books for the Early Childhood Classroom: Possibilities and Pitfalls.” 3, no. 2 (November 2001): 155-69. 2011. Accessed August 15, 2017. <http://ecrp.uiuc.edu/v3n2/mendoza.html>.

<sup>11</sup> Ehrlich, Hannah. “The Diversity Gap in Children’s Book Publishing, 2017.” Lee & Low Blog. March 30, 2017. Accessed September 1, 2017. <http://blog.leeandlow.com/2017/03/30/the-diversity-gap-in-childrens-book-publishing-2017/>.

Since its inception, one of Tradewind's most important aims is to publish writers and illustrators from varied cultural backgrounds and to promote an understanding of people from all ethnicities and cultures—from First Nations peoples to East Indian peoples, from Chinese Canadians to Jewish Canadians, from Latin Americans to Africans—many of Tradewind's books address multicultural issues that reflect the diversity of Canada.

### **Diverse titles (2016–2017)**

Among the 4–7 new titles Tradewind publishes every year, there is at least one title about diverse cultures written or illustrated by those from multicultural backgrounds. The titles released between 2016 and 2017 are a good example of how Tradewind is committed to publishing these kinds of titles.

According to Tradewind's newest catalogue (*Catalogue 2017 Fall*) and internal documents, titles about diversity in 2016 and 2017 include: *Seeking Refuge* by Irene N. Watts, illustrated by Kathryn E. Shoemaker; *When Morning Comes* by Arushi Raina; *Shu-Li and the Magic Pear Tree* by Paul Yee and illustrated by Shaoli Wong; and *A Day with Yayah* written by Nicola Campbell, illustrated by Julie Flett.<sup>12</sup> Diverse titles are one third of the total number of books Tradewind published within the two years (more diverse titles are listed chronologically in Appendix A).

*When Morning Comes* was written by Arushi Raina, who grew up in South Africa. By age 24, she had lived in six different countries.<sup>13</sup> This debut YA novel with Tradewind has achieved an unqualified success and went to second printing. In *When Morning Comes*, Arushi draws a searing picture of South African society on the eve of a student-led insurrection, the 1976 Soweto Uprising. Written from the perspectives of four teenagers from different cultural backgrounds, the book walks young readers through this important historical moment in South Africa.

Tradewind published its first graphic novel on its Fall 2016 list. *Seeking Refuge*, by author Irene N. Watts and illustrator Kathryn E. Shoemaker, is a story of an eleven-year-old Jewish girl in the heroic rescue operation known as the Kindertransport that ultimately saved almost 10,000 children in the nine months

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<sup>12</sup> Tradewind Books. "Tradewind Books Catalogue 2017."

<sup>13</sup> Fleerackers, Alice. "Interview: Arushi Raina on *When Morning Comes*." SAD Mag. July 8, 2016. Accessed September 1, 2017. <http://www.sadmag.ca/blog/2016/7/8/interview-arushi-raina-on-when-morning-comes>.

preceding World War II. The author, Irene N. Watts, was one of them. This poignant story draws readers' attentions to refugee communities in history and today in Europe and around the world.

In the new addition to the popular Shu-Li chapter book series, *Shu-Li and the Magic Pear Tree*, the story of an immigrated Chinese girl named Shu Li and her life in the vibrant multicultural Commercial Drive neighbourhood in Vancouver continues. The author, Paul Yee, is a well-known Chinese-Canadian writer who grew up in Chinatown in Vancouver. He has many close connections to Chinese culture and history,<sup>14</sup> and has published several children's books about Chinese communities and Chinese culture with Tradewind Books. The illustrator, Shaoli Wong, was raised in mainland China, and has collaborated with Paul Yee on numerous books for Tradewind, including the best-selling *Chinese Fairy Tale Feasts* and *Bamboos*. All those stories are inherently tied to Chinese culture.

*A Day with Yayah*, released on the Fall 2017 list, was written and illustrated by First Nations author Nicola Campbell, and Métis illustrator Julie Fleet. Set in the Nicola Valley in BC, the story is about an outing of a First Nations family to forage for herbs and mushrooms. In the picture book, a grandmother passes down her knowledge of plant life and teaches some simple Salish words to her young grandchildren. At the end of the book, there is a glossary of the Interior Salish words used in the story, with short explanations in English.

To create culturally authentic books, Tradewind mostly involves authors and artists from various ethnic groups to create stories around what has happened in that nation or cultural background, which can keep the story genuine with authentic cultural details (as noted in the listed titles above).

In addition to the above diverse-content titles, there are more books in the 2017 list that are written and (or) illustrated by people from diverse cultural backgrounds, such as *Boonoonoonous Hair* by Olive Senior, who was born and brought up in Jamaica. Another title is *The Princess Doll* illustrated by Mariko Ando, who was born and raised in Osaka and Nara, Japan.

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<sup>14</sup> "A Little Bit About Paul Yee..." Paul Yee. Accessed September 2, 2017. <http://www.paulyee.ca/bio.php>.

## Chapter 2: The International Marketplace

Children's picture books have high production costs. Due to Canada's small population base, it is difficult for publishers to operate profitably. To expand their readership and international marketability (and their profit margins), publishers need to put extra effort into the creation, printing, and distribution of their titles.

Despite being a small Vancouver press, Tradewind markets its books successfully in other countries.

When selling books and approaching readers in different countries, Tradewind has applied different strategies. But before further exploring publishers' options to sell books into other regions, a close look at the Canadian children's book industry is necessary for understanding the importance of the international book sales.

### Brief Background of Canadian Children's Books

"Children's literature" was systematically defined for the first time by Harvey Darton in *Children's Books in England* in 1932 as "printed works produced ostensibly to give children spontaneous pleasure not primarily to teach them, nor solely to make them good, nor to keep them profitably quiet."<sup>15</sup>

By the mid 19<sup>th</sup> century, the growing middle class and new technologies of chromolithography and color printing enabled the English publishing industry to meet market demand for illustrated children's books.<sup>16</sup> The earliest illustrated children's books were published in London between 1740 and 1744, when Thomas Boreman published his ten-volume series, *the Gigantick Histories*, which were illustrated with woodcuts (sample of illustrations seen in Appendix B).<sup>17</sup>

At that time, there were few skilled illustrators or children's writers in the English-speaking colonies to support the development of a children's literature industry there. Therefore, the history of children's books—in terms of publishing, authorship and book distribution—was developed quite late in British North America.<sup>18</sup> According to Leslie McGrath, Head of the Osborne Collection of Early Children's

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<sup>15</sup> Edwards, Gail, and Judith Saltman. *Picturing Canada: a history of Canadian childrens illustrated books and publishing*, 5.

<sup>16</sup> Ibid.

<sup>17</sup> Whalley and Chester, *History of Children's Book Illustration*, 21-4.

<sup>18</sup> Davis, *Art and Work*, 36-54.

Books at the Toronto Public Library, the “majority of the early children’s books in Canada were imported” from Europe by Canadian publishers, and then printed locally in Canada.<sup>19</sup>

Industrialization and urbanization brought Canada rapid social and economic changes in the late 19<sup>th</sup> century, which further stimulated the growth of its immigrant population. But the size of the Canadian market for children’s books remained comparatively small.<sup>20</sup> Canadian authors and illustrators had limited opportunities, as the majority of local publishers concentrated on reprint editions of American and British titles, rather than investing money in creating original works by Canadians.<sup>21</sup>

During and after the world wars, the publishing industry in Canada suffered from financial constraints and labour shortages.<sup>22</sup> Although heightened attention had been given to children’s books by international major publishers, such as Oxford University Press, most Canadian publishers hadn’t decided to develop their own children’s book lists.

The 1970s were an important transition period for the Canadian children’s publishing industry because of the growing discussions about national identity in Canadian society. Canadian publishers and publishing specialists began to realize the value and need to have Canadian children’s books.

With the assistance of the Canada Council and the Canadian Children’s Book Centre, publishers and children’s literature creators were able to receive more of the public’s attention through more book-related events.<sup>23</sup> The number of original children’s book titles published by Canadian publishers increased from 30–60 annually to 60–100 during the 1970s.<sup>24</sup> Even though Canadian children’s books still maintained a small portion of the market compared to British or American titles, the book market changed dramatically with the emergence of new Canadian publishers, writers and illustrators.<sup>25</sup>

As Canadian publishers further expanded their children’s book lists and saw the limits of their local markets, they realized the importance of foreign language rights sales and international co-publishing projects.

In the 1980s, more Canadian publishers began to build strong co-publishing relationships with trade and educational publishers in other countries, and increased foreign language rights sales by more regularly attending international book fairs. The challenge of high production costs and technical

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<sup>19</sup> Edwards & Saltman, 6.

<sup>20</sup> Edwards & Saltman, 31.

<sup>21</sup> Gray, *Trade Publishing in Canada*, 6.

<sup>22</sup> Edwards & Saltman, 51.

<sup>23</sup> Edwards & Saltman, 97.

<sup>24</sup> *Ibid*, 70.

<sup>25</sup> *Ibid*, 24.

limitations of local printing also led many Canadian publishers to build international networks by using offshore printers and separating production procedures.<sup>26</sup>

Overall, the Canadian publishing industry grew substantially during the 1980s with the government's established grant system, as well as increased library and school budgets.<sup>27</sup> Additionally, the growing numbers of children's book awards, writers' and illustrators' organizations and conferences provided authors and artists with more opportunities. Publishers also paid more attention to book design as an essential function of book production, which motivated more artists to pursue training to become professional book designers and children's book illustrators.<sup>28</sup>

## Challenges for Canadian Titles

Since the production costs of picture books are higher than other trade books, while the Canadian book market is limited, Canadian children's publishers always need to consider ways to sell more books in overseas markets.

However, cultural norms in different countries pose challenges for picture book creators, as the variation in what is acceptable in a children's book shapes the sale of books and book rights in other countries.<sup>29</sup> When Canadian writers and illustrators are concerned more with cultural requirements in the US, for example, this would ultimately result in a reduction of diversity in the Canadian publishing industry and prove restrictive for children's book creators if they want to preserve "a unique Canadian voice".<sup>30</sup>

As argued by the former publisher of Red Deer Press, Dennis Johnson, "Canadian children's books either have to have a very Canadian focus so that there would be a strong local demand within Canada or a universal content that could be acceptable in the international marketplace."<sup>31</sup> Since the size of

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<sup>26</sup> Robert MacDonald, *A Designer's Dilemma*.

<sup>27</sup> Judith, Saltman, and Gail Edwards. "Towards a History of Design in Canadian Children's Illustrated Books." *CLL*, no. 107 (2002): 10-18.

<sup>28</sup> MacDonald, Robert. "A Designer's Dilemma."

<sup>29</sup> Biamonte, Christina. "Crossing Culture in Children's Book Publishing." *Publishing Research Quarterly* 1, (2002): 26-42.

<sup>30</sup> Edwards & Saltman, 212.

<sup>31</sup> Edwards & Saltman, 213.



the Canadian market is small, and is further divided by two official languages (English and French), it's important for children's book publishers to consider the book's potential to sell in other countries.

When it comes to Tradewind, Michael Katz feels they are “not a regional publisher (as such)...Tradewind (might) set a story in British Columbia... but I don't feel I can target a book to sell in just this market...”<sup>32</sup>

## **Repackaging Content for Abroad**

It's not an easy task to present a story that is appropriate and suitable within different cultural contexts. To meet cultural requirements in other countries, publishers sometimes have to repackage content and design when they don't think it will sell well “as is.”

For example, when Jada Ding, a Chinese book agent, was pitching some of Tradewind's books for the Chinese market, she argued that the award-winning book *The Circle Cast: The Lost Years of Morgan Le Fay* by Alex Epstein<sup>33</sup> would be difficult to pitch to Chinese publishers because the cover has a big black bird on it. “Chinese people doesn't like black birds..., as they represent bad luck in our culture,” Jada explained over email.<sup>34</sup> This possibly explains why lots of bestselling books from Western countries

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<sup>32</sup> Edwards & Saltman, 187.

<sup>33</sup> Title information seen as Appendix C: Title information for *The Circle Cast*

<sup>34</sup> Ding, Jada. “Re: title pitch.” Message to Keyan Zhang. E-mail. 20 July. 2017.

change their covers greatly when they are sold to China, as was the case with bestselling book series *Harry Potter* (covers of British edition and Chinese edition shown as below).



In terms of content, many translated versions of Western books have been heavily edited and censored before going to China. For example, 30% of the text of Barbara De Angelis' *Secrets about Men Every Woman Should Know* had to be removed for the Chinese version because the Chinese translation rights purchaser found that “there are too sexually explicit.”<sup>35</sup>

## Distributing Titles

To reach an international readership of their titles, publishers can either sell foreign language rights and publish locally through rights purchasers, or distribute books into a foreign territory themselves.<sup>36</sup> This is a decision publishers need to make before exploring foreign markets, especially with regard to China.

<sup>35</sup> TheGuardian. (2017). Foreign authors warned about book censorship in China.

<sup>36</sup> Powell, Jennifer. “Rights or Distribution: An Analysis of Factors Influencing Publishers’ Ability To Sell Rights or To Distribute Into a Foreign Region, 2003” Project Report (M.Pub.), 2008. Accessed June 30th, 2017. <http://summit.sfu.ca/item/9290>.

Distribution is one way publishers can sell their titles directly into a particular marketplace. For this method, publishers need a reliable distribution channel in that market. For small publishers like Tradewind, having an in-house sale rep to handle book distribution in foreign markets is too expensive, as publishers not only need to pay the rep's salary, but are also responsible for the back-end warehousing, fulfillment, and collection activities.<sup>37</sup> Therefore, rather than hiring in-house reps, Tradewind has outside fulfillment companies to distribute its books cross Canada and in some overseas markets.

In major English-speaking countries like the United States, England and Australia, Tradewind has utilized other distributors or publishers to distribute its published books. Orca Books, an independent children's book publisher in Victoria, BC, distributes Tradewind's books in the United States. In Australia and New Zealand, Tradewind has John Reed Book Distribution as its local distributor. Turnaround is Tradewind's UK distributor.<sup>38</sup>

This enables Tradewind to eliminate the need to maintain additional warehouses, shipping, and fulfillment functions on its own. Instead, these external companies charge a variable percentage of commission fees on final sale records, depending on the contract.

However, the downside is that the inherent risk of entrusting the inventory and account receivable to another company, which leaves Tradewind with little control. Fortunately, as Tradewind has worked with Orca Books for years, and Michael knows the reps at Orca well, Tradewind is able to closely track the sale performances of its books in the US and adjust its strategy accordingly.

## **Selling international rights**

Another approach to increase titles' readership and authors' international profiles is to sell international translation rights to other publishers. The main reason for rights holders to sell rights rather than directly distribute are to split the financial costs and investment risks of publishing programs with business partners. Especially for children's picture books, which are usually highly illustrated full-color books, selling rights is an excellent source of income for publishers to recoup the large investment

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<sup>37</sup> Woll, Thomas, and Dominique Raccach. *Publishing for profit: successful bottom-line management for book publishers*. Chicago: Review Press, 2014.

<sup>38</sup> Tradewind Books, "Tradewind Books: Spring 2017 Catalogue".

from the early stages of book creation.<sup>39</sup> Publishers could earn advance payments and royalty fees from the rights purchasers and split the earnings with authors. For the rights purchasing publishers, they also benefit from lower investment risks and building their list more efficiently.

For Tradewind Books, the original motive to sell rights in other countries was to pay for the high production of the books.<sup>40</sup> Except in the UK, Australia and New Zealand—where the press has local distributors—Tradewind approaches publishers in a wide range of countries to sell foreign language rights of its titles directly, or via local agencies. As American publishers are always looking for new material to publish<sup>41</sup> and the US is an important market for Canadian publishers, besides selling books by distributing there, Tradewind also sells rights and co-publishes American editions with US publishers. As pointed out by Michael, Tradewind was able to sell rights to many American or multinational presses including Simon & Schuster, Random House, Tricycle Books, Winslow Press, August House and Crocodile Books.<sup>42</sup>

Outside of English-speaking countries, Tradewind has sold rights to publishers in China, Korea, India, South Africa, Germany, Portugal, and Brazil. In order for Tradewind to find counterparts and potential rights buyers, they must meet up with publishers and acquisition editors in the global marketplace. That's why international book fairs are an important.

## International Book Fairs

International book fairs are a vital part of book publishing. One of the major functions they serve is to provide industry professionals an open place to conduct rights trades and to build networks.<sup>43</sup> As one of the most effective approaches to finding the right counterparties, publishers and agents can meet around book fairs to sell or to buy book rights.

There are a number of book fairs around the world, and as a small children's press in Vancouver, Tradewind must consider the financial costs and timeframe of the fairs.

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<sup>39</sup> Edwards & Saltman, 31.

<sup>40</sup> Katz, Michael. "Re:History of Tradewind Books." Message to Keyan Zhang. E-mail. 22 September. 2017.

<sup>41</sup> *Publishing for profit*, page number

<sup>42</sup> Katz, Michael. "Re:History of Tradewind Books." Message to Keyan Zhang. E-mail. 22 September. 2017.

<sup>43</sup> The Future of Book Fairs: An IPA Special Report . Report. International Publishers Association (IPA). January 27, 2015. Accessed August 10, 2017. <https://www.internationalpublishers.org/images/news/BookFairs.pdf>.

The Frankfurt Book Fair, which Tradewind regularly attends, is the largest international rights fair in the world. It is held in October every year with approximately 7,400 exhibitors displaying their books.

An equally important book fair for Tradewind is the Bologna Book Fair, which is held in Bologna, Italy, in the spring. Since the Bologna's book fair focuses on illustrated children's books, it offers children's book publishers with a highly focused and specific place to show and sell rights.

The third fair Tradewind usually attends to sell rights is BookExpo America, which is the largest trade book fair in North America. BookExpo gathers many booksellers and international publishers. In recent years, Orca Books often represents Tradewind's new books on behalf of Tradewind at BookExpo.

The London Book Fair is another major book fair in Europe. Back in the early years of Tradewind's publishing program, the book fair in London was where they could directly approach international publishers and artists, since Tradewind's business was focused on the UK, and Michael and Carol's personal networks were largely based in London.

Appointments with publishers or editors from international publishing houses need to be set up prior to all major international rights fairs, and are usually scheduled via emails or phone three months in advance. In the case of Frankfurt Book Fair 2017, which took place in October, Tradewind began to make appointments in July.

Unlike big presses with in-house international departments to handle book fair issues, such as booking appointments, managing schedules with staff and so on, Michael manages every detail himself with help from his interns. Tradewind has found its own way to manage this creatively by using existing networks. For instance, Michael's previous intern, Julia Heller, who lives in Frankfurt, represented Tradewind during Frankfurt Book Fair in 2017.<sup>44</sup> It's also Michael's intention to give his interns opportunities to meet with publishing professionals, and help them achieve their career goals.

As more books fairs emerge in the non-English-speaking world, such as the Seoul International Book Fair, Beijing International Book Fair, Shanghai Children's Book Fair, Hong Kong Book Fair, Tradewind cannot expect to attend those book fairs on its own, but usually does it via bridging agencies or other international trade networks.

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<sup>44</sup> Katz, Michael. "Frankfurt Book Fair 2017." Message to Keyan Zhang. E-mail. 14 July 2017.

During the Seoul International Book Fair 2017, which was held from June 14–18, Tradewind got an invitation from the Canadian Trade Commissioner Service in Korea (Michael called it the “Korean official agency”) to attend this year’s book fair.<sup>45</sup> The Canadian Embassy participated in the book fair as its “Spotlight Country,” in recognition of the CANADA 150 celebration. The festival gave Tradewind and 13 other Canadian publishers’ titles a special location on the main floor, known as the Canada pavilion.<sup>46</sup> The Canadian section was visited by about 45 Korean publishers. After the book fair, two Korean companies contacted Tradewind with interest and requested PDF files of the books for further review.

In the digital era much business, including book rights sales, are increasingly conducted on the Internet, so questions can be raised about the values and roles of traditional book fairs. But according to a new survey by International Publishers Association (IPA), book fairs are still highly valued in the publishing world.<sup>47</sup> As rights selling is usually successfully done via personal relationships, partially due to the nature of the industry, major international book fairs are still the best avenues for publishers, editors and agents to communicate and get to know each other.

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<sup>45</sup> Katz, Michael. “Fwd: 2017 Seoul International Book Fair.” Message to Keyan Zhang. E-mail. 6 July. 2017.

<sup>46</sup> Picture taken from Seoul International Book Fair seen as Appendix D: Seoul International Book Fair 2017 Canada Pavilion

<sup>47</sup> The Future of Book Fairs: An IPA Special Report. Report. International Publishers Association (IPA). January 27, 2015. Accessed August 10, 2017. <https://www.internationalpublishers.org/images/news/BookFairs.pdf>.

## Chapter 3: Publishing in China

International rights trades are essential for publishers to increase their revenues and boost their international reputations. Because of the large market potential in China, many foreign publishers want to benefit from selling titles to the Chinese market.<sup>48</sup> However, the different publishing systems in China and strict controls from the government have made this market more complex than others.

### Country Overview

With a population of 1.3 billion, China is playing a significant role in the global market. In the past ten years, dramatic changes have taken place in the large country in urbanization, mobility, and demographics, which promise a sustainable market growth and massive business opportunities for many multinational companies from Western countries.

### Economics

Since 1978, when the then-leader of the Communist Party of China, Deng Xiaoping, announced China's transformation from a centrally-planned economy to a market-driven economy, China has kept an annual economic growth rate above 9.4% over four decades. Today, it is the second largest economy in the world, with a rapidly expanding urban population.<sup>49</sup> Although China has experienced a slowdown of its growth during recent years, it remains the largest exporter in the global market with great domestic consumption power.<sup>50</sup>

At the same time, with an expanding city population, China will have 221 cities with more than 1 million people and 22 cities with more than 10 million people by 2025.<sup>51</sup>

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<sup>48</sup> "About Rightol Media" Rightol Media. Accessed August 10, 2017.[http://www.rightol.com/en/about\\_us](http://www.rightol.com/en/about_us).

<sup>49</sup> "Overview." The World Bank Working for a World Free of Poverty. March 28, 2017. Accessed August 20, 2017. <http://www.worldbank.org/en/country/china/overview>.

<sup>50</sup> *Selling Canadian Books and Translation Rights in China: A Guide for Canadian Publishers, third edition*. Report. Association for the Export of Canadian Books, Lives Canada Books. Ottawa, Ontario: Livres Canada Books, 2016.

<sup>51</sup> Jonathan Woetzel et al. "Preparing for China's urban billion." McKinsey & Company. February 2009. Accessed August 23, 2017. <http://www.mckinsey.com/global-themes/urbanization/preparing-for-chinas-urban-billion>.

## Education

A compulsory nine-year education programme (the Chinese government requires all citizens to attend elementary and secondary school) has been implemented in China for more than 20 years, which has highly improved the literacy rate of the population. According to a 2014 statistic from the Ministry of Information of China, the literacy rate for 18- to 70-year-old Chinese citizens reached 95.4% in 2014.<sup>52</sup> In contrast, the literacy rate of India, the second largest market with a similar population, is only about 74%.<sup>53</sup>

The infrastructure of educational institutions in China has also been well established over the years, which supports the growing numbers of students for higher level education. There are 2,845 Chinese national higher institutions in total, including universities, colleges and adult higher education institutions.<sup>54</sup> Today there are 21.4 million new students enrolled in degree courses each year, with a continuous growth rate at approximately 30% since 1999.<sup>55</sup>

In addition, the number of students going abroad is ever-increasing. Chinese students studying in America alone reached 274,000 for the academic year in 2013-2014, which increased to 574,200 one year later.<sup>56</sup> As the country with the largest number of students studying abroad, and more domestic students who have sufficient knowledge of the English language, China is emerging as the next large English-language book market in the world.

These growing education institutions and increasingly well-educated groups give the Western publishing industry a solid area within which to develop.

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<sup>52</sup> Ministry of Information, The people's Republic of China Yearbook 2014 (Beijing: China Press, 2014)

<sup>53</sup> "India will gain 100% literacy in next 5 years: Javadekar." Hindustan Times. August 05, 2017. Accessed August 16, 2017. <http://www.hindustantimes.com/education/india-will-gain-100-literacy-in-next-5-years-javadekar/story-y3yTtdbIqiYfMx4VXw2e0O.html>.

<sup>54</sup> Löfblad, Maria Ulrika. "Making space for reading: a study of rural reading rooms in Yunnan Province, PRC." Master's thesis, Division of ALM, 2017. June 28, 2017. Accessed August 28, 2017. <http://lup.lub.lu.se/student-papers/record/8910472>.

<sup>55</sup> Fuzeng, Yu. China: Universities Colleges and Schools. International Education Media

<sup>56</sup> Svoboda, Sarah. "Why do so many Chinese students choose US universities?" BBC News. June 02, 2015. Accessed August 20, 2017. <http://www.bbc.com/news/business-32969291>.



# Three Key Differences in the Chinese Publishing Industry

## Regulations and government controls

Publishers in mainland China can be basically divided into two types: “state-run publishers” and “private publishing houses.”<sup>57</sup>

There are about 590 state-owned publishers in China, with 70% located in Beijing and Shanghai.<sup>58</sup> Those state-run publishers were founded through an “extremely strict application procedure with the General Administration of Press and Publication (GAPP),” which has remained static for many years.<sup>59</sup> Most of them are responsible to both the State Administration of Press, Publication, Radio, Film and Television of the People's Republic of China (SAPPRFT) and the government, which means they need to report their publishing activities to SAPPRFT and specific government agencies or institutions, and follow instructions when they make publishing decisions.<sup>60</sup>

There are two types of state-owned publishers: “central publishers,” which are directly controlled by a governmental office or a ministry, and are located in Beijing, and “provincial publishers,” which are located in different administrative regions and are based in the provincial capitals.<sup>61</sup>

Besides state-owned publishing houses, there has been an emergence of several thousand private publishing houses known as “cultural companies.” A more accurate definition of these companies are “quasi-private publishers” since they are publishing under ISBN numbers that they do not own.<sup>62</sup> Since, in China, state-run publishers are the only ones issued with ISBNs, private publishers are forced to collaborate with them to purchase ISBNs. Therefore, every book published by a private publishing house is listed under the name of an official publishing house.<sup>63</sup> There is no official statistic on the exact number of private publishing houses. The controls over ISBNs highly influences rights sales in

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<sup>57</sup> Rochester, Sophie, and Xin Lin. The Publishing Landscape in China: New and Emerging Opportunities For British Writers. Report. Nesta, Arts and Humanities Research Council (AHRC). May 2, 2015. Accessed August 18, 2017.

[http://theliteraryplatform.com/wp-content/uploads/sites/2/2015/05/The\\_Publishing\\_Landscape\\_in\\_China\\_2015.pdf](http://theliteraryplatform.com/wp-content/uploads/sites/2/2015/05/The_Publishing_Landscape_in_China_2015.pdf).

<sup>58</sup> *Selling Canadian Books and Translation Rights in China: A Guide for Canadian Publishers, third edition*. Report. Association for the Export of Canadian Books, Lives Canada Books. Ottawa, Ontario: Livres Canada Books, 2016.

<sup>59</sup> *The Chinese Book Market*, Biz Beijing 2012.

<sup>60</sup> Ibid.

<sup>61</sup> Rochester & Lin.

<sup>62</sup> *Frankfurter Buchmesse*. Report. Buchmesse. April 2014. Accessed September 3, 2017.

[http://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2014/china\\_buchmarkt\\_en\\_2014\\_44724.pdf](http://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2014/china_buchmarkt_en_2014_44724.pdf).

<sup>63</sup> Rochester & Lin.

the publishing industry, because book sales without ISBNs are illegal in the Chinese market. ISBNs are strictly controlled by GAPP, with limited numbers granted each year.

As for the other two major centres for Chinese-language publications, Taiwan and Hong Kong have different publishing systems. A mature market and a long history have enabled Taiwan to become the most developed region in the Chinese publishing industry.<sup>64</sup> Since 1999, when the previous Law of Publication was abolished, establishing a publishing house has become very easy: anyone can register a press with 500,000 TWD (approximately 20,000 CAD).<sup>65</sup> There are about seven to eight thousand book presses in Taiwan, most of which are private enterprises, while the rest are public companies owned or operated by political parties in Taiwan.<sup>66</sup> The Taiwanese ISBN system serves more as a data collecting system throughout the book trade, rather than a government tool to control publications. Since 1988, Taiwanese publishers have been able to apply for ISBNs from the National Central Library of Taiwan.<sup>67</sup>

In Hong Kong, the government rarely interferes with the publishing industry except in the case of sexually explicit publications, which provides local publishers with a more open market and flexible publishing system.<sup>68</sup> Having an ISBN is not a statutory requirement of a publication in Hong Kong. Publishers can easily apply for ISBNs for free through the Books Registration Office with a copy of their Business Registration Certificate in Hong Kong.<sup>69</sup>

## Language System

One important factor differentiating the two comparably sized Asian markets of China and India is the various official language systems in the two countries. In mainland China, there is only one official language (Mandarin) and one alphabet used by the people. In comparison, India has hundreds of languages with 26 recognized as official by the government. China's unitized official language gives the publishing industry more market potential.

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<sup>64</sup> "The Publishing Industry of Taiwan." Publishing in China: An Essential Guide. Accessed November 5, 2017. <http://www.encyclopedia.com/books/international-magazines/publishing-industry-taiwan>.

<sup>65</sup> Zhuge, Weidong. "Publishing Industry in Taiwan Hong Kong and Macao." September 2015. Accessed November 1, 2017. [https://blogs.brown.edu/libnews/files/2015/09/12\\_Publishing-industry-in-TW-HK-MC-Zhuged.pdf](https://blogs.brown.edu/libnews/files/2015/09/12_Publishing-industry-in-TW-HK-MC-Zhuged.pdf)

<sup>66</sup> "The Publishing Industry of Taiwan." Publishing in China: An Essential Guide.

<sup>67</sup> *ISBN Agency in Taiwan*. ISBNnet. 2012. Accessed November 5, 2017.

[http://isbn.ncl.edu.tw/NCL\\_ISBNNet.eng/main\\_ProcessMenuItems.php?PHPSESSID=bpgupqd1t7c4p2ca5lhadjnej0&Ptarget=155&Pact=ViewContent&Pval=155&Pfld=Ffile](http://isbn.ncl.edu.tw/NCL_ISBNNet.eng/main_ProcessMenuItems.php?PHPSESSID=bpgupqd1t7c4p2ca5lhadjnej0&Ptarget=155&Pact=ViewContent&Pval=155&Pfld=Ffile)

<sup>68</sup> Zhuge, Weidong.

<sup>69</sup> *International Standard Book Number (ISBN)*. Hong Kong Public Libraries. Accessed November 5, 2017.

<https://www.hkpl.gov.hk/en/about-us/services/book-registration/isbn.html>

However, there are two different Chinese writing systems. In mainland China, “Simplified Chinese” is the only official form of writing, while in Taiwan, Hong Kong and Macao, “Traditional/Complex Chinese” is officially used. In 1945, the Chinese Communist Party switched the old Chinese characters to simplified ones with fewer strokes. Therefore, in China, all books actually have two Chinese language rights with two independent contracts, and publishers need to consider the two language segments when they decide to sell rights to the Chinese-speaking market.

In the past, many foreign publishers often chose Taiwan and Hong Kong as primary rights selling markets for both Chinese languages because of fewer cultural controls and the more open market than the mainland. As rights sales have grown rapidly in mainland China in recent years, publishers have begun to sell the two Chinese language rights separately to publishers on both sides.

Still, many Western publishers first sell Traditional Chinese rights to publishers in Taiwan and Hong Kong, as the two markets are more strongly influenced by international trends, and publishers there historically purchase lots of international book rights.<sup>70</sup> After Traditional Chinese editions are published, Mainland publishers are able to use the Traditional edition as a reference point, which can help them purchase the Simplified Chinese rights.

## **E-Books and Digital Publishing**

The Internet and mobile device coverage in China is huge, however, the market penetration of eBooks there is not as successful as in North America,<sup>71</sup> and the Chinese eBook market is particularly challenging because of piracy and copyright contraventions.<sup>72</sup> In 2014, only 2.7% of 255,890 new published books had eBook editions, which indicates that there is still large potential for the digital market to grow.

Kindle, Kobo and other e-readers have not made a significant entry into the Chinese market yet.<sup>73</sup> Uniquely, digital content development in China has been highly involved with the major Chinese wireless service providers, such as China Telecom and China Unicom, who have partnerships with

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<sup>70</sup> Owen, Laura. "To sell books to China, foreign publishers may have to play by its rules." Laura Owen. October 09, 2012. Accessed August 20, 2017. <https://gigaom.com/2012/10/09/to-sell-books-to-china-foreign-publishers-may-have-to-play-by-its-rules/>.

<sup>71</sup> Powell.

<sup>72</sup> Rochester & Lin.

<sup>73</sup> Ibid.

publishers to create e-book reading channels on mobile phones. According to a survey by the Chinese Academy of Press and Publications in 2011, 33% of the 18–60 age group read eBooks via mobile phones and 28% read eBooks on the Internet, while only 3.9% of them read via e-readers.<sup>74</sup>

Even though digital reading is growing rapidly in China, an effective business model of digital publishing has not yet been established in the form of eBooks and e-readers.<sup>75</sup> Meanwhile, for big multinational brands, piracy is always problematic.<sup>76</sup> Chinese readers still need to be educated about purchasing an additional device to read books, and paying for digital content.

## Ways for Canadian Titles to Enter China

The policy for printing and publishing has been largely changed in China, with fewer controls over foreign publications. Still, foreign publishers are not allowed to distribute or sell their books directly into China. In order to introduce new books into this giant market more quickly, many foreign book companies have expanded their business into China through different models, like exporting, joint ventures and partnerships with government-approved organizations.

The common routes for foreign published titles into the Chinese market are as follows:<sup>77</sup>

- **Exporting books:** foreign publishers can export books to China under complicated procedures via Chinese book importers who are either state-own or authorized by SAPPRFT.
- **Selling rights to Chinese publishers:** foreign publishers can sell translation rights to Chinese publishers.
- **Publishing in China:** instead of selling rights, a foreign publisher can partner with a local publisher through a joint venture.

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<sup>74</sup> “Internet and Mobile Market 2015,” iResearch Half Year Report, China National Net Information Centre, June, 2015. Accessed August 12, 2017

<sup>75</sup> Livres Canada Books, 2016

<sup>76</sup> iResearch Half Year Report.

<sup>77</sup> Ibid.

## Export Sales in China

For export sales to China, each title must be approved by SAPPRFT and be carried out by state-owned publishers, public libraries or government-authorized import-and-export agencies.<sup>78</sup> According to a report by SAPPRFT in 2014, China's imported books, magazines and newspapers grew by 1.2%, or 280.5 billion USD, between 2013 and 2014.<sup>79</sup>

In 1985, there was only one official import agency in China: The China National Publications Import and Export Corporation (CNPIEC) authorized the import of books and other print publications. Currently, the number of agencies has grown to 38, with offices in multiple cities, including Shanghai, Guangzhou and Xi'an, which distribute imported publications throughout China,<sup>80</sup> though CNPIEC remains the biggest agency.

## Joint Ventures

Another model foreign book enterprises could use to participate in China's publishing industry is through joint ventures with local companies. There are restrictions over foreign ownership in publishing that prevent foreign companies from owning more than half of a publishing business.<sup>81</sup> For big, international publishing enterprises, joint ventures are a long-term strategic and practical approach to get into the Chinese market.

Up to 80 foreign publishers, including McGraw-Hill, Penguin Random House and other international publishing groups, have already established subsidiaries through the joint venture model in China.<sup>82</sup> Most of those subsidiary companies place the sales and marketing departments in China to introduce their new book information to Chinese educational institutions, libraries and government agencies. Selling rights and making co-publishing deals for their parent companies are other essential roles of those sales offices.

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<sup>78</sup> Powell.

<sup>79</sup> Bureau of Publishing Industry Development, GAPP/Bureau of Planning and Development, SAPPRET, "Statistical Data Collection of Press and Publications." Vols.2013&2014 (China Book Press), Beijing, China

<sup>80</sup> Livres Canada Books, 2016.

<sup>81</sup> Ibid.

<sup>82</sup> Open Book, "China Book Retail Market Annual Report 2014" (Beijing: Beijing OpenBook Co.,2014) 2-26.

## Rights Sales

For most small- to medium-size foreign publishers, selling rights through Chinese publishers might be a more practical way to approach the Chinese market than establishing a subsidiary in China. According to statistics from SAPPRFT, Chinese publishers acquired 15,542 foreign titles in 2014 (details as seen below in Figure 1).<sup>83</sup> Almost half of these came from the US and UK, while Canadian books make up only about 1%. Among all the foreign rights purchased by Chinese publishers, children's books take the largest market share, at 31.9%.<sup>84</sup>

**Figure 1: Number of Translation Rights Purchased by Chinese Publishers in 2014**

Total	USA	UK	Japan	Korea	Germany	France	Canada	Other
15,542	4,840	2,655	1,736	1,160	807	754	160	3,430

Source: Bureau of Publishing Industry Development, GAPP/Bureau of Planning and Development, SAPPRFT, Statistical Data Collection of Press and Publications (Beijing: China Book Press, 2015).

On the other hand, as part of the government's Go Global program, Chinese book agencies and Chinese publishers are encouraged to sell rights to other countries. The number of rights sold by Chinese publishers have surged from 638 in 2000 to 8,088 in 2014 (a summary of translation rights purchased from 1995 to 2014 can be found in Figure 2).<sup>85</sup>

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<sup>83</sup> Statistical Data Collection of Press and Publications, 2015.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

**Figure 2: Number of Rights Trades, from 1995 to 2014**

Year	1995	2000	2010	2014
Number of foreign rights purchased by Chinese publishers	1,823	7,343	16,604	15,542
Number of rights sold by Chinese publishers	354	628	3,880	8,088

Source: Bureau of Publishing Industry Development, GAPP/Bureau of Planning and Development, SAPPREF, Statistical Data Collection of Press and Publications, 2014 (Beijing: China Book Press, 2015).

## Children's Book

There are more than 30 publishing houses in China specialising in children's books and YA novels.<sup>86</sup> Many other publishers also have children's book sections on their lists. The children's book section has become one of the most fast-growing and competitive categories in the Chinese publishing industry, achieving continuous two-digit annual revenue growth for ten years.<sup>87</sup> According to official data from the GAPP, sales of children's books accounted for 16.5% of the total book market in China in 2012.<sup>88</sup>

220 million children under fourteen years old, and the rapid growth of the middle class population (who spend a large amount of their disposable incomes on education), many professionals in China's publishing industry hold optimistic attitudes towards the future of children's books.<sup>89</sup> After the controversial, 40-year one-child policy expired in 2016, it enhanced people's belief that the next decade would be a "Real Golden Age" for children's books in China, since the number of children born is slated to increase by 3 to 8 million from the current 16 million.<sup>90</sup>

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<sup>86</sup> Frankfurter Buchmesse . Report. Buchmesse . April 2014. Accessed September 3, 2017.

[http://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2014/china\\_buchmarkt\\_en\\_2014\\_44724.pdf](http://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2014/china_buchmarkt_en_2014_44724.pdf).

<sup>87</sup> 海, 飞. "关于中国童书走向的三个预判." 果脯网. November 11, 2011. Accessed March 10, 2017.

<sup>88</sup> Frankfurter Buchmesse . Report. Buchmesse . April 2014. Accessed September 3, 2017.

[http://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2014/china\\_buchmarkt\\_en\\_2014\\_44724.pdf](http://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2014/china_buchmarkt_en_2014_44724.pdf).

<sup>89</sup> Haas, Benjamin. "China cracks down on foreign children's books." The Guardian. March 13, 2017. Accessed March 18, 2017.<https://www.theguardian.com/world/2017/mar/13/peppa-pig-pulled-china-cracks-down-on-foreign-childrens-books>.

<sup>90</sup> Sutherland, Victoria. "Navigating the Chinese Publishing Market: An Overview for Independent Presses." Foreword Reviews. July 20, 2016. Accessed March 15, 2017. <https://www.forewordreviews.com/insights/posts/navigating-the-chinese-publishing-market-an-overview-for-independent-presses/>.

## Chapter 4: A Bridging Agency — Rightol Media

Most foreign publishers who want to sell or have sold rights to China work with local Chinese agencies, who know the market and regulations well and have established relationships with a large number of Chinese publishers.

In 2002, there were only 23 “book rights agencies” in China that were officially approved by GAPP’s National Copyright Administration. But, instead of selling rights for foreign publishers, the main responsibilities of those agencies were to provide regulatory and legal advisory services for foreign publishers.<sup>91</sup> Book rights trades-related businesses were mostly conducted through three overseas literary agencies in China: Big Apple Tuttle Mori Agency, Bardon Chinese Media (from Taiwan) and Andrew Nurnberg Associates (from Britain).<sup>92</sup>

The situation of oligopoly in the Chinese book-agency business gradually changed as many private local agencies emerged on the mainland.<sup>93</sup> Chengdu Rightol Media & Advertising CO., LTD (Rightol Media, or Rightol) is one of them.

Tradewind Books has successfully sold Chinese language rights of its books through Rightol Media since 2013. The partnership between them started at BookExpo America in the same year when Michael met with agents from Rightol in person.

### About Rightol

As a rights agency located in China, Rightol Media positions itself as a company that “knows the real Chinese publishing market,” and “has built cooperative relationships with 95% Chinese publishers.”<sup>94</sup>

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<sup>91</sup> Livres Canada Books, 2016

<sup>92</sup> Markets, Growth and Edward Nawotka. “New Chinese Literary Agency Attracts Top Talent” Publishing Perspectives. January 12, 2010. Accessed November 6, 2017. <https://publishingperspectives.com/2010/01/new-chinese-literary-agency-attracts-top-talent/>

<sup>93</sup> Huang, Huang. “锐拓传媒：中资版代的崛起样本.” 出版人杂志. August 22, 2016. Accessed July 10, 2017. <http://chuansong.me/n/1024464752842>.

<sup>94</sup> “About Rightol Media” Rightol Media. Accessed August 10, 2017. [http://www.rightol.com/en/about\\_us](http://www.rightol.com/en/about_us).



Established in 2006, Rightol Media is based in Chengdu, China, and has become one of the most important local international book agencies.<sup>95</sup> In the past ten years, Rightol's team has grown to more than 40 full-time employees, and has helped international publishers with over 6,000 Chinese rights transactions.<sup>96</sup> Currently, Rightol Media manages 8% of the total translated books imported to China each year, and sells rights for over 2,000 overseas publishers from more than 50 countries.

Unlike many other Chinese book agencies, which are based in the capital city, Rightol is in Chengdu, a city in the middle of China. Location is usually a primary factor contributing to business success, but it's not the case for Rightol Media. An essential part of Rightol's business is to build networks with global publishers via the Internet and international book fairs. Focusing on information collecting and sharing through an information system called "Rights Online" ([www.rightol.com](http://www.rightol.com)), Rightol tries to serve all business partners, both inside and outside of China, providing open and user-friendly access to rights information.

Moreover, Chengdu, a traditionally rich cultural center, offers Rightol a good environment to conduct business. According to the Reading White Paper released by SAPPRFT, Chengdu has the third highest citizen reading rate in China.<sup>97</sup> Also, the overall operation expenditure for an enterprise in Chengdu is much lower than in the First-Tier Cities.

## Services Provided by Rightol

The role of bridging agencies is to be the intermediary that assists foreign publishers find rights buyers, and helps Chinese publishers find potential titles. The services Rightol provides with its business partners include:

- 1) Representing foreign publishers' books at major book fairs in China:

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<sup>95</sup> Huang, Huang.

<sup>96</sup> Ibid.

<sup>97</sup> "Zhongshan ranks top ten in digital reading consecutively." The Official Website Of ZhongShan China. April 18, 2017. Accessed September 20, 2017. <http://www.zs.gov.cn/english/news/view/index.action?did=1268&id=193933>.

Rightol attends international book fairs actively. In major book fairs for Chinese publishing market, such as Beijing International Book Fair, China Shanghai International Children's Book Fair and etc, Rightol represents selected titles for foreign publishers.<sup>98</sup>

2) Establishing Relationship with a large number of small publishers in China:

According to the information on Rightol's website, Rightol has been "building cooperative relationships with 95% of Chinese publishers," including many state-run publishing houses such as People's Publishing House and Xinhua Publishing House, as well as a large number of private publishers. With such a large number of Chinese publishers on its list, it's easier for Rightol to look for potential rights buyers than it is for independent publishers.

3) Contacting and communicating with clients:

Rightol has a team of more than 40 rights agents, who manage a large number of Chinese translation rights for over a thousand foreign publishers, and make thousands of rights deals each year.<sup>99</sup> These rights agents have sophisticated language skills and are able to communicate with foreign publishers in English via email, and deliver essential messages to rights purchasers.

4) Listing represented book information on Rightol's information system:

According to an interview with the CEO of Rightol Media, the information system Rightol invested in and built is "unique" in the current Chinese publishing market."<sup>100</sup> The website offers details from the books they represent for international rights buyers and sellers.

## **The Structure of "Rights Online"**

Rightol's website, named "Rightol Media Rights Online," provides potential rights buyers and rights holders an open information system. The website is structured under two language versions (English and Chinese), with varied content for different purposes.

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<sup>98</sup> Rightol Media website.

<sup>99</sup> Ibid.

<sup>100</sup> Huang, Huang.

The English website is built mostly for foreign rights owners like Tradewind Books, acting as a platform for Rightol to attract more business partners. Web users can access information about Rightol's expertise in publishing, contact information and/or service guide. Rights owners can get a login account to check the marketing progress of their books, including "how many potential buyers browsed the books," "how many sample requests," "the details of rights licensing contract signing" and more.<sup>101</sup>

The Chinese version targets potential Chinese rights buyers like publishers and editors, and focuses on promoting the books that Rightol represents. All web users can get identical login accounts to access book information, but they must register via a personal Wechat account (a Chinese social media platform, similar to Facebook) first, following Rightol's Official Wechat Account before exploring the website (otherwise users can only view the landing page).

On the Chinese version of Rights Online, all the represented books are listed on the landing page, divided into nine genres: Literature and Fiction, Children's Books, Economic & Management, Self-Improvement, Social Science, Education, Science & Technology, Lifestyle and Art (A screenshot of the Chinese version of the Rightol website is in Appendix E).

Under the children's book section, books are further classified by three criteria:

- 1) Reader Age Group: 0–2 years old, 3–6 years old, 7–10 years old, 11–14 years old, teenage and graphic novels;
- 2) Content/topic: Literature, Graphic Novel, Science, Self-development, Teenage English, Teenage Art, Game/Graft and Toy Books;
- 3) Original Language: Chinese (Simplified), Chinese (Traditional), English, German, French, Japanese, Russian, Korean, Spanish, Portuguese and Others.

The page of each book contains an abstract, cover image, author information, reviews and awards (if available) in Chinese; however, no information related to the foreign publishers is shown (an example of how one of Tradewind's books, *A Girl Who Lost Smile*, appears on Rightol's website is in Appendix F). Web users can search for specific books as well.

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<sup>101</sup> Rightol Media website.

On the one hand, the information system provides Chinese right purchasers a free and direct way to look for foreign titles by viewing the key information of each book. Also, it offers those foreign books a marketing and promoting platform.

On the other hand, it's difficult for any books to stand out from a crowd of competitors, since Rightol represents hundreds of foreign publishers with thousands of books online. For example, for the “3–6 years old” sector alone features 948 titles.

Although Rightol offers a spotlight on the landing page for “Recommended Titles,” most of these are global award winners and bestsellers, written by well-known authors, which have more marketing potential in China. None of the criteria quite fits with Tradewind's diverse children's titles. Therefore, Tradewind's high-quality books do not get much attention.

## **Tradewind & Rightol**

Since 2013, Tradewind has authorized Rightol to represent its Chinese language rights in China. The cooperation model between Tradewind and Rightol is straightforward. Tradewind updates Rightol with the newest catalogue every year. Once a Chinese press makes an offer for a certain title, Rightol will negotiate the price and contract with the purchaser on Tradewind's behalf, strive for equitable terms of trade and deliver the information to Tradewind. Then the three parties—Rightol, Tradewind and the Chinese rights purchaser—will sign separate Chinese translation rights license agreements arranged by Rightol. Rightol will also be responsible for collecting the royalty and related fees after the contracts are signed. At the same time, Tradewind needs to mail physical books and send out InDesign files of the books to the agency. After the payment from the purchaser is received, Rightol will wire the payment to Tradewind after deducting its commission (15–20%, accordingly), and eventually deliver the physical books and electronic documents to the Chinese publisher.

After the Chinese version is completed and published, Rightol is supposed to provide an “after-sale service” that ensures the agency will make sure the Chinese publisher submits royalty reports on time, and follow up on subsequent royalties as well.

Over the last five years, Rightol has sold Chinese translation rights for five of Tradewind's books to four Chinese publishers. The books are (title information is in Appendix G):

- *Night Sky Wheel Ride* by Sheree Fitch, illustrated by Yayo
- *The King Has Goat Ears* by Katarina Jovanovic, illustrated by Philippe Beha
- *Shu-Li and Thamara* and *Shu-Li and Diego* by Paul Yee, illustrated by Shaoli Wong
- *No Matter What Friend* by Kari-Lynn Winters, illustrated by Pierre Pratt

None of Tradewind's diverse titles sold to China, except the Shu-Li series. Tradewind got up-front payment of each title sold by Rightol as agreed in advance, but never received any royalty money afterwards. "Don't expect to get further payment besides the advance," Michael once said; "It's very difficult for us (as a small children's press located in Vancouver) to trace the royalty [or] copies sold from a Chinese publisher..."<sup>102</sup>

## Exclusive Rights

As the previous agreement expired in August 2017, Rightol wanted to renew an agreement with Tradewind by extending "representing rights" to "exclusive representing rights" of all the Tradewind's book in mainland China. Under the new proposed agreement, the rights proprietor, Tradewind, would not sell any Chinese language translation rights of books represented by Rightol to Chinese publishers by itself, or through other agencies during the authorization period of the agreement.

From Rightol's point of view, exclusive rights can protect it from competing with other agencies, and maintain its essential role between publishers in China and Tradewind. However, for Tradewind, it adds extra risk by giving control of its rights to an independent agency that Tradewind has little control over.

To balance the risks and benefits of the agency model, Tradewind decided to "put eggs in different baskets" by splitting the book rights between Rightol and another Chinese agency, The Great MJ Studio. Unlike Rightol Media, The Great MJ is an emerging media agency whose initial business focuses on films and the cartoon industry. It is a bonus if Tradewind manages to sell other multimedia rights besides book rights to China.

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<sup>102</sup> Personal interview by author. "Tradewind's business model." Notes. Vancouver: 20 July. 2017.

Between the two agreements, Tradewind signed its titles with both agencies. Since Rightol has helped Tradewind sell several titles before, and The Great MJ is a brand new agency, Tradewind gave Rightol exclusive rights of fourteen books that Rightol picked first. Those books were picture books published more recently with more market potential. After that, Tradewind gave 36 books' exclusive representative rights to The Great MJ, as Rightol had tried to sell those books previously but was not able to find any purchasers. The new agency gives those books a second chance to enter the Chinese market.

## Chapter 5: Looking Ahead

Given what was discussed in the previous chapter about how Tradewind sells rights to China through bridging agencies, outlined here are suggestions for how small children's publishers like Tradewind can sell Chinese translation rights or seek other long-term cooperation opportunities in the Chinese publishing market.

### Rights Departments of Big Chinese Presses

As more and more Chinese publishers are purchasing translation rights of books internationally, many of the large Chinese publishing houses have set up in-house foreign rights departments.<sup>103</sup> These departments, often called "international departments," "foreign rights departments" or "international business offices," are responsible for the sales and acquisitions of rights internationally.

Chinese publishers, who have a long history of rights deals with foreign enterprises, especially in the children's book sector, have established a mature culture and an ability to work directly with foreign publishers by communicating and corresponding in English via email. Many of their editors and staff attend major book fairs and publishing events around the world.<sup>104</sup> Therefore, Western publishers could become known to Chinese publishers through international events and seek cooperation opportunities together, which can also greatly reduce transaction costs incurred through an agency.

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<sup>103</sup> Livres Canada Books, 2016.

<sup>104</sup> Shouwen, Hu. "China: An open land for the rights business." *Publishing Research Quarterly* 17, no. 1 (2001): 37-42.

## The Trend of Co-publishing

In addition to rights trades, children's book publishers can move forward by co-publishing books with Chinese local publishers.

As part of the Go Global strategy by the Chinese government, more and more state-run Chinese publishers want to promote exports and develop international reputations through co-publishing projects with publishers in Western countries.

The co-publishing strategy is when two or more publishers work together and publish several international editions together to achieve economies of scale. Children's books is one of the prime candidates for co-publishing due to the high production costs,<sup>105</sup> which is similar to full-color art books and illustration-heavy travel books. By simply changing the black plate for the text at the end of the process, the different language editions can be printed simultaneously, which can help publishers improve production efficiency and reduce per-unit printing costs.

Co-publishing cooperation between Chinese and Canadian publishers is not new. Back at the turn of the century, Lingo media, a Toronto-based company, successfully broke into the Chinese publishing industry through such a cooperative approach. Through partnership with China International Publishing Group (CIPG), Lingo Media sold more than 30 million copies of books for use in China's classrooms.<sup>106</sup> To ensure it was a true bilateral approach, Lingo Media and CIPG worked together as a team in creating an entirely new and original series of children's education materials. To integrate Canadian educational publishing practices with the Chinese education system, groups of Canadian writers, editors and experts were sent to China to observe Chinese students in the classroom and eventually achieved good success.

During my internship with Tradewind, China Pictorial Publishing House, a Chinese publishing house, was seeking opportunities for co-publishing and wanted to build a long-term relationship with Tradewind.

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<sup>105</sup> Powell.

<sup>106</sup> Flavelle, Dana. "China's Education Obsession Windfall for Canada Obsessed with Education." *Toronto Star*, November 30, 2003. Accessed August 5, 2017. <http://proxy.lib.sfu.ca/login?url=https://search-proquest-com.proxy.lib.sfu.ca/docview/438642601?accountid=13800>.



In the venture (which is still in the process of negotiation), Tradewind agreed to publish a children's book with China Pictorial Publishing House with a mutually agreed-on editorial content which would be suitable in both markets. The editorial team at Tradewind needs to approve a proposal submitted by China Pictorial before further discussions on other terms of the project. The Chinese partner will be responsible for the original story and pay the royalty to the author in China, while Tradewind is taking care of design and illustrations of the book. English and Chinese editions will be printed in China together, and will be arranged by China Pictorial, and the two parties will split the printing costs based on the number of copies each take.

But, as a cultural product, details over the partnership model need further discussion in terms of editorial content, illustration rights, international language rights and financial investments between the two parties. For example, the English edition might need significant changes from the original Chinese content, rather than straight translations, to better adapt the book for the Canadian market. Tradewind might need an additional English writer to make the English version of the story work in the Western market, which will slow down the pace of the project.

Further efforts are absolutely needed to make this international children's book project successful.

## **An Italian Children's Press Story**

Unlike any of the approaches mentioned above, a well-known Italian children's publishing house reached big Chinese publishers in a creative and effective way. Founded in 1984, White Star Publishers is one of the most important children's book presses in Italy, known for its high-quality illustrated books.

White Star's international reputation has given the publisher the opportunity to have solid collaborative relationships with many famous publishers, including the National Geographic Society and Sterling Publishing. There are over 900 titles in White Star's catalogue, which have been distributed in more than 40 countries worldwide.<sup>107</sup>

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<sup>107</sup> "White Star Srl." Italbooks. Accessed August 15, 2017. <http://italbooks.com/company/white-star/>.

For years, White Star has attended Shanghai International Children's Book Fair, as the Chinese market is part of White Star's global landscape, and probably is the next most important part of its international strategy.

Instead of approaching the market via agencies, White Star got connected with major Chinese publishers with the help of a local printer, A&F, who is White Star's printer in China. During the summer of 2017, the co-founder of A&F, who is also a business partner of Foreign Language Press, introduced the editors of the two publishing houses by arranging a meeting for them in Beijing.<sup>108</sup>

The negotiation about building long-term strategic cooperation between the two publishing houses are still in progress. In this typical case, A&F is not only a printing partner handling the printing business, but also an intermediary between the two publishers.

The majority of Tradewind's picture books are printed in Korea today. If Tradewind can shift its printing work to China and find an experienced partner who can produce equally good-quality books, who also has strong networks in the Chinese publishing industry (like A&F), it might be a bonus for Tradewind's international strategy.

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<sup>108</sup> Fan, Shujuan. "Re: White Star Publisher and Foreign Language Press Children's Book project" Message to Keyan Zhang. Wechat. 20 June. 2017.

## Summary and Conclusion

Despite being a small children's press with limited titles published every year, Tradewind has developed its children's book list and sold rights internationally for over two decades. Also it has direct distributions in the US, Australia and the UK. As well as selling rights to a wide range of countries, Tradewind positions itself as a book publisher producing diverse and high-quality titles for children around the English-speaking world.

With both external (industry demand) and international (Tradewind's international strategy) factors at play, it is clear why Tradewind has focused on its children's books business in the Chinese market since 2013.

From the beginning, Tradewind's rights sales business in China relied entirely on Rightol Media. As an emerging book agency in Chongqing, Rightol has close and established relationships with a large number of Chinese publishers. Rightol's valuable network and knowledge of the local publishing systems provided Tradewind with easy access to a large number of Chinese publishers at comparatively low costs.

However, as discussed in this report, the current agency model has many limitations: inadequate control over an agency's efforts with promoting books; high transaction fees to the intermediary; lost chances to work with Chinese publishers directly by pursuing different international book events.

As the Chinese government is encouraging Chinese publishers to go abroad and build strategic collaborations with publishers in Western countries, Canadian publishers can seize this opportunity to work with Chinese publishing houses in a sustainable way. The business model (if implemented) between Tradewind Books and Pictorial Publishing House will be a good illustration for a Western children's book press co-operating with a Chinese publisher. They can use their own advantages and share the production costs with their partner, which also will help strengthen the collaborations between the two presses, and countries.



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## Appendix A: List of All Diverse Titles by Tradewind Books

(Alphabetical by Title Name)

1. *Abby's Birds*. Picture Books. ISBN 9781896580869. Ellen Schwartz; Sima Elizabeth Shefrin.
2. *Anna Carries Water*. Picture Books. ISBN: 9781896580609. Oliver Senior; Laura James.
3. *Aziq the Storyteller*. Picture Books. ISBN: 1896580459. Vi Hughes; Stefan Czernecki.
4. *Bamboo*. Picture Books. ISBN: 1896580769. Paul Yee; Shaoli Wong.
5. *Boonoonoonous Hair!*. Picture Books. ISBN: 9781926890074. Oliver Senior; Laura James.
6. *Chinese Fairy Tale Feasts*. Picture Books. ISBN: 9781896580685. Paul Yee; Shaoli Wong.
7. *Henry Chow*. YA novel. ISBN: 9781896580333. Paul Yee.
8. *Huevos Rancheros*. Picture Books. ISBN: 1896580043. Stefan Czernecki.
9. *Island of the Minotaur: Tales from Ancient Crete*. Picture Books. Sheldon Oberman; Blair Drawson.
10. *Jewish Fairy Tale Feasts: A Literary Cookbook*. Picture Books. ISBN: 9781896580708. Jane Yolen; Heidi E.Y. Stemple; Sima Elizabeth Shefrin.
11. *Lucy and the Pirates*. Picture Books. ISBN: 1896580025. Glen Petrie; Matilda Harrison.
12. *Mama God, Papa God*. Picture Books. ISBN: 1896580165. Richardo Keens-Douglas; Stefan Czernecki.
13. *Seeking Refuge*. Graphic Novel. ISBN: 9781926890029. Irene N. Watts; Kathryn E. Shoemaker.
14. *Shu-Li and Diego*. Chapter Books. ISBN: 9781896580531. Paul Yee; Shaoli Wong.
15. *Shu-Li and Tamara*. Chapter Books. ISBN: 9781896580937. Paul Yee; Shaoli Wong.
16. *Shu-Li and the Magic Pear Tree*. Chapter Books. ISBN: 9781926890159. Paul Yee; Shaoli Wong.

17. *The Bone Collector's Son*. YA novel. ISBN: 1896580505. Paul Yee.
18. *The Flute*. Chapter Books. ISBN: 9781896580579. Rachna Gilmore; Pulak Biswas.
19. *The Jade Necklace*. Picture Books. ISBN: 1896580076. Paul Yee; Grace Lin.
20. *The Mouse Who Saved Egypt*. Picture Books. ISBN: 9781896580791. Karim Alrawi; Bee Willey.
21. *The Secret Keepers*. YA novel. ISBN: 9781896580968. Paul Yee.
22. *Viva Zapata*. Picture Books. ISBN: 9781896580555. Margarita Kenefic Tejada; Emilie Smith; Stefan Czerneki.
23. *When Morning Comes*. Chapter Books. ISBN-13: 978-1-896580-69-2 (hardcover, no jacket) 978-1-926890-14-2 (paperback). Arushi Raina.
24. *Where I Belong*. YA novel. ISBN: 9781896580777. Tara White.

## Appendix B: Illustrations from the *Gigantick Histories*

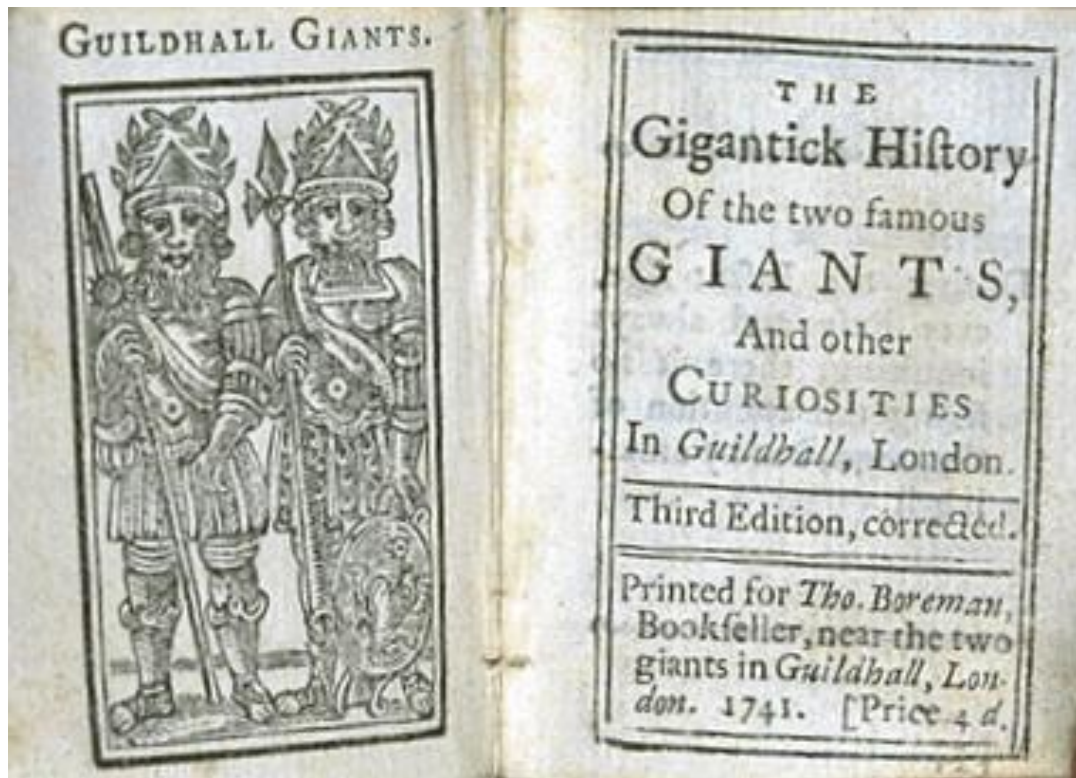
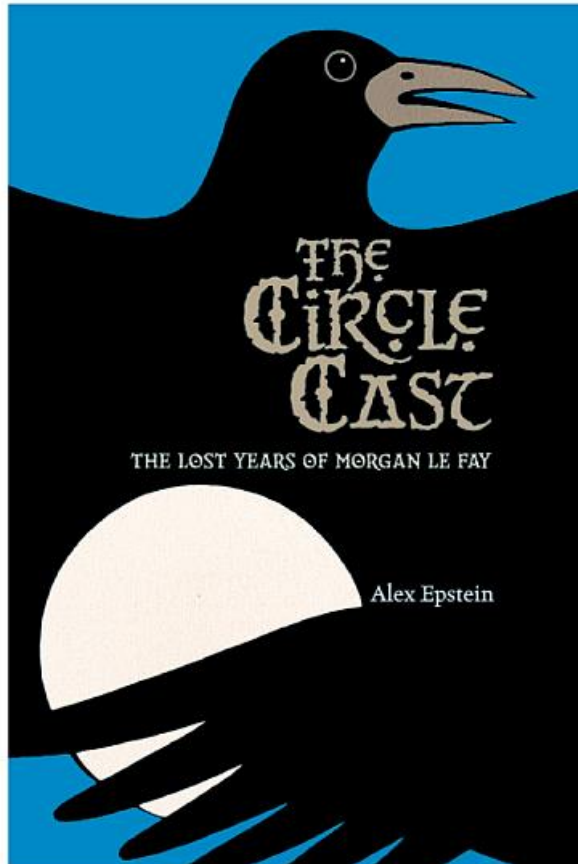


image resource: Boreman, Thomas . "The Gigantic History of the Two Famous Giants." Digital image. Special Collections . February 28, 2014. Accessed September 20, 2017. <http://library.unimelb.edu.au/collections/special-collections#Boreman>.

## Appendix C: Title information for *The Circle Cast*



### **The Circle Cast**

by Alex Epstein

• 5.5" x 8.125" • 304 pp • ages: 13-17 • paperback YA

• Can \$12.95 UK £8.95

ISBN 978-1-896580-63-0

FINALIST FOR THE QUEBEC WRITER'S  
FEDERATION AWARD 2011

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AN HISTORICAL NOVEL SOCIETY EDITORS'  
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Morgan le Fay was a sorceress, seducer of King Arthur and destroyer of Britain. As Morgan comes of age, she discovers her own magical powers. One day she falls in love with a young Irish chieftain, but will her drive for revenge destroy her chance for love and happiness?

**"This has the darkness of Celtic magic — not fanciful, period romance — and a poetic terseness that suits its stern, passionate hero."—THE TORONTO STAR**

ALEX EPSTEIN is a writer for television and movies, and author of the books *Crafty Screenwriting* and *Crafty TV Writing*. He's been nominated twice for a Canadian Screenwriting Award and was a script editor for *Bon Cop/Bad Cop*, a Canadian box office smash hit. *The Circle Cast* is his first published novel.





## Appendix D: Seoul International Book Fair 2017 Canada pavilion



## Appendix E: Screenshot of Rightol's Website in Chinese version

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Rightol Media

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- 5 《海洋世界: 海洋生命史》
- 6 《流星骑手》
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- 8 《做孩子的超级粉丝! 用心不
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### 梅里安昆虫变态 全手绘图鉴

★ 精美至极的昆虫和植物手绘典藏之作  
★ 世界著名科学插画家梅里安辞世300周年纪念版



### 《微生物皮蒂 (插图版)》

作品星级: ★★★★★ 浏览次数: 0  
发布日期: 2017-10-10 14:11:08 选题分类: 小说 校园/成长  
★ 全球5,000,000册畅销作者格里戈里·奥斯特作品! ★ 俄罗斯美术研究院金质奖章获得者德米特留克·瓦连基为本书绘  
查插图! ★ 本书已授权至澳大利亚、日本! [查看详情](#)



### 《以我为器》

作品星级: ★★★★★ 浏览次数: 2  
发布日期: 2017-10-10 13:46:46 选题分类: 散文  
一位母亲最惊心动魄的身体告白—一本所有女人都要读, 并且以身为女人为傲的书。——郎誉昭 [查看详情](#)



### 《与猫的好味时光》

作品星级: ★★★★★ 浏览次数: 2  
发布日期: 2017-10-10 13:46:30 选题分类: 宠物  
40道超简单的猫鲜食料理, 养成毛小孩健康饮食! 仅需10~15分钟, 简单的料理方式, 让一生没煮过饭的奴才也能轻  
松端上桌! 跟着好味小姐的配方, 一步步征服小猫, 成猫, 老猫甚至无牙猫的胃! [查看详情](#)



### 《“农场故事”系列: 小猪啾啾啾》

作品星级: ★★★★★ 浏览次数: 2  
发布日期: 2017-10-10 12:01:55 选题分类: 科普/百科 动物/植物  
★ 原创的系列、语言简洁有力、形象清新可爱小特德对农场动物很好奇, 像羊、牛、马、公鸡和猪等。该系列描述了他对农场各种动物的奇妙拜访。可爱的插图中隐藏着关于动物们的基本信息和关于动物的信息。为那些好奇的儿童们设计的完美动物宝典。本系列共包括5本书: 《小猪啾啾啾》《马儿嘶嘶嘶》《小牛哞... [查看详情](#)



### 《尼尔斯·奥克斯离奇案件三部曲: 绞刑暗杀》

作品星级: ★★★★★ 浏览次数: 2  
发布日期: 2017-10-10 11:56:15 选题分类: 悬疑/推理  
★ 本系列三部目前已售10个国家翻译版权! (芬兰, 德国, 挪威, 波兰, 罗马尼亚, 西班牙, 瑞典, 荷兰, 土耳其, 捷克共和国) 在德国, 瑞典, 捷克共和国, 荷兰4个国家已部分出版, 且首印量均上万! 德国的首印量为100,000册! 并且, 本系列第一部已跃居德国Spiegel bestseller... [查看详情](#)



### 《尼尔斯·奥克斯离奇案件三部曲: 冰冻的焰火》

作品星级: ★★★★★ 浏览次数: 2  
发布日期: 2017-10-10 11:56:07 选题分类: 悬疑/推理  
★ 本系列三部目前已售10个国家翻译版权! (芬兰, 德国, 挪威, 波兰, 罗马尼亚, 西班牙, 瑞典, 荷兰, 土耳其, 捷克共和国) 在德国, 瑞典, 捷克共和国, 荷兰4个国家已部分出版, 且首印量均上万! 德国的首印量为100,000册! 并且, 本系列第一部已跃居德国Spiegel bestseller... [查看详情](#)

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## Appendix F: Online Catalogue page for *A Girl Who Lost Smile*



《丢了微笑的女孩》 Title: A Girl Who Lost Smiles

微笑 生活 美

选题分类: 漫画/绘本 绘本 Picture Books

原版语种: 英语 Original Language: English

出版日期: 2000年01月 Publication date 图书定价: 6.95美元 price (\$)

字数: (不详) word count 页数: 32页 page number.

开本: (不详) trim size 内文印刷: (不详)

浏览次数: 19 view times 作品星级: ★★★★★ trim size

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[收藏](#) [申请样书样章](#) 若需审阅版权样书或内文样章, 请 [实名认证](#) (申请审核中)。

**推荐人**  
reviews

“斯蒂芬·彻奈基的图画为整个故事增添了光彩。他简单却到位的画风奠定了整个故事的基调, 他在书中描绘的五彩斑斓的戴胜鸟栩栩如生、引人入胜。他的作品完美地捕捉了主人公情绪的变化, 这些简单而又漂亮的图片更好地传达了这个故事的主旨。”  
——纽约时报

**版权推荐**  
award

2002年《父母杂志》金奖得主, 翻译版权已售至美国出版!

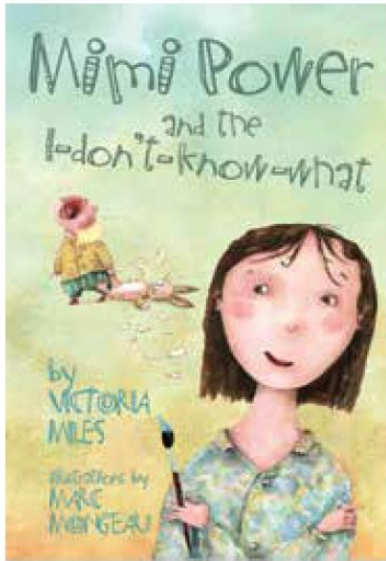
**内容简介**  
content

在巴格达住着一位名叫吉安的小女孩儿, 一天早上, 吉安醒来后发现她的微笑不见了, 她到处寻找, 杂技演员和吞火魔术师也来帮她寻找。艺术家在吉安房间的墙上画上了壁画, 他们都尽力让吉安高兴, 但她还是没能找回自己的微笑……  
由伊斯兰教故事改编而来, 这个简单的故事揭露了发现生活隐藏的美这一主题。

**作者介绍**  
author

【作者】卡里姆·阿拉维  
知名剧作家、作家, 出生于埃及的亚历山大港, 并在那里长大。其作品已获得多个奖项, 包括哈珀科林斯的UBC奖项。他现在居住在温哥华。

## Appendix G: Title Information for Books Sold to China



**Mimi Power and the I-don't-know-what**  
by Victoria Miles illustrated by Marc Mongeau

8.25" x 5.5" • 150 pp • ages: 7-10 • paperback  
\$12.95 UK £7.95 ISBN 978-1-896580-65-4  
Rights sold to Germany and China

- CANADIAN CHILDREN'S BOOK CENTRE BEST BOOKS OF 2013
- FINALIST FOR THE RED CEDAR AWARD 2014
- FINALIST FOR THE BC BOOK PRIZE 2013

With the school art show looming and a prize too-good-to-give-up-on at stake, Mimi comes up with a plan that's three-year-old foolproof. Or is it?

"A humorous and affectionate look at the trials and tribulations of family life, and reminiscent of Judy Blume's *Peter Hatcher* and his little brother, *Fudge*."

—KIRKUS REVIEWS

VICTORIA MILES is the award-winning author of *Magnifico*, and many other books for children. She lives in North Vancouver, BC with her husband and daughters.

MARC MONGEAU is the author and illustrator of numerous children's books. He is a recipient of the Mr. Christie's Book Award. He lives with his family in Montreal.



**Shu-Li and the Magic Pear Tree**  
by Paul Yee illustrated by Shaoli Wang

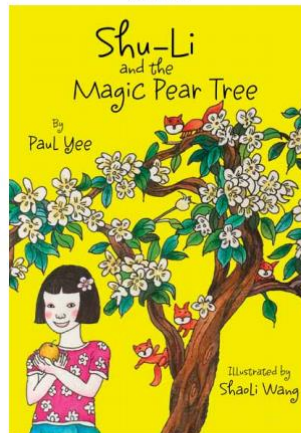
6" x 8.25" • 78 pp • ages: 6-9 • paperback  
C'an \$10.95 US \$8.95 UK £6.95  
ISBN 978-1-896580-13-9

In this new addition to the popular Shu-Li chapter book series, celebrated author Paul Yee brings to young readers more adventures of Vancouver kids of diverse backgrounds living in the vibrant multicultural Commercial Drive neighbourhood.

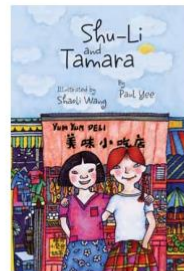
When Shu-Li and her friends' school is threatened with closure, they find unexpected help from a magic pear tree in the backyard of an elderly and intriguing neighbour.

Governor General Award-winning author Paul Yee was born in Saskatchewan and raised in Chinatown, Vancouver. He is one of Canada's most celebrated writers for young people. He lives in Toronto.

Born and raised in Qing Dao, China, Shaoli Wang has won great acclaim for her illustration and painting and has exhibited widely. She collaborated with Paul Yee on numerous books for Tradewind, including the best-selling *Chinese Fairy Tale Fests and Fables*.



New!



**Shu-Li and Tamara**  
by Paul Yee illustrated by Shaoli Wang

6" x 8.25" • 78 pp • ages: 6-9 • paperback  
C'an \$9.95 US \$7.95 UK £6.95 ISBN 978-1-896580-03-7  
Rights sold to China

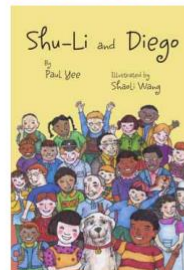
Shu-Li's family moved to Canada two years ago. They now run a Chinese deli on Vancouver's Commercial Drive. Her classmate, Tamara, recently moved into the neighbourhood. An ugly rumour threatens the girls' relationship.

"This sturdy paperback is an attractive choice for children starting to read chapter books." —BOOKLIST

"This friendship book has an amiable tone, readable dialogue, and a believable plot." —SCHOOL LIBRARY JOURNAL

Paul Yee is one of Canada's finest writers for children. He won the Governor General's Award and the Vicky Metcalf Award. He lives in Toronto.

Born in China, Shaoli Wang now lives in British Columbia. She has won great acclaim for her paintings.



**Shu-Li and Diego**  
by Paul Yee illustrated by Shaoli Wang

6" x 8.25" • 86 pp • ages: 8-11 • paperback  
C'an \$8.95 US \$6.95 UK £6.95 ISBN 978-1-896580-03-4  
Rights sold to China

- RESOURCE LINKS - Best of 2009

In this sequel to the popular *Shu-Li and Tamara*, Paul Yee recounts the adventures of Shu-Li and her classmate Diego as they face the challenge of taking care of Buster, a neighbour's dog. The two friends face disaster when Buster runs away.

"Shaoli Wang's drawings and Yee's chapter format create the feeling of a group-up book for newly independent readers." —PAPER TIMES

Paul Yee is one of Canada's finest writers for children. He won the Governor General's Award and the Vicky Metcalf Award for lifetime achievement in children's literature. He was raised in Vancouver and now lives in Toronto.

Born in China, Shaoli Wang now lives in British Columbia. She has won great acclaim for her paintings.



## The King Has Goat Ears

by Katarina Jovanovic illustrated by Philippe Béha

9.5" x 11.5" • 32 pp • ages: 3-6 • colour • hardcover

\$16.95 UK £8.50 ISBN 978-1-896580-22-7

Rights sold to China

French language rights sold to Quebec

- WINNER OF THE CHRISTIE HARRIS ILLUSTRATED CHILDREN'S BOOK 2009 BY BC BOOK PRIZES
- A CANADIAN CHILDREN'S BOOK CENTRE BEST BOOK OF 2009
- FINALIST FOR THE BLUE SPRUCE AWARD 2010
- FINALIST FOR THE CHOCOLATE LILY AWARD 2010

A boy who discovers a king's mysterious and dangerous secret.

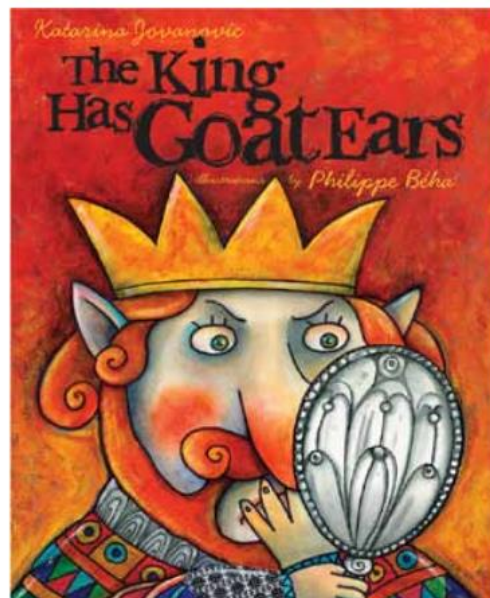
"Jovanovic's clear telling and Béha's Chagall-esque mixed-media collages elucidate the plot."

—KIRKUS REVIEWS

KATARINA JOVANOVIĆ lives in Vancouver, BC with her family.

PHILIPPE BÉHA has won the Mt. Christie's Book Award and Governor General's Award. He was Canada's 2014 nomination for the IBBY Hans Christian Andersen Lifetime Achievement Award.

App for sale on iTunes



## Night Sky Wheel Ride

by Sheree Fitch illustrated by Yayo

9.75" x 10.75" • 32 pp • ages: 3-6 • colour • hardcover

\$16.95 UK £9.95 ISBN 978-1-896580-67-8

French language rights sold to Quebec

Rights sold to China

- A Canadian Children's Book Centre Best Book of 2013
- A 2013 WHITE RAVEN BOOK
- FINALIST FOR THE ELIZABETH MRAZIK-CLEAVER AWARD
- WINNER OF PRIX LUX (QUEBEC) 2012

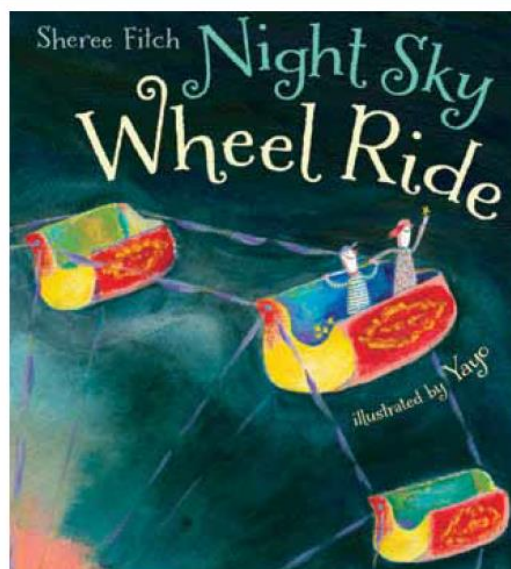
"A visit to the fair ground turns into a wild romp through realms of the imagination."

—STARRED REVIEW QUILL AND QUIRE ★

"Poem and pictures unite in a delirious celebration of a first ride on a Ferris wheel."

—STARRED REVIEW KIRKUS REVIEWS ★

"Fitch and Yayo capture the inherent magic of a carnival." —STARRED REVIEW PUBLISHERS WEEKLY ★



SHEREE FITCH is one of Canada's most celebrated poets and an award-winning author of many books for readers of all ages.

YAYO is the author and illustrator of many award-winning children's books. Originally from Colombia, he lives in Montreal, Quebec with his family.

## No-Matter-What Friend

by Kari-Lynn Winters

illustrated by Pierre Pratt

10.65" x 9.5" • 32pp • ages 3-6 • colour • hardcover

\$16.95 UK £9.95

ISBN 978-1-896580-83-8

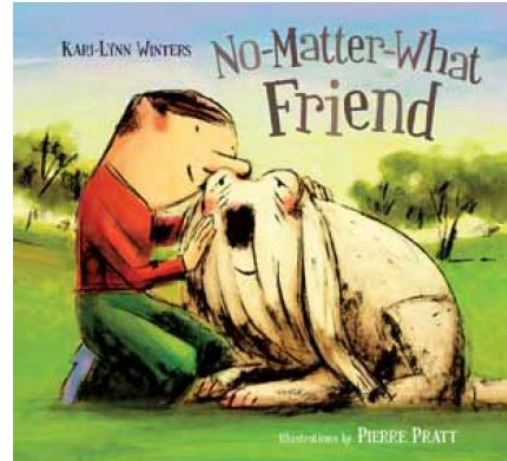
French language rights sold to Quebec

- CANADIAN CHILDREN'S BOOK CENTRE BEST BOOK OF 2015

*As a boy grows up and his dog is getting older, they know they can always count on each other—no matter what. Kari-Lynn Winters and celebrated illustrator Pierre Pratt have created a work of great tenderness that movingly evokes the power of love and friendship to endure the passage of time.*

KARI-LYNN WINTERS is an award-winning children's author, playwright and performer. She teaches at Brock University and lives with her family in St. Catharines, Ontario.

PIERRE PRATT has been illustrating and writing children's books for over two decades. He is a three-time recipient of the Governor General's Award and has won the Mr. Christie Book Award, among many other prizes. PIERRE lives in Montreal and Lisbon.



"Soft-focus, impressionistic illustrations . . . create a dreamlike world with a misty quality suggestive of hazy memories. A bittersweet exploration of the enduring bond between a growing boy and his aging companion." —KIRKUS REVIEWS